

EXAMPLE 14.1 Gruber, "Stille Nacht" ("Silent Night")

Bb: $I \begin{smallmatrix} 5 & 6 & 5 \\ 3 & 4 & 3 \end{smallmatrix} I \quad I \quad I \begin{smallmatrix} 5 & 6 & 5 \\ 3 & 4 & 3 \end{smallmatrix} I$

$I \text{ Ped } \frac{6}{4} I \quad I \quad I \text{ Ped } \frac{6}{4} I \quad I$

I

EXAMPLE 14.2 Schubert, Minuet in D major, D. 41

$I \text{ ————— } V \begin{smallmatrix} 5 & 6 & 5 \\ 3 & 4 & 3 \end{smallmatrix}$

$I \text{ ————— } V \text{ Ped } \frac{6}{4} V$

$I \text{ ————— } V$

$T \text{ ————— } D$

DVD 1
CH 14
TRACK 1

Pedal six-four chords can prolong not only tonic, but also the dominant, as shown in Example 14.2. It is crucial to recognize that this apparent tonic harmony (I_4^6) in m. 3 arises as the byproduct of two upper neighbors that move in parallel thirds.

So far, we have seen how pedal six-fours can arise out of upper-voice neighboring motion. Pedal six-four chords can also arise from passing motion. The expansion of $V^{(7)}$ is often accomplished through a $\text{Ped } \frac{6}{4}$, with the upper voices ascending or descending a third (from $\hat{7}-\hat{2}$ and $\hat{2}$ to $\hat{4}$), as shown in Example 14.3.

EXAMPLE 14.3 Mozart, Symphony in A major, K. 385, *Menuetto/trio*

A: $I \text{ ————— } V_7 \text{ Ped } \frac{6}{4} V_7 I$

$T \text{ ————— } D \text{ ————— } T$

DVD 1
CH 14
TRACK 2