

EXAMPLE 14.5

A. Beethoven, Piano Sonata in D minor, op. 31, no. 2 Largo/Allegro

DVD 1
CH 14
TRACK 4

d: V_5^6 V_5^6 i V_4^6 i⁶ iv i⁶ iv⁶ V
 I (P) (P)
 T PD D

B. Reduction

i P_4^6 i iv P_4^6 iv⁶ V
 T PD D

Unaccented Six-Four Chords III: Arpeggiating

Emerging from figured textures and accompanimental patterns, the **arpeggiating six-four chord** is common in marches, waltzes, and folk tunes. See Example 14.6. In fact, the arp_4^6 chord is sometimes referred to as a **waltz-six-four chord**. In both the Schubert and Beethoven examples, the six-four chords that appear are consonant and are merely part of arpeggiations of the harmony that controls each measure. Arpeggiating (consonant) six-four chords fill chords whose root lies a fifth lower.

EXAMPLE 14.6

A. Schubert, Ländler, D 336, op. 67, no. 16

DVD 1
CH 14
TRACK 5

G: I IV Arp_4^6 I Arp_4^6 V⁷ I IV Arp_4^6 I Arp_4^6 V⁷ I