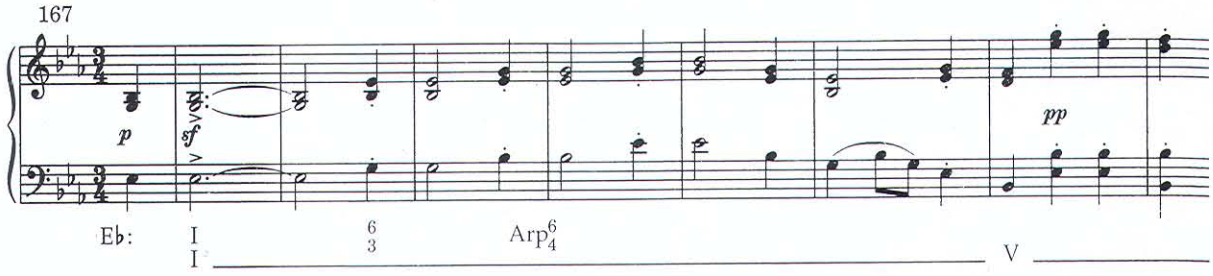
B. Beethoven, Symphony no. 3, in E♭ major, op. 55, III, Trio



In fact, in pieces such as waltzes, where one could easily imagine the first (low) bass note sustained through the entire measure, the (higher) apparent six-four chords are heard as completing a root-position harmony. Thus, when analyzing arpeggiating six-fours, you need not label the actual chords; it is sufficient to draw a dash after the initial roman numeral. This analytical method can be seen at work in Example 14.7, where the "filler" six-four chords on beats 2 and 3 of mm. 1 and 3 are effectively ignored. Example 14.7 contains not only the arpeggiated six-four (which occurs on the weak beats of mm. 1 and 3) but also a pedal six-four (m. 2), which expands the flanking tonic harmonies in mm. 1 and 3 through neighboring motion (see the left hand). Interestingly, this Ped$^6_4$ is itself expanded by the arpeggiating six-four chord, which occupies the rest of m. 2.

EXAMPLE 14.7 Schubert, Waltz in A minor, from *12 Grazer Walzer*, D. 924, no. 9

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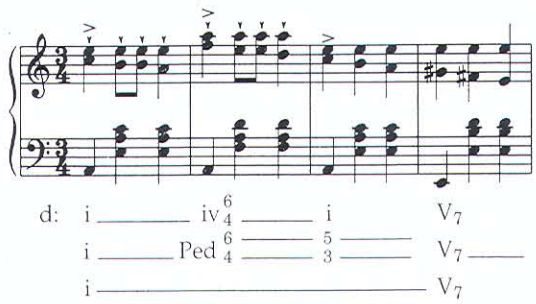

Accented Six-Four Chords

We will explore only one type of accented six-four chord, which is usually found at cadences. For that reason, we call it the **cadential six-four chord**. The cadential six-four chord is regularly heard in early Classical-period music, beginning in the early eighteenth century and continuing through the late nineteenth century.

The cadential six-four chord was an outgrowth of two metrically stressed dissonant events: the suspension and the accented passing tone. Example 14.8 provides a possible evolution of the cadential six-four chord from the suspension. In Example 14.8A, the progression is I–I$_6$–V–I; each harmonic function occupies one measure. The tied G^4 in the alto shows the common tone between the dominant and the tonic. In Example 14.8B, the progression is ornamented by a 4-3 suspension, as the soprano C^5 sustains into a measure of dominant harmony. In Example 14.8C, the tenor voice links up with the soprano voice by suspending into the next measure of dominant harmony and creating a $\frac{6}{4}$–$\frac{5}{3}$ double suspension. The sixth then falls to a fifth and the fourth falls to a third. Example 14.8D revoices the