upper voices so that the suspended $\hat{3}$ appears in the soprano voice. Example 14.8E adds the PD function by incorporating a IV chord, since $\hat{1}$, the chordal fifth, continues to serve as preparation for the suspension.

EXAMPLE 14.8



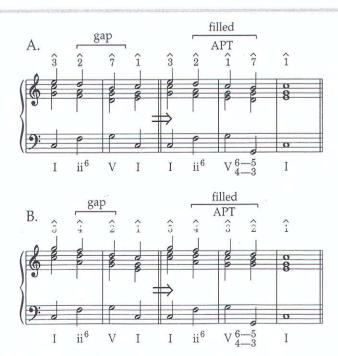




Example 14.9 presents an evolution of the cadential six-four chord through the second type of dissonant event: the accented passing tone. Recall that a melodic gap occurs in the soprano between $\hat{2}$ and $\hat{7}$ (see Example 14.9A) or between $\hat{4}$ and $\hat{2}$ (see Example 14.9B) when moving from ii₍₆₎ to V. The cadential six-four chord fills this gap of a third as a powerful accented passing tone that intensifies the motion to $\hat{7}$ or $\hat{2}$. IV, with $\hat{4}$ in the soprano, also works well in this situation.

EXAMPLE 14.9

DVD 1 CH 14 TRACK 8



DVD 1 CH 14 FRACK 6