

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

A. B. C. D.  $\hat{3}$   $\hat{2}$   $\hat{1}$

I - 6 V I I - 6 V $_{4-3}^{6-5}$  I I - 6 V $_{4-3}^{6-5}$  I I - 6 V $_{4-3}^{6-5}$  I

T D T T D T T D T T D T

E.

I IV V $_{4-3}^{6-5}$  I

T PD D T

DVD 1  
CH 14  
TRACK 7

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

A.  $\hat{3}$   $\hat{2}$   $\hat{7}$   $\hat{1}$   $\hat{3}$   $\hat{2}$   $\hat{1}$   $\hat{7}$   $\hat{1}$

gap filled APT

I  $ii^6$  V I I  $ii^6$  V $_{4-3}^{6-5}$  I

B.  $\hat{5}$   $\hat{4}$   $\hat{2}$   $\hat{1}$   $\hat{5}$   $\hat{4}$   $\hat{3}$   $\hat{2}$   $\hat{1}$

gap filled APT

I  $ii^6$  V I I  $ii^6$  V $_{4-3}^{6-5}$  I

DVD 1  
CH 14  
TRACK 8DVD 1  
CH 14  
TRACK 6