

The cadential six-four chord, then, is a root-position dominant harmony whose chordal fifth and third are temporarily postponed by a dissonant fourth and sixth. These upper-voice, nonharmonic tones are both prepared and resolved. Resolution always occurs by step down. Preparation can occur in one of two ways:

1. *Preparation by common tone* (as suspensions) occurs when I precedes the cadential six-four (given that  $\hat{1}$  and  $\hat{3}$  appear in tonic and become the double suspensions in the cadential six-four). IV (with  $\hat{1}$  in the soprano) works well, too. Preparation by common tone is shown in Example 14.8 C and D. Note how unstable the C in the six-four chord sounds and how stable the same pitch sounds in the final tonic, thus audibly demonstrating the need to interpret harmony by considering context and function.
2. *Preparation by step* (as accented passing tones) is used when a predominant harmony precedes the cadential six-four (Example 14.9A and B).

Notice that all cadential six-four chords occur on accented beats, in exactly the same ways as all accented tones of figuration (e.g., suspensions and accented passing tones), in order aurally to highlight their dissonance. Their resolution, again, like all accented tones of figuration, occurs on metrically weaker beats.

## Additional Uses of Cadential Six-Four Chords

### *As Part of Half Cadences and Authentic Cadences*

Not only do cadential six-four chords participate in authentic cadences, but they also intensify the dominant at half cadences, given the accented strong-beat dissonance that draws attention to the chord. Example 14.10 shows cadential six-four chords in half and authentic cadences. The first phrase closes in m. 4 with a HC that includes the  $\text{cad}_4^6$ , which permits a full measure for the horn to move from  $D^b$  through the APT C and eventually on, to resolve to  $B^b$ . The second phrase closes with an acceleration of the harmonic rhythm: Both the  $\text{cad}_4^6$  and the tonic occupy m. 8 as the horn balances the previous falling motion with a rise to  $\hat{1}$ .

### EXAMPLE 14.10 Mozart, Concerto in $E^b$ for Horn and Orchestra, K. 447

The musical score for Example 14.10 shows a horn line and a piano accompaniment line. The horn line has a circled '1' at the beginning and a circled 'HC' at the end. The piano accompaniment line has a circled '1' at the beginning. The score is in E-flat major, 4/4 time. The piano accompaniment consists of a series of chords. The horn line consists of a series of notes. The score is divided into two phrases. The first phrase ends with a half cadence (HC) in measure 4. The second phrase ends with an authentic cadence (AC) in measure 8. The chords are labeled with Roman numerals and figured bass notation. The horn line is labeled with 'I', 'V', 'I', 'V', 'I', 'ii', 'V', 'D'.