Triads in 2nd inversion are used for basically the same reasons as those in 1st inversion. The most common uses are as follows:

1) $I^6_4$ ($i^6_4$ in minor) is used to set up $V$ at the end of a phrase (the end of a phrase is called a Cadence, and this type of $I^6_4$ is called a Cadential $^6_4$).

Some people consider the cadential $^6_4$ to be an appoggiatura chord to the $V$. Why do you think this is so?

The $I^6_4$ usually falls on an accented beat in 4/4 time, or on the 2nd beat (occasionally the 1st) in 3/4 time. The chord preceding the $I^6_4$ is normally the same kind of harmony that would precede the $V$ (such as ii, IV, vi, or I).

More specifically, the cadential $^6_4$ is commonly approached “by step,” such as: ii - $I^6_4$, IV - $I^6_4$, IV6 - $I^6_4$; and once in a while by “leaps,” such as ii - $I^6_4$, I - $I^6_4$, I6 - $I^6_4$ (these approaches refer to the Bass Line).
The normal progression of the cadential $6_4$ is to V (or V7 which will be discussed later). However, this progression is sometimes delayed by adding other harmonies between the two, such as: $1^6_4 - ii_6 - V - I$.

The cadential $6_4$ may be prolonged by repetition while adding another chord between the two:

As with other types of sounds dealt with so far, voice-leading does not have to always be used when using $6_4$ chords:

Appoggiatura $6_4$’s normally fall on accented beats as above.

### 2) The cadential $6_4$ is not the only Appoggiatura $6_4$ to be commonly used:

Could this chord be called something else?
3) $6_4$'s are sometimes sounded *in between* two triads on the same *bass note*; this type of $6_4$ is called a **Pedal 6$_4$** (it also goes by the names of *Neighboring 6$_4$*, *Stationary 6$_4$*, *Auxiliary 6$_4$*, and *Embellishing 6$_4$*, — none of which will be used here).

The Pedal $6_4$ is, in a sense, the opposite of the appoggiatura $6_4$; it is usually found on an *unaccented* beat and comes *after* the chord on the same bass note, while the appoggiatura $6_4$ is *accented* and *precedes* the chord on the same bass note. Examples of Pedal $6_4$:
More rarely, the Pedal $6_4$ will not resolve back to the chord on the same bass:

Notice in these analyses that all pedal $6_4$'s are not indicated – it is up to you whether you will indicated them in a similar situation.

4) **Stepwise Bass $6_4$'s** (also called *Passing $6_4$'s*): These are either approached or left stepwise in the bass (usually both), but they are not cadential $6_4$'s:

Analyze these passages:
5) Sometimes a $6_4$ will be part of a bass-arpeggio effect, that is, the notes of a triad will be outlined in the bass; when this is the case, the $6_4$ is known as an *Arpeggio* $6_4$. Some are more fleeting than others (see 2nd example), not really qualifying as a separate chord.

Try making up progressions or variations on the above principles in various keys.
Triads in 2nd Inversion (5th in the bass) (also called 6th chords)

Triads in 2nd inversion are used for basically the same reasons as those in 1st inversion, the most common uses are the following:

1. I 6 (1st inversion) is used to set up V at the end of a phrase (the end of a phrase called a cadence and this type of I 6 is called a cadential 6/4).

   Some people consider the cadential 6/4 to be an appoggiatura chord to the V. Why do you think this is so?

   The I 6 usually falls on an accented beat in time or on the 2nd beat (occasionally the 1st) in 3/4 time. The chord preceding the I 6 is normally the same kind of harmony that would precede the V (such as ii6, IV, vi6 or I). More specifically, the cadential 6/4 is commonly approached by stepwise, such as: ii6, I 6, IV, I 6, and once in a while by leap, such as II 6, I 6, I 6, I 6 (these approaches refer to the bass line).

   The normal progression of the cadential 6/4 is to V or I 6 which will be discussed later. However, this progression is sometimes delayed by adding other harmonies between the two, such as II 6, I 6, I 6.

2. The cadential 6/4 is not the only appoggiatura 6/4 to be commonly used:

   As with other types of sounds dealt with so far, voice leading does not have to sing 4 chords.

   APPROPRIATE 6/4S normally fall on accented beats at above.

   These are sometimes sounded in between two triads on the same bass note, this type of 6/4 is called a pedal 6/4 (it also goes by the names of stationary 6/4, auxiliary 6/4, and embellishing 6/4, more of which will be used here). The pedal 6/4 is, in a sense, the opposite of the appoggiatura 6/4; it is usually found on an unaccented beat and goes after the chord on the same bass note, while the appoggiatura 6/4 is accented and precedes the chord on the same bass note. Examples of pedal 6/4s:

   For example, the pedal 6/4 will not resolve back to the chord on the same bass.

3. Stepwise bass 6/4s (also called passing 6/4s): these are either employed in left stepwise in the bass (usually, because) but they are not essential 6/4s.

   Notice in these analyses that all pedal 6/4s are not indicated, it is up to you whether you will indicate them in a similar fashion.

4. Sometimes a 6/4 will be part of a bass-arpeggio effect that is, the notes of a triad will be outlined in the bass, when this is the case, the 6/4 is known as an arpeggio 6/4. Some are more fleeting than others (see, and example), not really qualifying as a separate chord.

5. Try making-up progressions or variations on the above principles in various keys.