

expanding tonic with IV and inversions

(and also the "Plagal" cadence)

You've already seen IV⁽⁶⁾ as a predominant.

But IV in various inversions can also expand tonic - similar to the passing noodles you are already familiar with.

Tonic expansion using root position IV:



IV can act as an upper neighbor to I⁶ with the bass movement $\hat{3} - \hat{4} - \hat{3}$.

How else do you already know how to harmonize this line?

I⁶ IV I⁶ ii⁶ V₄⁶—₃⁵ vi IV⁶ V₄⁶—⁵—₃ I

How many common tones will there be when using IV to expand tonic?

I - IV - I also expands tonic, but it's far less common because it's leaper!
Save this progression for the plagal cadence we'll get to at the end of this lesson.

Expand tonic with
iv in minor:

b: i⁶ iv i⁶

Tonic expansion with IV^6 :

This doesn't make a stepwise bass, but it is a nice shape, and it's a shape the bass has never had before!

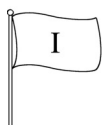
I IV^6 I^6 ii^6 $V_4^6 \text{ — } \frac{5}{3}$ I

Tonic expansion with “ IV_4^6 ”

Remember in the cadential $\frac{6}{4}$ we have a pair of nonharmonic tones moving above a dominant pedal bass. The notes appearing to be tonic harmony are actually just nonharmonic tones in the land of the dominant, so the analysis is $V_4^6 \text{ — } \frac{5}{3}$, not anything to do with tonic.

Below we have a similar situation. In the second chord, the notes appearing to be IV_4^6 harmony are actually a pair of nonharmonic upper neighbor tones moving above a tonic pedal bass. Thus, the analysis should be $I_3^5 \text{ — } \frac{6}{4} \text{ — } \frac{5}{3}$, not anything to do with IV.

The cadential $\frac{6}{4}$ and expanding I with IV are really the main times you will see this. However, even with some other theoretical yet-to-be-encountered harmonies you'd be able to spot this for yourself. It always happens when you have a *pedal bass*. In such situations, if at first you think you found a $\frac{6}{4}$ chord, don't call it that! Instead, what you actually have are nonharmonic tones passing in a foreign land and should be analyzed as such, i.e. don't allow them to change the underlying chord.



$I_3^5 \text{ — } \frac{6}{4} \text{ — } \frac{5}{3}$ ii^6 $V_4^6 \text{ — } \frac{5}{3}$ I

(not really
 IV_4^6)



if you have a tonic pedal, why not remember that could potentially be harmonized as an expansion of tonic using "IV"

Plagal cadence: I - IV - I

I - IV - I also has a cadential role called the Plagal cadence.

The Plagal cadence happens directly after the **last** V - I of a piece. At that point, it is an additional and final cadence on IV - I to conclude.

It is sometimes called the "amen cadence" because historically it was often used in church music as IV - I
"a - men"

I V₃⁴ I⁶ ii⁶ V₄⁶ = ₃⁵ I IV I