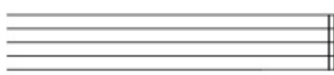


IV⁶

⁴
¹
⁶



Bass: ⁴
¹
⁶

Summary of function: IV⁶ is a predominant, often used to prolong/expand the IV sound.

In minor, the half cadence iv⁶ - V is called the **Phrygian cadence**.

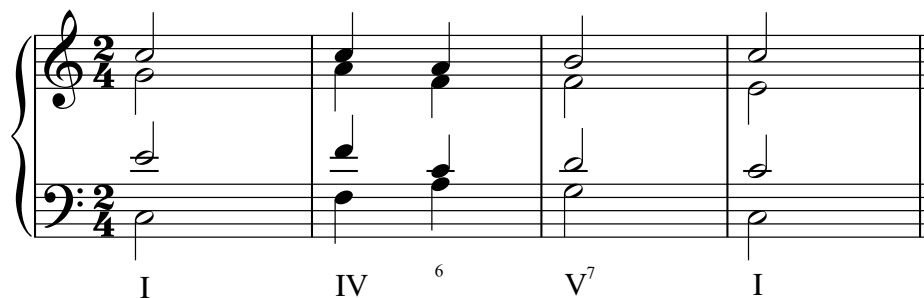
In major, IV⁶ - V as a half cadence doesn't occur, but IV⁶ - V - I does.

Doubling: same as with IV
in minor, as usual don't double ⁶

Voice leading: same as with IV

• **In both major and minor...**

IV⁶ can simply expand IV harmony, thus expanding the predominant sound

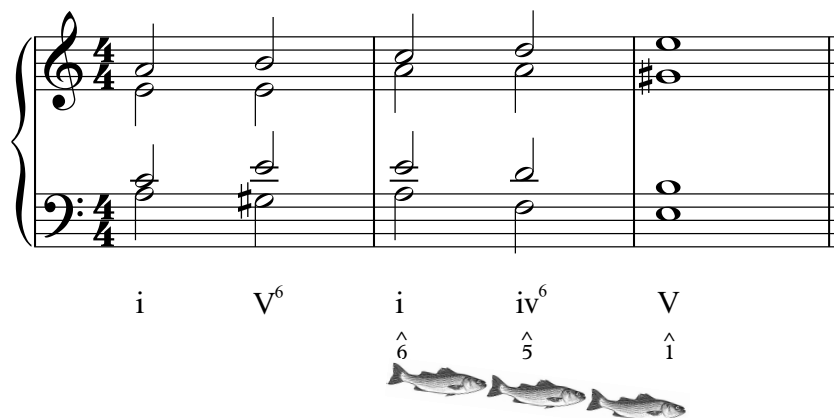


I IV ⁶ V⁷ I

• **In minor only...**


Phrygian cadence

This is the "signature" use of iv⁶. It is a special flavor of **half cadence** where ⁶ descends to ⁵ in the bass; it has a somewhat dramatic sound because of the half-step that exists between these scale degrees in minor.



i V⁶ i iv⁶ V

⁶ ⁵ ¹



The previous progression doesn't have to create a Phrygian cadence (which again, is specifically a half cadence); it can instead move back to tonic, as in this cadential $\frac{6}{4}$ authentic cadence:

i V⁶ i iv⁶ V i

In major, IV⁶ - V as a half cadence doesn't occur. This Phrygian cadence is reserved for minor only. However, in major IV⁶ - V - I does occur as an authentic cadence.

I V⁶ I IV⁶ V I

• **In major only...**

IV⁶ allows for the melodic bass: $\hat{6}-\hat{7}-\hat{1}$

...a nice bass for a soft cadence.

I IV⁶ V₅⁶ I

why not in minor?