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The cadential 6 4 can be analyzed in two ways: the first labels it as a second-inversion chord, while the second treats it instead as part of a horizontal progression involving voice leading above a stationary bass.. In the first designation, the cadential 6 4 chord features the progression: I 6 4-V-I. Most older harmony textbooks use this label, and it can be traced back to the early 19th century.

Second inversion - Wikipedia

Harmony and voice leading. 3rd ed.
Orlando, FL: Harcourt Brace, 2002.
ISBN: 9780155062429. Allanbrook,
Wye Jamison. Rhythmic gesture in
Mozart: Le nozze di Figaro and Don
Giovanni. Chicago, IL: University of
Chicago Press, 1984. ISBN:
9780226014036. Larsen, Jens Peter.

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2a. Voice Leading Basics “ Voice
leading ” is about how each note
connects to the next one, in one voice
part. In all voices: Leaps of a seventh
are NOT allowed. In major keys,
diminished/augmented melodic
intervals are NOT recommended.
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allowed. 6ths should be avoided.

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Neapolitan chord - Wikipedia
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Lesson 11c - Voice-leading for First and Third Inversion Chords. First-inversion and third-inversion chords are used to make smoother, more melodic bass lines, but in doing so, we put tendency tones—and all of the accompanying expectations—into the bass. ... as if it were not part of a harmony. The soprano voice is a neighbor tone between ...

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