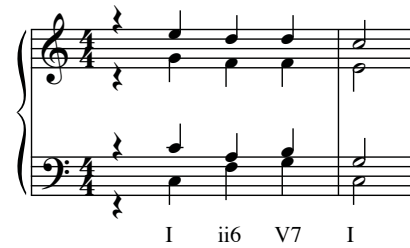


## ii and ii<sub>6</sub>



ii and ii<sub>6</sub> are in many ways similar to IV. The most important difference is that IV is more stable (major triad in major, minor triad in minor, contains  $\hat{1}$ ) and it may move freely back to tonic harmony. ii is less stable (minor triad in major, diminished triad in minor, no common tones with tonic harmony, shares  $\hat{2}$  with V) and it pulls more strongly to V (notice the falling-fifth root motion of ii-V, similar to V-I).

IV sometimes has a predominant (PD) function, moving on to V, but it sometimes moves back to I. ii always has PD function, and it always leads to V or to another dominant-family chord (inversions of V and V<sub>7</sub>, vii<sup>o</sup>). If ii moves to any other chord it is a retrogression.

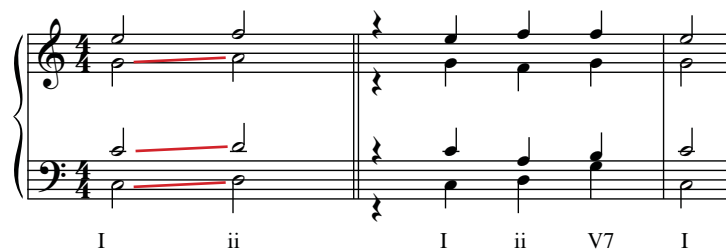
The most typical scale degrees for the soprano in a ii chord are  $\hat{2}$  and  $\hat{4}$ ;  $\hat{6}$  is used less frequently.

## Differences between Major and Minor Modes

The ii chord is the first chord we learn that is treated in significantly different ways in major and minor. In the major mode ii is a minor triad, and it can be used in either root position or first inversion. In the minor mode ii<sup>o</sup> is a diminished triad, and diminished triads are only used in first inversion (raised  $\hat{6}$  is never used to make a minor ii chord in minor).

## Doubling and Voice Leading

When ii is used in root position (remember, only in major), the root is the preferred doubling, but the third is also possible when it helps the voice leading. Note the root motion by second – moving from I to ii in root position creates a danger of parallel fifths and octaves, just like moving from IV to V.



For ii<sub>6</sub> and ii<sup>o</sup><sub>6</sub>, any doubling is acceptable with the exception of  $\hat{6}$  in the minor mode. As with IV, when using ii<sub>6</sub> or ii<sup>o</sup><sub>6</sub>  $\hat{4}$  in the bass should connect with  $\hat{3}$  and  $\hat{5}$  by second, not by seventh.

## Expanding PD using ii

Until now PD segments could consist only of root-position IV chords. With the introduction of ii and ii6, PD segments can contain multiple chords. ii and IV work well together, just remember that IV leads to ii but not vice versa.



I IV ii6 V7 I

When IV leads to ii6, all that is required is for the note a fifth above the bass to move up by step to form a sixth. This is a very common voice-leading move, and it is called the

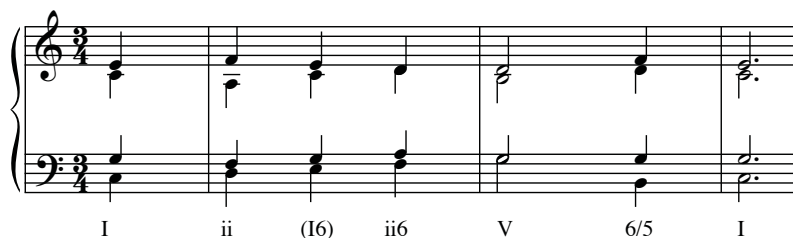
**5-6 technique.** While we will generally label the ii6 as such, it is important to note that we don't always hear the change of chord saliently – often (as in the example) harmonic rhythm, melodic motion, and other features combine to give us the sense of a single harmony with melodic embellishment.



I ii 6 V7 I

In major (only!), ii and ii6 can be used together, often with a voice exchange (parallel tenths, which would lead to  $\hat{6}$  in the soprano, are less commonly used).

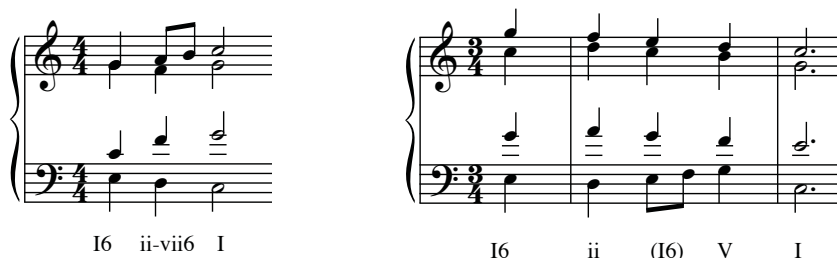
Paralleling the use of  $\text{vii}^\circ$  to expand tonic harmony, a passing  $\text{I}_6$  may be used to expand ii using a voice exchange. The  $\text{I}_6$  is placed in parenthesis – and sometimes even in quotation marks – to emphasize that it does not have tonic function in this context. It is a voice-leading chord that happens to contain the pitch classes of the tonic triad. This is emphasized by the doubled third in the outer voices, which is often avoided in a normal  $\text{I}_6$  that has tonic function.



I ii (I6) ii6 V 6/5 I

## More Advanced Uses of ii

ii can lead to  $\text{vii}^\circ$  very smoothly; this is a more advanced use of the 5-6 technique (usually it related chords of the same function) and it is a case in which  $\hat{6}$  in the soprano for ii is idiomatic.



I6 ii-vii6 I

The passing “I6” can be used to lead from ii to V so long as a passing tone is used in the bass (note the desynchronized voice exchange, which helps to clarify the logic). Because you will not write NHT's yet, this is mainly for analysis for now unless you are directed to use the passing tone.