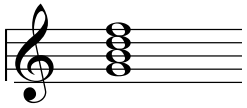
ii^7
(and inversions)

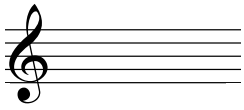
Here's the only 7th chord we've studied thus far:



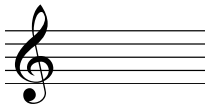
C: V^7

...now let's make ii^7

Maj:



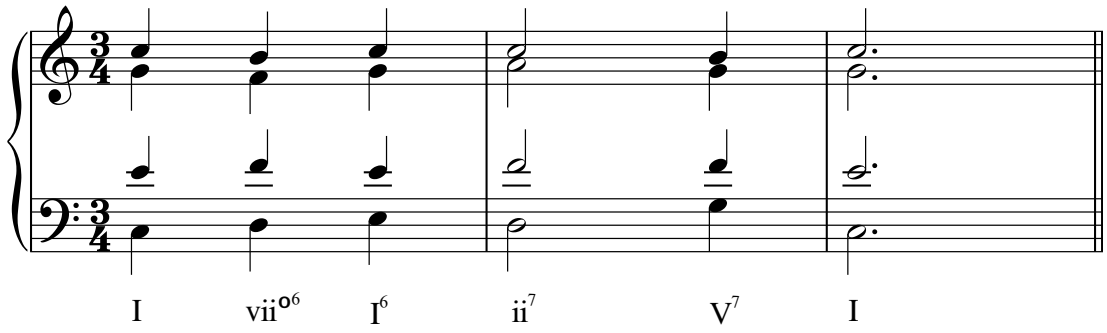
min: it is true we can't have root position ii^o in minor, but root position $ii\text{ø}^7$ is ok!



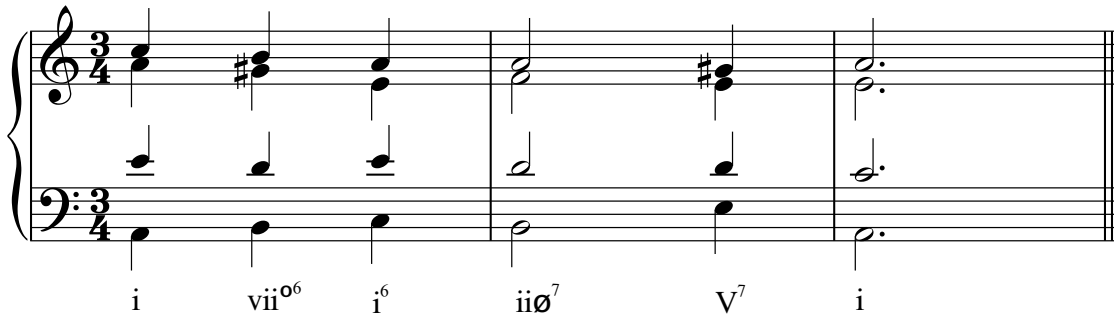
- So, what scale degree is the 7th?

Summary of function: By adding a seventh to ii, the function does not change. ii^7 and its inversions are just predominants.

Rather nice example in major:

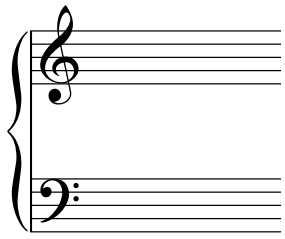


...and in minor:

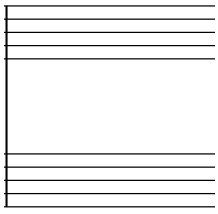


What scale degrees are in the bass in each inversion, and how do you analyze each?

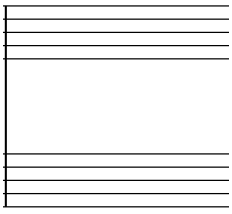
1st inv:



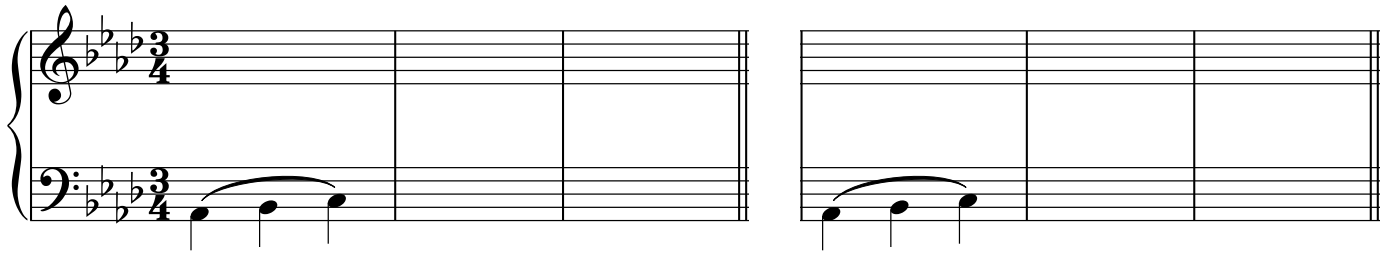
2nd inv:

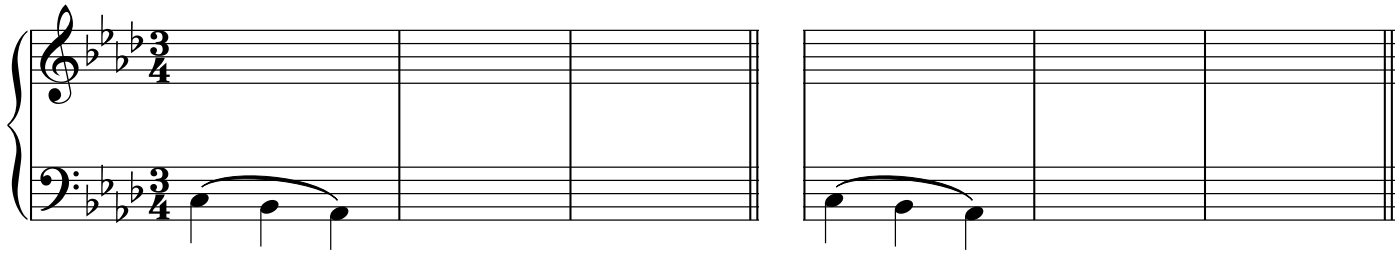


3rd inv:



Make bass shapes with ii^7 and inversions:





Doubling | voice leading is similar to all seventh chords:
so there's no new rule here, just new ways to apply what you already know

Doubling: You may omit the 5th of root position ii^{7}. However, all inversions must be complete.

Never double any 7th; it's a tendency tone.

Preparation: Prepare the 7th of ii^{7} ($\hat{1}$) as a common tone in the previous chord whenever possible. It's always possible when I → ii^{7}.

Resolving: As always, resolve the seventh down by step.

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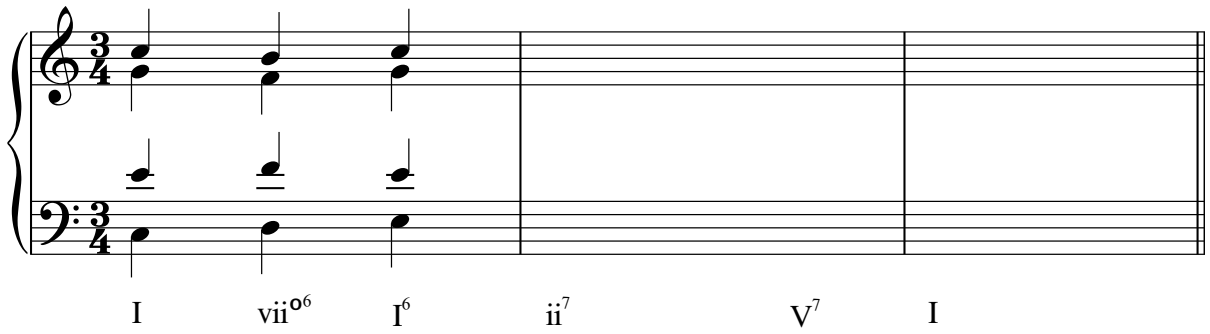
ii^{7} Bass: $\hat{1}$ $\hat{6}$ $\hat{4}$ $\hat{2}$

ex.

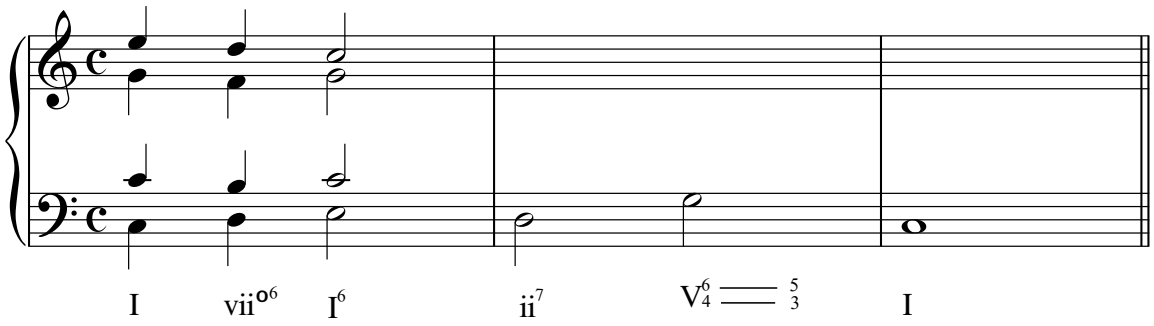


example of ii^{7} → **cadential** $^{6}_{4}$

As you know you must prepare a dissonance in the previous chord whenever possible.

ii^{7} and the cadential $^{6}_{4}$ each contain a dissonance, so you have two notes to prepare properly.

Watch what happens...

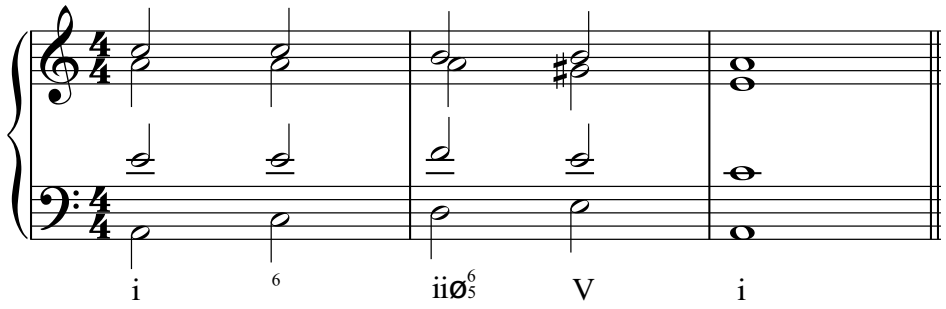


So, it just so happens that the dissonances in ii^{7} and the cadential $^{6}_{4}$ are the same note, $\hat{1}$!
You don't need to memorize this necessarily, it's just worth pointing out.
Again, just prepare every dissonance whenever possible.

$\hat{2}$
$\hat{1}$
$\hat{6}$

$\overset{\cdot\cdot 6}{\text{ii}_5}$ Bass: $\hat{4}$

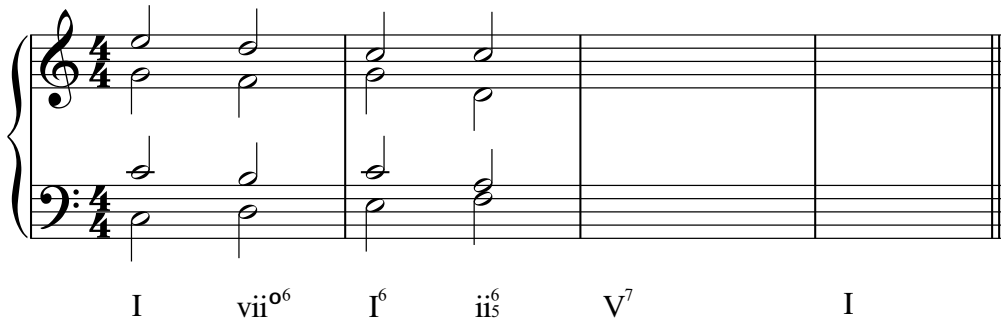
ii^6_5 has $\hat{4}$ in the bass. Therefore, what smooth bassline will you typically typically create with this chord? What other chords do you already know that can be used with this same bassline/shape?

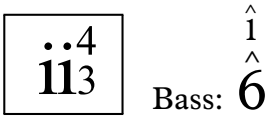


Here's an instance where your voice leading compass tells you that a certain progression is impossible:

Why can't ii^6_5 go to V^7 ?

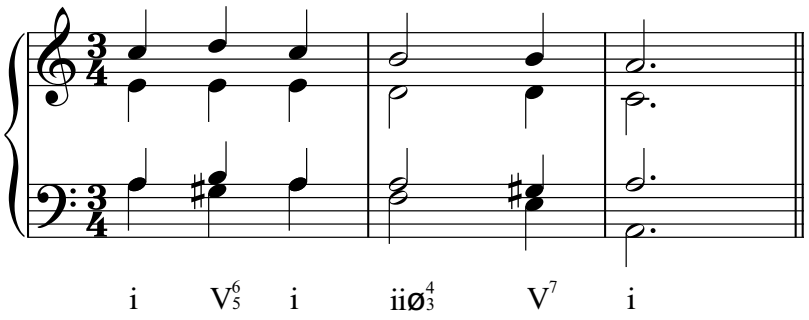
Try it below, or just think about it.

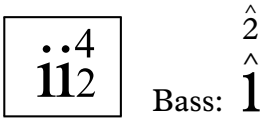




Bass: $\hat{4}$ $\hat{2}$ $\hat{1}$ $\hat{6}$

ii^4_3 has $\hat{6}$ in the bass. Therefore, what smooth bassline will you typically typically create with this chord? What other chords do you already know that can be used with this same bassline/shape?





Bass: $\hat{6}$ $\hat{4}$ $\hat{2}$ $\hat{1}$

ii^4_2 has the 7th in the bass.

The bass then must move from $\hat{1}$ to $\hat{7}$, and therefore ii^4_2 must go to $V(^6_5)$.

...you probably already figured this out when making bass shapes on page 2.