

# Predominants: leading to V

## ii, ii<sup>6</sup>, and IV

### Introduction: where are we now in the sentence?

Up to this point, you've learned a lot about expanding tonic at the beginning of the sentence before going right into a dominant, and then returning home to tonic:

I   V<sub>3</sub><sup>4</sup>   I<sup>6</sup>   V<sup>7</sup>   I

But there is another class of chord, called **predominants**. These go between your tonic and dominant; they lead directly to V. Listen to this heart-wrenching ii<sup>6</sup> as it leads to your cadence:

I   V<sub>3</sub><sup>4</sup>   I<sup>6</sup>   ii<sup>6</sup>   V<sup>7</sup>   I

...or this sunny IV leading to the cadence:

I   V<sub>3</sub><sup>4</sup>   I<sup>6</sup>   IV   V<sup>7</sup>   I

### Summary of function:

ii, ii<sup>6</sup>, and IV *lead to* the dominant. They come *directly before* V, and are thus called predominants.

A good sentence then is I-ii-V-I, but not I-V-ii-I.



The bassline  $\hat{1} - \hat{2} - \hat{3} - \hat{4} - \hat{5}$  is now possible (with IV or ii<sup>6</sup>).



The melody  $\hat{5} - \hat{6} - \hat{7} - \hat{8}$  is now possible! Before, you couldn't harmonize  $\hat{6}$ .

## Summary of doubling:

All predominants must be complete.

## Summary of voice leading:

Draw I - ii on one staff:



Draw IV - V on one staff:



NOTE: when the roots of two chords are a 2nd apart, there are no common tones between them. Danger! This makes it extremely easy to produce illegal parallels.

A musical staff with a treble clef and a bass clef. The treble clef has notes G4 and E4. The bass clef has notes C3 and G2. Below the staff, the chords are labeled 'I' and 'ii'. A sad face emoji is to the right of the staff.

To solve this...



It is time to begin voice leading by root movement of chords. By the time you get to the vi lecture, you will be infinitely powerful if you think in these terms.

**When the roots of two chords are a 2nd apart**, start by trying to move all upper voices in **contrary motion with the bass**; this is your rule of thumb and let's call it "the contrary motion game".

It will most often work and is the best method to try first.

It won't always work. You still have to check for illegal parallels, incomplete chords, or just gratuitous leaps.

If you spot one of these, the offending upper voice can and should move in the same direction as the bass.

Try it:

A musical staff with a treble clef and a bass clef. The treble clef has notes G4 and E4. The bass clef has notes C3 and G2. Below the staff, the chords are labeled 'I' and 'ii'. A happy face emoji is to the right of the staff.

...this is nearly everything. On the next few pages, we'll dive in and apply it.

**ii**

Bass:  $\overset{\wedge}{2}$   $\overset{\wedge}{4}$   $\overset{\wedge}{6}$

Avoid root position diminished chords. So,  $ii^\circ$  does not exist in minor (that's also why  $vii^\circ$  isn't a possibility).

### Voice leading specifics

When going from I to ii, the roots of the chords are a 2nd apart. Play the contrary motion game:

I      ii      V      I

Below are two examples of  $I^6 \rightarrow ii$ . This first one shows how the contrary motion game works just fine:

$I^6$       ii      V      I

...however, this contrary motion game is just a rule of thumb to steer you. A little similar motion sometimes breaks no rules and yields smoother voice leading:

$I^6$       ii      V      I

$\overset{\cdot}{\underset{\cdot}{i}}\overset{6}{}$

$\overset{\wedge}{2}$ 
 $\overset{\wedge}{6}$ 
 $\overset{\wedge}{4}$

Bass: 4

### Voice leading specifics

Just as with ii, start by playing the contrary motion game...

I          ii<sup>6</sup>          V          I

However! Especially when using ii<sup>6</sup>, it is sometimes absolutely necessary to move some voices in the same direction as the bass. Below are two examples of I<sup>6</sup> → ii<sup>6</sup>. The first example attempts contrary motion in all upper voices - as you were told to do. But, ut oh, in this case, it would actually produce parallel octaves and an incomplete chord - not good.

here, if the tenor moves in contrary motion to the bass, terrible, vile things happen:

I<sup>6</sup>          ii<sup>6</sup>          V          I

Therefore, every voice cannot move in contrary motion to the bass here. The offending voice (tenor) that would have produced a problem can and must move in the same direction as the bass. This demonstrates that the contrary motion game is only a rule of thumb: if you shut your brain off, terrible things could happen. Stay aware.

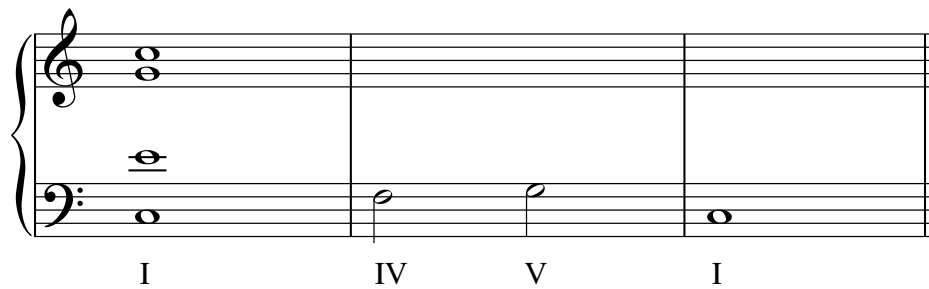
I<sup>6</sup>          ii<sup>6</sup>          V          I

**IV**

Bass:  $\overset{\wedge}{1}$   
 $\overset{\wedge}{6}$   
 $\overset{\wedge}{4}$

**Voice leading**

When going from IV to V we have yet another situation where the roots are a 2nd apart and thus no common tone. Once again, the contrary motion game is your rule of thumb.



I                      IV                      V                      I

## Voice leading and doubling:

In minor, as your predominant moves to V, you have to avoid telling someone to sing an A2.

Draw iv - V on one staff:



If you tell the person singing  $\hat{6}$  in your predominant to move to  $\hat{7}$  in the V chord, you ruined their day with an A2.



To avoid this problem...

- in minor, when predominant goes to V, **approach  $\hat{7}$  from above.**
- **never double  $\hat{6}$  in minor.**

(That's all - no having to check specifically for A2s if you do this)

$ii^{o6} \rightarrow V$

i                      ii<sup>o6</sup>                      V                      i

$vi \rightarrow V$

i                      iv                      V                      i

## Why you shouldn't double $\hat{6}$ in minor:

Doubling rules are often derived from just knowing your voice leading. Here's a good example.

You now know  $\hat{6}$  can't go up in minor because it would produce an A2.

If you have two people on the same pitch that can only move down, you are asking for parallel octaves or bad leaps.



**a dissonance must be prepared whenever possible.**

This is a new concept, so here we go...

A 7th is a dissonance, and requires preparation when possible.

This means to look at the actual note name that is the 7th. If that note also exists in the previous chord, it must be sung by the same voice in both chords.

This way, what was consonant becomes the dissonant 7th - and is said to be prepared.

Well, the 7th of  $V^7$  is  $\hat{4}$ , and  $\hat{4}$  just so happens to be in every predominant in this handout.

the punchline: if  $ii^{(6)}$  or IV go to  $V^7$ , the 7th can and must always be prepared as a common tone.

common tone preparation of the dissonant 7th (shown with a tie just to emphasize it here):

A musical score in treble and bass clefs showing a progression of four chords: I, ii<sup>6</sup>, V<sup>7</sup>, and I. The first chord (I) has a G4 in the treble and a C3 in the bass. The second chord (ii<sup>6</sup>) has a B4 in the treble and a D3 in the bass. The third chord (V<sup>7</sup>) has a B4 in the treble and a D3 in the bass. The fourth chord (I) has a G4 in the treble and a C3 in the bass. A tie connects the B4 note in the treble of the ii<sup>6</sup> chord to the B4 note in the treble of the V<sup>7</sup> chord, with an arrow pointing to the right to emphasize the common tone.

I                  ii<sup>6</sup>                  V<sup>7</sup>                  I

A musical score in treble and bass clefs showing a progression of four chords: I, IV, V<sup>7</sup>, and I. The first chord (I) has a G4 in the treble and a C3 in the bass. The second chord (IV) has a B4 in the treble and a D3 in the bass. The third chord (V<sup>7</sup>) has a B4 in the treble and a D3 in the bass. The fourth chord (I) has a G4 in the treble and a C3 in the bass. A tie connects the B4 note in the treble of the IV chord to the B4 note in the treble of the V<sup>7</sup> chord, with an arrow pointing to the right to emphasize the common tone.

I                  IV                  V<sup>7</sup>                  I