

IV-ii Complex

The second technique is subtler, yet is often considered to be more important. Progressions whose roots move by step (e.g., IV-V) are especially vulnerable to parallel perfect intervals in voice leading, especially when the outer voices move in the same direction (Example 9.11A). In order to avoid poor voice leading, you can use a **voice-leading chord**, which breaks up the parallels.

In Example 9.11B, the soprano quarter-note motion creates a contrapuntal 5-6 motion above the bass that anticipates the dominant pitch G and avoids the parallel fifths seen in Example 9.11A.

Though it appears that the IV moves to ii⁶, we interpret this motion as a subtle *melodic* shift (IV⁵⁻⁶) rather than as a functional chord change, and we refer to the process as the **IV-ii complex**. This interpretation is reflected in the second-level analysis, which groups the IV-ii under a single functional heading: *PD*. In Example 9.11C the bass falls from $\hat{4}$ to $\hat{2}$, yet even this apparent chord change (IV to ii) is still motivated by the same voice-leading concerns as in Example 9.11B.

Note that the goal-oriented melodic motion in the succession IV-ii⁽⁶⁾ is very common but that the weaker motion of ii-IV is not. Example 9.11D1, from Mozart's "Haffner" Symphony, shows how the pre-dominant, IV, moves to V⁷ using the IV-ii complex. Keenly aware of effective voice leading, Mozart would never move in parallel fifths from IV to V (as shown in Example 9.11D2). Rather, he shifts the upper note of the fifth, D, by step up to E, creating a consonant sixth and a resulting ii⁶ chord. E is sustained as the bass raises to A (the root of the V), where it functions as the fifth of the chord (Example 9.11D2).

EXAMPLE 9.11 The IV-ii Complex

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A. Parallel Fifths

B. Parallels Avoided with 5-6 Motion

C. Parallels Avoided with Individual Chords

5 — 5

anticipation

I IV V⁷ I I IV ii⁶ V⁷ I I IV ii V⁷ I

T PD D T T PD D T T PD D T

D1. Mozart, Symphony 35 in D major, "Haffner," K. 385, Menuetto

f *p*

5 — 6 (ii)

IV PD V⁷ I

T D T

D2. Parallel Fifths Corrected by the IV/ii Complex

③ becomes:

5 — 5 5 — 6 — 5

IV V IV (ii) V