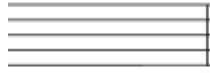


IV⁷ (and inversions)

IV⁷

[^]3
[^]1
[^]6
[^]4
 Bass: 4

Maj:



min:



So what's the 7th of IV⁷ ?

Summary of function: By adding a seventh to IV, the function does not change. IV⁷ and inversions have a *predominant function*.



doubling: Yes, you are used to being able to omit the 5th in a root position 7th chord, but not here. All positions of IV⁷ should be complete. Only V⁷, ii⁷ (...and vi⁷) can omit the 5th in root position.

voice leading is similar to all seventh chords:

Preparation: As always, prepare the dissonant 7th when possible.

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

When IV⁷ moves to V, the roots are a step apart. You are already accustomed to playing the contrary motion game in these situations. But here it is even easier to write illegal parallels; even the contrary motion game could easily produce parallels with the resolving 7th!



// 5ths

I IV⁷ V I

Thus, on the next page, you are given strategies that will break up the problematic parallels.

There is nothing really new here. These strategies are based on what you already know.

At the same time, if you aren't aware of these specific solutions to resolve IV⁷, you're pretty much guaranteed to write illegal parallels, thus risking a failed musical career.

1) voicing parallel 4ths instead of 5ths

just flip the voices
and no problem:

Musical notation for example 1. The score is in treble and bass clefs. The first measure shows a triad (I) with a 5th interval between the upper and lower voices. The second measure shows a 7th chord (IV⁷) with a 4th interval between the upper and lower voices, labeled "// 4ths". The third measure shows a triad (V) and the fourth measure shows a triad (I).

I IV⁷ V I

2) simply leap down in an inner voice - here it's by far the lesser of two evils!

Musical notation for example 2. The score is in treble and bass clefs. The first measure shows a triad (I). The second measure shows a 7th chord (IV⁷) with a leap down in the inner voice. The third measure shows a triad (V) and the fourth measure shows a triad (I).

I IV⁷ V I

3) delay the resolution of the 7th - i.e., run it through the cadential $\frac{6}{4}$

Musical notation for example 3. The score is in treble and bass clefs. The first measure shows a triad (I). The second measure shows a 7th chord (IV⁷). The third measure shows a cadential $\frac{6}{4}$ chord (V₄⁶ = $\frac{5}{3}$). The fourth measure shows a triad (I).

I IV⁷ V₄⁶ = $\frac{5}{3}$ I

4) resolve the 7th early - this switches it to ii₅⁶ and then - no problem!

Musical notation for example 4. The score is in treble and bass clefs. The first measure shows a triad (I). The second measure shows a 7th chord (IV⁷) with a bracket labeled "switcheroo" above it. The third measure shows a ii₅⁶ chord. The fourth measure shows a triad (I).

I IV⁷ ii₅⁶ V I

Here's another example where voice leading tells you that a certain progression is impossible.

IV⁶₅ - V cannot happen. You don't need to memorize this as a separate rule because an understanding of voice leading will lead you to the same conclusion.

In this progression, the bass would move down by step, because that's what it does. But the 7th must also resolve down by step, producing inevitable parallel 5ths:



ex:

// 5ths

I IV⁶₅ V⁷ I

...so as you can imagine, if you want to use IV⁶₅, you have to break up this parallel problem by having the bass go somewhere else, i.e. make it go up. Therefore, we just resolve IV⁶₅ to V⁶₅. It's all easy when you are aware of the basics of voice leading.

I IV⁶₅ V⁶₅ I

Yes, you can use all the inversions of IV⁷.

As usual, just think of making good bass shapes; try to make a stepwise melodic bassline as much as possible.

glorious example of IV⁷ :



here, we just have a suspension we'll get to later. Included to add to glory.

I V₃⁴ I⁶ IV⁷ V₄⁶ — ₃⁵ vi IV⁷ ii₅⁶ V⁴ — ³ I IV I