IV^7
(and inversions)

IV^7 Bass: $\hat{4}$ $\hat{6}$ $\hat{1}$ $\hat{3}$

Maj: min:

So what's the 7th of IV^7 ?

Summary of function: By adding a seventh to IV, the function does not change. IV^7 and inversions have a *predominant function*.

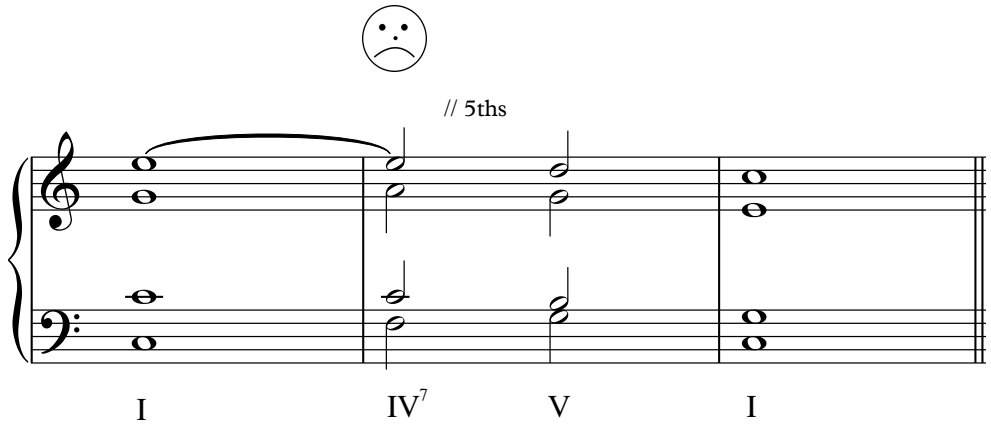
doubling: Yes, you are used to being able to omit the 5th in a root position 7th chord, but not here. All positions of IV^7 should be complete.
Only V^7 , ii^7 (...and vi^7) can omit the 5th in root position.

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 IV^7 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!



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 IV^7 , you're pretty much guaranteed to write illegal parallels, thus risking a failed musical career.

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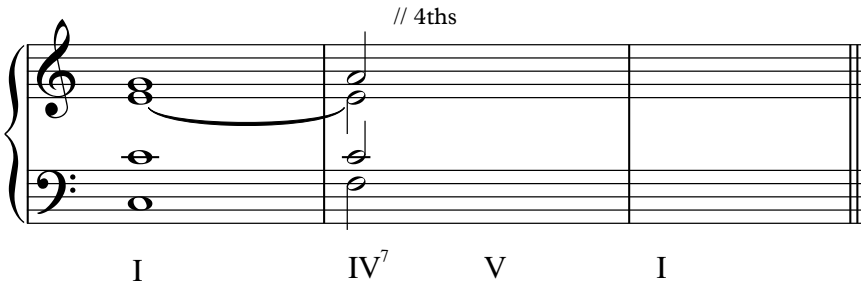
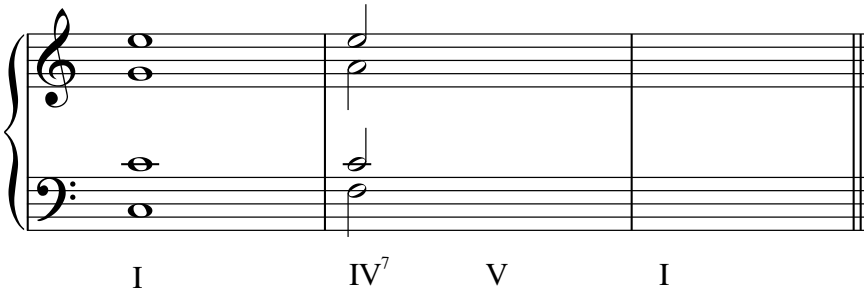
1) voicing parallel 4ths instead of 5ths

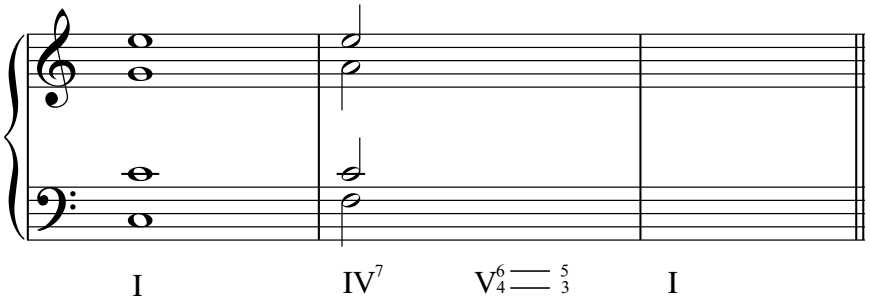
just flip the voices
and no problem:



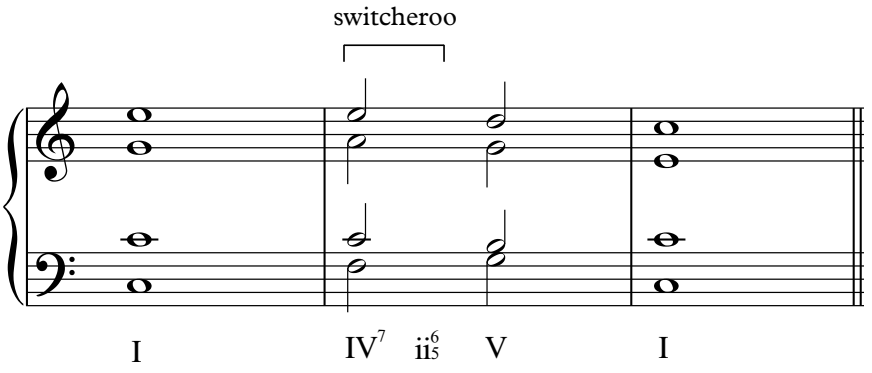
2) simply leap down in an inner voice - here it's by far the lesser of two evils!



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



4) resolve the 7th early - this switches it to ii$^{6}_{5}$ and then - no problem!



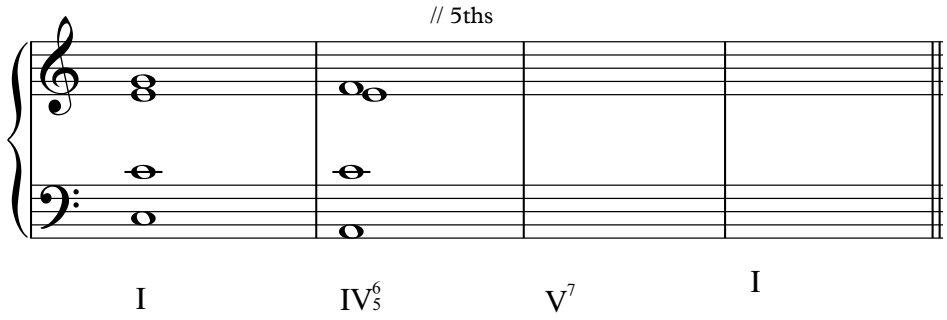
IV^6_5

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

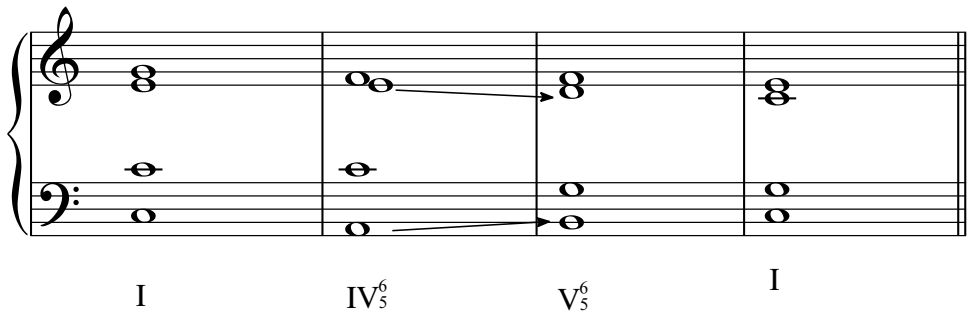
IV^6_5 - V cannot happen. You don't need to memorize this as a separate rule because an understanding of voice leading will lead you to the same conclusion.

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:

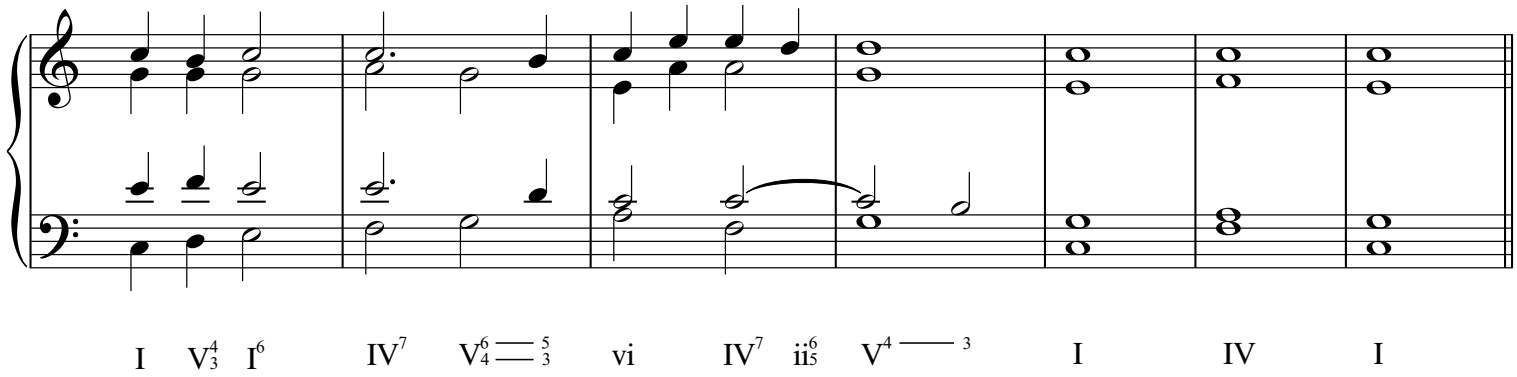
ex:



...so as you can imagine, if you want to use IV^6_5, 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 IV^6_5 to V^6_5. It's all easy when you are aware of the basics of voice leading.



Yes, you can use all the inversions of IV^7.
As usual, just think of making good bass shapes; try to make a stepwise melodic bassline as much as possible.

glorious example of IV^7 :

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