

IV7

The IV chord sometimes has a seventh added; like other sevenths, it must resolve down by step.

The seventh arises most frequently either as a passing tone within the IV chord or else as a suspension from a tonic chord. Like the seventh in ii7, it must be prepared, meaning that it must arrive either as a common tone or by step from above.

When IV7 moves to a V chord with no seventh it is difficult to avoid parallel fifths; the best solution is to leap in an inner voice to a doubled fifth in the V chord.

In the minor mode, IV6/5 leads to V6(/5), using a raised scale-degree six just as IV6 can in minor. This creates a major-minor seventh chord but does not imply dominant function.

Two musical staves in 4/4 time showing chord progressions in the major mode. The first staff contains two measures, each with four chords. The second staff contains two measures, each with three chords. Chord labels are placed below the notes.

Measure 1: I, IV₈₋₇, V₇, I

Measure 2: I, IV₇, V₇, I

Measure 3: I, IV₇, V

Measure 4: I

Two musical staves in 4/4 time showing chord progressions in the minor mode. The first staff contains two measures, each with four chords. The second staff contains two measures, each with three chords. Chord labels are placed below the notes.

Measure 1: I, IV₆[♭], V₆[♭], I

Measure 2: i, IV₆[♭], V₆[♭], i