

IV6

Doubling: all doublings of IV6 are legal, but specific uses have doublings that work out most smoothly.

Remember the uses of the IV6 chord using the mnemonic “3-2-1”:

three uses as a predominant chord, two uses expanding tonic, and one use as a linear chord expanding dominant function.

Uses as a PD chord

1) straight to V

Most common soprano voice is $\hat{4} - \hat{5}$. Double the fifth. In minor, a half cadence approached by a iv6 chord is called a Phrygian HC.

Diagram illustrating the progression I - IV₆ - V in major and minor keys. The notation shows the chords in 4/4 time, with the soprano voice moving from $\hat{4}$ to $\hat{5}$. The chords are labeled I, IV₆, and V in both major and minor modes.

2) to IV, descending 3rds in the bass

The most common idiom is the voice exchange.

Double the root.

Diagram illustrating the progression I - IV₆ - V with voice exchange. The notation shows the chords in 4/4 time, with the soprano voice moving from $\hat{4}$ to $\hat{5}$ and the bass voice moving from $\hat{1}$ to $\hat{4}$. The chords are labeled I, IV₆, and V.

3) to ii₆, descending 3rds in bass

Idioms are the voice exchange and parallel sixths.

Double the root.

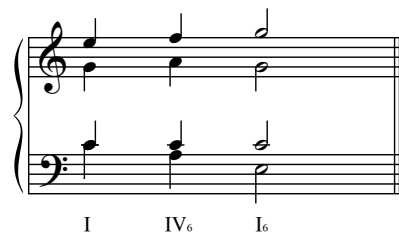
Diagram illustrating the progression I - IV₆ - ii₆ - V - I. The notation shows the chords in 4/4 time, with the soprano voice moving from $\hat{4}$ to $\hat{5}$ and the bass voice moving from $\hat{1}$ to $\hat{4}$. The chords are labeled I, IV₆, ii₆, V, and I.

Uses expanding T

1) as a linear chord in the progression I-IV₆-I₆

This progression always uses the soprano voice $\hat{3} - \hat{4} - \hat{5}$.

Double the third.



2) in a nested cycle of harmonic function: I-IV₆-V₆₍₅₎-I

This usually starts with $\hat{3} - \hat{4}$ in the soprano and ends with a return to $\hat{3}$; depending in part on whether the dominant chord has a seventh, the soprano note for the V₆₍₅₎ may be $\hat{4}$, $\hat{5}$, or $\hat{2}$.

In minor, the raised submediant is used in order to avoid an augmented second when moving to the leading tone; this results in a major IV₆: i-IV₆-V₆₍₅₎-i

Any doubling is possible, with the exception of the chromatically-altered tone in the minor mode.



(Clearly, any of the PD uses above will end up in nested cycles if the dominant they lead to is not a cadential dominant but a nested dominant; this idiom is distinguished in that it always forms a nested cycle.)

Uses expanding D

1) as a linear chord expanding V: V-IV₆-V₆₍₅₎

A variety of soprano voices are possible, and any doubling is legal.

In minor, the raised submediant will be used, and this tone will not be doubled.

The image shows a musical score for piano, consisting of two systems of chords. Each system has a treble and bass staff. The first system contains four measures of chords, and the second system contains four measures. Below each measure, the corresponding Roman numeral is written. The first system's labels are: I, V (IV₆) V₃[#], I, and I. The second system's labels are: V₃[#] (IV₆) V₇, and I. There are also some additional labels and lines below the first system's labels.

I V (IV₆) V₃[#] I I V₃[#] (IV₆) V₇ I

V _____ V₃[#] _____