

Descending Fifths

Model:

(Major)

Bb: I IV VII III VI II V I

(Minor)

a: I IV bVII III VI II V I

Chord *pairs* move down by step

Root motion between *consecutive* chords moves down by fifth

Tips:

- In minor raise the leading tone only for the cadence
- Inverted variants are usually adjusted to make an authentic cadence if desired
- Use four to six sequential chords
- Root motion by perfect fifth can be made into an applied dominant, but not all fifths are perfect. (The roots of IV-VII in major and VI-II in minor are separated by tritones)
- Think about pivot chords to modulate

Variants

Inversions

Variants cont'd

Seventh Chords

7 7 7

7 7 7

7 7 7

7 7 7

7 7 7 7 7 7

7 7 7 7 7 7

6 6 6 6

6 6 6 6

6 6 6 6

6 6 6 6

Variants cont'd

Applied Dominants

(Triads)

I IV V V V V V I
(V-IV)

I V V V VI V V I
(#VII III)

(Inversions)

$\frac{3}{3}$ 6 $\frac{3}{3}$ 6 $\frac{3}{3}$ 6 $\frac{3}{3}$ 6

$\frac{3}{3}$ 6 $\frac{3}{3}$ 6 $\frac{3}{3}$ 6 $\frac{3}{3}$ 6

(Sevenths Chords)

7 7 7 7 7 7 7 $\frac{3}{3}$

$\frac{3}{3}$ 6 $\frac{3}{3}$ 6 $\frac{3}{3}$ 6 $\frac{3}{3}$ 6

$\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6