Non – Sequential Root Position Progressions
(5/3 Techniques)

**bold** = common

plain type = avoid

**Descending 5ths**
I – IV – vii⁰ - iii – vi – ii – V – I (very strong)
i – iv – VII – III – VI – (ii⁰) – V – i (very strong)

**Ascending 5ths**
i – v – ii⁰ – VI – III – VII – iv – i (not so strong)

**Descending 3rds**

**Ascending 3rds**

At least three consecutive chords (thus “2 moves”) are needed to establish each of the 5/3 techniques above. These progressions are commonly followed by a cadence. See next page for typical examples.

**Upper 5ths**
I-V-I, ii-vi-ii, iii-vi-iii, IV-I-IV, (V-ii-V), vi-iii-vi, vii⁰-IV-vi⁰
i-V-i, i⁰-V-I-i⁰, III-VII-III, iv-i-iv, V-ii-V, VI-III-VI, VII-iv-VII

**Upper 3rd**
I-iii-I, ii-IV-ii, (iii-V-iii), IV-vi-IV, V-vii⁰-V, vi-I-vi, vii⁰-ii-vi⁰

**Harmonizing a neighbor tone (SAT or B) with a 5/3 chord**
Upper 5⁰th, “upper 4th,” “upper 3rd,” and “upper 2nd” often result.
See next page for typical examples.

**Harmonizing a passing tone (SAT or B) with a 5/3 chord**
See next page for typical examples.

“**Voice Leading Corrective**”
A root position chord “inserted” between two others (whose roots are often a step apart) in order to break up otherwise parallel 5ths or 8va’s.
See next page for typical examples.

Please note uses of the minor dominant (v)