Common Diatonic Sequences

**DESCENDING 5ths**

**Descending 5ths (root position)**

<table>
<thead>
<tr>
<th>I</th>
<th>IV</th>
<th>viio</th>
<th>iii</th>
<th>vi</th>
<th>ii</th>
<th>V6/4</th>
<th>5/3</th>
<th>I</th>
</tr>
</thead>
</table>

(viio generally ok in a sequence, trust your ear)

**Descending 5ths (5/3-6/3)**

<table>
<thead>
<tr>
<th>I</th>
<th>I6V6</th>
<th>viio</th>
<th>ii6</th>
<th>vi</th>
<th>i6</th>
<th>V6/4</th>
<th>5/3</th>
<th>I</th>
</tr>
</thead>
</table>

**Descending 5ths (6/3-5/3)**

<table>
<thead>
<tr>
<th>I6</th>
<th>IV</th>
<th>viio6</th>
<th>iii</th>
<th>vi6</th>
<th>ii</th>
<th>V7</th>
<th>I</th>
</tr>
</thead>
</table>

**Descending 5ths in minor** - (note: subtonic replaces leading tone -why?)

<table>
<thead>
<tr>
<th>i</th>
<th>iv</th>
<th>VII</th>
<th>III</th>
<th>VI</th>
<th>iio</th>
<th>V6/4</th>
<th>5/3</th>
<th>i</th>
</tr>
</thead>
</table>

(iio okay immediately before cadence)

**Descending 5ths in minor with iio softened by adding its 7th.**

<table>
<thead>
<tr>
<th>i</th>
<th>iv</th>
<th>VII</th>
<th>III</th>
<th>VI</th>
<th>iio7</th>
<th>V</th>
<th>i</th>
</tr>
</thead>
</table>

**Descending 5ths (6/3-5/3 and 5/3-6/3) work in minor as well**

17 - 1
ASCENDING 5ths

Ascending 5ths

\[ \text{Ascending 5ths} \]

\[ \text{This segment is often omitted to avoid viio. Sometimes only viio is omitted.} \]

\[ \text{Sequence often begins on III to avoid iio away from cadence.} \]

Ascending 5ths in minor

\[ \text{Ascending 5ths in minor} \]

\[ \text{Ascending 5-6} \]

\[ \text{Ascending 5-6 (syncopes) - note stationary bass, works in minor too.} \]

\[ \text{Ascending 5-6 (root position variant)} \]

\[ \text{Ascending 5-6 (root position variant) in minor} \]

Why does iio work here?
DESCENDING 5-6

Descending 5-6 (descending 3rds with passing bass tones harmonized as 6/3 chords)

Descending 5-6 (root position variant)

Descending 5-6 in minor

(minor dominant avoids melodic A2)

LESS COMMON SEQUENCES

Ascending 5ths (5/3-6/3 variant) - works in Major too.

Descending 6-5

Stepwise Ascending Bass with 'voice-leading correctives'