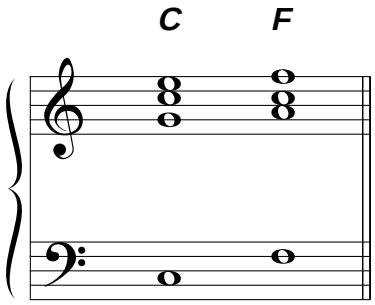
Major triad progressions

4.1. First of all we will consider major triads moving around the circle-of-fifths and circle-of-fourths. We need to be able to distinguish between the **V-to-I** (circle-of-fifths) and **IV-to-I** (circle-of-fourths) types of movement - review Chapter 2 as required. These chordal movements are at the heart of many contemporary progressions and voiceleading structures. The method we will initially use to distinguish these movements is to consider how the individual tones are resolving within the chords used. We will do this by applying a **Moveable 'DO'** interpretation to 'pairs' of major triads which are 'voiceled' i.e. inverted to ensure a smooth connection between one chord and the next. In Chapter 2 we made the assumption that when moving around the circle, the triad we 'landed on' became the tonic of a new key. Continuing this concept, we will now take a closer look at the previously discussed **V-to-I** and **IV-to-I** triad movements.

4.2. This is how the individual tones will resolve on a **V-to-I** or circle-of-fifths type of motion (again remember that the last chord used represents the tonic of a new key - so **DO is assigned to F** in this case):-



Upper Voices:-

- **TI** resolves to **DO** (E to F in this example)
- **RE** resolves to **MI** (G to A in this example)
- **SO** is a commontone (C in this example)

Root voice:-

- **SO** resolves to **DO** (C to F in this example)

These solfeg movements (**TI** moving to **DO**, **RE** moving to **MI**, **SO** remaining common between the upper triads, and **SO** moving to **DO** in the bass voice) **will occur in all circle-of-fifths triad movements** irrespective of the inversions used, assuming that normal voiceleading techniques are applied.

4.3. Now we will look at how the individual tones will resolve on a **IV-to-I** or circle-of-fourths type of motion (again the last chord used represents the tonic of a new key - so **DO is assigned to G** in this case - see next page):-