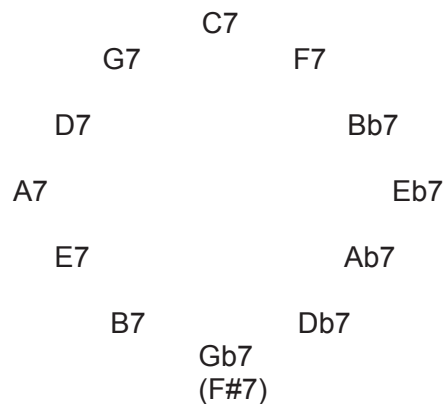## Cycle of Fifths

We have already established that a Dominant 7th chord is a "V" chord with a normal resolution to a "I" chord, but, if instead of resolving the Dominant 7th chord to the "One Chord", we make the "One Chord" into a "Five Chord" and resolve it to another "Five Chord" etc.....etc.....etc. That is a cycle of fifths. It is not necessary to have five letter names between each chord. That is where the confusion comes in.

Example: C7 = five of F
          F7 = five of Bb
          Bb7 = five of Eb
          Eb7 = five of Ab
          Ab7 = five of Db
          Db7 = five of Gb (enharmonic to F#)
          F#7 = five of B
          B7 = five of E
          E7 = five of A
          A7 = five of D
          D7 = five of G
          G7 = five of C

Put this in a circle and we have a cycle of fifths.

```
                          C7
              G7                    F7

          D7                            Bb7

        A7                                Eb7

          E7                            Ab7

              B7              Db7
                      Gb7
                      (F#7)
```

The moment that a Five Chord is resolved to a One Chord, the cycle stops.

example: C---B7---E7---A7---D7---G7---C (end of cycle)

There are many ways of thwarting this cycle. They will show up in later lessons. For now, this is what is meant by a "cycle of fifths." We are observing a "chord progression." Keep in mind that each time that you move to another "Five Chord," you are also changing momentarily to the "key of that Five Chord."

example: C-------B7 (key of E or Emin)-----E7 (key of A or Amin)etc.

To avoid confusion, for now we will consider the Five Chord only as belonging to the Major Key. Yes, the same Dominant 7th chord does appear in the parallel minor key. (ex: E7 is the V of A Major or A Minor.) Minor keys will be dealt with a little later in these books.