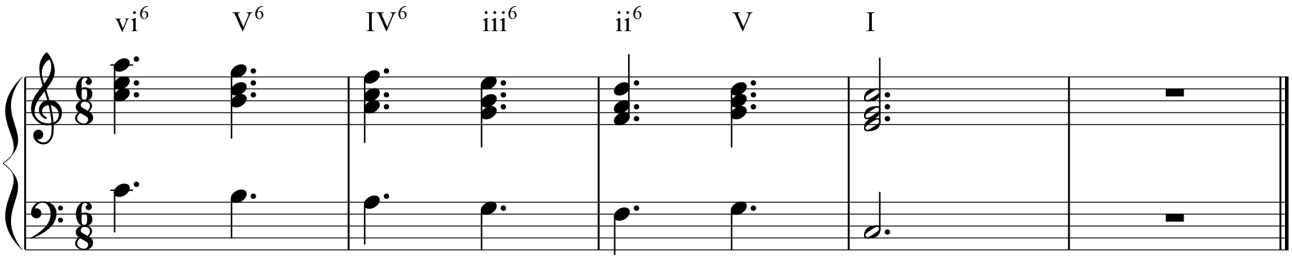
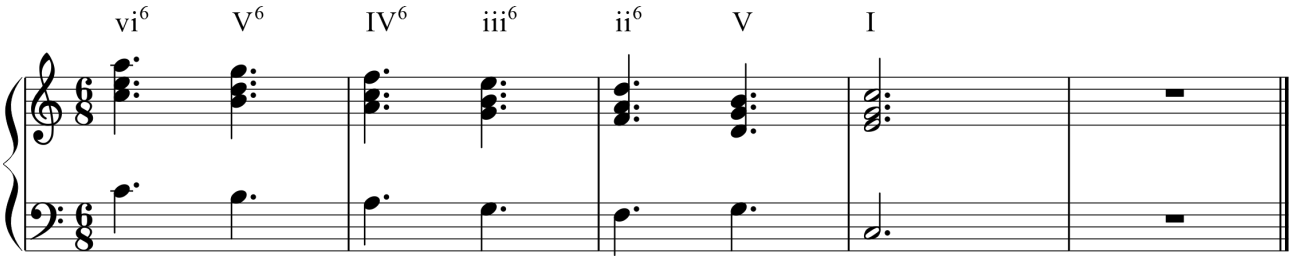
Parallel sixth progression

The parallel sixth progression isn't really a progression in its own right; it is more of a way to move from one chord to another chord that may not be directly related to the first one. Suppose we want to get from a vi^6 to a cadence to end a phrase. We can use a descending parallel sixth progression as follows:



The series of descending chords are all in first inversion (hence the 'sixth' progression), and can carry on for as long as needed to reach the desired final chord. Here we want to get from the vi^6 to the ii^6 which leads into the V-I cadence.

This example is slightly flawed in that there is a parallel octave in bar 3 between the bass and tenor. We can fix this by shifting the soprano D down an octave (remember that parallel octaves are a problem only if they occur between the same two voices; here the upper F and upper G are in different voices after the switch).