

# Diatonic Cycle of 4ths

PART 1 - Ted Greene, 1975-05-31

In Major keys do: 1) I IV viio iii vi ii V I 2) IV viio iii.....

In Minor keys do: 1) i iv VII III VI iio V i 2) iv VII III..... 3) V i iv.....

Start all examples in high registers, use all string sets, various keys.

A D A D A D A D

A D A D A D D

A D A D A D A D

All the above decorations and uses of different meters and rhythms will not be listed on each example from now on (to save space), but you might try applying the same logic on your own.

A<sup>Δ7</sup> D<sup>Δ7</sup> A<sup>Δ7</sup> D<sup>Δ7</sup> A<sup>Δ7</sup> D<sup>Δ7</sup> A<sup>Δ7</sup> D<sup>Δ7</sup>

A<sup>Δ7</sup> D<sup>Δ7</sup> A<sup>Δ7</sup> D<sup>Δ7</sup> A<sup>Δ7</sup> D<sup>Δ7</sup> A<sup>Δ7</sup> D<sup>Δ7</sup>

A<sup>Δ7</sup> D<sup>Δ7</sup> A D A D<sup>Δ7</sup> A D

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2

A D<sup>Δ7</sup> A D A D A D

A D A D A D A D

A D A D A D<sup>Δ7</sup> A D<sup>Δ7</sup>

A D A D A<sup>Δ7</sup> D<sup>Δ7</sup> A<sup>Δ7</sup> D<sup>Δ7</sup>

or

Remember about delays, the "team" concept and linear styles.

Compare:

A<sup>Δ7</sup> D<sup>Δ7</sup> A<sup>Δ7</sup> D<sup>Δ7</sup> A<sup>Δ7</sup> D<sup>Δ7</sup> A<sup>Δ7</sup> D<sup>Δ7</sup>

A<sup>Δ7</sup> D A<sup>Δ7</sup> D A D<sup>Δ7</sup> A D

A D A $\Delta$ 7 D $\Delta$ 7 A D A $\Delta$ 7 D $\Delta$ 7

A $\Delta$ 7 D $\Delta$ 7 A $\Delta$ 7 D $\Delta$ 7 A D A D

A D A D $\Delta$ 7 A D A D $\Delta$ 7

A D A $\Delta$ 7 D $\Delta$ 7 A $\Delta$ 7 D $\Delta$ 7 A D

A $\Delta$ 7 D A $\Delta$ 7 D A A $\Delta$ 7 D $\Delta$ 7 A $\Delta$ 7 D $\Delta$ 7

A $\Delta$ 7 D $\Delta$ 7 A $\Delta$ 7 D $\Delta$ 7 A $\Delta$ 7 D $\Delta$ 7 A $\Delta$ 7 D $\Delta$ 7

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A D A D A D A D

71

A<sup>Δ</sup>7 D<sup>Δ</sup>7 A<sup>Δ</sup>7 F#m<sup>7</sup> D<sup>Δ</sup>7 A D A<sup>Δ</sup>7 D<sup>Δ</sup>7

75 or 8va bass or C# or 8va bass or just C#

A<sup>Δ</sup>7 D A<sup>Δ</sup>7 D A D A D

79 8va 3 or C#

A D A D A D A D

83

A D A D A D A D

87

A D A D A<sup>Δ</sup>7 D<sup>Δ</sup>7 A D A D

91



DIATONIC CYCLES OF 4ths

IN MAJOR KEYS DO: ① I IV VII<sup>o</sup> III VI II V I | ② IV VII<sup>o</sup> III ..... | ③ V I IV ..... | IN MINOR KEYS DO: ① i iv VII III VI ii<sup>o</sup> V i | ② iv VII III ..... | ③ V i iv .....

Start all examples in high registers use all string sets, various keys.

Musical staff with treble clef, key signature of two sharps (D major), and various rhythmic markings including triplets and sixteenth notes.

All the above decorations and uses of different meters + rhythms will not be listed on each example from now on (to save space), but you might try applying the same logic on your own.

Musical staff with treble clef, key signature of two sharps, and annotations including 'or SYN BASSO' and '3'.

REMEMBER ABOUT DELAYS, the "TEAM" CONCEPT, and LINEAR STYLES. COMPARE:

Musical staff with treble clef, key signature of two sharps, and various rhythmic patterns.

Musical staff with treble clef, key signature of two sharps, and various rhythmic patterns.

Musical staff with treble clef, key signature of two sharps, and various rhythmic patterns.

Musical staff with treble clef, key signature of two sharps, and various rhythmic patterns.

Musical staff with treble clef, key signature of two sharps, and annotations including 'or SYN BASSO', 'or C#', 'or SYN BASS', and 'or JUST: 30 C#'.

Musical staff with treble clef, key signature of two sharps, and various rhythmic patterns.