

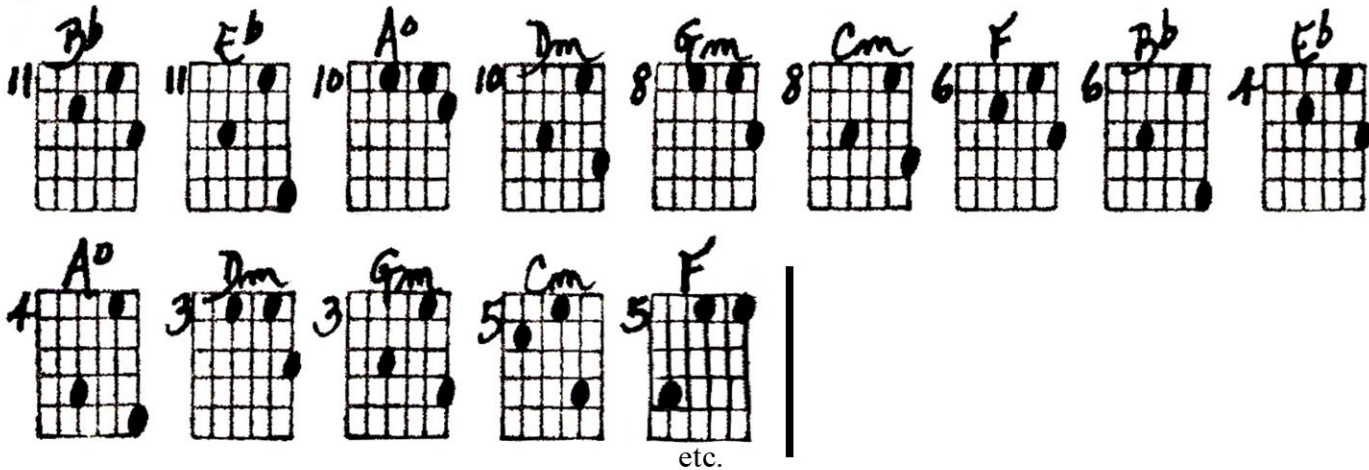
Harmonic Vocabulary - Major Key

Part 8 - Diatonic Major

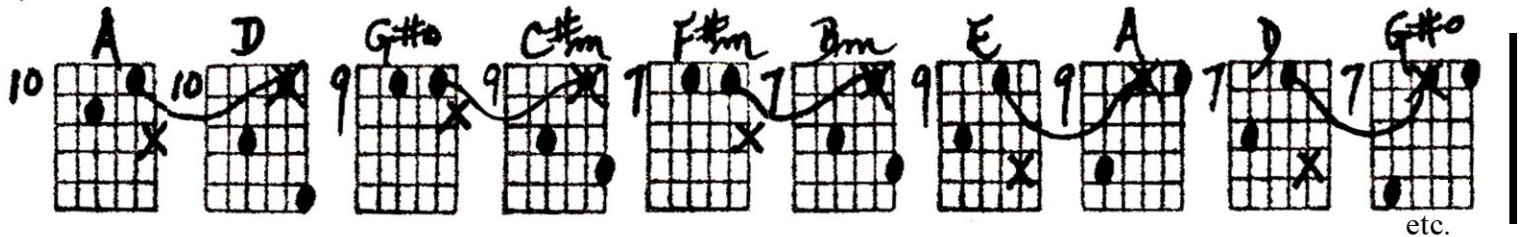
Ted Greene 1984-09-08

We talked about sequences last time. There is so much more. Try the following:

1)



2) And with decoration:

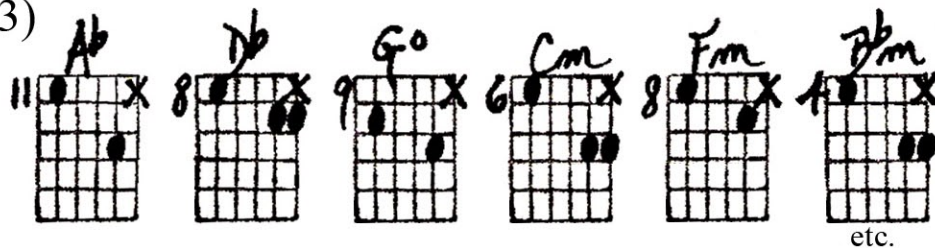


Each chord is a diatonic 4th higher than the previous one in such sequences, hence the name *Cycle of 4ths*, which is in fairly common use. There are only six (maybe seven if you count unison roots) diatonic chord progressions (ask about this if you're not sure). Out of the six, the 4th has been used more than the others, by far. So we'll focus on this for awhile.

Strict voice-leading is not commonly used between all chords in a progression of 4ths (try it and see what happens). Far more often, composers use a *combination* of (strict) *voice-leading* and *reverse* (or alternate) *voice-leading* (analyze the above examples for a starter).

Play the following and analyze the connections:

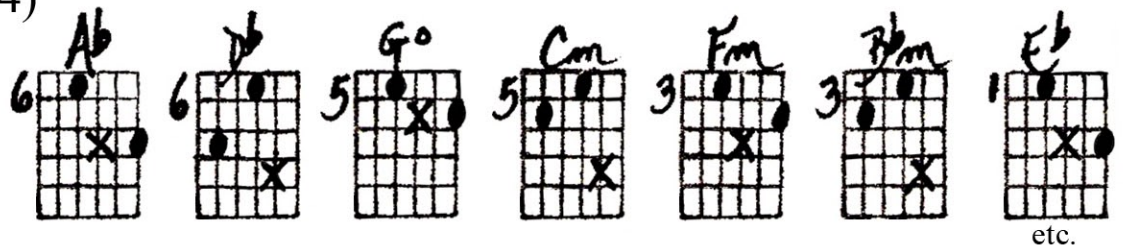
3)



In what manner is the decoration achieved?

How about the voice-leading?

4)



Now go back and play example #2 in the key of Ab. Notice anything?

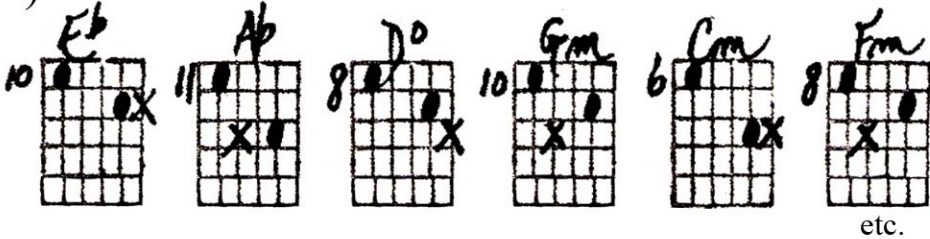
Play this example and example #2 over and over until it hits you.

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Ted Greene 1984-09-08

Besides the alternation of strict and reverse voice-leading, leaps of other types in one or more voices also can sound quite good in the cycle of 4ths:

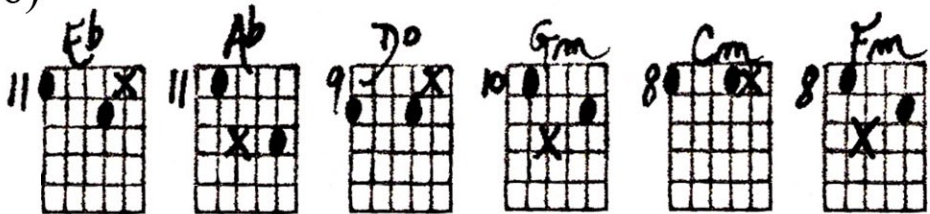
5)



Where's the unusual leap?
Does the delay technique help?

etc.

6)



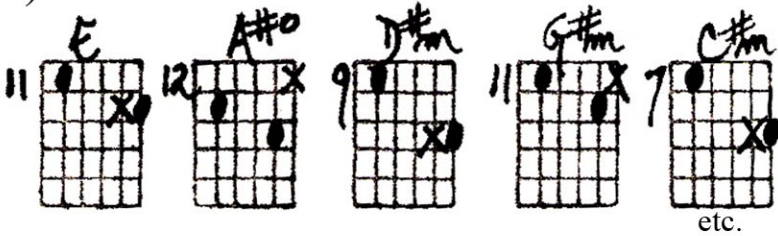
Compare this with strict
or reverse voice-leading.

etc.

By the way, have you noticed that these cycle of 4th sequences consist of two alternating, descending diatonic chord scales (?!?), our friend from last time. Check this out if you haven't already.

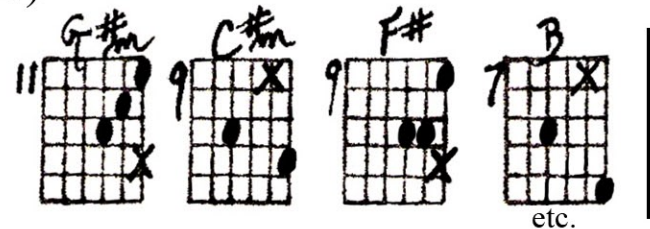
Progressions don't have to start on I, right? So.....:

7)



etc.

8)

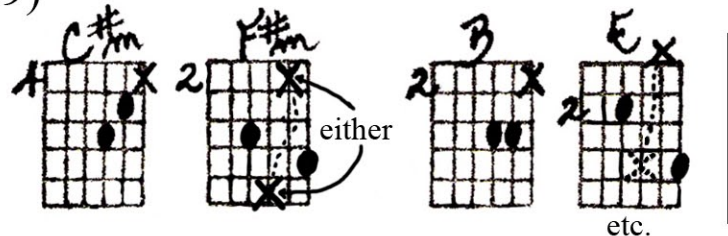


etc.

Assignment:

Take all nine examples through
as many keys as time permits.

9)



etc.

Consider starting each example
very high up the fingerboard on
any degree that presents itself.

We talked about sequences last time. There is so much more. try the following:

①

② and with decoration:

Each chord is a diatonic 4th higher than the previous one in such sequences,

hence the name CYCLE of 4ths, which is in fairly common use. There are only 6 (maybe 7 if you count unison roots) diatonic chord prog. (ask about this if you're not sure). Out of the 6, the 4th has been used more than the others, by far. So we'll focus on this for awhile.

Strict voice leading is not commonly used between all chords in a progression of 4ths (try it and see what happens). Far more often, composers use a combination of voice leading and reverse (or alternate) voice leading (analyze the above examples for a starter). Play the following & analyze the connections:

③

What's the purpose of the decoration achieved? How about the voice leading? etc. Now go back and play ex. ③ with the help of ④. Notice anything? Play this ex. & ex. ② over & over until it hits you.

Besides the attenuation of strict & reverse voice leading, leaps of other types in one or more voices also can sound quite good in the cycle of 4ths:

⑤

What's the purpose of the leap? Is the delay technique helpful? Compare these with strict or reverse voice leading, etc.

By the way, have you noticed that these cycle of 4th sequences consist of 2 alternating, descending diatonic chord scales (?!?), our friend from last time. Check this out if you haven't already. Progressions don't have to start on I, right? So.....:

⑦

Assignment: Take all 9 examples through as many keys as time permits. Consider starting each ex. very high up the fingerboard on any degree that presents itself.