Harmonic Vocabulary - Major Key
Part 8 - Diatonic Major
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We talked about sequences last time. There is so much more. Try the following:

1) 

![Chord Diagram 1](image1)

And with decoration:

2) 

![Chord Diagram 2](image2)

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) 

![Chord Diagram 3](image3)

In what manner is the decoration achieved?
How about the voice-leading?

4) 

![Chord Diagram 4](image4)

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.
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?

6) Compare this with strict or reverse voice-leading.

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) Assignment:
Take all nine examples through as many keys as time permits.

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:

Each chord is a diatonic 4th higher than the previous one in each sequence, hence the name CYCLE of 4ths, which is in fairly common use. There are only 6 diatonic chord progressions (if you count unison roots). Out of the 6, the 5th 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 this type (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 evidence). May the following analyze the connections:

Besides the alternation of strict & reverse voice leading, groups of other types in one or more voices also sound quite good in the cycle of 4ths.

By the way, have you noticed that these cycle of 4ths sequences consist of alternating ascending/descending diatonic chord progressions? Our friend from last time, check this out if you haven't already.

Assignement: Take all 2 examples through as many keys as possible. Consider starting each ex. very high up the guitarboard or any key that you like.