

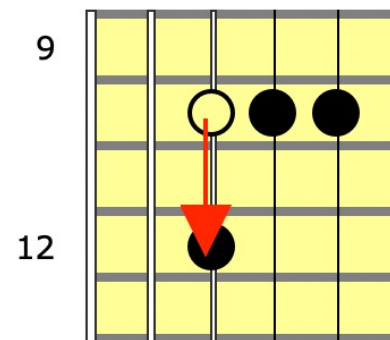
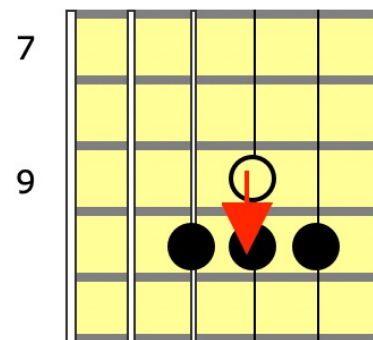
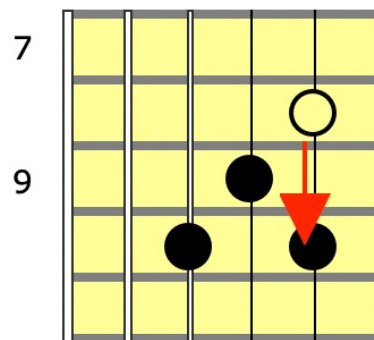
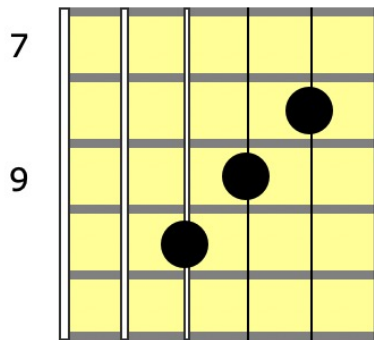
# Introduction to Mick Goodrick's Voice Leading Almanacs

Your first steps in a larger world.....

In collaboration with [ModernGuitarHarmony.com](http://ModernGuitarHarmony.com)

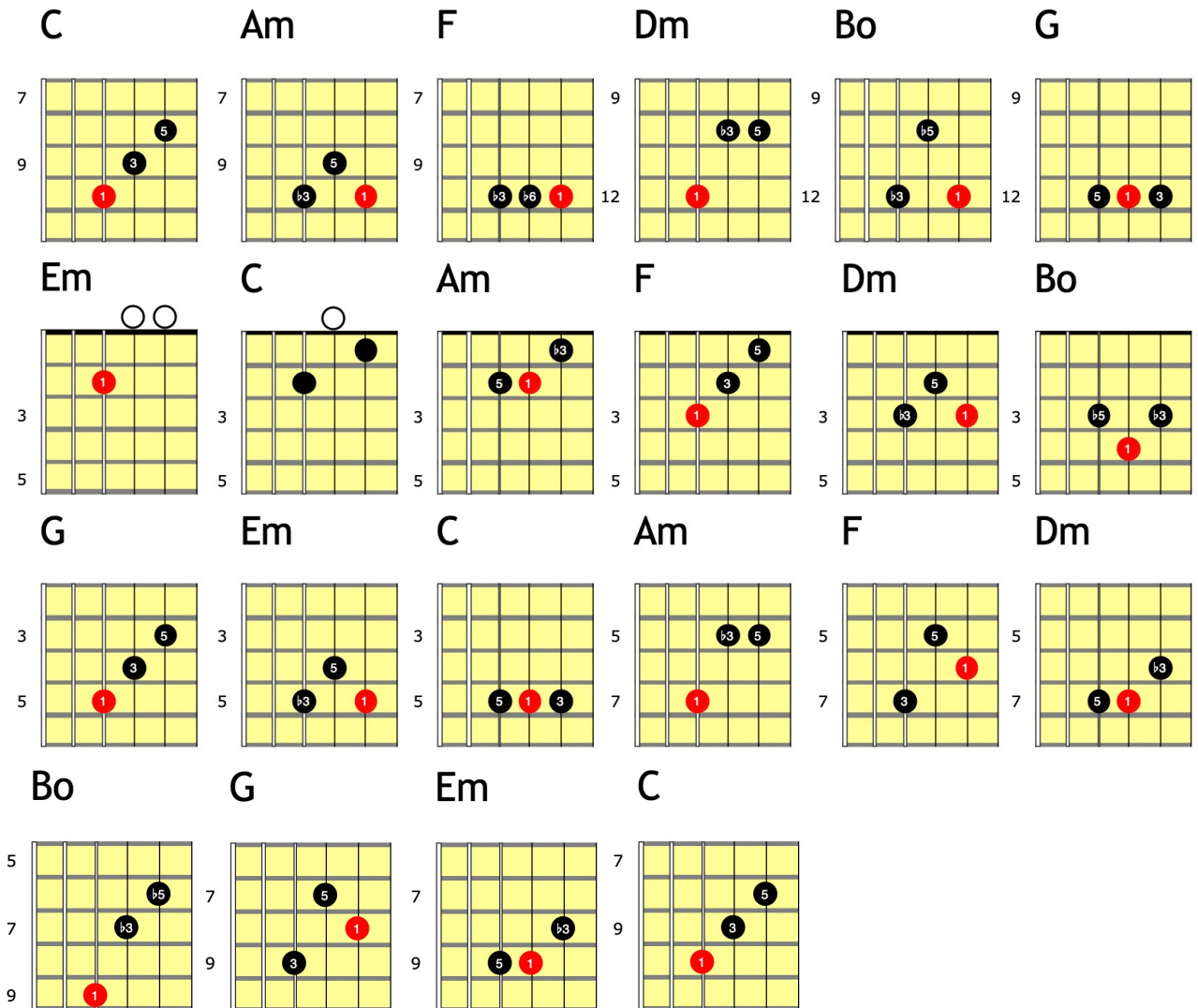


- The Cycle 6 (and Cycle 3, which is the same cycle in reverse) are convenient for learning scales and getting started with Voice Leading Cycles as only one note changes at a time
- To start off with, move treble, middle and bass in term UPWARD by a diatonic step. This will get you the grips.

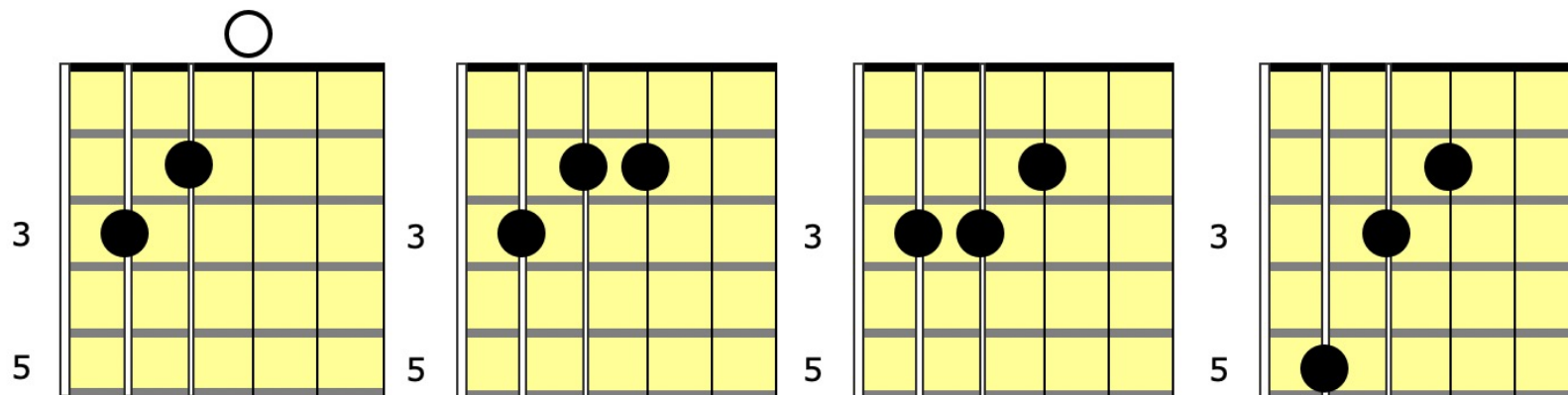


Etc...

- Here are the chord boxes for the cycle 6 in C major for close voiced triads on string group 4 3 2
- We move treble, middle, bass each time – easy to remember!
- Interval wise the 5<sup>th</sup> moves up to the root each time – also EASY to remember (which is another reason why we are doing Cycle 6 FIRST)

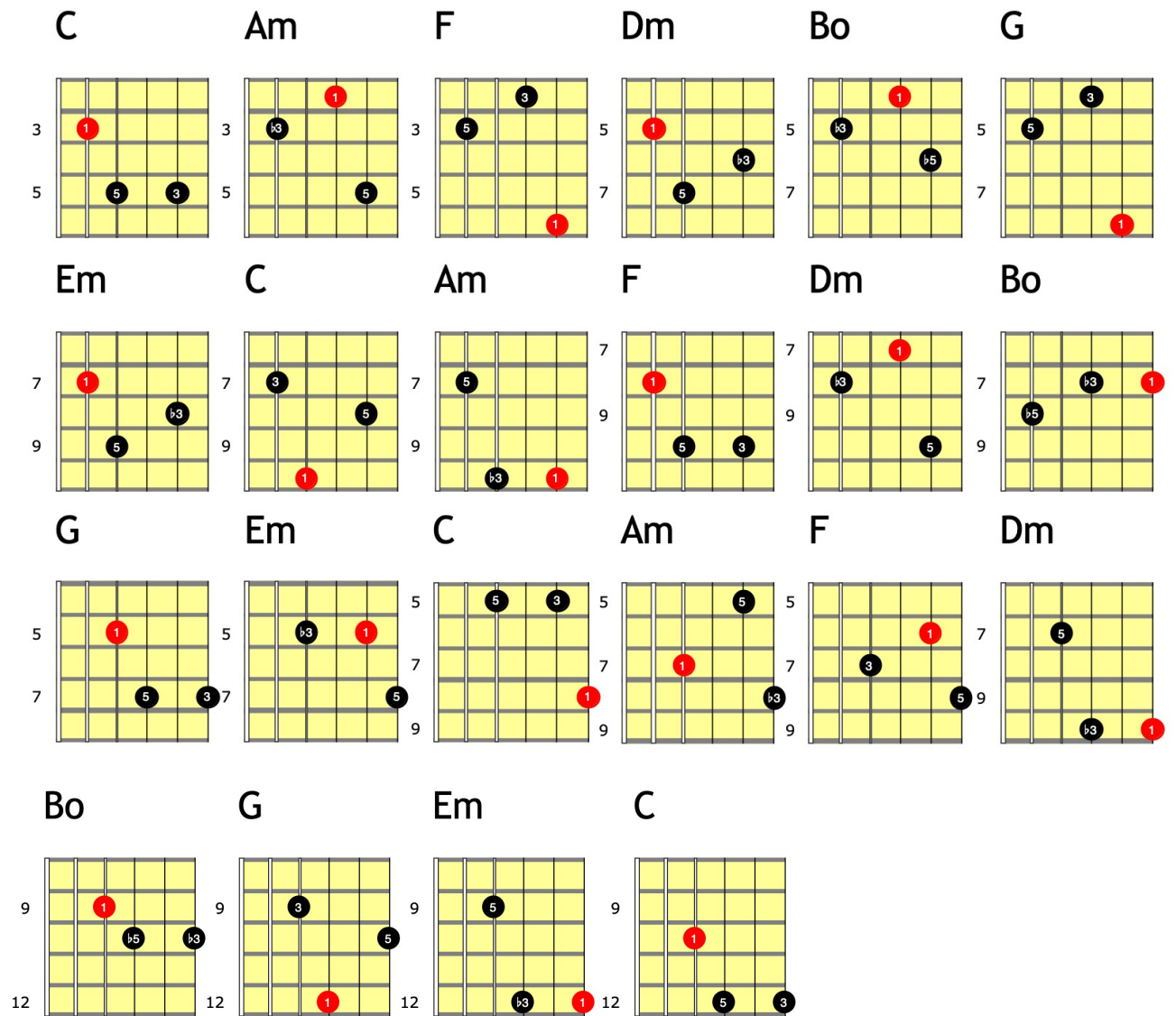


- Write out or work out on the guitar fretboard the same pattern for this string group and NAME the chords and intervals.
- Then try other string groups for close voiced triads!



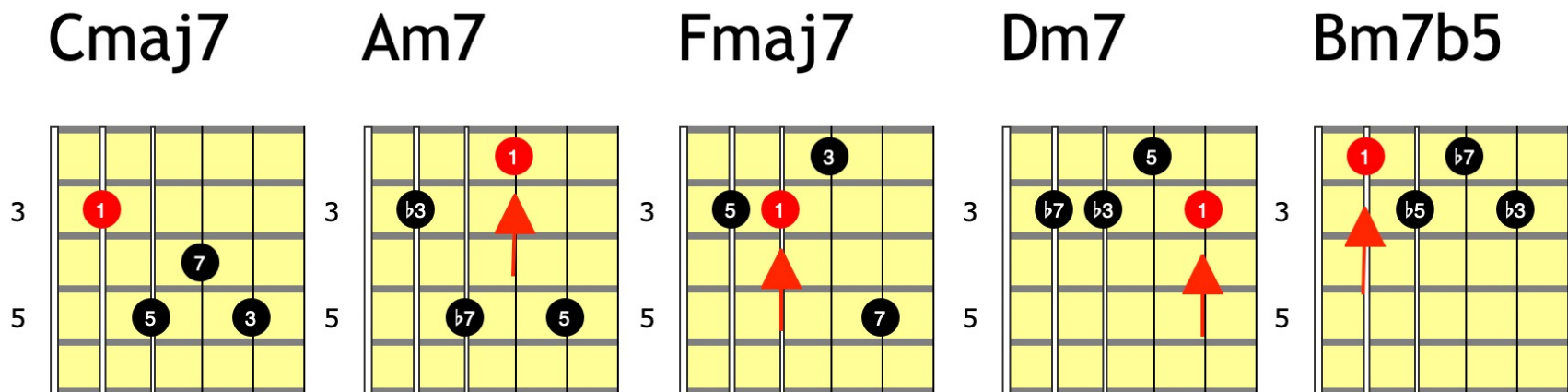
Etc...

- Here are the chord boxes for the cycle 6 in C major for open voiced triads on string group 4 3 2
- The voices move differently – middle, treble, bass. However, in terms of the intervals the 5 always moves to the root
- Notice we have to re-finger the chords a bit, so the shapes are bit less obvious

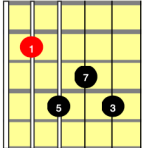
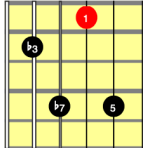
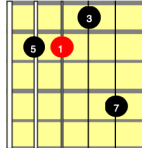
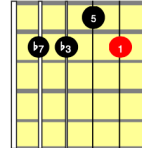
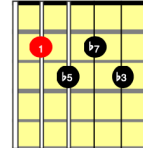
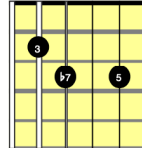
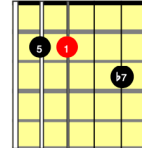
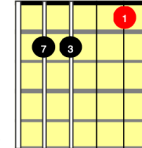
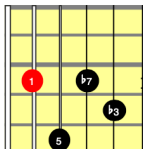
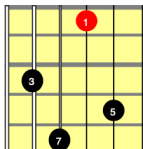
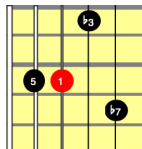
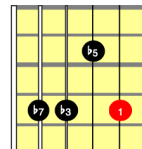
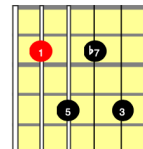
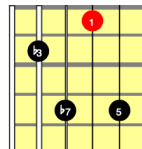
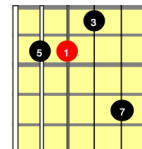
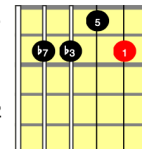
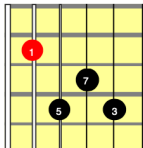
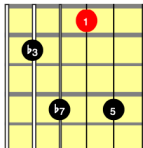
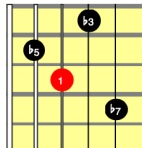
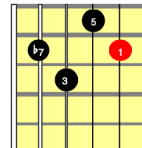
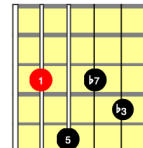
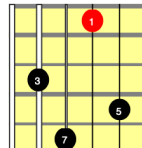
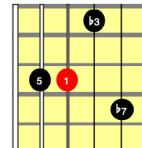
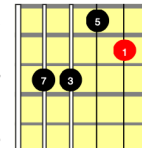
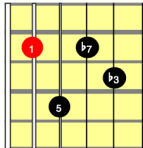
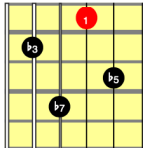
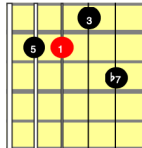
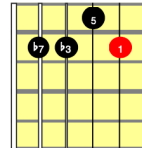
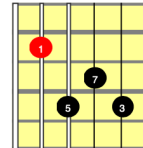




- When we move to seventh chords, we still move only one note between chords, but now we are moving voices downwards
- You can think (for these voicings) of the order of voice movement as alto, tenor, soprano, bass although this WILL CHANGE for other voicing types
- Alternatively (and perhaps more helpful in the longer term) note that the 7<sup>th</sup> moves down to the root of the new chord
- The cycles are also longer (28 chords as opposed to 21) as there are four inversions of each seventh chord, as opposed to three for the triads



- Here are the chord boxes for cycle 6 sevenths
- These are all drop 2 voicings, which are common on guitar

	<b>Cmaj7</b>	<b>Am7</b>	<b>Fmaj7</b>	<b>Dm7</b>	<b>Bm7b5</b>	<b>G7</b>	<b>Em7</b>	<b>Cmaj7</b>
								
	<b>Am7</b>	<b>Fmaj7</b>	<b>Dm7</b>	<b>Bm7b5</b>	<b>G7</b>	<b>Em7</b>	<b>Cmaj7</b>	<b>Am7</b>
								
	<b>Fmaj7</b>	<b>Dm7</b>	<b>Bm7b5</b>	<b>G7</b>	<b>Em7</b>	<b>Cmaj7</b>	<b>Am7</b>	<b>Fmaj7</b>
								
	<b>Dm7</b>	<b>Bm7b5</b>	<b>G7</b>	<b>Em7</b>	<b>Cmaj7</b>			
								



- Try on all string groups
- Try with other drops/voicings by transposing voices up and down the octave! See [this](#) video for more info on how to do this.
- You can get drop 3 by playing cycle 6 in reverse (2/6)
- You can get cycle 4 by missing out every other chord
- You can get cycle 5 by missing out every other chord of cycle 3 (backwards)
- So that's 4 out of the 6 basic cycles! Nice!
- Try other scales – Mick gives Harmonic Minor and Melodic Minor as alternatives in the first two books, but you could try any scale or mode you can think of!
- Use these cycles to come up with your own compositions and musical ideas.
- ABOVE ALL – check out the primary sources and more info on Mick and Voice Leading Cycles at <http://modernguitarharmony.com>
- Happy practicing!

