

## **Goodrick Cycles**

good for comping, soloing, and composing

### **I. Triad voice leading**

- harmonized scale down neck: root moves down 2 steps, other 2 voices move down 1 step
- harmonized scale in 3rds: root moves down 1 step, other 2 voices stay same
- harmonized scale in 4ths: root stays same, other 2 voices move up a step

### **II. 7th chord**

- harmonized scale down neck: root stays same, other 3 voices move down 1 step
- harmonized scale in 3rds: root moves up 1 step, other 3 voices stay same
- harmonized scale in 4ths: root and 3rd stay same, other 2 voices move down a step

### **III. quartal harmony**

- harmonized scale up or down neck: stacked 4ths = sus chords for each chord in harmonized scale (ex: c f b e is Fmaj7sus#4)
- harmonized scale in 3rds: change each diatonic chord's 3rd to 4th for a whole slew of new chords

### **IV. triad over bass 1**

definition: 9th chord w/o 3rd (ex: G/C, Dsus2, Dm/E)

- take 3rd to 2nd on any or every diatonic chord in any inversion, any string set for a whole slew of new chords which can be applied to any of the above cycles

### **V. triad over bass 2**

thirds stacked to 11th, get rid of 3rd & 5th end up with only 1, 7, 9, 4 (ex: Bdim/C)

note that Bdim/C is an inverted Dm7 chord whose 5th is moved to 6; so take any 7th chord and bring the 5th up a step and you'll have the whole series of new chords

## **VI. spread clusters**

definition: maj9 without 5th gives you 4 notes in a row (ex: Cmaj9(no5) = c e b d which could be looked at as b c d e)

this is same as II chord (Dm7) with 5th up step and 3rd down 1 step, so take any diatonic chord and move its 5th up 1 step and its 3rd down 1 step (ex: Cmaj7 c g b e becomes c a b d)

these voicings can be more stretchy