

# Sequences

Ted Greene  
1973-09-15

Using Root Position, Close Position Triads

Do these on other string sets where possible; also do all in closed triads with good voice-leading

[Sequence follow-throughs are given in blue.]

① A F#m Bm G#° C#m A D Bm E C#m

Continue this...

② A F#m Bm G#° C#m

Continue this...

③ A F#m Bm G#° C#m A D Bm E C#m

Continue

④ A F#m Bm G#° C#m

Continue

⑤ A F#m C#m A E C#m F#m

Practice leaving out alternate phrases in a sequence:

Try starting on other degrees than I with this device.

⑥

A	F#m	G#°	E	F#m	D	E	C#m	D	Bm
C#m	A	Bm	G#°	A	⑦				
C#m	F#m	D	Bm	E	C#m	A	D	Bm	G#°
C#m	A	F#m	Bm	G#°	E	A	⑧		
Bm	G#°	E	C#m	A	F#m	D	Bm	G#°	E
C#m	A	F#m	D	Bm	G#°	E	C#m	A	A
F#m	D	Bm	G#°	E	C#m	A	F#m	D	Bm
G#°	E	C#m	A	F#m	D	Bm	G#°	E	C#m → A

⑩ A C#m F#m A D F#m Etc. Bm D G#o Bm

E G#o C#m E A

Bm E A D G#o C#m F#m Bm E A

⑫ A D G#o C#m Etc. F#m Bm E A D G#o

C#m F#m Bm E A

Bm E A D G#o C#m F#m Bm E A

⑭ A D G#o C#m Etc. F#m Bm E A D G#o

C#m F#m Bm E A

⑮ A D B<sub>m</sub> E Etc. C<sub>#m</sub> F<sub>#m</sub> D G<sub>#</sub><sup>o</sup> E A

7 10 9 12 11 14 3 4 2 5

F<sub>#m</sub> B<sub>m</sub> G<sub>#</sub><sup>o</sup> C<sub>#m</sub> A ⑯ A D B<sub>m</sub> E Etc. C<sub>#m</sub>

4 7 6 9 7 5 5 7 7 9

F<sub>#m</sub> D G<sub>#</sub><sup>o</sup> E A F<sub>#m</sub> B<sub>m</sub> G<sub>#</sub><sup>o</sup> C<sub>#m</sub> A

9 10 11 12 12 14 14 16 16 17

⑰ A E B<sub>m</sub> F<sub>#m</sub> Etc. C<sub>#m</sub> G<sub>#</sub><sup>o</sup> D A E B<sub>m</sub>

5 7 7 9 9 11 10 12 12 14

F<sub>#m</sub> C<sub>#m</sub> G<sub>#</sub><sup>o</sup> D A ⑱ A E B<sub>m</sub> F<sub>#m</sub> Etc. C<sub>#m</sub>

14 16 16 17 17 7 7 9 9 11

G<sub>#</sub><sup>o</sup> D A E B<sub>m</sub> F<sub>#m</sub> C<sub>#m</sub> G<sub>#</sub><sup>o</sup> D A

11 12 12 2 2 4 4 6 5 7

⑲ A E F<sub>#m</sub> C<sub>#m</sub> D A Etc. B<sub>m</sub> F<sub>#m</sub> G<sub>#</sub><sup>o</sup> D

12 12 9 9 5 5 2 2 11 10

E B<sub>m</sub> C<sub>#m</sub> G<sub>#</sub><sup>o</sup> A

7 7 4 4 5

This is the idea expressed above, that is, leaving out alternate phrases.

Sequences in minor keys tend to be in the Natural Minor (although the V can often be used from the Harmonic Minor) which has the same chords as its relative major. Practice sequences in minor, using the same chord as above, but naming the chords according to the minor scale instead. Example: F#m - Bm - E - A = *vi - ii - V - I* in A, but it is *i - iv - VII - III* in F#m.

Using Inversions:

20

A D<sub>6</sub> G#<sup>0</sup> C#m<sub>6</sub> Etc. F#m Bm<sub>6</sub> E A<sub>6</sub> D G#<sup>0</sup><sub>6</sub>

C#m F#m<sub>6</sub> Bm E<sub>6</sub> A

21

A F#m Bm G#<sup>0</sup> Etc. C#m

A D Bm E C#m F#m D G#<sup>0</sup> E A

22

A F#m G#<sup>0</sup> E Etc. F#m D E C#m D Bm

C#m A Bm G#<sup>0</sup> A

23

A E F#m C#m Etc. D

A Bm F#m G#<sup>0</sup> D E Bm C#m G#<sup>0</sup> A

24

A E Bm F#m Etc. C#m G#<sup>0</sup> D A E Bm

Continue with: F#m - C#m, - G#<sup>0</sup> - D, - A

SEQUENCES USING ROOT POSITION, CLOSE POSITION TRIADS  
DO THESE ON OTHER STRING SETS WHERE POSSIBLE; also DO ALL in closed triads with good voice leading.

2 A, 2 F#m, 2 Bm, 3 G#o, 4 C#m, 5 A, 5 D, 7 Bm, 7 E, 9 C#m, 9 F#m, 10 D, 11 G#o

12 E, 12 A, 5 A, 5 F#m, 7 Bm, 6 G#o etc., 0 A, 2 F#m, 2 Bm, 4 G#o, 0 A, 2 F#m, 2 Bm, 3 G#o

CONTINUE THIS, CONTINUE, CONTINUE

PRACTICE LEAVING OUT ALTERNATE PHRASES IN A SEQUENCE

2 A, 2 F#m, 4 C#m, 5 A, 7 E, 9 C#m, 9 F#m

TRY STARTING ON OTHER DEGREES THAN I WITH THE DEVICE.

9 A, 9 F#m, 7 G#o, 7 E, 7 A, 9 F#m, 5 D, 6 G#o, 7 E, 4 C#m, 7 A, 9 F#m, 10 D, 9 Bm

4 A, 5 F#m, 5 D, 7 Bm, 6 G#o, 7 E, 12 A, 11 C#m, 9 F#m, 7 A, 5 D, 4 F#m, 11 G#o, 12 E

12 A, 10 D, 11 G#o, 9 C#m, 12 A, 10 D, 11 G#o, 9 C#m, 12 A, 12 D, 10 G#o, 11 C#m

12 A, 10 D, 10 G#o, 9 C#m, 7 A, 10 D, 9 Bm, 7 E, 5 A, 5 D, 7 Bm, 7 E, 12 A, 12 E, 9 F#m, 10 C#m, 10 D, 5 A

Sequences in minor keys tend to be in the natural minor (although the  $\Delta$  can often be used from the harmonic minor), which has the same chords as its relative major. practice sequences in minor, using the same chords as above, but naming the chords according to the minor scale instead, example:  
F#m Bm E A = vi ii III I in A but it is i iv VII III in F#m

This is the idea expressed above, that is leaving out alternate phrases.

2 A, 4 F#m, 4 Bm, 6 G#o, 14 A, 14 F#m, 13 G#o, 12 E, 14 A, 14 E, 9 F#m, 11 C#m

5 A, 5 E, 7 Bm, 7 F#m etc.

using INVERSIONS:

9 A, 7 D, 6 G#o, 6 C#m etc.