

Bass-Energized Triads (and a few friends) in Harmonization of Ascending Major Scale:

Degrees 5, 6, 7, and 8

Feel as starting
on beat 4 (as well
as on beat 1)

Key of F

Soft and warm...why?

Coming attraction
"smooth dissonance"

Stronger dissonance but
softened through tonal function

Much tougher-edged, bolder...why?

Incorporating some "straight" triads here.

Sequences can be "ear-pleasing" as well as educational on various levels.

Alternate last 2 chords:

Or:

Diagram 1: C/D (1st fret, 1st string)

Diagram 2: D/C (3rd fret, 2nd string)

Diagram 3: E/B (5th fret, 3rd string)

Diagram 4: F/Bb (6th fret, 4th string)

Diagram 5: E/B (2nd fret, 1st string)

Diagram 6: F/Bb (1st fret, 2nd string)

Diagram 7: C/Bb (1st fret, 1st string)

Diagram 8: Db/Ab (4th fret, 1st string)

A musical staff in G major showing the harmonic progression of the first set of chords. The notes are: G2, A2, B2, C3, D3, E3, F3, G3. The bass line is: G2, F2, E2, D2, C2, B1, A1, G1.

A touch off-beat (why?)

Longer harmonization
(much more of this type
of thing to gradually follow).

Key of F#
(or Gb)

Diagram 1: A/D (2nd fret, 2nd string)

Diagram 2: B/C# (4th fret, 1st string)

Diagram 3: C#/B (6th fret, 1st string)

Diagram 4: D/A (3rd fret, 2nd string)

Diagram 5: E/D (5th fret, 3rd string)

A musical staff in F# major showing the harmonic progression of the second set of chords. The notes are: F#2, G#2, A2, B2, C#3, D3, E3, F#3. The bass line is: F#2, E2, D2, C#2, B1, A1, G#1, F#1.

Optional extra
chords at end:

Or:

Diagram 1: F#/C# (7th fret, 1st string)

Diagram 2: G#/C# (9th fret, 1st string)

Diagram 3: A/B (7th fret, 2nd string)

Diagram 4: G#/A# (13th fret, 2nd string)

Diagram 5: E/A (12th fret, 1st string)

Diagram 6: B/G# (11th fret, 2nd string)

Diagram 7: C#/F# (14th fret, 1st string)

A musical staff in F# major showing the harmonic progression of the third set of chords. The notes are: F#2, G#2, A2, B2, C#3, D3, E3, F#3. The bass line is: F#2, E2, D2, C#2, B1, A1, G#1, F#1.

BASS-ENERGIZED TRIADS in HARMONIZATION of ASC. MAJOR SCALE: 5 6 7 + 8

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Key of F
feel as starting on Beat 4 (as well as on Beat 1).

SOFT & WARM... WHY?

↑ STRONGER DISSONANCE BUT SOFTENED thru TONAL FUNCTION

SEQUENCES CAN BE EAR-PLEASING as well as EDUCATIONAL on various levels

A TOUCH OFF-BEAT (WHY?)

Key of Gb (or F#)

LONGER: 2 BEATS
much more of this type of thing to gradually follow.