

Progressions Using Power-Bass Triads, Bass-Enhanced Triads, "Slashers"

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Multi-keyed

#1

Handwritten guitar chord diagrams and a musical staff for example #1. The diagrams show chords: $A^b 7/4$ (D9#9), $G^b 7/4$ (C9#9), $A^b 7$ (Bb11), $B^b 7$ (A9), C^b (G7), $G^b A^9 \#9$, $E^b 7$ (D11), and $E^b 7$ (D9). The staff shows the corresponding bass notes and chord symbols.

Optional continuation:

Handwritten guitar chord diagrams and a musical staff for the optional continuation of example #1. The diagrams show chords: G^b (9), G^b (9), G^b LYDIAN (9), $G^b 9$ (16), $D 9$ (12), $D^b 11$ (9), $D^b 11$ (9), and $G^b A^7$ (2). The staff shows the corresponding bass notes and chord symbols.

Also try adding these in front of the 1st example:

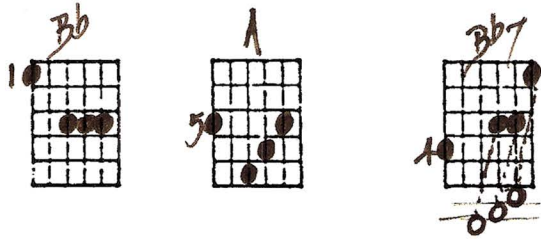
#2

Handwritten guitar chord diagrams and a musical staff for example #2. The diagrams show chords: $AA^9 \#9$ (5), $A^b 11$ (1), $A^b 7$ (1), and A (5). The staff shows the corresponding bass notes and chord symbols.

Key of D

#3

Handwritten guitar chord diagrams and a musical staff for example #3 in the key of D. The diagrams show chords: D (10), D^7 (8), B^b (6), C^7 (5), D (5), and $G^9 \#9$ (3). The staff shows the corresponding bass notes and chord symbols.

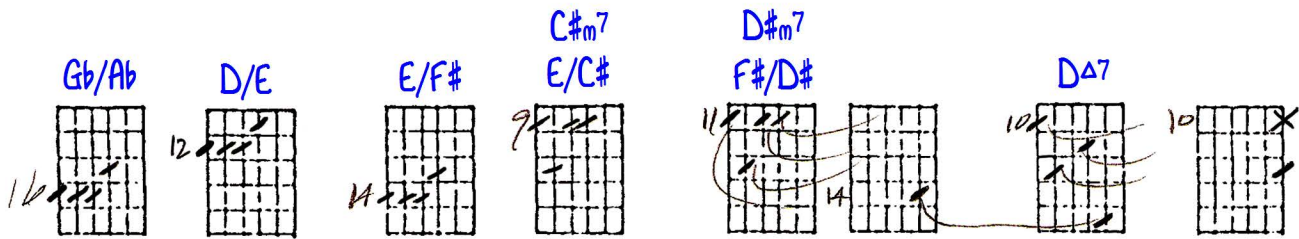


Repeat and use at end instead of Bb7

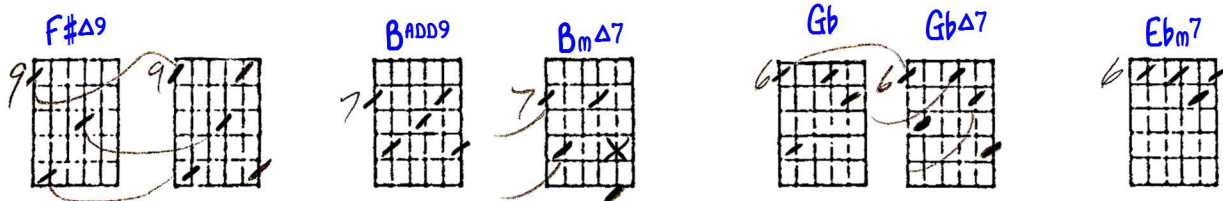


Repeat both of these progressions now (meaning #3 and #3 with the modulation at the end), but one half-step lower, please.

15



18



22

Progressions in "Mini-keys" (with Bass-Enhanced Triads)

F#/B
BΔ9no3
7

B/E
EΔ9no3
7

B/C#
C#11
9

F#Δ7
9

E/A
AΔ9no3
5

A/D
DΔ9no3
5

A/B
B11
7

EΔ7
7

I bVII

IV bVII V I IV bVII V I

D/G
GΔ9no3
3

G/C
CΔ9no3
3

G/A
A11
5

DΔ7
5

C#11
A

F#Δ7
2



G#m9
A

A#m7
6

etc.

bVI

IV bVII V I V I ii iii

* Also try  for  And same on IV in each key.

Slashers in Progressions

Ab/Bb
AbAdd9
4

Bb/Ab
Bb7
6

B
7

F#/E
F#7
9

G
10

A/D
DΔ9no3
12

Bb/C
C11
15

C/Bb
C7
15

D
17

8^{va}-----

And on other [string] set in higher key.

C/F
F Δ 9no3
C Δ 9
Bb/Eb
Eb Δ 9no3
Bb Δ 9
Ab/Db
Db Δ 9no3
Eb/C
Cm7 or Ab
Ebsus/C
Abadd9
G/C
C Δ 9no3

Bb Δ 7no3
Eb/Ab
Ab Δ 9no3
F/G
G11

More Harmonized Ascending Major Scale: First 5 Notes

Ab/Db
Db Δ 9no3
F/Bb
Bb Δ 9no3
Eb/Ab
Ab Δ 9no3
Ab/Db
Db Δ 9no3
Gb/Cb
Cb Δ 9no3
Ab/Db
Db Δ 9no3
F/Bb
Bb Δ 9no3
Eb/Ab
Ab Δ 9no3
Db/Gb
Gb Δ 9no3
Gb/Cb
Cb Δ 9no3

Pedals are OK

Ab/Db
Db Δ 9no3
F/Bb
Bb Δ 9no3
Eb/Ab
Ab Δ 9no3
Db/Gb
Gb Δ 9no3
Bb/Eb
Eb Δ 9no3
F/Bb
Bb Δ 7no3
C/Bb
C7
D/G
G Δ 7no3
F/G
G11

PROGRESSIONS USING POWER-BASS TRIADS

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① Multi-Rooted

Ab F major 7, Gb F major 7, Ab G major 7, Bb F major 7, Cb, Gb A major 7, E G major 7, E G major 7, Gb, [OPTIONAL CONTINUATION] Gb

Gb LYDIAN....., Gb G major 7, D G major 7, D G major 7, D G major 7, Gb A major 7

② Also try adding these in front of the 1st example

A A major 7, Ab G major 7, Ab G major 7, A, D, D G major 7, Bb, C G major 7, D, G A major 7

③ Repeat at these positions now (meaning ② but one half step lower please)

Bb, A, Bb G major 7, D, D G major 7

7, 7, 6, 6, 6, II 7, ii 7, V 7, 10, 10, 9, 9

Repeat

Repeat at these positions now (meaning ② but one half step lower please)

Repeat at these positions now (meaning ② but one half step lower please)

④ (the modulation at the end)

Progr. in Mini-Keys (w/ B.E.T.'s)

9-02-90

I
b VII
b VI

100%
 60% etc.

Absolutely
 on IV
 in each key

SLASHERS in Prog.

8-31-89

4 on other set in higher key

Key of C

more HARMONIZED ASC. MAJ SCALE: 1 5 1 5 notes

PEDALS are O.K.