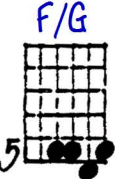


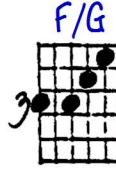
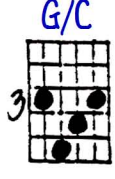


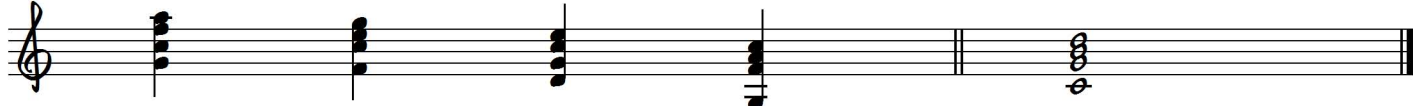
Tri-Level Chords and their Progressions: A Beginning

(for the lover of harmony)

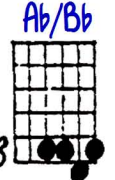
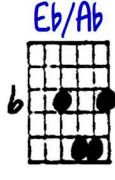
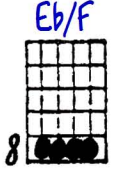
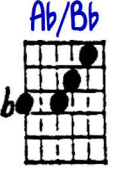
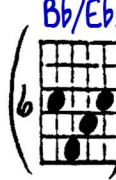
Ted Greene
1989-09-06

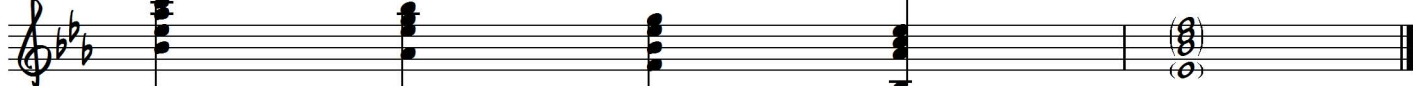
Key of C

1)     Repeat and add: 

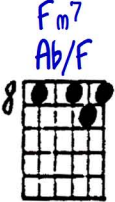
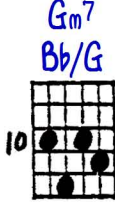
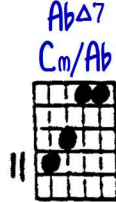





Key of Eb

1b)     



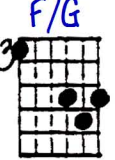


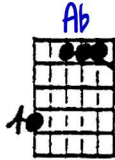
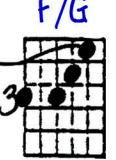
Now we'll contrast the prior with diatonic harmony of a more "normal" variety:


2)     



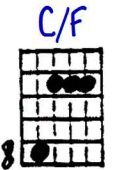
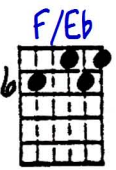
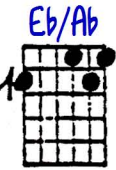
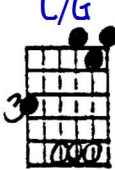

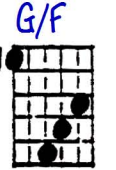
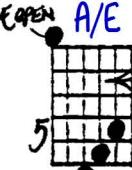
Also try Bb11 here

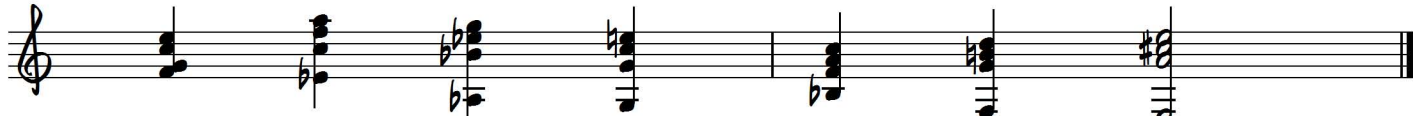
Key of C

3)     



Even an occasional straight triad can be used in these settings, especially if on a "spicy" degree.

4)       



VI can definitely feel like the beginning of a new key.

Now for some Harmonization of the Ascending Major Scale: (first 5 degrees)

Key of Eb
1)

Ab/Bb Bb/Eb Eb/F Ab/Bb EbΔ9
Bb/Eb

Ab/Bb Bb/Eb Eb/F Ab/Bb EbΔ9
Bb/Eb

"Regular" diatonic color again for comparison:
2)

Eb Gm7 AbΔ7 Fm7/11 Eb/9

Eb Gm7 AbΔ7 Fm7/11 Eb/9

3)

Ab/Db Bb/C Eb/F Db/Eb AbΔ9no3
Eb/Ab

Ab/Db Bb/C Eb/F Db/Eb Ab Δ 9no3 / Eb/Ab

How about with the minor 3rd? (as a substitute note in the soprano)

4)

Bb/Eb Cb/Db Db/Cb Eb/Bb

F_m7 / Ab/F Bb/Eb Cb/Db Db/Cb Eb/Bb

and on top set

Try all examples backwards (!) too...some are pretty nice this way.

* Tri-level Harmony = can be viewed as

- 1) Triads with added "supercharging" by way of wonderful bass notes.
- 2) Bass notes with added resonant (and even non-resonant) triads above. ↖ we'll deal with these later.
- 3) Functional chords and/or harmony as usual.

TRI-LEVEL CHORDS and their PROGRESSIONS : A beginning K1-5

(For the lover of Harmony)

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Jed Johnson

① Key of C

①a Repeats + add ①b Key of Eb

② How we'll contrast the prior: w/ DIATONIC HARMONY of a more 'normal' variety

③ Key of C: Even an occasional straight, triad could be used in these settings, especially if on a 'SPICY' degree.

④

It can definitely feel like the beginning of a new key.

Now for some HARMONIZATION of the ASCENDING MAJOR SCALE: (first 5 degrees)

① Key of Eb

② 'Regular' DIATONIC: color again (for comparison)

③

④ How about with the minor 3rd? (as a sub. note in the soprano)

Try all examples backwards (!) too..... some are pretty nice this way.

* TRI-LEVEL HARMONY = Can be viewed as

- ① Triads with added, 'supercharging' by way of wonderful bass notes.
 - ② Bass notes with added resonant (and even non-resonant) triads above.
 - ③ Functional Chords for Harmony as usual.
- (We'll deal w/ those later)