

# Bass-Enhanced Triads - Misc. Ideas #1

Ted Greene  
 1989-09-02  
 1989-10-03  
 1989-11-02  
 1989-11-12

"Wow"

G/A
G/C
C/F
Bb/Eb
F/Bb
F/G

etc.

1)

guitar

[continuation:]

Eb/F
Eb/Ab
Ab/Db
F#/B
C#/F#
C#/D#

G/C
C/F
Bb/Eb
F/Bb
Eb/Ab
Ab/Db

14 32      13 42

2)

G/C
C/F
Bb/Eb
Eb/Ab
Db/Gb
Ab/Db

to Cmaj9

**G/C**
**C/F**
**Bb/Eb**
**F/Bb**
**Eb/Ab**
**Ab/Db**

3)

**G/C**
**D/G**
**C/F**
**F/Bb**
**Bb/Eb**
**G/A**

**G/C**
**C/F**
**Bb/Eb**
**F/Bb**
**Eb/Ab**
**Ab/Db**

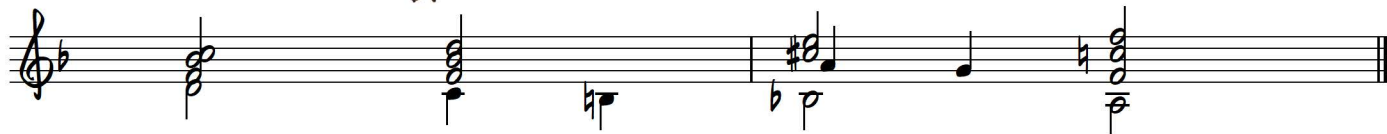
3a)

----- Great as a "5 units" chord progression by itself too -----

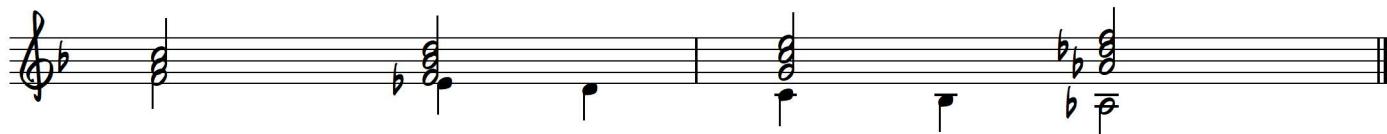
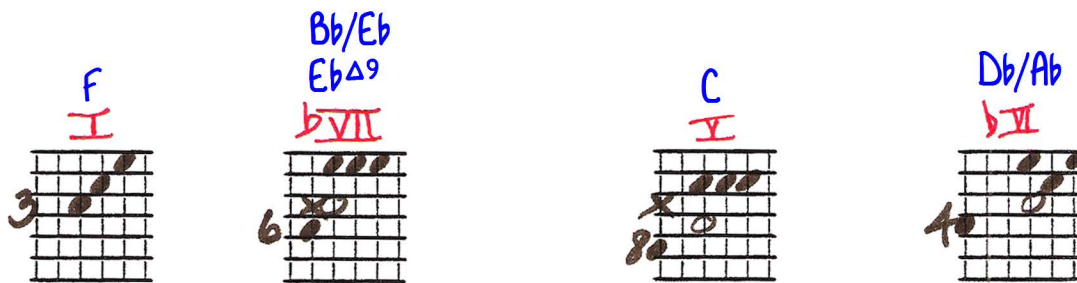
**G/C**
**C/F**
**Ab/Bb**
**Bb/Eb**
**F/G**
**G/C**

## 2-to-1 Bass Stimulation of Triads

Key of F



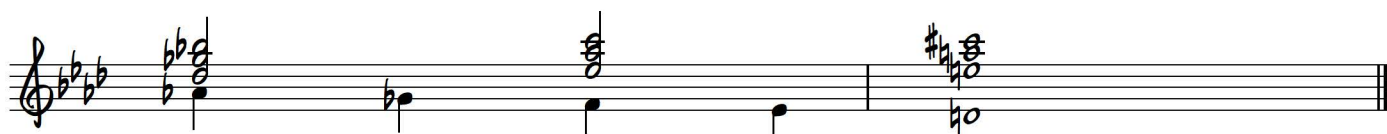
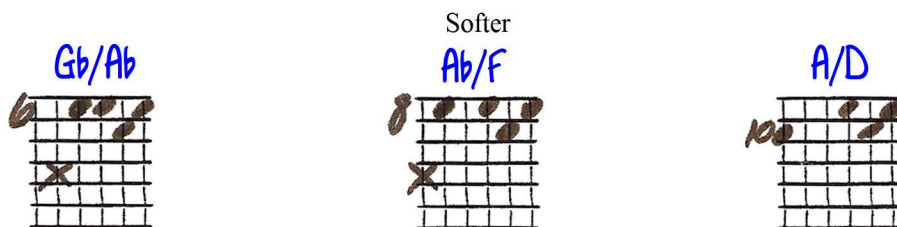
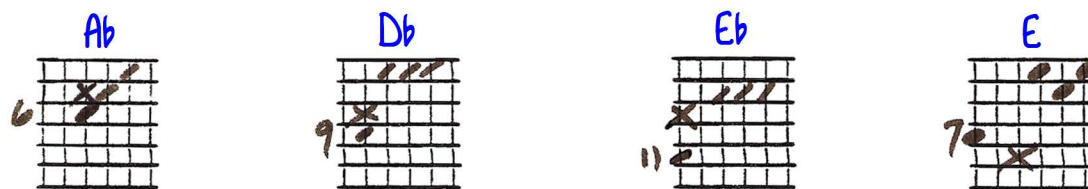
Fascinating, the way that V ends up intercepting the bVII and bVI:



Notes on Sunday 12-16-01

To not run out of room so fast in a 2-to-1 descending bass: "Backtracking" by way of freezing the bass, then letting it vanish while letting the tenor part (high at that) start descending, which turns it into a new bass - while the tenor also ascends, thereby keeping its tenor function. It's what we refer to as a "splitting voice;" that is, one voice turning into two.

Key of Ab



## 2 Triads Over Bass Notes (hit first)

Ted Greene  
1989-10-03

**E<sub>b</sub> - D<sub>b</sub>/E<sub>b</sub>**
**D<sub>b</sub>/E<sub>b</sub> - C<sub>b</sub>/E<sub>b</sub>**
**C/F - B<sub>b</sub>/F**

**E<sub>b</sub>7**
**C7**
**B<sub>b</sub>7**
**A<sub>b</sub>7**
**F7**
**G**

**E<sub>b</sub>/D<sub>b</sub>**
**F/C**
**C/B<sub>b</sub>**
**D/A**
**B<sub>b</sub>/A<sub>b</sub>**
**C/G**
**A<sub>b</sub>/G<sub>b</sub>**
**B<sub>b</sub>/F**
**F/E<sub>b</sub>**

## For Power-Bass Triad Course

Ted Greene  
1989-11-02

Modulation from B to E<sub>b</sub>:

Start on beat 1 or 4:

**B**
**C<sub>#</sub>/F<sub>#</sub>**
**E $\Delta$ 9**
**E<sub>b</sub>11**
optional linger...
**C<sub>b</sub>/D<sub>b</sub>**
**D<sub>b</sub>/C<sub>b</sub>**
**E<sub>b</sub>/B<sub>b</sub>**

**B/E**
**D<sub>b</sub>/E<sub>b</sub>**

Ted Greene  
1989-11-12

All 4/4's with contrary melody due to change of soprano position.

Note 'retained barre'

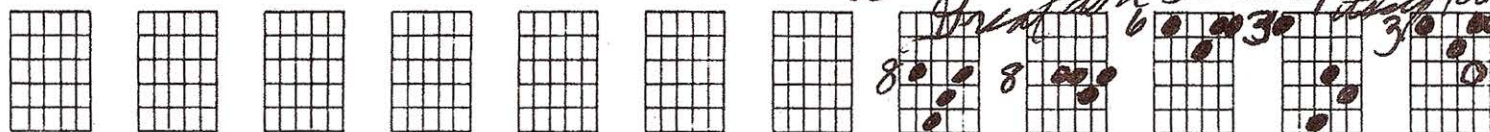
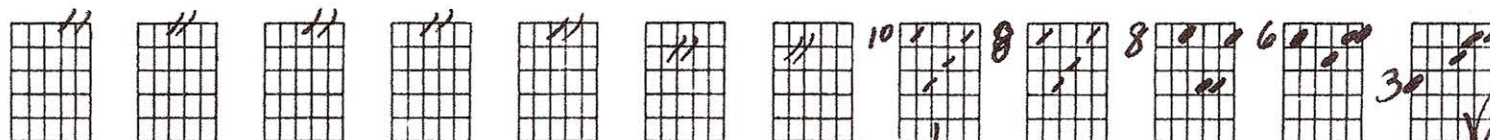
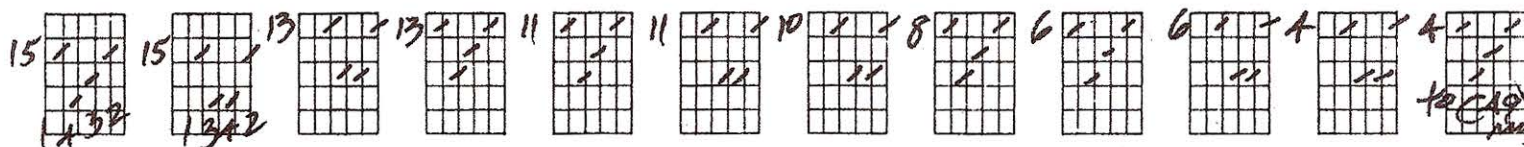
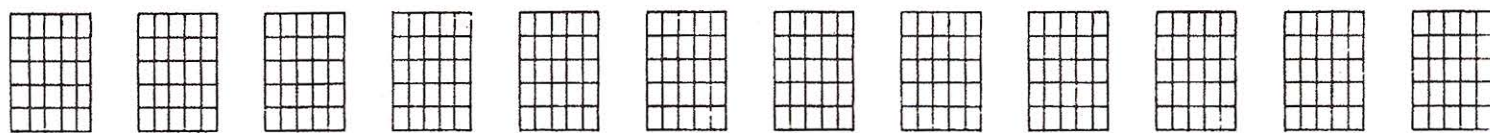
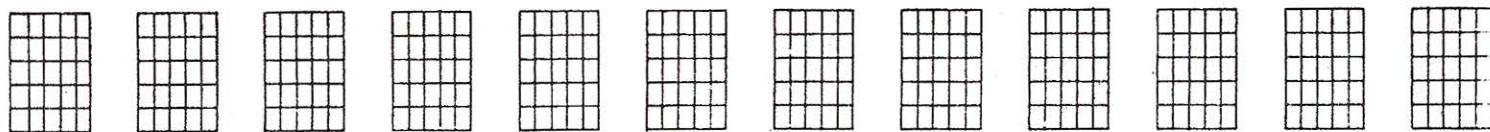
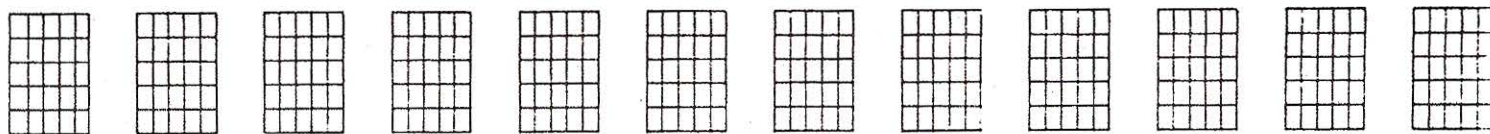
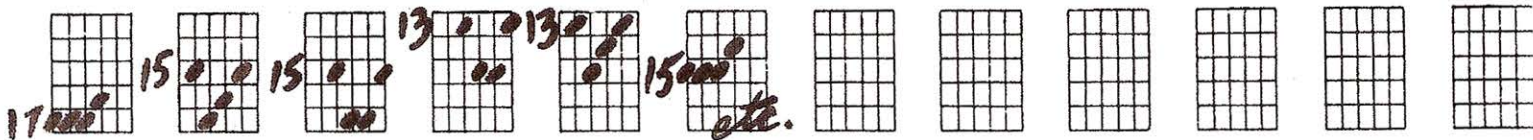
**B**
**A**
**G**
**F<sub>#</sub>**
**E**
**E<sub>b</sub>**
**D<sub>b</sub>**
**C**
**B<sub>b</sub>**
**A**

Down in m3rds?

**B<sub>b</sub>11**
**G<sub>m</sub>7**
**G11**
**E<sub>m</sub>7**
**E11**
**D<sub>b</sub>m7**
**D<sub>b</sub>11**
**B<sub>b</sub>m7**

9-2-89

wow



or  
 ↓  
 "5 UNITS"  
 30 30

TO NOT RUN OUT OF ROOM SO FAST in a 2 to 1 day. **2 to 1** **Notes on SUN: 12-16-01** **Back tracking by way of** **TRIADS** **the bass, then letting it wander while the TENOR (high) stays that part start descending which turns it into the new base - while the tenor** **soften** **10-3-89**

6 9 11 7 6 8 10 ALSO ascends, thereby keeping its tenor function. It's what we refer to as a SPLITTING VOICE that is one voice turning into 2.

① Start with Key off  
 ↳ BEGINNING BEAT 4

I **facilitating the way that it ends** **bVII** **II** **SPLITTING VOICE**

3 3 5 3 6 8 10

Empty guitar fretboard diagrams arranged in a grid for practice.

# 2 TRIADS OVER BASS NOTES (HIT FIRST)

10.3.89

Key: A<sup>b</sup>

11 13 11 8 10 8

10.3.89

11 13 11 8 10 8 4 6 4 1 3 1 3 1 3

Bent 4

# for POWER-BASS TRIAD course

(11-2-89)

mod from B to Eb

opt. = longer...

start on 1st BEAT

2 2 4 6 2 4 6 2 2

NOTE - RETAINED BARRE

12 10 9 7 6 3 1 2

11 m7

13 15

down in m3ds?

all G/A's w/ contr. melody due to change of sept. 700.

11-12-89