

Minor Key: 2-to-1 Stepwise Ascending Bass Motion as the Main Generator of the Harmony

Ted Greene
1985-12-03

with Delayed Entrance

Playing order: ● × □ △
○ = opt.

Don't be alarmed at the clash.
Play the example fluidly and
your ear will probably learn
to accept this kind of dissonance.

C#°7
Em6

[Given:]

Key
of Em

Also try
C# here

CΔ7

AbΔ7

also
C#

Also Ab

Key
of Cm

G13

FΔ7#11

C SUS

Key
of Am

Key
of Fm

7 X 8 10 12 C

8 X 8 8 8 D#7sus

Key of G#m
3)

12 X 9 12 12 D7sus

6 X 3 6 7 B/9 G#m7/11

Key of Gm

Key of F#m

5 X 5 5 6 Bbm/9

2 X 3 7 open Em9/11

Key of Fm

Key of Em
4)

10 X 9 10 12 Gm

7 X 7 8 12 Gm6 C9

Key of Gm

Key of Ebm

Key of F#m

← or on middle strings

Assignment:

- 1) Play each example as many times as necessary until it sounds fluid and the voices really ring. Try all the optional notes too!
- 2) Write the names in over at least the final chord in each example. These chords were the main thing for me, either stumbling into them because of the lines (voice motions) or heading for them on purpose and working backwards to smooth the approach, or changing the 2nd to the last chord to heighten the impact upon the final arrival.
- 3) Really study all the subtleties between the different examples. As you may have noticed, minor keys have much to offer, one reason being the various minor scale types which all generate their own harmonies, and yet which can all be mixed together, still keeping a form of DIATONIC harmony, in a larger sense anyway.



MINOR KEY: 2 to 1 ^{STEPWISE ASC.} BASS MOTION as the ^{MAIN} GENERATOR of the HARMONY
_{W/ RELATED ENTRANCE}

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Jul Strasser

Don't be alarmed at the clash, play the ex. fluidly and your ear will probably learn to accept this kind of dissonance!

① Key of Em: 4 fret, 4 fret, 7 fret, 7 fret, 7 fret, 8 fret, 9 fret, 9 fret, 8 fret, 8 fret, 8 fret, 8 fret. Includes notes like 'also C# here' and 'also A4'.

② Key of F#m: 2 fret, 1 fret, 2 fret, 2 fret, 5 fret, 5 fret, 5 fret, 8 fret, 7 fret, 8 fret, 10 fret, 12 fret.

③ Key of G#m: 8 fret, 8 fret, 8 fret, 8 fret, 12 fret, 9 fret, 12 fret, 12 fret, 6 fret, 3 fret, 6 fret, 7 fret.

④ Key of F#m: 5 fret, 5 fret, 5 fret, 6 fret, 2 fret, 3 fret, 7 fret, 10 fret, 10 fret, 9 fret, 10 fret, 12 fret.

⑤ Key of G#m: 7 fret, 7 fret, 8 fret, 12 fret, 7 fret, 7 fret, 8 fret, 12 fret, 6 fret, 7 fret, 6 fret, 6 fret.

⑥ Key of F#m: 6 fret, 7 fret, 6 fret, 8 fret, 6 fret, 6 fret, 7 fret, 9 fret, 6 fret, 6 fret, 7 fret, 7 fret. Includes note 'or on middle strings'.

ASSIGNMENT:

- ① Play each example as many times as necessary until it sounds fluid and the notes really ring. Try all the optional notes too!
- ② Write the names in over at least the final chord in each example. These chords were the main thing for me, either stumbling into them because of the lines (voice motions) or heading for them on purpose and working backwards to smooth the approach, or changing the end to the last chord to heighten the impact upon the final arrival.
- ③ Really study all the subtleties between the different examples. As you may have noticed, minor keys have much to offer, one reason being the various minor scale types which all generate their own harmonies, and yet which can all be mixed together, still keeping a form of DIATONIC harmony in a larger sense anyway.