

Diatonic Major Key Tonality

Ted Greene, 1981-04-11

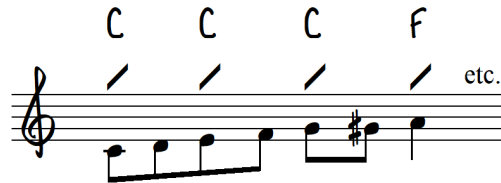
I. Bass in Motion

1) Ascending Bass, 2-to-1, with or without moving soprano (possibly in 10ths).

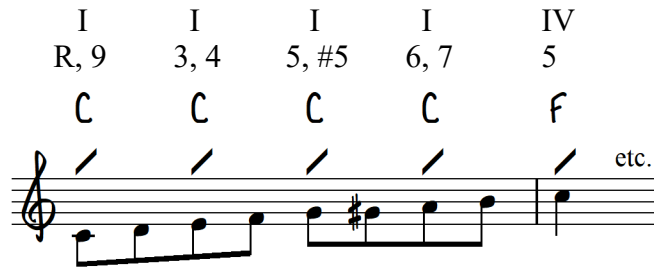
I – IV

Example: I I I IV
R, 9 3, 4 5, #5 3 etc.

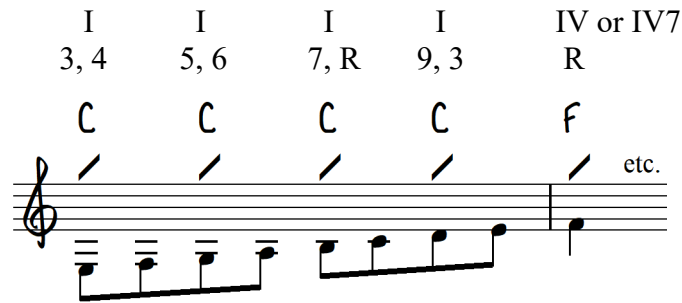
[All examples given
in key of C:]



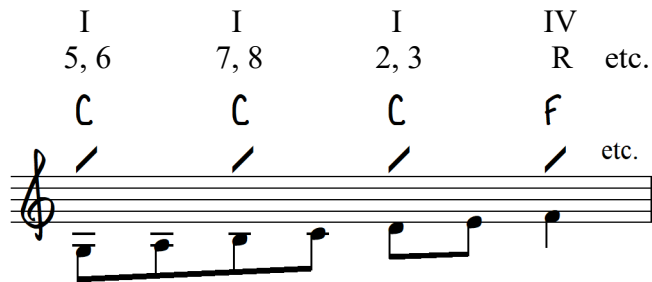
Same to I IV
6, 7 5



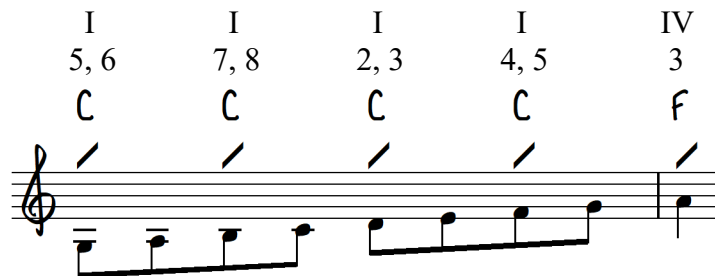
Same but start on 3, 4



(IV likes to keep going or go to some form of II7, II9, II/9 or iii or vi or V7.)



Same to I IV
4,5 3



I I I IV
7, R 2, 3 4, 5 3

C C C F

Same to I IV IV
6, 7 5 or 5, 3

I I I I IV IV
7, R 2, 3 4, 5 6, 7 5 or 5, 3

C C C C F or F

With Moving Soprano 8ths:

I I (vi7) I I V7 IV
5, #5 6, 7 R, 2 3, 4 R v 3

C C (Am7) C C G7 F

ii7 – V7 (some IV – V too). (Also do same moves on vi7 – II7)

ii ii ii V7 | ii ii V7 | ii ii V7
R, 2 3, 4 5, (#5) 3 | R, 2 3, #3 R | R, b2 2, 3 R

Dm Dm Dm G7 | Dm Dm G7 or Dm Dm G7

Same to:

ii V7 bVII7#11 V7\6 | ii ii ii V7 bVII7#11 V7\6
4, 5 3 or R v 3 | R, 2 3, #3 4, 5 3 or R v 3

Dm Dm Dm G7 or (Bb7#11 G7/6)

Same to:

ii ii V7
4, #4 5, #5 3

| ii ii ii ii V7
R, 2 3, ♭3 4, #4 5, #5 3



Same to:

ii ii ii V7
4, #4 5, 6 7, R 6, 7

| ii ii ii ii ii V7
R, 2 3, ♭3 4, #4 5, 6 7, R 6, 7



Same to:

ii ii ii V7
4, #4 5, 6 7, R 6, 7

| ii ii ii ii V7
R, 2 3, 4, 5, 6 7, R 6, 7



ii⁵ ii¹³ ii¹¹ V7¹³
3, ♭3 4, #4 5, #5 3

Dm Dm⁶ Dm¹¹ G¹³



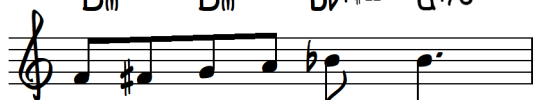
ii ii V7
3, 4 5, #5 3

Dm Dm G⁷



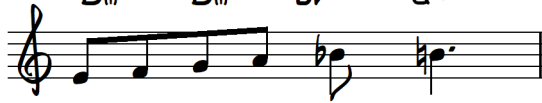
ii ii ♭VII⁷#11 V7/6
3, ♭3 4, 5 R v 3

Dm Dm B[♭]7⁷#11 G⁷/6



ii ii $\flat VII7\#11$ $V7/6$
2, 3 4, 5 R v 3

D_m D_m $B\flat7\#11$ $G7/6$



ii ii^{11th} $V7^{13}$
 $\sharp 3, 4$ 5, 6 3

D_m D_m^{11} G^{13}



1-to-1 Bass, Soprano in 1-to-1, 2-to-1, or ?

Progressions built from Bass

DIATONIC MAJOR KEY TONALITY

4-11-87

I. BASS IN MOTION

① ASCENDING BASS 2 to 1 w or w/out moving soprano (possibly in 10ths)

IN EX: $\overset{I}{R} \overset{I}{9} \overset{I}{34} \overset{I}{5} \overset{I}{\#5} \overset{I}{3}$ etc. | same to $\overset{I}{6} \overset{I}{7} \overset{I}{5}$ | same but start on $\overset{I}{34} | \overset{I}{34} \overset{I}{56} \overset{I}{7R} \overset{I}{93} \overset{I}{R}$ etc. |
 (II likes to keep going on 9, to some form of II⁷, 9, 19 or iii or vi or I⁷ w/moving soprano & oths
 $\overset{I}{56} \overset{I}{78} \overset{I}{23} \overset{I}{R}$ etc | same to $\overset{I}{45} \overset{I}{3} | \overset{I}{7R} \overset{I}{23} \overset{I}{\#5} \overset{I}{3} |$ same to $\overset{I}{6} \overset{I}{7} \overset{I}{5}$ or $\overset{I}{56} | \overset{I}{5\#5} \overset{I}{67} \overset{I}{R2} \overset{I}{34} \overset{I}{R} \overset{I}{v3}$
 vii

some II's too

II⁷ $\overset{II}{R} \overset{II}{9} \overset{II}{34} \overset{II}{5} \overset{II}{\#5} \overset{II}{3}$ (also do same moves on vi⁷ II⁷)
 $\overset{II}{R2} \overset{II}{34} \overset{II}{5\#5} \overset{II}{3} | \overset{II}{R2} \overset{II}{34} \overset{II}{R} |$ same to $\overset{II}{45} \overset{II}{3}$ or $\overset{II}{bVII} \overset{II}{7} \overset{II}{3} |$ same to $\overset{II}{\#4} \overset{II}{5\#5} \overset{II}{3} |$ same to $\overset{II}{\#4} \overset{II}{56} \overset{II}{7R} \overset{II}{67} |$
 $\overset{II}{56} \overset{II}{\#5} \overset{II}{3} | \overset{II}{34} \overset{II}{5\#5} \overset{II}{3} | \overset{II}{34} \overset{II}{5\#5} \overset{II}{3} | \overset{II}{34} \overset{II}{5\#5} \overset{II}{3} |$

$\overset{II}{4\#4} \overset{II}{56} \overset{II}{7\#7} \overset{II}{3}$

1 to 1 BASS Sop in 1 to 1, 2 to 1 or?
 Prog built from bass