"Wow"

1) 

[continuation:] 

2) 

G/C  C/F  Bb/Eb  F/Bb  F/G  etc.

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

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

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

To Cmaj9
Great as a "5 units" chord progression by itself too
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

Softer
"Bass-Enhanced Triads - Misc. Ideas #1" - Ted Greene, 1989  p. 4

2 Triads Over Bass Notes (hit first)

For Power-Bass Triad Course

Modulation from B to Eb:

Start on beat 1 or 4:

Note 'retained barre'

Down in m3rds?
2 TRIADS OVER BASS NOTES (HIT FIRST)

10.3.89

10.3.87