Diatonic Major Harmonization:
Ascending Bass Starting from Various ii's

(2-to-1 melody)

Assignment: As before, do each example in at least four keys and do not settle for less than complete understanding of every note on the page.
"Diatonic Major Harm, Ascending Bass Starting from Various ii’s" - Ted Greene, p. 2

2b)  
\[
\begin{array}{cccc}
E_m^7 & F^\#m^7 & G\Delta^7 & A7/6 & D6/9 \\
\end{array}
\]

2b)  
\[
\begin{array}{cccc}
(E_m/11) & (F^\#m/11) & G & A6 & Bm/7 & D6 \\
\end{array}
\]

3)  
\[
\begin{array}{cccc}
C_m/11 & Dm/11 & Eb/9 & F7/6 & Bb/9 \\
\end{array}
\]

2c) Key of Bb  
\[
\begin{array}{cccc}
\ & \ & \ & \ \\
\end{array}
\]

2d) Key of Eb  
\[
\begin{array}{cccc}
(F_m) & (G_m) & Ab^6 & Bb^6 & Eb/9 & or & Ab\Delta^9 \\
\end{array}
\]

3a)  
\[
\begin{array}{cccc}
(F_m/11) & (G_m/11) & Ab & Bb^6 & Cm7/11 & Eb/9 \\
\end{array}
\]
Diatonic Major Harm, Ascending Bass Starting from Various ii's" - Ted Greene, p. 3

Key of Ab

Key of E

Key of C

Key of A

Or bring in 4ths in top two voices.
5) Key of Db

6) Key of Eb

5a) Key of B

5b) Key of Bb

5c)
DIATONIC MAJOR HARMONIZATION: ASC. BASS STARTING FROM VARIOUS II'S (2-1-1 MELODY)
Assignment: As before, do each one in at least two phrases and do not settle for less than complete understanding of every note on the page.