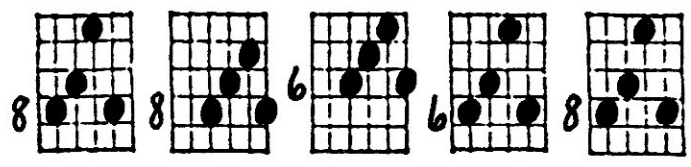


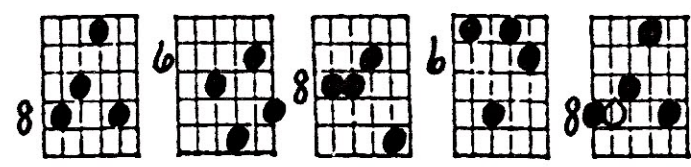
INTRODUCTION TO EXPANDED DIATONICISM: EXTENSIONS on \flat III + \flat VII
and the contrast of normal DIATONIC flavor

© 7-17-89
John Johnson

①
Key of F

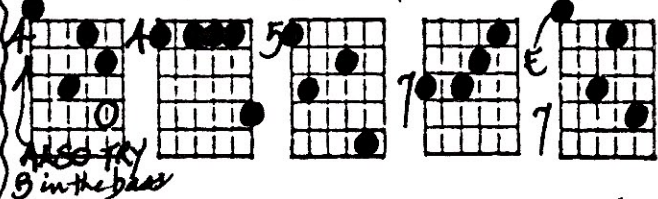
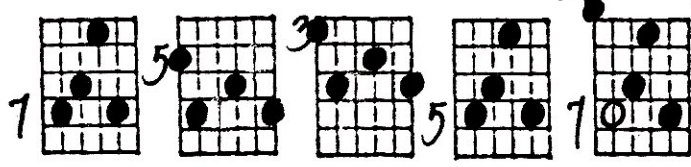


Now let's contrast this spicy shade with warm diatonic color:



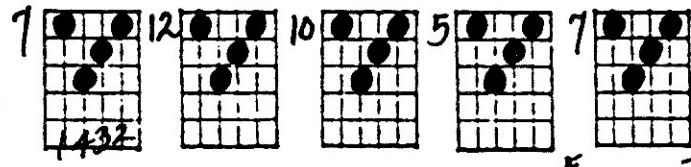
Play all this many times over & over, before going on, to really sink in the sounds.
A different form of spice altogether: HIDDEN NON-DIAT 9th

②
Key of E

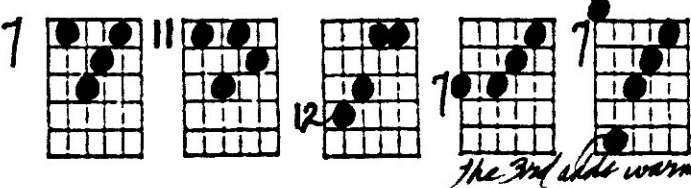


There's no mystery here, yet it's all mystery... meaning, one can learn to use these sounds, call them up at will, but why they affect us the way they do remains a glorious wonder

③
Key of E

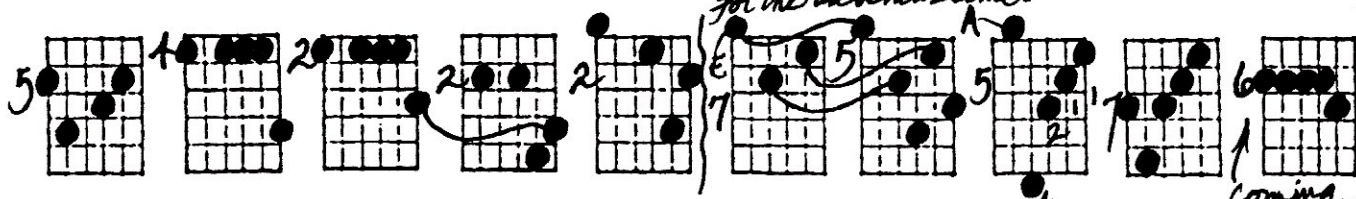
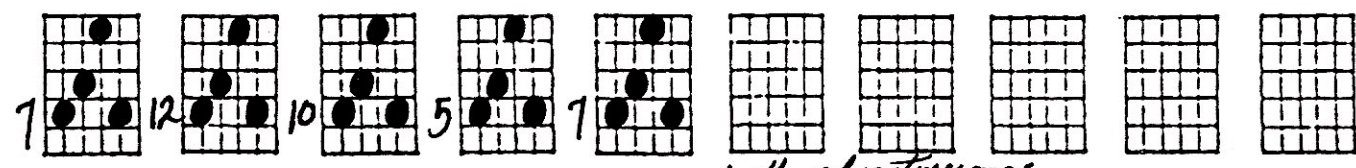


This particular voicing always strikes me as a bit colder, tougher, less warm, but more 'modern' (?)... today's modern: tomorrow's passé?

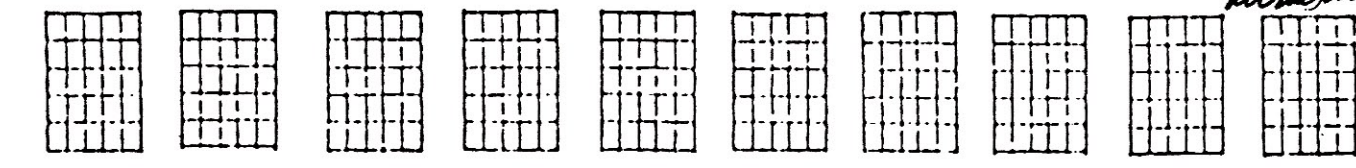


The contrast always moves me. Hope it does something for you.

④
Key of E



for the adventurous:
Coming attraction



"Introduction to Expanded Diatonicism:
Extensions on bIII & bVII.....and the Contrast with Normal Diatonic Flavor"

Ted Greene Harmony Lesson
1989, July 17

Example #1:

"Now let's contrast this spicy shade with warm diatonic color:"

"Play all this many times over & over before going on, to really soak up the sounds."

[For the last chord in this example:] "A different form of spice altogether: Hidden non-diatonic 9th"

Example #2:

"There's no mystery here, yet it's all mystery....meaning, one can learn to use these sounds, call them up at will, but why they affect us the way they do remains a glorious wonder."

Example #3:

"This particular voicing always strikes me as a bit bolder, tougher, less warm, but more 'modern' (?)....today's modern, tomorrow's passé."

"The contrast always moves me; hope it does something for you."

Example #4:

"For the adventuresome:"

"Coming attraction"