

Warm Harmonization of Diatonic Major Scale Melodies or Approach Chord Studies.

(Written underneath the grids – from left to right across the page- for those who may have trouble reading from the grid page)

Key of D-

1. Diatonic Harmonization: Ascending step-wise bass heading for IV
2. Expanded diatonicism via bVII
3. Chromatic line passing through II9 to V sus Dominant
4. Heavy Chromaticism heading for bluesy warm IV dom.
5. Softer Chromaticism with warm #iv half-diminished 7 – iv7
6. Again, towards the very soft iii7

Key of Eb

7. Airy, non-angular (due to diat. notes) 4th chords
8. Same, but more restful ending due to tonic feel.

Key of F

9 - 12. Expanded diatonic again – for the next four examples

13. Close harmony diatonic flowing into the warm primary colors of IV I (through the avoidance of certain tones in the bass)

14. I for iii7 ascending to the “darker” warmth of vi

From the bottom of the page - Ted’s beautiful notes:

Generally, the page has 3 or 4 large areas of harmonization:

- 1) Diatonic
- 2) Diatonic 4th chords
- 3) Expanded Diatonic
- 4) Warm Chromatic colors at least at the end of the passages.

Try with all your heart & soul to absorb the various subtle colors of music so that you can draw on them when the right opportunities present themselves. There are many ways to study all this, let’s discuss it.

The “Approach Chord” view is a whole other angle on things. It was actually used to derive many of the above sounds. Any questions?

From Barbara: [Please feel free to post questions in the Forums.](#)