

① WARM HARMONIZATION OF DIATONIC MAJOR SCALE MELODIES or ② APPROACH CHORDS STUDIES

07-1-85  
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Key of D

5 2 2 3 3 0

DIAT. HARMONIZ.: ASC. SUB leading for III

5 3 2 3

EXPANDED DIATONICISM, m.b. VII

2 2 1 3

CHROM. LINE PASSING thru III to IV sus. Dim.

6 5 1 3 0

HEAVY CHROMATICISM leading for BLUESY, WARM IV Dim.

7 5 4 3 0 0 0

SOFTER CHROMATICISM w/ warm #IV & IV7

5 4 3 2 0 0 0

AGAIN, TOWARDS THE VERY SOFT III7

Key of E

17 15 13 16

ANY, NON-ANGULAR (DUE TO DIAT. NOTES) 4th CHORDS

15 13 11 15

SAME, BUT MORE RESTFUL ENDING (DUE TO TONIC FEEL)

Key of F

1 1 3 5

EXP. DIAT. again for the next 4 EXAMPLS

5 6 5 8 0 0 0

2 1 3 6

2 3 5 6

12 10 10 8

CLOSE HARMONY DIAT. Flows into the WARM PRIMARY COLORS of IV I (through the avoidance of certain tones in the hand)

9 1 3 1

I for III7, and to the DARKER WARMTH of VI

Generally, this page has 3 or 4 range ideas of HARMONIZATION: ① DIATONIC ② DIAT 4th CHORDS ③ EXPANDED DIATONIC and 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 but I 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?