

# Endings, Intros or ? Using 1) Expanded Diatonicism; 2) Chromatic Triads & Pedals

Playing order: ● X □ △  
○ = opt.

Melody:

Ending in F

$Bb\Delta 9$	$Ab\Delta 7$	$Gb\Delta 9$	$F\Delta 7$	$Eb\Delta 9$	$Db\Delta 7$	$C7\#9$	$F\%9$
13	11	9	8	6	4	3	1

OR:

$Bb\Delta 9$	$Ab\Delta 7$	$Gb\Delta 9$	$F\Delta 7$	$Eb\Delta 7\frac{5}{5}$	$Db\Delta 9\frac{9}{5}$	$F\#13\setminus 9$	$F13\setminus 9$
13	11	9	8	6	4	2	1

Key of G

$F/F\# - E/F\#$	$Eb/D - D$	$Db/G - C/G$	$Cb/D - Bb/D$	$A/G - Ab/G$	$G\Delta 7$
13	11	9	7	5	3

or C

or 8va bassa

Reversed bass:

$G\Delta 7$	$A13b9$	$Dm7 - E7$	$Eb - G\Delta 9no3$	$E7b9 - C/9$	$G\Delta 7+ - Gm7$	$D\Delta 9no3 - Ab/D$
$G - F\#/G$	$F/D - E/D$	$Eb/G - D/G$	$C\#/D - C/D$	$B/G - Bb/G$	$A/D - Ab/D$	
15	13	11	9	7	10	3 4 1 2

Harmonize the key of E with parallel dominant 11ths below the diatonic melody notes in various melodic directions.

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1-28-54

ENDING 3619

PICKUP

NOTICE

16 9 7 6

REVERSE PASS

3 4 2

HARMONIZE  
the Key of  
E  
with PAR.  
DOM  
11ths below  
the DIATONIC  
MELODY NOTES  
in VARIOUS  
DIRECTIONS