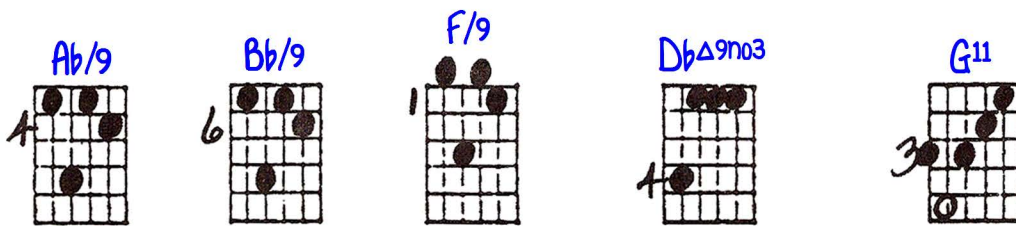
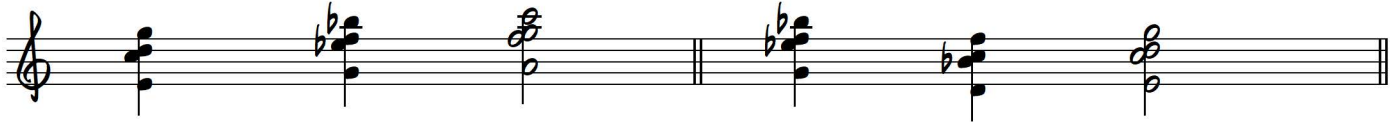
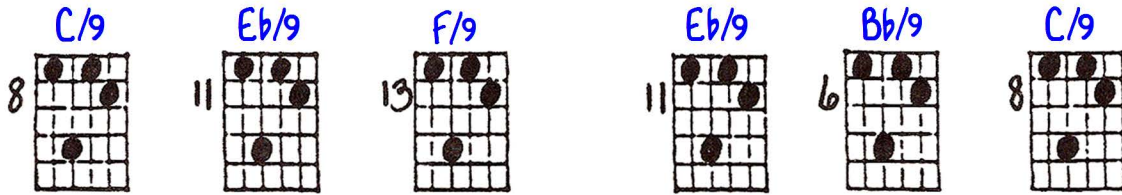


# Multi-Tonal Major Key Colors: "Diatonic Mixtures" or "Mixed Majors"

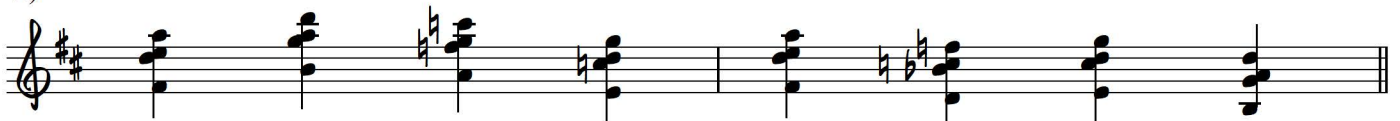
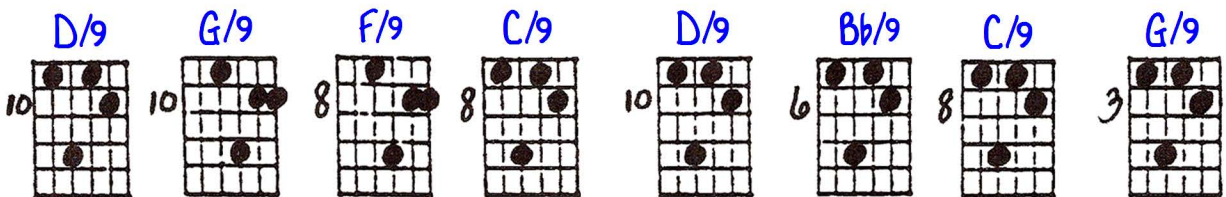
Ted Greene  
1978-07-19  
1989-12-17

Parallel Root Moves and Voicings

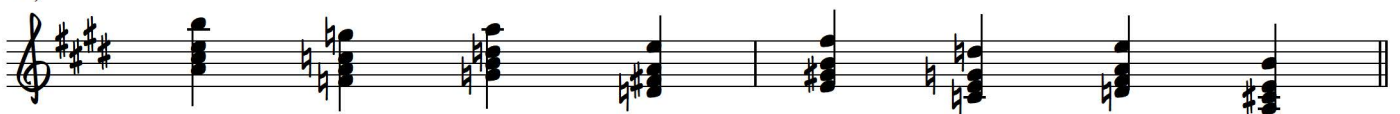
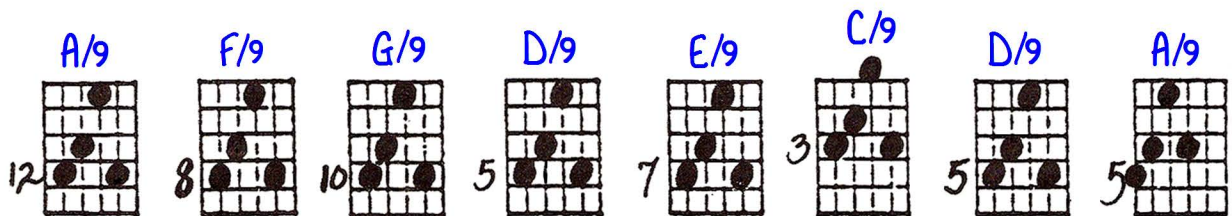
Key of C  
1)



Key of D  
2)



Key of E  
3)



(12 + 6) 18 16 13 9 8 4 1

Key of Eb  
4)

8va-----1

B/9 FbΔ7 Eb/9

7 7 b optional sustain

1. 2.

Key of Eb  
5)

Eb/9 Ab/9 Gb/9 Db/9 Eb/9 Cb/9 Ab/9 F7

11 16 14 9 11 7 4 8

Modulation

Fb7#9 Eb6 Db6 CbΔ7 BbΔ7

7 6 4 1 3 2 1

This sustain is important here.

**KEY:** Organized sounds where one tone can be sensibly seen and *heard*, to have generated the others.

**TONALITY:** The particular flavoring or color of a key...as in key of C Major or more specifically at times, C Major Diatonic or C Blues, or C Mixolydian. Or when more precision is needed, C Jazz Blues, C Gospel Blues, C Minor Chicago Blues, C Minor Dorian Blues, C Minor Dark Jazz Blues, and so on.

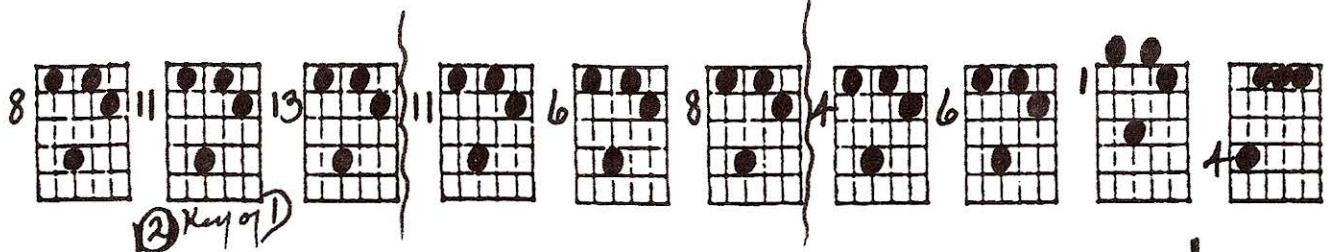


MULTI-TONAL MAJOR KEY COLORS : "DIATONIC MIXTURES" or "MIXED MAJORS"

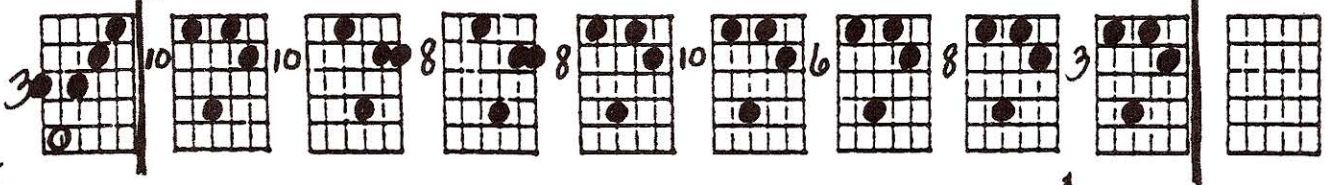
© 7-19-18  
Jed Brody

Parallel root, moves  
and voicings

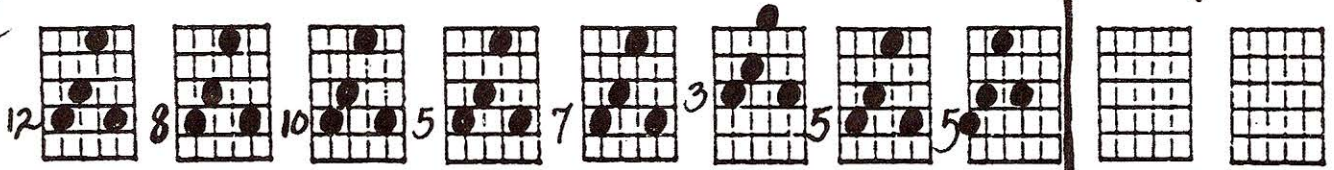
Key of C  
①



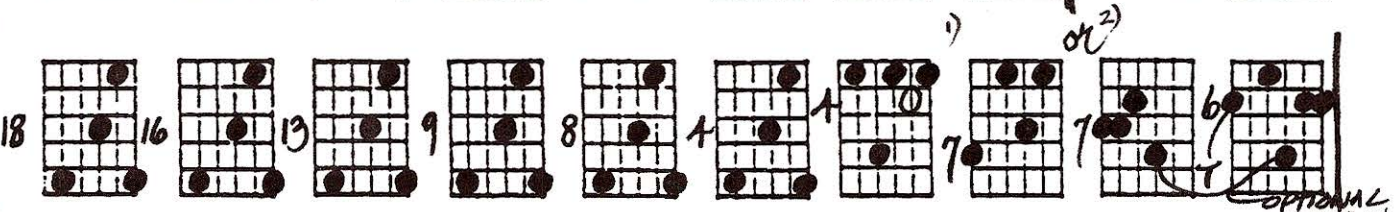
② Key of D



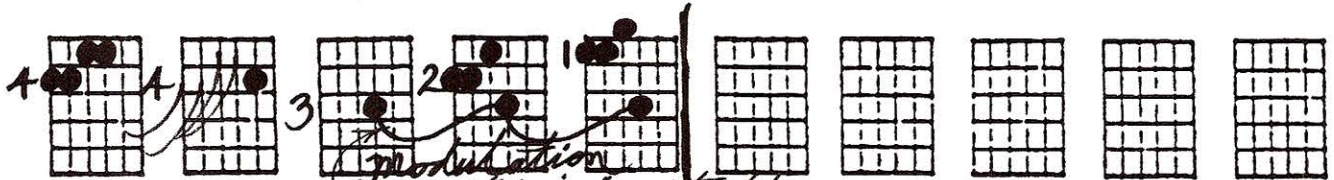
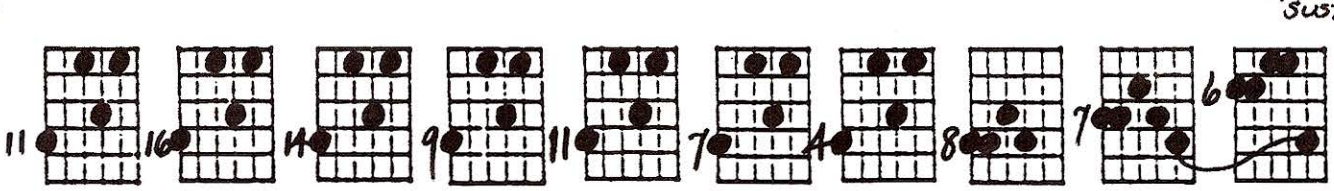
③ Key of E



④ Key of Eb  
(12+6)



⑤ Key of Eb



KEY: Organized sounds where one tone can be sensibly seen, and heard to have generated the others.

TONALITY: the particular flavoring or color of a key, such as in Key of C Major, or more specifically at times, C Major Diatonic, or C Blues, or C Mixolydian. Or when more precision is needed, C Long Blues, C Gospel Blues, Cm Chicago Blues, Cm Dorian Blues, Cm Dark Long Blues & so on.