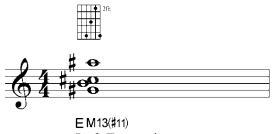


The voicings presented above are really comfortable to execute and can be found easily on the fret board. Also, they are extremely nice sounding and can add a great touch to any chord progression. Remember to practice them in all twelve keys.

Let's move now to the original **Left Expansion** voicing four and explore its diatonic generations.

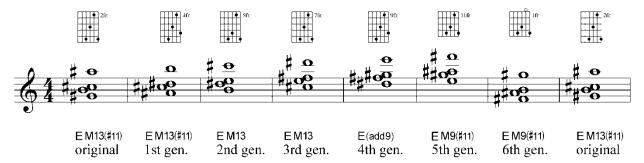
LEFT EXPANSION VOICING #4 - ALL DIATONIC GENERATIONS

Let's start by reviewing the original **Left Expansion** voicing number four which harmonizes the **#11**th degree of a major chord on the first string set.



Left Expansion

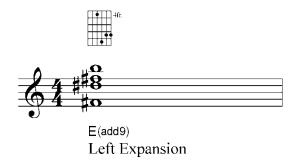
The intervallic construction of the voicing presented above is a **third**, **second**, **and a sixth**. Here are the six new voicings produced by its diatonic transposition.



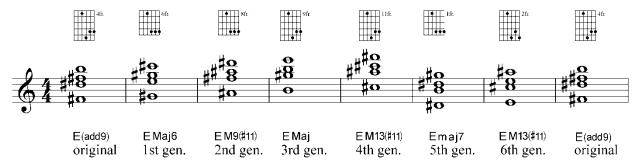
The diatonic generations (*for the original Left Expansion voicing number four*) presented above are really comfortable to execute in any key and provide us with some very "*floating*" and "*airy*" textures.

LEFT EXPANSION VOICING #5 - ALL DIATONIC GENERATIONS

At this point we reach the original voicing that harmonizes the **fifth** degree of a major chord. Let's review the original **Left Expansion** voicing number five.



The intervallic construction of the voicing presented above is a **sixth, third, and a fourth.** Let's take a closer look at the six new voicings produced by its diatonic transposition.

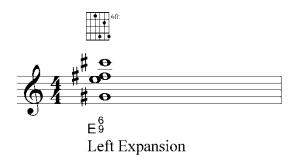


The new voicing presented above supply us with a bit of a simpler, less dense sound, because of the repeated (*doubled*) note contained in them. Thus, there are only three different notes, which make up for a thinner texture. However, this might be desired to achieve the right musical expression when needed.

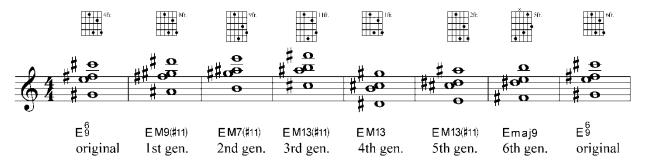
Next we move to Left Expansion voicing number six.

LEFT EXPANSION VOICING #6 - ALL DIATONIC GENERATIONS

As with the previous examples, let's first review the original **Left Expansion** voicing number six which harmonizes the **13**th degree of a major chord on the first string set. Here it is presented below.



The intervallic construction of the voicing presented above is a **sixth**, **second**, **and a fifth**.

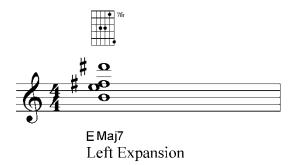


The new chord textures generated from the diatonic transposition of **Left Expansion** voicing number six are very *"smooth"* and *"light"* sounding and are perfect for bossa or other Latin styles comping.

LEFT EXPANSION VOICING #7 - ALL DIATONIC GNERATIONS

At this point we reach the last voicing of the **Left Expansion** kind on the first string set (*from high E string to D string*) and we can get ready to explore the **Central** voicings and their diatonic generations next.

First, I will present the original **Left Expansion** voicing number seven which harmonizes the **seventh** degree of a major chord on the first string set. Second, we will take a look at its diatonic voicing generations.



The intervallic construction of the voicing presented above is a **fourth**, **second**, **and a sixth**. Here are the six new voicings produced by its diatonic transposition.