

Left Expansion Voicing 3

The diagram shows eight fretboard diagrams for the first string set, labeled 1fr through 11fr. Below them is a musical staff in 4/4 time with a key signature of one sharp (F#). The staff contains eight measures, each corresponding to a fretboard diagram. The chords are: E M7(#11) original, E M13(#11) 1st gen., E M13 2nd gen., E M13 3rd gen., E M9(#11) 4th gen., E (add9) 5th gen., E M13(#11) 6th gen., and E M7(#11) original.

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 **#11th** degree of a major chord on the first string set.

The diagram shows a fretboard diagram for the first string set, labeled 2fr. Below it is a musical staff in 4/4 time with a key signature of one sharp (F#). The staff contains one measure with the chord E M13(#11) 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.

Left Expansion Voicing 4

The diagram shows eight fretboard diagrams for an E major chord at various frets: 2fr, 4fr, 5fr, 7fr, 9fr, 11fr, 1fr, and 2fr. Below these is a musical staff in 4/4 time with a treble clef and a key signature of one sharp (F#). The staff contains eight measures, each corresponding to one of the fretboard diagrams. The notes in each measure are: G4, A4, B4, C#5, D5, E5, F#5, G5.

EM13(#11) original EM13(#11) 1st gen. EM13 2nd gen. EM13 3rd gen. E(add9) 4th gen. EM9(#11) 5th gen. EM9(#11) 6th gen. EM13(#11) original

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 diagram shows a fretboard diagram for an E major chord at the 4th fret. Below it is a musical staff in 4/4 time with a treble clef and a key signature of one sharp (F#). The staff contains a single measure with the notes: G4, A4, B4, C#5, D5, E5, F#5, G5.

E(add9)
Left Expansion

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.

Left Expansion Voicing 5

E(add9) original E Maj6 1st gen. EM9(#11) 2nd gen. EMaj 3rd gen. EM13(#11) 4th gen. Emaj7 5th gen. EM13(#11) 6th gen. E(add9) original

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 **13th** degree of a major chord on the first string set. Here it is presented below.

E⁶
Left Expansion

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

Left Expansion Voicing 6

Diagram illustrating the Left Expansion Voicing 6, showing eight fret positions (6fr, 8fr, 9fr, 11fr, 11fr, 12fr, 13fr, 14fr) and their corresponding chord voicings on a guitar staff. The voicings are:

- E⁶₉ original
- EM9(#11) 1st gen.
- EM7(#11) 2nd gen.
- EM13(#11) 3rd gen.
- EM13 4th gen.
- EM13(#11) 5th gen.
- Emaj9 6th gen.
- E⁶₉ original

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 GENERATIONS

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.

Diagram illustrating the original Left Expansion voicing number seven, showing the fret position (7fr) and the corresponding chord voicing on a guitar staff. The voicing is:

- EMaj7 Left Expansion

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.