

(CD TRACK 88)

Can you follow these harmonic moves? Here's the explanation. We've already talked about the pickup bar and the next bar. Continuing with the second full bar, beat three is a G-7 with one borrowed diminished note. Here I'm using G-7 instead of G-6 (Don't forget when I am using a G-7 as another tonic chord option, I am still using a sixth chord because G-7 = Bb6, F# dim 7th = A dim 7th.) On beat 4 of this bar, the top two voices resolve to F# dim 7th, with one note of the G-7 sustaining (the Bb). In the third full bar, I stay with the G-7 with one borrowed dim 7th note, the A. Beat 2 has Bb and F (E#) from G-7/Bb6 and F# and C from the dim 7th. Beat 3 of bar 3 is a G-6 with a borrowed dim 7th note (F#) which resolves to E on the fourth beat. Bar 4 is a pickup bar to the next phrase modulating to Eb6, so for this bar I am using the Eb6/D dim 7th pair. Beat 2 of bar 5 is Ab, D and F from the D dim 7th and Bb from the Eb 6th. Beat 3 is G, Bb and Eb from the Eb 6th and D from the D dim 7th. Bar 4 is F, D and Ab from the D dim 7th and C borrowed from the Eb 6th resolving to a B an eighth note later.

Let's walk through this process once more, using something more complicated (with more sixth chord/diminished pairs, anyway) than "If I Should Lose You."

Here are the first four bars of "Body and Soul". This song is more typical in that most of the lead sheet chord changes will have its own sixth/diminished 7th pair.

My first step is to figure out what the appropriate sixth/diminished 7th pairs are. To do this, I am going to follow the suggested conversions above. I do have some choices here, for example the Db major 7th chord in the third bar could be harmonized with either the Db6/C diminished 7th pair or the Ab6/G diminished 7th pair. I'm going to pick whichever sound I like better.