

**(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 7<sup>th</sup> = A dim 7<sup>th</sup>.) On beat 4 of this bar, the top two voices resolve to F# dim 7<sup>th</sup>, 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 7<sup>th</sup> note, the A. Beat 2 has Bb and F (E#) from G-7/Bb6 and F# and C from the dim 7<sup>th</sup>. Beat 3 of bar 3 is a G-6 with a borrowed dim 7<sup>th</sup> 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 7<sup>th</sup> pair. Beat 2 of bar 5 is Ab, D and F from the D dim 7<sup>th</sup> and Bb from the Eb 6<sup>th</sup>. Beat 3 is G, Bb and Eb from the Eb 6<sup>th</sup> and D from the D dim 7<sup>th</sup>. Bar 4 is F, D and Ab from the D dim 7<sup>th</sup> and C borrowed from the Eb 6<sup>th</sup> 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 7<sup>th</sup> pair.

My first step is to figure out what the appropriate sixth/diminished 7<sup>th</sup> 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 7<sup>th</sup> chord in the third bar could be harmonized with either the Db6/C diminished 7<sup>th</sup> pair or the Ab6/G diminished 7<sup>th</sup> pair. I'm going to pick whichever sound I like better.