

OVER THE RAINBOW

(NON-FUNCTIONAL HARMONY USING "DOMINANT" SEVENTH CHORD QUALITIES)

Chord symbols for the first staff: $G\flat 9 \#11$, $E\flat 9 \#11$, $D 13 \#11$, $D\flat 9$, $C 13 \#11$, $F 9 \#11$, $E\flat 13 \#11$

Chord symbols for the second staff: $B\flat 9$, $G 13$, $(G\flat 13)$, $F 13$, $D\flat 7 \#11$

Chord symbols for the third staff: $E\flat 9 \#11$, $A\flat 13 \#11$, $G 13 \#11$, $G\flat 9 \#11$, $F 13$, $B\flat 9$, $B 9 \#11$

Chord symbols for the fourth staff: $F 13$, $A 9$, $G\flat 9 \#11$, $A\flat 9$, $G 13$, $G\flat 9 \#11$

POINTS TO REMEMBER:

1. ALL OF THE CHORDS ARE DOMINANT SEVENTH TYPE CHORDS THAT DO NOT FUNCTION THE WAY DOMINANT SEVENTHS NORMALLY FUNCTION (TYPICALLY, RESOLVING TO A STABLE CHORD).
2. ALL OF THE MELODY NOTES ASSUME THE POSITION OF THE NINTH, #11, OR 13TH.
3. THESE TYPES OF HARMONIZATIONS TYPICALLY USE PARALLELISM, WHERE CHORDS OF THE SAME QUALITY MOVE IN A PARALLEL MANNER UP OR DOWN.
4. NOTICE THE PASSING 13TH CHORD IN THE SIXTH MEASURE.
5. YOU WOULDN'T WANT TO HARMONIZE AN ENTIRE TUNE THIS WAY, BUT SMALL SEGMENTS, WHEN IT SEEMS APPROPRIATE.
6. AS ALWAYS, USE YOUR EAR AND WORK AT A CHORD INSTRUMENT.