

EXAMPLE 1
REHARMONIZATION ANALYSIS

IN A SENTIMENTAL MOOD

COMP. BY EDWARD KENNEDY "DUKE" ELLINGTON

REHARMONIZED BY ANTONIO J. GARCÍA

"ORIGINAL" HARMONY

$D_{mi}7$ or $A7(\#5)$

$D_{mi}9$

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○ = TARGETED CHORD

△ = SEE RELATED # IN ARTICLE

REHARMONIZATIONS (CHORD EXTENSIONS ARBITRARY UNLESS MANDATED BY MELODY NOTE.)

1

CHORDS: $A7(\#5)$, $E7(\#9)$, $E_b9(\#11)$, $D\#7$, $E_{mi}7(b5)$, $A7(b9)$, $D_{mi}11$

EXTENSIONS: $10b$, $4b$, 3 , 7 , $4c$, 8 , $4a$, $10b$, 2

HARMONIC ANALYSIS: bII — I — $viio$ — ii — i

2

CHORDS: $D_{mi}7$, $D_b9(\#11)$, C_{13} , $B7(b9)$, $B_b9(\#5)$, $A7(b9)$, $D_{mi}11$

EXTENSIONS: 8 , $10b$, $4b$, 7 , $4b$, $4b$, $4b$, $4a$, $10b$, 2

HARMONIC ANALYSIS: ii — bII — I — bII — I — bII — I — V — I — i

3

CHORDS: $A7(\#5)$, B_b13 , $E_b9(\#11)$, A_b13 , $E_{mi}7(b5)$, $A7(b9)$, $D_{mi}11$

EXTENSIONS: 6 , $10b$, 3 , $4a$, $4a$, 7 , 3 , 8 , $4a$, $10b$, 2

HARMONIC ANALYSIS: VII — I — V — I — ii — v — i

4

CHORDS: B_b9 , $A9$, G_{13} , $G_b13(\#11)$, $E7(\#9)$, E_b13 , $D_{mi}11$

EXTENSIONS: $4b$, 3 , $10b$, $4b$, 3 , 7 , $4b$, $4b$, 2

HARMONIC ANALYSIS: bII — I — bII — I — bII — I — bII — I

(SEEKING A DIFFERENT FINAL CHORD, A LA GERSHWIN'S "SOMEONE TO WATCH OVER ME")

5

CHORDS: $G9$, $C9$, $D_b7(\#5)$, B_b13 , $C_{mi}9$, $B9(\#11)$, $B_b_{ma}9(\#11)$

EXTENSIONS: $4a$, 6 , 3 , 5 , 8 , $4b$, 7 , 2 , 11

HARMONIC ANALYSIS: V — I — VII — I — $bVII$ — i — ii — bII — I

EXAMPLE 2
REHARMONIZATION ROOTS

IN A SENTIMENTAL MOOD

COMP. BY EDWARD KENNEDY "DUKE" ELLINGTON
REHARMONIZED BY ANTONIO J. GARCÍA

"ORIGINAL" HARMONY

Dmi7 or **A7(#5)** **Dmi9**

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REHARMONIZATIONS (CHORD EXTENSIONS ARBITRARY UNLESS MANDATED BY MELODY NOTE.)

BASS LINES OPTIONALLY AN OCTAVE LOWER:
A7(#5) **E7(#9)** **Eb9(#11)** **D#b7** **E mi7(b5)** **A7(b9)** **Dmi11**

1

2

3

4

(SEEKING A DIFFERENT FINAL CHORD, A LA GERSHWIN'S "SOMEONE TO WATCH OVER ME")

5

EXAMPLE 3

REHARMONIZATION ROOTS/7THS

IN A SENTIMENTAL MOOD

COMP. BY EDWARD KENNEDY "DUKE" ELLINGTON

REHARMONIZED BY ANTONIO J. GARCÍA

"ORIGINAL" HARMONY

Dmi7 or A7(#5)

Dmi9

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REHARMONIZATIONS (CHORD EXTENSIONS ARBITRARY UNLESS MANDATED BY MELODY NOTE.)

1

A7(#5) E7(#9) Eb9(#11) D#o7 Emi7(b5) A7(b9/b13) Dmi11

2

Dmi7 Db9(#11) C13 B7(b9/b13) Bb9(#5) A7(b9/b13) Dmi11

3

A7(#5) Bb13 Eb9(#11) Ab13 Emi7(b5) A7(b9/b13) Dmi11

4

Bb9 A9 G13 Gb13(#11) E7(#9) Eb13 Dmi11

5

G9 C9 Db7(#5) Bb13 Cmi9 B9(#11) Bbma9(#11)

EXAMPLE 4

REHARMONIZATION 7TH CHORDS

IN A SENTIMENTAL MOOD

COMP. BY EDWARD KENNEDY "DUKE" ELLINGTON

REHARMONIZED BY ANTONIO J. GARCIA

"ORIGINAL" HARMONY

Dmi7 or A7(#5)

Dmi9

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REHARMONIZATIONS (CHORD EXTENSIONS ARBITRARY UNLESS MANDATED BY MELODY NOTE.)

1

A7(#5) E7(#9) Eb9(#11) D#o7 Emi7(b5) A7(b9/b13) Dmi11

2

Dmi7 Db9(#11) C13 B7(b9/b13) Bb9(#5) A7(b9/b13) Dmi11

3

A7(#5) Bb13 Eb9(#11) Ab13 Emi7(b5) A7(b9/b13) Dmi11

4

Bb9 A9 G13 Gb13(#11) E7(#9) Eb13 Dmi11

5

G9 C9 Db7(#5) Bb13 Cmi9 B9(#11) Bbma9(#11)

IN A SENTIMENTAL MOOD

EXAMPLE 5

REHARMONIZATION COMBO 1

(CONCERT SCORE, IN RANGE ORDER)

COMP. BY EDWARD KENNEDY "DUKE" ELLINGTON

REHARMONIZED BY ANTONIO J. GARCÍA

TRUMPET IN B \flat

ALTO SAX

TENOR SAX

TROMBONE

ACOUSTIC BASS

SOUNDS OCTAVE LOWER:

REDUCTION

(OPTIONALLY VOICED w/o 3rd-->)

$A7(b9/b13)$
 $E7(\#9/\#5)$
 $E\flat 13(\#11)$
 $D\#7(ADD G\#)$
 $E\text{ min}11(b5)$
 $A7(b9/b13)$
 $D\text{ min}11$

EXAMPLE 6

REHARMONIZATION COMBO 2

TRUMPET IN B \flat

ALTO SAX

TENOR SAX

TROMBONE

ACOUSTIC BASS

SOUNDS OCTAVE LOWER:

REDUCTION

$D\text{ min}7(ADD 13)$
 $D\text{ b}9(\#11)$
 $C 13$
 $B\text{ b}7(b9/b13)$
 $B\text{ b}9(\#5)$
 $A7(b9/b13)$
 $D\text{ min}11$

EXAMPLE 7

REHARMONIZATION COMBO 3

TRUMPET IN B \flat

ALTO SAX

TENOR SAX

TROMBONE

ACOUSTIC BASS
SOUNDS OCTAVE LOWER:

REDUCTION
(OPTIONALLY VOICED w/o 2nd-->)
A7(\flat 9/ \flat 13) B \flat 13 E \flat 13(#11) A \flat 13 E with (\flat 5) A7(\flat 9/ \flat 13) D with 11

EXAMPLE 8

REHARMONIZATION COMBO 4

TRUMPET IN B \flat

ALTO SAX

TENOR SAX

TROMBONE

ACOUSTIC BASS
SOUNDS OCTAVE LOWER:

REDUCTION
(h)
B \flat 9 A9 G13 G \flat 13(#11) E7(#9) E \flat 13 D with 11

EXAMPLE 9

REHARMONIZATION COMBO 5

TRUMPET IN B \flat

ALTO SAX

TENOR SAX

TROMBONE

ACOUSTIC BASS

REDUCTION

SOUNDS OCTAVE LOWER:

(OPTIONALLY VOICED WITHOUT 3RD)

G 9 C 9 D \flat 7(#5) B \flat $_{13}$ C $_{m9}$ B 9 (#11) B \flat $_{MA9}$ (#11)

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2 (EXAMPLE 10)

I RETAINED THE LOW VOICINGS HERE, WHICH I ENJOY AT A LOW DYNAMIC LEVEL.

#4

#5

AL
AU
TL
TU
S

1
2
3
4

1
2
3
4

Bass

(OPTIONALLY VOICED
w/o 5th)
B^b9 A⁹ G¹⁵ G^b15(#11) E^b15 D^m11 G⁹ C⁹ D⁷(#9) B^b15 C[#]15 B¹⁵ B^b15

IN A SENTIMENTAL MOOD