1) **Analyze The Melody**
   
   **A. Look For Where The Melody Resolves So You Can Adjust Your Harmonic Rhythm And Harmonic Cadences Accordingly**
   
   (For Ex: In "If I Should Lose You," The Melody Doesn’t Truly Resolve Until Beat 3 Of The 2nd Bar Of This Excerpt)
   
   **ORIGINAL:**

   ![Original Chords](image1)

   **REHARM:**

   ![Reharmonized Chords](image2)

   **B. Look For What Options The Melody Gives You And Most Importantly, Don’t Clash With The Melody**

   (For Ex: No V7 Chords On A Maj7 Melody Note).

   ![Melody Options](image3)

2) **Before A V7 Chord, Add It’s Related iiMin7**

   ![Chord Progression](image4)

3) **Chromatically Approach Chords From A Half-Step Above**

   **A. The Half Step Above Chromatic Approaches Tend To Work Best As A Dom7**

   ![Chord Progression](image5)

   **B. However, Depending On The Context And Whether It Works With The Melody**

   It Can Also Be A Maj7 Resolving To A Maj7

   (Ex: "If I Should Lose You")

   ![Chord Progression](image6)

   Or A Min7 Resolving To A Min7

   (Ex: "I Hear A Rhapsody")

   ![Chord Progression](image7)
Basic Reharmonization Technique Examples

C. You can even insert a chromatic 2-5 from a half step above as long as it works with the melody
(For Ex: At the end of "Stella by Starlight")

4) Look for any 5-1 motion to exploit secondary dominants and altered harmony
(For Ex: "Secret Love")

Secondary Dominant:
Any 5-1 motion can become V7-1
As long as it doesn’t clash with the melody

Altered Harmony:
Once the 5 becomes a V7, you can incorporate altered harmony
(b9, #9, b5, #5) to make it a V7Alt for a richer harmonization

5) Rather than resolving to imin7 in a minor 2-5-1, resolving to the imin(Maj7) can also enrich the harmonization
(For Ex: "If I Should Lose You")