

How To Play Like Eddie Higgins

"Over The Rainbow" Deep Dive



Agenda:

- A basic run through of the tune
- Eddie Higgins Introduction
- We will then analyse each section of the recording

Basic Run Through

- AABA Form
- Numerical harmony

Eddie Higgins Introduction

- I chord played over V bass
- V7 chord altered – hear the difference between vanilla and altered
- Altered tones running up the piano
- Subtle left hand arpeggios and inner voices
- Tritone V7 chord with alterations

The 1st A Section

- Subtle bass and melodic displacement – **bars 1 and 2**
- Tritone relationship – root in the melody dominant chord – **bar 2**
- Left hand embellishment and altered tones in harmony – **bar 3**
- Chromatic 25 with sus voicings – **bar 4**
- Melody switches octave with arpeggio – **bar 5**
- I chord over the V7 and implied sus to altered dominant – **bar 6**
- Dominant flavour over ii-7 chord – **bar 7**
- Upper Structure triads over V7 chord – **bars 7 and 8**

2nd A Section

- Bigger voicings bigger range – **bars 9 to 12**
- Sus Voicing and 25 leading into chromatic 25 – **bars 11 and 12**
- Similar voicings to 1st A Section – **bars 13 to 16**

The Bridge

- Left hand arpeggios – **bars 17 and 18**
- Interesting fills over 3625 – 7th chord and triad arpeggios – **bars 19 and 20**
- Harmonised descending bass line – **bar 21**
- Tritone passing chord in 25 progression – **bar 22**
- 3625 with tritone, alterations, and inner voices – **bars 23 and 24**

Final A Section

- Reharmonisations – **bar 25 to 27**
- Chromatic 25 with subtle inner voice – **bar 28**