Common Reharmonization Techniques

created by Garrett Michaelsen

1. Add extensions
   a. 7 becomes 9, 11, 13
2. Alter extensions
   a. Dominant 7th chords: add $\flat9$, $\sharp9$, $\sharp11$ (aka $\flat5$), $\flat13$ (aka $\sharp5$), or any combination
   b. Major 7th chords: $\sharp11$, $\sharp5$
   c. Minor 7th chords: minor-major 7, $\flat5$ (half diminished)
3. Substitute secondary dominants for ii chords
   a. Substitute dominant seventh for minor seventh: ii^7 V^7 becomes V^7/V V^7
      i. Dm^7 G^7 CM^7 becomes D^7 G^7 CM^7
4. Add ii^7 chords in front of stand-alone dominants
   a. V^7 becomes ii^7 V^7
      i. G^7 becomes Dm^7 G^7
5. Tritone substitutions
   a. Substitute a chord for a chord a tritone away
   b. Dominant chords: most common; dominant sevenths a tritone apart share the same third and seventh (when spelled enharmonically)
      i. Dm^7 G^7 CM^7 becomes Dm^7 $D\flat^7$ CM^7
   c. Predominant chords: possibly with added V^7/V substitution as well
      i. Dm^7 G^7 CM^7 becomes $A\flat m^7$ G^7 CM^7 or $A\flat^7$ G^7 CM^7
      ii. Dm^7 G^7 CM^7 becomes $A\flat m^7$ $D\flat^7$ CM^7 or $A\flat^7$ $D\flat^7$ CM^7
6. Coltrane changes
   a. Add V^7-I^7 progressions with roots a major third apart (a la "Countdown")
   b. Dm^7 | G^7 | CM^7 | CM^7 | becomes
      Dm^7 $E\flat^7$ | $A\flat M^7$ B^7 | EM^7 G^7 | CM^7 |

Reharmonization Techniques

demonstrated using Rhythm changes

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