Common Reharmonization Techniques

created by Garrett Michaelsen

1. Add extensions
   a. 7 becomes 9, 11, 13
2. Alter extensions
   a. Dominant 7th chords: add b9, #9, #11 (aka b5), b13 (aka #5), or any combination
   b. Major 7th chords: #11, #5
   c. Minor 7th chords: minor-major 7, b5 (half diminished)
3. Substitute secondary dominants for ii chords
   a. Substitute dominant seventh for minor seventh: ii7 V7 becomes V7/V V7
      i. Dm7 G7 CM7 becomes D7 G7 CM7
4. Add ii7 chords in front of stand-alone dominants
   a. V7 becomes ii7 V7
      i. G7 becomes Dm7 G7
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. Dm7 G7 CM7 becomes Dm7 Db7 CM7
   c. Predominant chords: possibly with added V7/V substitution as well
      i. Dm7 G7 CM7 becomes Abm7 G7 CM7 or Ab7 G7 CM7
      ii. Dm7 G7 CM7 becomes Abm7 Db7 CM7 or Ab7 Db7 CM7
6. Coltrane changes
   a. Add V7-I7 progressions with roots a major third apart (a la “Countdown”)
   b. Dm7 | G7 | CM7 | CM7 | becomes
      Dm7 Eb7 | AbM7 B7 | EM7 G7 | CM7 |
Reharmonization Techniques
demonstrated using Rhythm changes

Lead sheet version
Extensions added

Alterations to extensions

Tritone substitutions

ii chord added in front of V, plus tritone sub

Coltrane changes

Tritone subs and alterations