

# REHARMONIZING 2-5 CYCLES, Part 1

By Pablo Satek

When we talk about *reharmonization* of a piece we are actually referring to the concept of substituting some of the chords without changing the original idea of the cadence, i.e., if we are going to resolve to a Cmaj7, the substitutions we are making are still going to resolve to Cmaj7; we will simply arrive at the same resolution of the cadence by a different route.

There are four kinds of substitutions:

- A - Diatonic Substitution by Tonal Groups
- B – Tritone (flat-5) Substitution
- C – Flat-3 Substitution
- D – Coltrane Cycles

## A - Diatonic Substitution by Tonal Groups

Developing 4-note chords based on the major scale, we find that some chords have a strong relationship between them.

<b>Cmaj7</b>	<b>Dm7</b>	<b>Em7</b>	<b>Fmaj7</b>	<b>G7</b>	<b>Am7</b>	<b>Bm7b5</b>
I maj7	II m7	III m7	IV maj	V7	VI m7	VII m7b5

Cmaj7 = C E G B

Dm7 = D F A C

Em7 = E G B D

Fmaj7 = F A C E

G7 = G B D F

Am7 = A C E G

Bm7b5 = B D F A

When we compare the spelling of these chords we can see the notes they share in common and divide them into three tonal groups.

### **Tonal Group 1**

I maj7	III m7	VI m7
Cmaj7	Em7	Am7
C E G B	E G B D	A C E G

### **Tonal Group 2**

II m7	IV maj7
Dm7	Fmaj7
D F A C	F A C E

### **Tonal Group 3**

V7	VII m7b5
G7	Bm7b5
G B D F	B D F A

Within these groupings, each chord can be substituted by its partner(s):

EX.1	Cmaj7	Substitution	Em7 or Am7
	Em7	Substitution	Cmaj7 or Am7
	Am7	Substitution	Cmaj7 or Em7
EX.2	Fmaj7	Substitution	Dm7
	Dm7	Substitution	Fmaj7
EX.3	G7	Substitution	Bm7b5
	Bm7b5	Substitution	G7

## B – Tritone Substitution

The tritone substitution is a dominant 7th chord whose root is a tritone (flat-5 interval) away from the original dominant 7th chord. The chords are interchangeable because the tritone interval pitches are identical in each. This substitution technique was developed in the bebop period.

EX.1	<b>G7</b>	Substitution	<b>Db7</b>
	(G B D F)		(Db F Ab B)

which sounds just like a G7b5b9!

Ex.2 Original: Dm7 / G7 / Cmaj7 / Cmaj7  
/  
Tritone Subs: Dm7 / Db7 / Cmaj7 / Cmaj7

We can also add the related IIIm7 chord:

Original: Dm7 / G7 / Cmaj7 / Cmaj7  
Related IIIm7: Abm7 / Db7 / Cmaj7 / Cmaj7

as well as tritone substitutions.

You can also mix and match the various substitutions:

Dm7 Abm7 / Db7 / Cmaj7 / Cmaj7

Mixing them all: Dm7 Abm7/ Db7 G7 / Cmaj7/Cmaj7

Next month we'll explore flat-3 substitutions and Coltrane cycles.

In closing, here are the chords to part A of "Alice in Neverland".

If you reharmonize all the songs you know, you'll come up with a lot of new sounds that will lead you to fresh places in your musical journey.

Peace,  
Pablo

# ALICE IN WONDERLAND

FAIN-HILLARD

ORIGINAL

3/4

D-7 G7 CMAS7 FMAS7

SUBSTITUTION

Ab-7 D7 CMAS7 D-7

5

B-7b5 E7 A-7 E7

G7 B7 A-7 E7

9

D-7 G7 E-7 A-7

D-7 Ab-7 G7 D7 CMAS7 E-7 A-7

13

D-7 G7 E-7 A7 A-7 D7

D-7 Ab-7 D7 G7 E-7 E7 D-7 D7