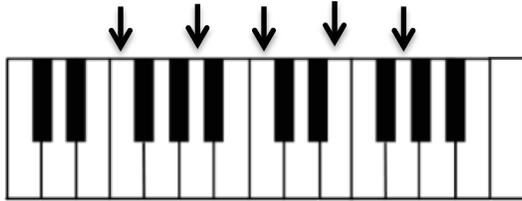
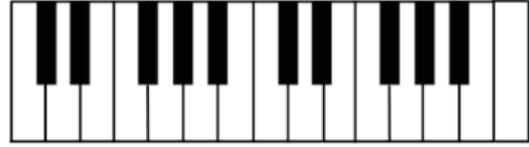


Chord extensions, alterations and substitutions

Spell chords on the keyboard diagrams by placing arrows above the "keys" (as shown in the first example). Also "spell" out the notes beneath each diagram.



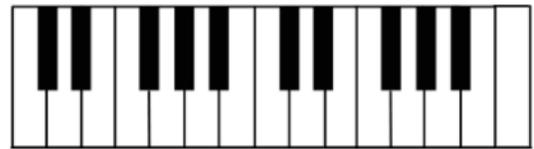
Fmaj9 F A C E G



G7b9



A7b5



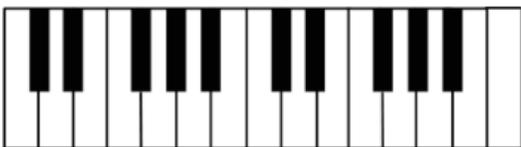
Bb9



D7#5



C7#9



Ebmaj9



F7b9

Chord symbol key:

- "maj 9" = major 7th chord with a major 9th interval added (a m3rd above the 7th)
- "9" = dominant 7th chord with a major 9th interval added (a M3rd above the 7th)
- "7b9" = dominant 7th chord with a minor 9th interval added (a m3rd above the 7th)
- "7#9" = dominant 7th chord with an augmented 9th interval added (a +3rd [5 half steps] above the 7th)
- "7b5" = dominant 7th chord with a lowered (by a half step) 5th
- "7#5" = dominant 7th chord with a raised (by a half step) 5th

Below is the first half of *All The Things You Are*. Each key area has been marked (Ab, C, Eb & G respectively). Also, the first chord (F-7) has been marked with the roman numeral "vi" (in the key of Ab).

1. Mark the other chords with roman numerals according to their respective keys
2. For any V chords, write-in the chord symbol for the b5 substitute chord (aka the "triton sub"). There are four of these. Write the chord symbol next to the existing V chord. **The "b5" substitute is also known as the "bII" chord.**

18. **ALL THE THINGS YOU ARE** - HAMMERSTEIN/KERN

The image shows a handwritten musical score for the first half of the song "All The Things You Are". It consists of four systems of music, each with a different key signature indicated by a red label on the left:

- System 1 (Ab Major):** Chords are F-7 (marked with "vi"), Bb-7, Eb7, and Abmaj7.
- System 2 (C Major):** Chords are Dbmaj7, G7, Cmaj7, and a double bar line.
- System 3 (Eb Major):** Chords are C-7, F-7, Bb7, and Ebmaj7.
- System 4 (G Major):** Chords are Abmaj7, D7, Gmaj7, and a double bar line.

A b5 substitute chord replaces a V7 (dominant 7th) chord with a dominant 7th chord whose root is a diminished 5th (6 half steps) away. This adds (sometimes) a nice color to the progression. For example, in the key of F major, the ii V I progression is:

G-7 C7 FMaj7

The V7 chord (C7) can be replaced with a b5 substitute. A b5th (diminished 5th) away from C is Gb, so the C7 chord can be replaced with a Gb7 chord. The chord is effectively built off the lowered 2nd scale degree (Gb). The resulting progression would be:

G-7 Gb7 Fmaj7 **The "Gb7" is the "bII" chord. As a substitute for the V7 (C7 in this case), the bII is always a half step above the subsequent tonic (I/i) chord, so it always resolves/moves DOWN.**

In some cases the original V7 chord and its b5 substitute chord can be used back to back:

G-7 C7 Gb7 Fmaj7

In either case, the substitution allows for the bass note to drop down a half step to the tonic (i.e. Gb to F), for a very dramatic effect.