

CHAPTER NINE

Theory and Terms: Substitutions

Substitutions are chords that can be substituted for the original written and/or expected chords because they do the same things, perform the same functions. This is usually because they have several notes in common. They're new routes with more exciting scenery. The ii chord can be substituted for the IV chord because they both have the 4 and 6 notes of the key.

9-1

The ii7 and IV6 have exactly the same notes, but in a different order.

9-2

Below are a group of chords, all of which can be substituted for the important V7 chord. They will all get us back to I.

9-3

G7 F/G Dmi7/G G11 G13 Gsus7

A very popular form of substitution, particularly in pop and jazz standards, is called "tritone substitution." This is so called because the chord we substitute for the written chord is a tritone away from it. You may think that two chords so distant from each other wouldn't have much in common; but look.

9-4

G7 C

Db7 C

Both chords contain the important elements for dominant function: the double half-step attraction, and the tritone interval. In the top example, the double half-steps are B to C and F to E, and the tritone interval in the G7 chord is B to F. In the bottom example, the double half-steps are Cb (that is, B) to C and F to E. The tritone interval in the Db7 chord is Cb (B) to F.

Any time you see a ii7 - V7 - I progression, try making it a ii7 - bII7 - I progression. Do you like that sound? Play this progression in the key of C. Now try it in G, F and Eb.