

CHORD SUBSTITUTION THEORIES

Diatonic Substitutions

These chords all have many notes in common. Where the root note is not present, a bassist will usually provide it.

key of: Cmaj	I = ii = vi
	Cmaj7 = E-7 = A-7
key of: Cmaj	ii = V = vii
	D-7 = G7 = B-7b5

Tritone Substitutions (semi-tone approach)

Use chord 1/2 step above V in a II-V-I.
This chord is diametrically opposite V chord on circle of fifths.

key of: Cmaj	ii to V to I
	D-7 G7 Cmaj7
substitution:	D-7 Db7 / G7 Cmaj7

Functioning Dominant

You can extend a V chord that resolves to I, otherwise known as a "Functioning Dominant." Flattening or raising 9s or 5s adds tension to a dominant that resolves to a tonic.

key of: Cmaj	V to I
	G7 Cmaj7
substitution:	G7b5, G7#5, G7b9, G7#9* Cmaj7

*Play Jazz Minor scale 1 semi-tone above for altered chords: e.g., for G7 play Ab Jazz Minor

Two Common Triad Tones

These chords all have two common tones in their respective triads.

key of: Cmaj	I = ii = vi
	Cmaj7 = E-7 = A-7
key of: Cmaj	ii = IV
	D-7 = Fmaj7
key of: Cmaj	vii = ii = V
	B-7b5 = D-7 = G7