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CHORD MELODY CONCEPTS

DIATONIC SUBSTITUTION

Diatonic substitutions occur when chords in a harmonized scale are used to substitute for each other. The types of diatonic substitutions are:

- II subs for IV, and vice versa
- V subs for VII, and vice versa
- I, III, and VI chords are all interchangeable

Substituting II for IV and IV for II

Using Fmaj7 in place of Dm7 creates a Dm9 sound. Conversely, using Dm7 in place of Fmaj7 will create an F6 sound. In Fig. 1, we have a I-VI-II-V progression. Measure 3 uses Fmaj7 and Fmaj13 (the IV chord) to substitute for Dm7 (the II chord).

Fig. 1 Cmaj7 Am7 Dm7 G7

C6 Cmaj9 Am7 Am9 Fmaj7 Fmaj13 G7

IV sub. IV sub.

TAB

Substituting V for VII and VII for V

Using G7 in place of Bm7 $\flat$ 5 creates a Bm7 $\flat$ 5 $\sharp$ 5 sound. Conversely, using Bm7 $\flat$ 5 in place of G7 will create a G9 sound. In Fig. 2, we again have a I-VI-II-V progression. The first half note in measure 3 uses Fmaj7 (the IV chord) to substitute for Dm7 (the II chord). In measure 4, the first half note is Bm7 $\flat$ 5 (the VII chord), substituting for G7 (the V chord), creating a G9 sound.

Fig. 2 Cmaj7 Am7 Dm7 G7

C6 Cmaj7 Am7 Am9 Fmaj7 Dm11 Bm7 $\flat$ 5 G7

IV sub. VII sub.

TAB

Substituting I, III, and VI interchangeably

Using Cmaj7 in place of Em7 creates a Em7 $\sharp$ 5 sound. Conversely, using Em7 in place of Cmaj7 creates a first inversion of Cmaj7—or Cmaj7/E. Using Am7 in place of Cmaj7 creates a C6 sound. Conversely,

using Cmaj7 in place of Am7 creates an Am9 sound. In Fig. 3, I've reharmonized the I-VI-II-V using Am7 and Em7 to sub for Cmaj7 (the I chord). In measure 2, I've substituted Cmaj7 and Em11 for Am7 (the VI chord). In measure 3, the first half note uses Fmaj7 (the IV chord) to substitute for Dm7 (the II chord). In measure 4, the first half note uses Bm7^b5 (the VII chord) to substitute for G7 (the V chord), creating a G9 sound.

Fig. 3

Chords: Cmaj7, Am7, Dm7, G7

Chords: Am7, Em7, Cmaj7, Em11, Fmaj7, Dm11, Bm7^b5, G7

VI sub. III sub. I sub. III sub. IV sub. VII sub.

TAB: 1 3 5 7 5 5 6 3

MINOR THIRD SUBSTITUTION

A *minor 3rd substitution* takes either the II chord, the V chord, or both the II and V up or down a minor 3rd before resolving to I.

Fig. 4 has a II-V-I progression in G major. I substituted the II chord (Am7) up a minor 3rd to Cm7, then to D7 (the V chord), and finally to Gmaj7 (the I chord).

Fig. 4 – II-V-I Minor 3rd Substitution

Chords: Am7, D7, Gmaj7

Chords: Cm7, D9, Gmaj7

minor 3rd sub.

TAB: 8 5 7 8 5 6 5 4 2 3 4 5

Fig. 5 has the same II-V-I progression in G major, only I've substituted F7 for D7 (the V chord), resolving to Gmaj7 (the I chord).

Fig. 5 – V7 Minor 3rd Substitution

Chords: Am7, D7, Gmaj7

Chords: Am7, F7, Gmaj7

minor 3rd sub.

TAB: 8 5 7 8 5 6 5 4 3 3 4 5