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Chapter 1

CHORD SUBSTITUTION

DEFINITION To *change* a chord given in some pre-existing situation (like a song or chord progression) to some new and different chord sound.

Chord substitution as a general heading has two main divisions—*Diatonic Substitution* and *Chromatic Substitution*. Here’s a complete list of both types of substitution. If you don’t understand some of the terms listed below, don’t have an anxiety attack! The meaning of each of these terms in both categories will be explained in the next few pages. (After which you may refer to yourself as a “two-main-division genius.”):

Chord Substitution Divisions

DIATONIC SUBSTITUTION

1. Chord enrichment
2. Commontone substitution
3. Added root movement
4. Quartal harmony

CHROMATIC SUBSTITUTION

1. Chord enrichment
2. Secondary dominant chords
3. Commontone substitution
4. Added root movement
5. Tritone substitution
6. Quartal harmony

The first thing you’ve probably noticed is that these terms overlap in both the diatonic and chromatic categories. These differences will be clarified next with short statements about each type of chord substitution, each of which will be studied in great depth as you move through this book.

DIATONIC SUBSTITUTION

1. Chord Enrichment Since diatonic *scales* can be harmonized to the 13th degree, substituting a chord may be a matter of adding extensions to change the chord’s “*emotional*” color. The chord will still have the same root and be in the same family. For instance, a **C major9: C,E,G,B,D** might replace a **Cmaj7: C,E,G,B**.

Remember, in *diatonic* chord enrichment the original chord and its extended version come from the *same* harmonized scale.

Figure 4

Play this example of diatonic chord enrichment.

CMA7	DMI7	G7	CMAJ7	CMAJ9	DMI9/11	G11	C6/9
<i>Original Diatonic Progression</i>				<i>Enriched Diatonic Progression</i>			

You’ve seen that you can “*fatten up*” a chord’s sound by giving it additional notes. “*Chord enrichment*,” therefore, refers to the process of “*adding notes*.” Since this is the diatonic category, you’ll be adding notes that are *diatonic* to the scale of the chord.

SECTION II

Chapter 8

QUARTAL HARMONY

CHORDS IN FOURTHS

So far the techniques presented in this book to create (or improve) harmonic musical activity have been demonstrated in scales using chords constructed in the conventional manner—with notes an interval of a third apart. There is more to chord life than thirds, however. The second section of this book deals with the building of chords in fourths.

Harmony in fourths or quartal harmony has played a very important role in the development of modern jazz, since the early 1960s when pianists McCoy Tyner, Herbie Hancock and Chick Corea started to make their presence known. (It had also been used quite extensively years earlier in classical music by composers such as Bartok and Hindemith.)

Our ears have long been used to the sound of chords built in multiples of thirds, 1,3,5,7,9,11 and 13. This was the practice for hundreds of years, especially in the baroque and classical periods when virtually *all* music was composed with tertiary (in thirds) harmony.

Harmonizing chords in fourths represents a strong break (soundwise) from chords harmonized in thirds. Using words to describe sound differences is never as graphic as the music itself. However, the interval of a major third may be described as having a “soft” feeling compared to the interval of a perfect fourth which could be called rather “hard edged.” Fourth chords tend to have a *bold* sound; you really notice them.

The construction of fourth chords will appear in two different ways. The first step in fourth chord construction represents a *marked departure* from the type of construction used previously in this book. Up until now, chords were built in various third intervals, and these intervals were related to one basic scale, i.e. Emi7 comes from the C major scale, Dmi7b5 comes from the C harmonic minor scale, E7#9b13 comes from the chromatic. However, in the construction of chords that contain *perfect fourth intervals*, these intervals will be built below a top voice melody note, which in this case will be the blues scale.

THE PERFECT FOURTH INTERVALS BUILT BENEATH THE BLUES SCALE MELODY NOTES WILL NOT BE TRACEABLE TO A SINGLE SCALE SOURCE. (Although some of these voicings will have commontones with a chord family.)

The interval construction of the perfect fourth “*blues scale*” chords is based on perfect fourth intervals that *do not* relate to a single scale. These are *interval-oriented chords* versus chords built in intervals that were scale-oriented.

The second part of this section, will present fourth chords that are indeed harmonized from *several different* scales. Because they’ll be following scale interval construction, these chords will be made up of various types of fourth intervals (including perfect fourths). This second type of fourth chord building is very much like building chords in thirds (remember building chords in third intervals was always a combination of major and minor third intervals that related to a particular scale). The obvious difference then is the chords of the various harmonized scales will be built in fourth intervals rather than thirds. The particular type of fourth interval (perfect, augmented, or diminished fourth) will relate as the intervals occur in each scale (just like in thirds).

Of course, as you’ve come to expect, the possibilities of substitution and reharmonization of fourth chords will be covered as well. Actually fourth chord substitution works in much the same way as the other types of chord substitution, namely *commontone root movement* substitution, and *tritone* substitution.

You can apply these traditional techniques to a completely different chord sound for the purpose of enhancing and improving a progression. Quartal harmony can breathe new life into many familiar chord progressions. In fact, they just sound fabulous, and they’ll stretch your ear and creativity to the most modern frontiers of sound.

Up to this point upper and lower case Roman Numerals have been used to specify major and minor chord harmony. Within this Fourth Chords section, all of the Roman Numerals will be upper case, because a single Fourth Chord may have both a major and minor harmonic function, depending upon how it’s being used.