

DIATONIC SUBSTITUTION

Uses:

1. Rhythm parts: Use simple shapes to yeild more sophisticated chords
2. Lead parts: Use simple shapes to imply more sophisticated lead lines

	R	<u>3</u>	<u>5</u>	<u>7</u>	<u>9</u>	<u>11</u>	<u>13</u>	Yield
C Ma	C	E	G					C Ma
E Mi	[C]	E	G	B				C Ma 7
E Mi 7	[C]	E	G	B	D			C Ma 9
G Ma	[C]		G	B	D			C Ma 9
B dim		No 3rd		B	D	F		C Ma 9 sus 4
B Mi				B	D	F#		C Ma 9 #11

Basic Rule: Play a minor triad built of the the 3rd of any major triad and you imply a Ma7 chord (C Ma + E Mi = C Ma 7)

	R	<u>b3</u>	<u>5</u>	<u>b7</u>	<u>9</u>	<u>11</u>	<u>13</u>	Yield
C Mi	C	Eb	G					C Mi
Eb Ma	[C]	Eb	G	Bb				C Mi 7
E Ma7	[C]	Eb	G	Bb	D			C Mi 9
G Mi	[C]		G	Bb	D			C Mi 9
G Dim			G	Bb	Db			CMa7 b9
Bb Ma				Bb	D	F		C Mi 11

Basic Rule: Play a major triad built of the the 3rd of any minor triad and you imply a Mi7 chord (C Mi + Eb Ma = C Mi7)

	R	<u>3</u>	<u>5</u>	<u>b7</u>	<u>9</u>	<u>11</u>	<u>13</u>	Yield
C Ma	C	E	G					C Ma
E Dim	[C]	E	G	Bb				C 7
E Mi 7 b5	[C]	E	G	Bb	D			C 9
G Mi	[C]		G	Bb	D			C 9
G Dim			G	Bb	Db			C 7 b9
Bb Ma		No 3rd		Bb	D	F		C 9 sus 4
Bb Ma 7				Bb	D	(F)	A	C 13

Basic Rule: Play a diminished triad built of the the 3rd of any major triad and you imply a Dominant 7 chord (C Ma + E dim = C 7)