LearnMusic Theory.net 4.9 INTRO TO REHARMONIZATION

REHARMONIZATION = CHANGING CHORDS IN A PROGRESSION, BY ADDING, REMOVING, OR SUBSTITUTING CHORDS.

11-V SUBSTITUTION

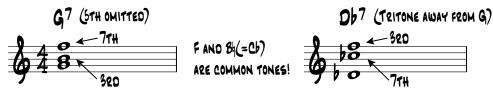
Substitution = Replacing choods in a progression; II-V and tritone substitution are 2 of many types. II-V Substitution = Replacing a dominant 7th (V7) chood with a II-V progression, or vice versa



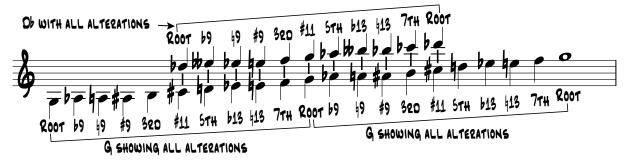
TRITONE SUBSTITUTION

Teitone = Interval of 3 whole steps; ex: G to C^{\ddagger} (or G to Db) = G to A + A to B + B to C^{\ddagger}

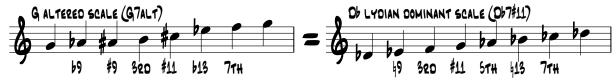
Tritone substitution = replacing a dominant seventh chord w/one a tritone away from the original



NOTICE: THE ORIGINAL 32D (B) BECOMES THE NEW 7TH (Cb), AND THE ORIGINAL 7TH (F) BECOMES THE NEW 32D (F). NOT JUST 32D/7TH, BUT ALL NOTES (EVEN ALTERED NOTES) IN THE 1ST CHO2D BECOME NOTES IN THE 2ND. FOR INSTANCE, C# IS THE #11 OF G AND THE 200T OF Ob (SEE BELOW). THE ONLY NOTE THAT DOESN'T TRANSLATE IS THE UNALTERED 11TH (4TH).



ANY ALT SCALE WILL USE THE SAME NOTES AS THE LYDIAN DOMINANT SCALE A TRITONE AWAY (COMPARE THE CHART ABOVE).



TRITONE SUBSTITUTION IS OFTEN USED TO CREATE CHROMATIC BASS LINES, LIKE THIS:



THIS PAGE IS A VERY BRIEF INTRO. SEE ALSO *THE JA22 THEORY BOOK BY MARK LEVINE* OR *JA220LOGY* BY RAWLINS AND BAHHA. COPYRIGHT © 2010 BY MARK FEEZELL. ALL RIGHTS RESERVED.