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4.4.2 INTRO TO REHARMONIZATION

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

II-V SUBSTITUTION

SUBSTITUTION = REPLACING CHORDS IN A PROGRESSION; II-V AND TRITONE SUBSTITUTION ARE 2 OF MANY TYPES.

II-V SUBSTITUTION = REPLACING A DOMINANT 7TH (V7) CHORD WITH A II-V PROGRESSION, OR VICE VERSA

TRITONE SUBSTITUTION

TRITONE = INTERVAL OF 3 WHOLE STEPS; EX: G TO C# (OR G TO Db) = G TO A + A TO B + B TO C#

TRITONE SUBSTITUTION = REPLACING A DOMINANT SEVENTH CHORD W/ONE A TRITONE AWAY FROM THE ORIGINAL

NOTICE: THE ORIGINAL 3RD (B) BECOMES THE NEW 7TH (Cb), AND THE ORIGINAL 7TH (F) BECOMES THE NEW 3RD (F).

NOT JUST 3RD/7TH, BUT ALL NOTES (EVEN ALTERED NOTES) IN THE 1ST CHORD BECOME NOTES IN THE 2ND. FOR INSTANCE, C# IS THE #11 OF G AND THE ROOT OF Db (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 JAZZ THEORY BOOK BY MARK LEVINE OR JAZZ LOGY BY RAWLINS AND BAHHA.

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