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

G7

...Becomes...

II7

Dmin7

V7

G7

I

C

Notice: the original 3rd (B) becomes the new 7th (C♭), 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 D♭ (see below). The only note that doesn’t translate is the unaltered 11th (4th).

Tritone = Interval of 3 whole steps; ex: G to C♯ (or G to D♭) = G to A + A to B + B to C♯

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

G7 (5th omitted)

F and B(=C♭) are common tones!

Db7 (Tritone away from G)

Notice: the original B♭ (♭3) becomes the new 7th (C♭), and the original 7th (F) becomes the new 5th (F).

Not just B♭/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 D♭ (see below). The only note that doesn’t translate is the unaltered 11th (4th).

Db with all alterations

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:

Dmin7 G7 C

...Becomes...

Dmin7 Db7 C

This page is a VERY brief intro. See also The Jazz Theory Book by Mark Levine or jazzology by Rawlins and Bahha.

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