

CHORD SUBSTITUTIONS

Jazz Composition

Chord substitutions are most commonly selected on the basis of common tones (between the given chord and its substitute chord) or common function. There are other means, of course, most notably the use of a substitute chord which simply accomodates or contains the given melody note. But since such melody notes cannot be anticipated in an improvised melody, the former means (common tones/common function) is bound to result in a more appropriate selection of substitute chords.

The lydian augmented scale (and its modes, such as ascending melodic minor, diminished-whole tone, locrian #2, lydian dominant, etc.) is a remarkably flexible scale, accomodating five types of chords: $-\Delta 7$, ϕ , $\Delta 7(+5)$, $7(+4)$, and the altered dominant chord ($+5$, $+9$ or $b9$). These are by no means all chord-types that are possible, but they do represent many commonly-encountered chord-types. Furthermore, those chords which are accomodated by the major scale or one of its modes (dorian, lydian, etc.) are easy to deal with, and in the case of chords which utilize the diminished scale or whole-tone scale, like the $7(b9)(13)$ and the $7(+5)(9)$ respectively, the choices are simple, because the scales are symmetrical (a $C7$ with a $b9$ and 13 , for example, can be substituted for by a chord of the same type on E_b , $F\#$, or A ; similarly a $C7$ with a $+5$ and a 9 can be substituted for by chords of the same type on D , E , $F\#$, $G\#$, or Bb). The following chart, then, will focus on the chord-types accomodated by the lydian-augmented scale. To use the chart, simply locate the given chord root and type on the chart and select any of the other four chords shown on the same horizontal line. The "unused chord root" columns are to aid the user in structuring slash chords with any of the five chord-types shown on any horizontal line.

	$-\Delta$	7 $+4$	$+9$ 7 $+5$	ϕ	$\Delta+5$	UNUSED CHORDROOTS	
E^b LYD. AUG.	$C-\Delta$	$F7+4$	$B7+9$ $+5$	$A\phi$	$E^b\Delta$ $+5$	$/G$	$/D$
E LYD. AUG.	$C^{\sharp}\Delta$	$F^{\sharp}7+4$	$C7+9$ $+5$	$B^b\phi$	$E\Delta$ $+5$	$/G^{\sharp}$	$/D^{\sharp}$
F LYD. AUG.	$D-\Delta$	$G7+4$	D^b7+9 $+5$	$B\phi$	$F\Delta$ $+5$	$/A$	$/E$
G^b LYD. AUG.	$E^b-\Delta$	A^b7+4	$D7+9$ $+5$	$C\phi$	$G^b\Delta$ $+5$	$/B^b$	$/F$
G LYD. AUG.	$E-\Delta$	$A7+4$	E^b7+9 $+5$	$C^{\sharp}\phi$	$G\Delta$ $+5$	$/B$	$/F^{\sharp}$
A^b LYD. AUG.	$F-\Delta$	B^b7+4	$E7+9$ $+5$	$D\phi$	$A^b\Delta$ $+5$	$/C$	$/G$
A LYD. AUG.	$F^{\sharp}-\Delta$	$B7+4$	$F7+9$ $+5$	$E^b\phi$	$A\Delta$ $+5$	$/C^{\sharp}$	$/G^{\sharp}$
B^b LYD. AUG.	$G-\Delta$	$C7+4$	G^b7+9 $+5$	$E\phi$	$B^b\Delta$ $+5$	$/D$	$/A$
B LYD. AUG.	$A^b-\Delta$	D^b7+4	$G7+9$ $+5$	$F\phi$	$B\Delta$ $+5$	$/D^{\sharp}$	$/A^{\sharp}$
C LYD. AUG.	$A-\Delta$	$D7+4$	A^b7+9 $+5$	$F^{\sharp}\phi$	$C\Delta$ $+5$	$/E$	$/B$
D^b LYD. AUG.	$B^b-\Delta$	E^b7+4	$A7+9$ $+5$	$G\phi$	$D^b\Delta$ $+5$	$/F$	$/C$
D LYD. AUG.	$B-\Delta$	$E7+4$	B^b7+9 $+5$	$G^{\sharp}\phi$	$D\Delta$ $+5$	$/F^{\sharp}$	$/C^{\sharp}$