

In the key of C, D $\flat$ 7 is the substitute V7 chord, or "subV."

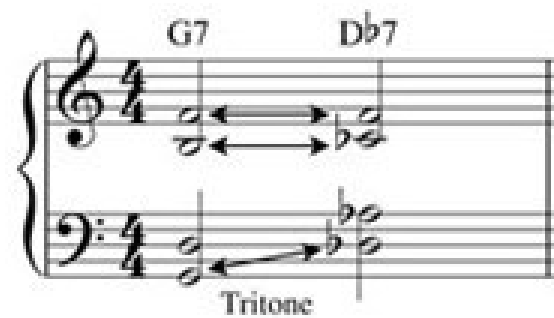


FIG. 3.3. D $\flat$ 7 as the SubV of G7

## CHORD SCALES FOR SUBSTITUTE DOMINANTS

Up until now, we have created chord scales using a diatonic model: chord tones + diatonic tensions = the chord scale. But substitute dominants represent a *chromatic departure* from the diatonic scale, even more so than secondary dominants. An attempt to flesh out these chords with diatonic tensions yields inconsistent and sometimes painful results. For an example, here is a diatonic version of a chord scale for D $\flat$ 7, subV7 in the key of C:

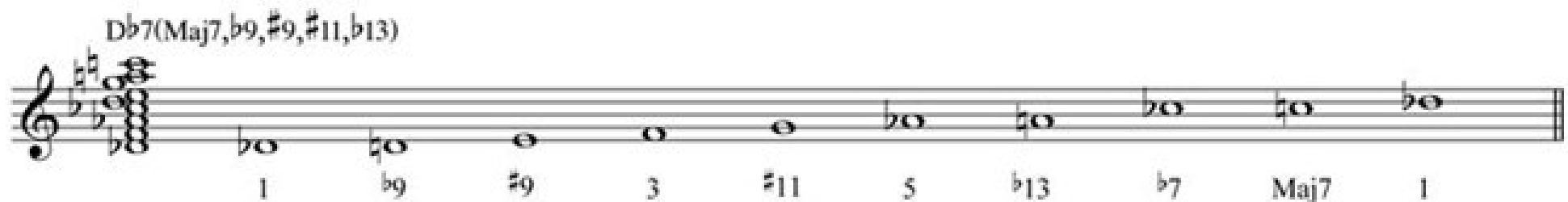


FIG. 3.4. Diatonic Chord Scale for D $\flat$ 7, SubV7

The resulting scale is problematic, although T $\natural$ 11 works just fine. It is a whole step above the 3 of the chord, so it sounds consonant. The ♯9, either alone or combined with ♯11, is also acceptable, although not as widely used.

On the other hand, C natural conflicts with the chord quality, so it cannot be used. The non-diatonic root and 5 beg for tensions that agree with the chord and clarify its function. The dissonances produced by the diatonic ♭9 and ♭13 (so effective on primary and secondary dominants) in this instance lead the ear toward resolution outside of the key and do not work at all as an enhancement of subV. This is a problem, but there is an elegant theoretical solution.

## Lydian ♭7 as a Displacement of the Altered Dominant Scale

At the end of chapter 1, we explored the use of altered tensions on the V7 chord as a way to increase its expectation of resolution. The most extreme example of this alteration resulted in a dominant structure with a lowered 5 as well as tensions ♭9, ♯9, and ♭13.



TRACK 4

# Lucky

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Basie-esque ♩ = 132

1 **A** CMaj7 D-7 E-7 Eb7 D-7 Db7 CMaj7 E7 Bb7

5 A- A-(Maj7) A-7 D7 D-7 G7 G-7 Db7 C7

9 **B** FMaj7 E-7 D-7 CMaj7 G-7 Gb7 FMaj7 E-7 D-7 CMaj7

13 F#-7b5 B7 F7 E-7 A7 D7 Ab7 G7

17 **A** CMaj7 D-7 E-7 Eb7 D-7 Db7 CMaj7 E7 Bb7