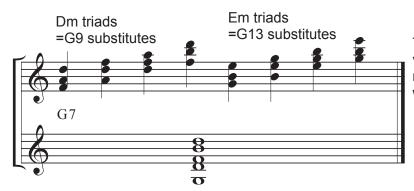
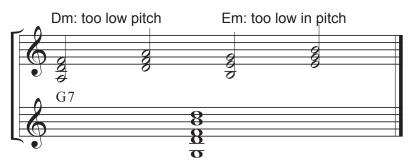
## (Book 3) Lesson 40h.

## Last Words of Caution Regarding Substitute Triads

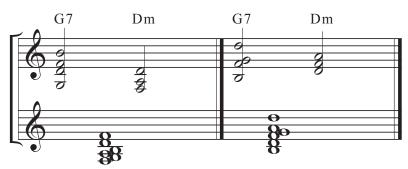


The relative pitch range of the substitue triads is very important. The lower staff depicts a possible rhythm guitar chord that would be compatible with any of the triads in the upper staff.



Substitute triads in this low pitch range will tend to muddy the waters.

Generally, your ear will tell when things are right and when they are similarly wrong.



The lower staff is a compilation of the two chords in the upper staff. The first measure not only looks a bit scary but most likely will produce that musical effect. The second measure might have a chance of succeeding.

Common sense and a keen ear on the music will go a long way to solving your musical problems.

As the rhythm player: It is best to keep the chords smaller when the lead player is playing in a harmonized manner. If the melody is totally in single notes, you can play with larger chord voicings in the accompaniment.

As the lead player: It is a good idea to warn the rhythm player if you are about to play in a chordal style. Certainly during a rehearsal, these musical concepts should be organized.

## Reviewing the 11th degree:

The 11th chord substitution (ie: F triad against a G7 chord) will tend to be a bit disagreeable with its Dominant 7th parent chord. The note "C" in the F triad will clash with the note "B" in the G7 chord. The note "C" is the 11th or sus4 of G7. (sus4=suspended 4th) The sus4 is the upper auxiliary of the 3rd of the G7 chord. Generally, the rhythm player should also omit the 3rd from the accompaniment chord. If in doubt, just play a low Root bass note.

When listening to "jazz" groups, notice that you will very seldom hear a piano and a guitar playing an accompaniment simultaneously. Most commonly you will hear a "heavy piano with light guitar" or "heavier guitar chords with light piano fills." Staying on your own turf is the best decision.