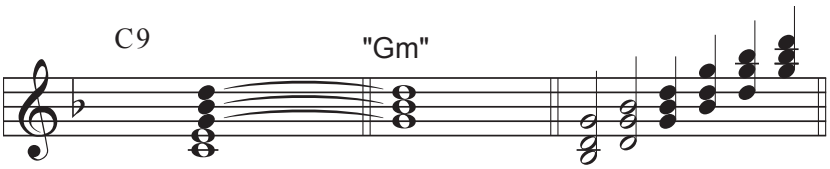
(Book 4) Lesson 17.

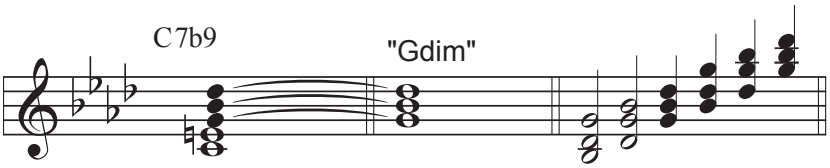
9th, 11th and 13th chord Substitute Triads (re-visited)

"Exploring the Safe Range in Pitch"

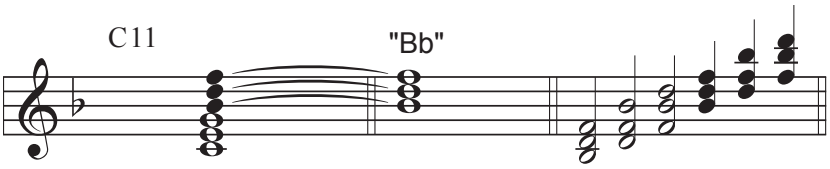
"C7" is the Dominant 7th chord in the Key of F major or in the Key of F minor. (relative minor to Ab major)



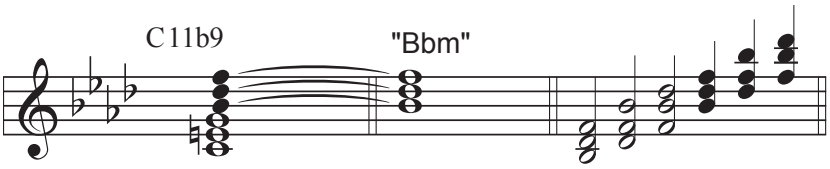
When the top 3 notes are extracted from the Dominant 9th chord, the resulting triad is a Minor Chord built on the 5th of the Dominant chord.



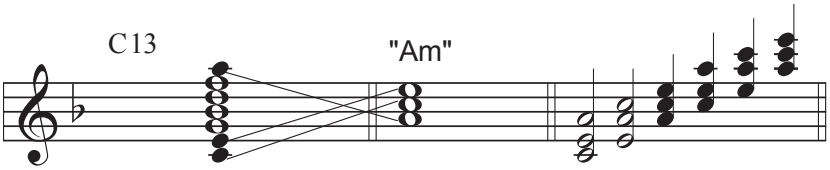
The same process in the minor key results in a Diminished Chord built on the 5th of the Dominant chord.



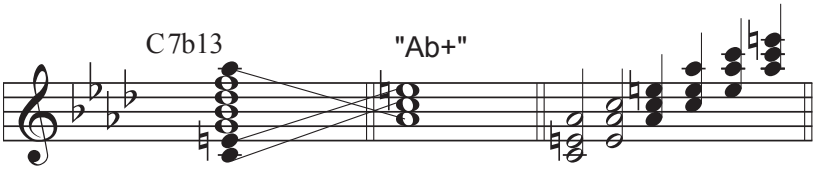
Extracting the top 3 notes of the 11th chord results in a Major Chord built on the flat 7th of the Dominant chord.



In a minor key the result is a Minor Chord built on the flat 7th.

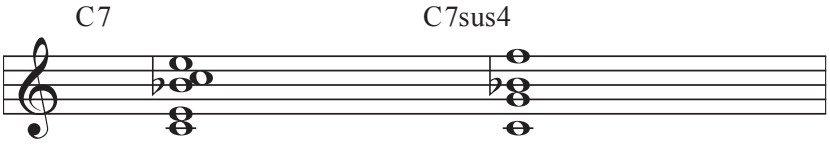


The combination of the Root, 3rd and 13th results in a Minor Chord built on the 13th.



In a minor key, the result is an Augmented Chord built on the flat 13th.

There are no hard and fast rules as to what pitch range the substitute triad can appear in, but generally, the substitute triads are best left in a pitch that is higher than some "basic rhythm chord."



Observe the 3rd measure of each of the first six staves on this page. The triads with white note heads are most likely too low in pitch to work as good substitute chords against the "C7 rhythm chord" shown in the lowest staff or the "C7sus4" which would be an appropriate rhythm chord when using the 11th chord substitute.

The point is this: When harmonizing melodies with three note chords, assume that substitute chords in very low pitch range can produce mud if the accompaniment is substantial. If you are playing with only a bass player supplying some harmonic back-drop, you have much more freedom.

These basic guide lines apply to all keys. Your ear will be the final judge in all musical situations.