

## 3 Part 9th, 11th and 13 Chord Substitute Triads

Although this subject was already partially covered in Lesson 8c and 8d, it warrants a slightly closer examination.

The same Dominant 7th chord appears in both the Major and its Parallel Minor key.

When we begin extending the chord to the 9th, 11th and 13th degrees three new triads appear at the top end of the harmonic tower of thirds.

Two of them are good substitute triads for the Dominant 7th chord but the triad containing the 9th, 11th and 13 ends up having a closer relationship to a Tonic sound. In other words it is from the more stable side of the scale harmony.

	G9 substitute (Dm)	G11 substitute (F)		G13 substitute (Em)
G7 tower of 3rds in the key of C Major	Extracting the triad up to the 9th degree produces a minor triad built on the 5th of the original chord. This chord can be readily played against any G7 chord and can be used in any inversion.	The same process including the 11th degree produces a major triad built on the flat 7th of the original chord. The accompaniment G7 chord should not contain the third because the 11th (or sus4) will be incompatible.		The Am chord at the top of the tower is closer in relationship to a C chord so even if it is scientifically possible, it will have a tough time co-existing with a G7 chord. The solution is to combine the Root, 3rd and 13th degrees to form a basic minor triad built on the 13th degree of the original Dominant 7th chord. The accompaniment chord should contain the flattened 7th because the substitute triad omits that note. If the b7th is not in the harmonic block, this substitution would simply sound like an Em chord with a G bass note.

When the G7 chord is extracted from the Key of C minor, (example suggests the harmonic minor mode) this is the result. (In this case, I have used the cautionary accidentals for clarification)

	G7b9 substitute (Ddim)	G11b9 substitute (Fm)		G7b13 substitute (Eb+)
G7	Diminished triad built on the 5th of the original Dom7 chord works well and the substitute chord can be used in any inversion.	Minor triad built on the b7th chord is the result and can be used in any inversion. However the accompaniment chord should not have a 3rd.		The Ab triad is questionable as a "flat 13" substitute. Notice that this chord would simply be a triad that is a semitone higher than the original Dominant triad. An "aug" triad built on the b13 is a better substitute but the accompaniment chord should contain the b7th degree.

A unique side note to all of the above is that it is quite possible to use the substitute triads which are developed from the minor key even when the Dominant 7th chord implication is major. However, the reverse is generally not true. In other words, you can often inject minor ideas into a major key but injecting major ideas into a minor key tends to defeat the purpose of the minor key.