

# Slipping and Sliding with the Favourite Tune

A veritable harmonic comedy can be produced by overusing substitute triads and a mittful of half-tone progressions. In the eyes and ears of most players, it is unlikely that the example below would win any awards.

C C7 F C G7 C G7 C  
 (B7---C7) (Abm--Am) (Ab---G)

C G7 C G7 C G7 C G7  
 (B----C) (C#dim--Ddim)

C C7 F C G7 C G7 C  
 (F#m--Gm) (Abm--Am)

## The "Tritone Substitution":

Jazz players and arrangers are fond of this trick. The tritone is the "three tone" interval produced by the 3rd and b7th of any Dominant 7th chord.

G7 tritone tritone Db7 tritone tritone  
 dim 5th aug 4th dim 5th aug 4th

C C7 F C G7 C G7 C  
 C C6 C9 C7 F B7? C G7 Db7 Cmaj7 C6 G7 Db7 Cmaj7

Here is an example of what might transpire with the tritone substitute idea. Notice that the second last chord also has an altered melody note. I chose to use the "flat 5" in the melody to have it agree with the chord.

If you wrote harmony lines such as the lower two notes of each of these chords, for a standard church choir, you might have a rebellion on your hands. Sectional harmony does not always have particularly good voice leading features. Just as in the larger example at the top of the page, the harmony in this example might be of the abusive variety.