

Tension Substitutions

A *tension* is a note that extends a basic chord, such as a 9, 11, or 13. Jazz chords are often developed by using *tension substitutions*—replacing given chord tones with tensions, to offer greater harmonic interest. Each chord type has standard common substitutions that expand the basic chord sound without losing the chord's identity.

BASIC CHORD TYPES AND TENSION SUBSTITUTIONS

Chord Type	Substitution
major 6	9 for 1, sometimes major 7 for 6
minor 6	9 for 1, major 7 for 6
minor 7	9 for 1 only
minor 7 ^b 5	♯11 for ^b 3
dominant 7	9, ^b 9, or ♯9 for 1
	13, ^b 13, or ^b 5 for 5
diminished 7	9 for 1, 11 for ^b 3, ^b 13 for ^b 5, Maj7 for 7
major 7	9 for 1

Fig. 4.1. Chord Types and Tension Substitutions

Note that the resulting chords are the same as chords with different names.

Figure 4.2 illustrates chord types with tension substitutions. It shows three rows of musical notation on a grand staff, each representing a different chord type and its possible substitutions with tensions. The first row shows C6, Maj7,9, C-6, Maj7,9, C-7, 9, C-7^b5, and 11. The second row shows C7, 9, 13, ^b9, ^b13, ♯9, 13, 9, ^b13, ♯9, ^b13, ^b5, 9, ^b5, ^b9, ^b5, ♯9. The third row shows C°7, one, and, two, tensions, CMaj7, and 9.

Fig. 4.2. Chord Types with Tension Substitutions

PRACTICE

Practice all possible combinations of chords and substitutions. This will open your ears to many voicing possibilities and will give you more flexibility and creativity in your soloing and comping. Use chords from the cycle of fifths or your repertoire.

Exercise 4.1. Basic Comparison

This essential exercise will help you memorize the basic substitutions for all chord types.

C6

Substitutions Root Position First Inversion Second Inversion Third Inversion

Using the chart on the preceding page, adapt this exercise to all chords in any lead sheet(s) from appendix A.

Exercise 4.2. Roots

Roots in the bass intensify the dissonances brought by the tension substitutions.

C6

Substitutions Root Position First Inversion Second Inversion Third Inversion

Exercise 4.3. Melodic Tension Units

Practice the progressions to the lead sheets in appendix A in their standard form and with tension substitutions for each chord. Feel free to use all the chord practice techniques we have been discussing, including different voicings and bass lines.

Root
B-7 \flat 5

First Inversion
B-7 \flat 5

Second Inversion
B-7 \flat 5

Third Inversion
B-7 \flat 5

The exercise consists of four systems of piano accompaniment. Each system is for a different inversion of the B-7 \flat 5 and E7 chords. The first system is for the Root position, the second for the First Inversion, the third for the Second Inversion, and the fourth for the Third Inversion. Each system contains two measures of music. The first measure is for the B-7 \flat 5 chord, and the second measure is for the E7 chord. The notation includes a treble clef and a bass clef, with a 4/4 time signature. The melody in the treble clef is a sequence of eighth notes, and the bass line in the bass clef consists of chords. The word "simile" is written at the end of each system.

Exercise 4.4. Harmonizing Melodies

The following melodies have been harmonized as discussed in chapter 3, but with tension substitutions. Practice these tunes, and then apply the same techniques to other tunes.



TRACK 20

(a)

Osco Trane

Ray Santisi

C-7 F7 D-7 G7 E-7 A7 F#-7 B7

EMaj7 E-7 A7 D6 Ab7

1. Db G7 2. Db Gb7sus4 Gb7

(b)

Theme for John

Ray Santisi

Chords: F-6, Db7, F-6, F-7, F-6, Eb-7, Ab7, Db6, D-7b5, Db-7, Ab6/C, E7, DbMaj7, Bb-7, Eb7, AbMaj7.

(c)

Paper Doll

Johnny S. Black

Chords: F, D7, G7, C7, F, Ab°7, A7, G7, C7.

Exercise 4.5. "Like, Blues"



TRACK 1

Practice the "Like, Blues" etude in appendix B. This arrangement contains examples of 3-part chords with tensions in the left hand.