

## ! Chord Substitution

A chord substitution, sub for short, is when a chord replaces or is used in addition to an existing chord. A chord substitution can be direct, expansion, replacement, superimposable and non-superimposable, note substitution, additions, alterations, or upper partials.

This **Ukulele Workshop** focuses on *direct* substitutes where the root of the chord remains the same and the harmonic function of the chord does not change.

### ! Substitution Types

#### Direct Substitution

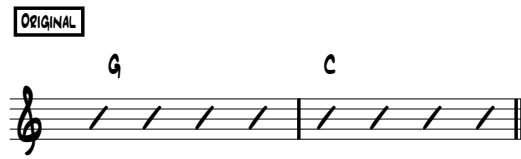
A direct substitute is when the root of the substitute chord matches the root of the original chord.

There are two types of direct substitutions, *replacement* and *expansion* with the substitution characteristics of being *superimposable* or *non-superimposable*.

#### Replacement


The original chord is removed and replaced with the substitute in the same time frame.

**ORIGINAL**



Musical notation for Original: A treble clef staff with two measures. The first measure contains a G chord and the second measure contains a C chord. Both measures are filled with diagonal lines representing sustained notes.

**SUBSTITUTION**




Musical notation for Substitution: A treble clef staff with two measures. The first measure contains a G7sus4 chord and the second measure contains a Cmaj7 chord. Both measures are filled with diagonal lines representing sustained notes.

#### Expansion


Original chord remains plus the substitute in the same time frame.

**ORIGINAL**

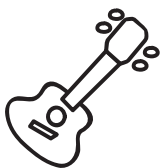


Musical notation for Original: A treble clef staff with two measures. The first measure contains a G chord and the second measure contains a C chord. Both measures are filled with diagonal lines representing sustained notes.

**SUBSTITUTION**



Musical notation for Substitution: A treble clef staff with two measures. The first measure contains a G chord and a G7 chord. The second measure contains a Cadd9 chord. All measures are filled with diagonal lines representing sustained notes.



### Superimposable

Upper partials (9, 11 and 13) can be used as a direct substitute without changing the harmonic function of a chord. Superimposed substitutions are direct substitutions, either replacing or expanding the existing chord.

### Non-Superimposable

Alterations (#4, b5, #5, b9, #9, #11, b13). Non-superimposed substitutions are direct substitutions, either replacing or expanding the existing chord. The harmonic function of substitution depends on the alterations used.

### Note Substitution

6 for maj7, 6/9 for maj7, m6 for m7, mL7 for m7. Note substitutions are direct substitutions, either replacing or expanding the existing chord. The harmonic function of the chords depends on the substitution used.

### Direct substitutes

Original	Substitute				
Major	add9	sus4	maj7	6	7*
Minor	m7	m6			
7th	7sus4				

\* A seventh chord for a major chord give progressions a blues feel.

**NOTE:** 9, 11, 13th, +5, -5, +9, -9 substitutions are the subject of another workshop and beyond the scope of this workshop.

A Power 5 chord with the same root can substitute for any chord.

### ♯ Key of C Major Direct Substitutes

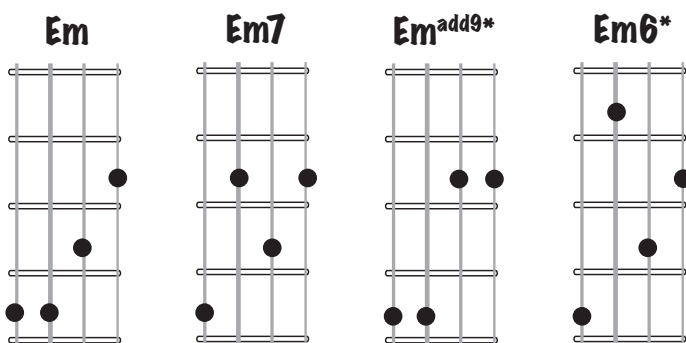
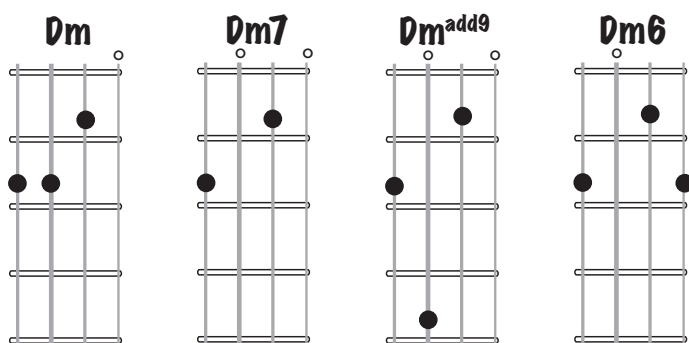
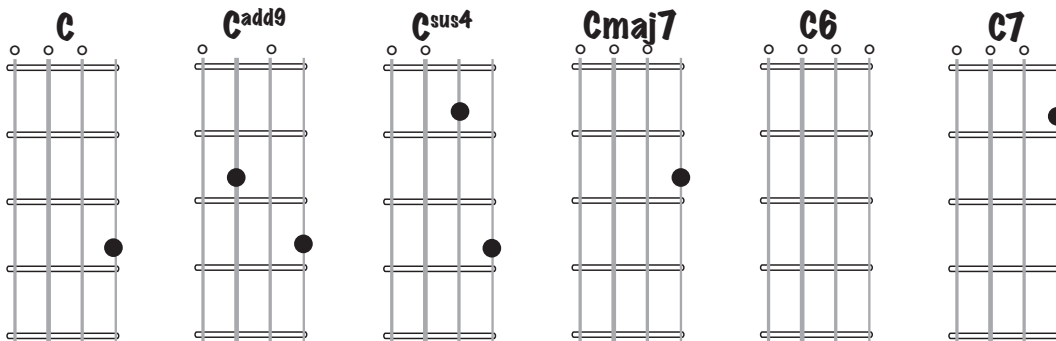
Original	Substitute				
C	Cadd9	Csus4	Cmaj7	C6	C7
Dm	Dm7	Dm6	Dm add9		
Em	Em7	Em6			
F	Fadd9	Fsus4	Fmaj7	F6	F7
G	G7	Gsus4	G7sus4		
Am	Am7	Am6	Dm add9		

*Bdim and Bm7b5 are not covered in this workshop.*





## Example Chords



\* Not all substitutes may be appropriate in a particular key or style.





↓ More Example Chords

<b>F</b> 	<b>F<sup>add9</sup></b> 	<b>F<sup>sus4</sup></b> 	<b>Fmaj7</b> 	<b>F6</b> 	<b>F7</b> 
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<b>G</b> 	<b>G7</b> 	<b>G<sup>sus4</sup></b> 	<b>G7<sup>sus4</sup></b> 
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<b>A<sup>m</sup></b> 	<b>A<sup>m7</sup></b> 	<b>A<sup>m add9</sup></b> 	<b>A<sup>m6*</sup></b> 
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\* Not all substitutes may be appropriate in a particular key or style.





## Example Progression I IV V I

Using the I IV and V chords from the key of C (C, F and G).

Chord progression: C F G C

## Replacement Substitution - G7 for G

The G7 is a direct replacement the G. The G7 serves the same harmonic function as G.

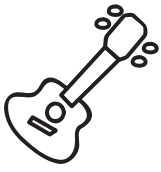
Chord progression: C F G7 C

## Expansion Substitution - G7 and G

Here the G is not replaced until the later.

Chord progression: C F G G7 C





The G7sus4 is an expansion substitute for the G. The harmonic function of G remains the same.

C F

G G7 G7sus4 C

All out and a lot of substitutes with out changing the harmonic function of the original C, F, and G - I IV V chords.

C CMAT7 C<sup>b</sup> CMAT7 F FADD<sup>9</sup>

G7 G7sus4 G7 C Csus4 C

This extreme substitution works great with particular rhythmic styles.

CADD<sup>9</sup> C CMAT7 C CMAT7 C<sup>b</sup> CMAT7 C F FADD<sup>9</sup> F F<sup>b</sup> F FADD<sup>9</sup> F F<sup>b</sup>

G7 G7sus4 G7 GADD<sup>9</sup> G7 G7sus4 G7 GADD<sup>9</sup> C Csus4 C



## A Guide to Blues Chord Progressions for Ukulele A to Z

Studying the blues chord progressions presented in this book will open a wealth of creative possibilities for exploring chord progressions in all styles of music, not just blues.

The volume cover the keys of C, including a detailed accompanying text explaining the principles behind each progression.





## Example Progression I VI II V

In the key of C major a I VI II V progression is C Am Dm G. A lot of substitutions are possible.

### Triads

Two musical staves in 4/4 time showing triads. The first staff shows C and Am chords. The second staff shows Dm and G chords.

### 4-part Contemporary Chords

Two musical staves in 4/4 time showing 4-part contemporary chords. The first staff shows Cmaj7 and Am7 chords. The second staff shows Dm7 and G7 chords.

All the progressions in this workshop used the key of C and its associate chords. Any note from the C major scale can be added to the chords to create melodic interest and movement.

A musical staff showing the C major scale: C, D, E, F, G, A, B, C'. Below the notes are their corresponding letter names: C, D, E, F, G, A, B, C'.



