

A stylized graphic of a guitar neck and body. The neck is represented by four vertical white lines on a black background, extending from the top to the bottom. The body is a large, solid magenta shape that curves around the neck. At the top left, there are two black dots representing tuning pegs. The overall design is modern and minimalist.

6

TRITONE SUBSTITUTION GUITAR LICKS

**TABS & STANDARD
NOTATION & ANALYSIS**

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What's a Tritone Substitution?

The tritone substitution is one of the most common substitution found in jazz. The basic application of a tritone chord substitution is to take any 7th chord and play another 7th chord that has its root a tritone away from the original. This guitar lesson demonstrates how you can play scales and arpeggios starting from the b5 (a tritone away) of the V7 chord in a II V I chord progression. This way you will highlight altered tones as the b9 and the #11.

How To Use a Tritone Substitution Over a II V I Progression?

Let's take a C major II V I chord progression Dm7 | G7 | CM7 | % | After applying a tritone substitution to the V7 chord of a II V I chord progression, we get the following sequence Dm7 | Db7 | CM7 | % | The idea behind is to play Db over G7. Here are some examples :

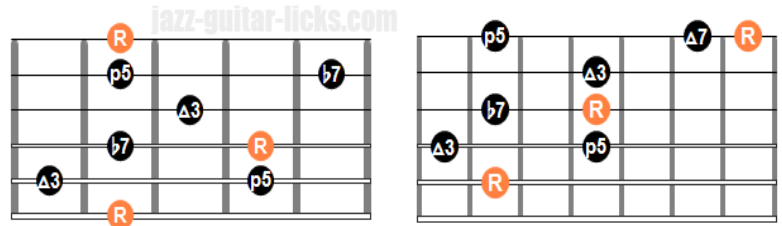
How to Solo Over Tritone Substitution?

Four options are addressed in this lesson :

The first is to play a dominant 7 arpeggio (1 - 3 - 5 - b7) starting on the b5 of the V7 chord. Here is what happens when you play Db7 over G7 :

The root of Db7 highlights the #11/b5 of G7.
The third (F) of Db7 is the b7 of G7.
The fifth (Ab) of Db7 highlights the b9 of G7.
The minor seventh (B) of Db7 is the third of G7.

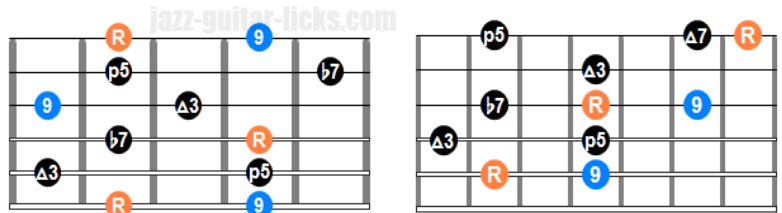
Dominant 7 Arpeggio Shapes



The second option is to play a dominant 9 arpeggio (1 - 3 - 5 - b7 - 9) which means that you have to add the ninth to the previous dom7 arpeggio.

The ninth (or second) of Db7 (Eb) highlights the b13 of G.

Dominant 9 Arpeggio Shapes



The third option consists in playing a major pentatonic scale (1 - 2 - 3 - 5 - 6).

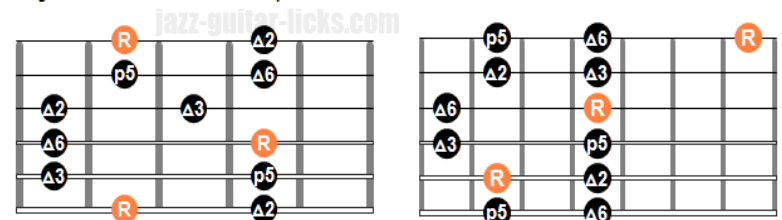
The root of Db7 highlights the #11/b5 of G7.
The second of Db7 (Eb) highlights the b13 of G.

The third (F) of Db7 is the same note as the b7 of G7.

The fifth (Ab) of Db7 is the b9 of G7.

The sixth (Bb) of Db7 should be used as an approach note in order to target a chord tone

Major Pentatonic Shapes



Tritone Substitution Lick # 3

Measure 1 : D minor 9 arpeggio (D - F - A - C - E)
 Measure 2 : Db9 descending arpeggio (Eb - Cb - Ab - F - Db)
 Playing Db9 arpeggio on G7 highlights the following tones :

Db is the #11 of the G7 chord.
 F is the minor 7th of G7.
 Ab is the b9 of G7 .
 Cb is the major third of G7.
 Eb is the b13 of G7.

Measure 3 : C Major arpeggio (C - E - G) ending with a fourth intervals (A - D) and a major third (G and B)

Chord progressions: Dm7, G7, CM7

Db9 arpeggio

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| T | | | | | | | | | | | | | | | | | | | |
| A | | 10 | 10 | 13 | 12 | 10 | | 11 | 12 | 9 | | 10 | | 8 | 10 | | 7 | | |
| B | 12 | | | | | | | | | | 10 | 9 | | | | | | | |

Tritone Substitution Lick # 4

Measure 1 : Dorian mode (D - E - F - G - A - B) B is not played.
 Measure 2 (second half of the beat 2) : Db7b9 arpeggio (Db - F - Ab - Cb - D)
 Measure 3 : Ending on the root of CM7.

Chord progressions: Dm7, G7, CM7

Db7b9 arpeggio

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|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|---|--|
| T | | | | | | | | | | | | | | | | | | | |
| A | | 2 | 3 | 5 | 2 | 3 | 2 | 5 | 5 | 2 | 3 | 4 | 3 | 6 | 4 | 3 | | 5 | |
| B | 5 | | | | | | | | | | | 4 | | | | | | | |

Tritone Substitution Lick # 5

Measure 1 : Dm9 arpeggio (D - F - A - C - E)
 Measure 2 : Db9 arpeggio (Eb - Cb - Ab - F - Db) and chromaticism to approach the root of CM7.
 Measure 3 : Ending with two chords CM7 and C6/9.

Chord progressions: Dm7, G7, CM7, CM9

Db9 arpeggio

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|---|--|----|----|----|----|----|----|----|----|--|----|----|---|----|----|---|---|----|---|
| T | | | | | | | | | | | | | | | | | | | |
| A | | 10 | 10 | | 10 | 10 | 13 | 12 | 10 | | 11 | 12 | 9 | | 10 | | 8 | | 8 |
| B | | | | 12 | | | | | | | | | | 10 | 11 | 8 | 9 | 10 | |

