

# Substitutions

## Chord Simplification

By omitting the root of the 7th chord, a substitute triad is formed. Likewise, when the root of a 9th chord is omitted, the resulting 7th chord can be used in its place. This technique is especially useful when performing with a bass player, but can also be used sparingly in solo situations. Here are some four examples of each of these cases.

CMaj <sup>7</sup>	Emin	Amin <sup>7</sup>	C
I or IV chord in C Major.	Same as CMaj <sup>7</sup> without C.	VI chord in C Major.	Same as Amin <sup>7</sup> , without A.

G <sup>7</sup>	BDim	Bmin <sup>7b5</sup>	Dmin
V chord in C Major.	Same as G <sup>7</sup> without G.	VII chord in C Major	Same as Bmin <sup>7b5</sup> without B.

CMaj <sup>9</sup>	Emin <sup>7</sup>	Amin <sup>9</sup>	CMaj <sup>7</sup>
I or IV chord in C Major.	Same as CMaj <sup>9</sup> , without the C.	VI chord in C Major.	Same as Amin <sup>9</sup> without the A.

G <sup>9</sup>	Bmin <sup>7b5</sup>	E <sup>7b9</sup>	G#Dim <sup>7</sup>
V chord in C Major.	Same as G <sup>9</sup> , without the G.	V chord in A minor.	Same as E <sup>7b9</sup> without the E.