

Tritone Substitutions for Chromatic Movement

- | | |
|---|---|
| 1
00:00:03,290 --> 00:00:18,219
[Music] | 16
00:01:08,150 --> 00:01:15,829
interval that encompasses three whole |
| 2
00:00:23,300 --> 00:00:25,359
you | 17
00:01:10,159 --> 00:01:18,828
tones so like if we put a sheet up here |
| 3
00:00:28,070 --> 00:00:34,398
okay today I'd like to talk about using | 18
00:01:15,828 --> 00:01:22,459
you can see C to D is a whole tone D to |
| 4
00:00:31,550 --> 00:00:40,040
tritone substitutions in the left hand | 19
00:01:18,828 --> 00:01:24,828
e is a whole tone and E to F sharp is a |
| 5
00:00:34,399 --> 00:00:43,210
of this Trudel a system might be a good | 20
00:01:22,459 --> 00:01:29,029
whole tone so it has to it has to |
| 6
00:00:40,039 --> 00:00:45,398
idea to kind of do a quick review of a | 21
00:01:24,828 --> 00:01:35,389
encompass three adjacent whole tones and |
| 7
00:00:43,210 --> 00:00:47,299
couple of things the tritone | 22
00:01:29,030 --> 00:01:38,319
that interval is a tritone and the |
| 8
00:00:45,399 --> 00:00:49,279
substitution I want to deal with | 23
00:01:35,390 --> 00:01:42,409
substitution part is we can take a |
| 9
00:00:47,299 --> 00:00:51,768
exclusively today is the one that | 24
00:01:38,319 --> 00:01:49,578
dominant chord like a five chord like in |
| 10
00:00:49,280 --> 00:00:54,198
includes the sharp 11 so let's discuss | 25
00:01:42,409 --> 00:01:53,419
the key of C is g7 g7 chord g7 that goes |
| 11
00:00:51,768 --> 00:00:58,038
just a little bit of what a tritone is | 26
00:01:49,579 --> 00:01:55,939
to one we can we can substitute instead |
| 12
00:00:54,198 --> 00:01:01,039
and what substitution means and then | 27
00:01:53,420 --> 00:02:02,500
of using the g7 we can substitute with a |
| 13
00:00:58,039 --> 00:01:05,447
that sharp 11 in particular so the | 28
00:01:55,939 --> 00:02:05,538
chord that is a tritone higher than the |
| 14
00:01:01,039 --> 00:01:08,149
tritone is three it gets us draws its | 29
00:02:02,500 --> 00:02:13,009
the dominant chord so our G chord if we |
| 15
00:01:05,448 --> 00:01:10,158
name because it encompasses it's an | 30
00:02:05,540 --> 00:02:15,260
go up a tritone it's a D flat if we if |

31
00:02:13,009 --> 00:02:19,848
we count up three whole tones from the

32
00:02:15,259 --> 00:02:23,919
root of our dominant chord we get a D

33
00:02:19,848 --> 00:02:23,918
flat and if we do the D flat seven

34
00:02:27,469 --> 00:02:31,678
that can take the place of the g7 and

35
00:02:30,150 --> 00:02:36,390
you can hear it something it sounds nice

36
00:02:31,680 --> 00:02:40,519
so the the g7 going to see but the kids

37
00:02:36,389 --> 00:02:40,517
with with the tritone substitution

38
00:02:41,000 --> 00:02:46,879
the sound referred plenty of times so

39
00:02:43,870 --> 00:02:51,350
that that's a tritone substitution on

40
00:02:46,879 --> 00:02:53,298
the dominant chord the one I again want

41
00:02:51,349 --> 00:02:56,089
to talk about is the one that has a

42
00:02:53,300 --> 00:02:58,309
sharp 11 because on the accordion it's

43
00:02:56,090 --> 00:03:02,120
unique in that it's exactly a carbon

44
00:02:58,310 --> 00:03:06,290
copy so I think easiest thing is to look

45
00:03:02,120 --> 00:03:09,410
at a c7 chord on the left hand and the

46
00:03:06,289 --> 00:03:14,738
Stradella system there's no v so the c7

47
00:03:09,409 --> 00:03:14,739
chord has the notes C

48
00:03:16,289 --> 00:03:23,457
if we add the F sharp which is the

49
00:03:20,878 --> 00:03:24,539
eleventh I've kind of skipped that have

50
00:03:23,459 --> 00:03:27,659
an eye maybe we should have look at that

51
00:03:24,539 --> 00:03:29,399
for a second the eleventh if you're not

52
00:03:27,658 --> 00:03:31,558
the sharp eleven if you're not familiar

53
00:03:29,400 --> 00:03:33,209
with what that is it's just you just

54
00:03:31,560 --> 00:03:35,848
count up the scale until you reach

55
00:03:33,209 --> 00:03:41,908
eleven and then you sharp it so if you

56
00:03:35,848 --> 00:03:49,767
go up the scale you sharpen that's an F

57
00:03:41,908 --> 00:03:51,088
sharp and something not to get confused

58
00:03:49,769 --> 00:03:52,979
with but it's something that makes this

59
00:03:51,090 --> 00:03:56,399
work so well is that F sharp that sharp

60
00:03:52,979 --> 00:04:06,298
eleven is also what we just discussed is

61
00:03:56,400 --> 00:04:09,569
the tritone it's the same note so here

62
00:04:06,299 --> 00:04:11,949
we have the sharp eleven and then our

63
00:04:09,568 --> 00:04:16,539
then our c7 chord

64
00:04:11,949 --> 00:04:18,548
[Music]

65
00:04:16,540 --> 00:04:21,299
or you can bring it down an octave which

66
00:04:18,550 --> 00:04:21,300
is much easier

67
00:04:21,370 --> 00:04:26,639
in the left hand then if we do the

68
00:04:24,129 --> 00:04:29,739
season we have sharp

69
00:04:26,639 --> 00:04:30,498
if we take it out and don't have it be a

70
00:04:29,740 --> 00:04:32,619
base out

71
00:04:30,500 --> 00:04:34,780
[Music]

72
00:04:32,620 --> 00:04:36,610
that's the cord we're looking at that's

73
00:04:34,779 --> 00:04:40,389
the cord that's the kind of magic cord I

74
00:04:36,610 --> 00:04:42,789
sometimes call it a worm the worm hole

75
00:04:40,389 --> 00:04:45,039
cord because it allows me to cover a lot

76
00:04:42,790 --> 00:04:47,080
of real estate in the left hand with a

77
00:04:45,040 --> 00:04:52,110
very small movement and gets me from

78
00:04:47,079 --> 00:04:54,789
place to place to place very easily so

79
00:04:52,110 --> 00:04:58,390
look at let's let's take a look at those

80
00:04:54,790 --> 00:04:59,860
notes on some staff paper

81
00:04:58,389 --> 00:05:04,009
[Music]

82
00:04:59,860 --> 00:05:07,159
CEF sharp and B flat now let's take the

83
00:05:04,009 --> 00:05:14,118
tritone that we're gonna substitute here

84
00:05:07,160 --> 00:05:19,519
and again we count up from the from the

85
00:05:14,120 --> 00:05:22,129
see the root of the C up try to get that

86
00:05:19,519 --> 00:05:25,299
F sharp let's go up in our left hand

87
00:05:22,129 --> 00:05:27,879
find the F sharp chord

88
00:05:25,300 --> 00:05:35,050
and now I'll look at the notes that are

89
00:05:27,879 --> 00:05:36,279
in that next to the c7 chord those are

90
00:05:35,050 --> 00:05:38,559
the chords in the f-sharp

91
00:05:36,279 --> 00:05:39,819
they often they would normally be

92
00:05:38,560 --> 00:05:46,800
written differently

93
00:05:39,819 --> 00:05:46,799
we got an F sharp a sharp e the a sharp

94
00:05:47,490 --> 00:05:52,240
can also be thought of as a b-flat

95
00:05:50,209 --> 00:05:55,588
[Music]

96
00:05:52,240 --> 00:05:55,590
and if we add the sea

97
00:05:56,009 --> 00:06:03,299
all of those notes in the F sharp chord

98
00:05:58,649 --> 00:06:09,328
with the sharp eleven that C are the

99
00:06:03,300 --> 00:06:12,120
same notes as our C with adding the F

100
00:06:09,329 --> 00:06:15,498
sharp through the same chord so these

101
00:06:12,120 --> 00:06:15,499
are a direct substitution

102
00:06:17,470 --> 00:06:20,920
so now that we're armed with that

103
00:06:19,000 --> 00:06:25,240
knowledge that we can have the same cord

104
00:06:20,920 --> 00:06:30,189
in two very different locations this

105
00:06:25,240 --> 00:06:34,269
opens up a lot of a lot of flexibility

106
00:06:30,189 --> 00:06:36,368
as far as making chromatic movements

107
00:06:34,269 --> 00:06:41,288
that are often really very difficult in

108
00:06:36,370 --> 00:06:45,809
the in the left hand let's go to the to

109
00:06:41,290 --> 00:06:49,690
the cords of pent-up house that I opened

110
00:06:45,810 --> 00:06:53,140
the video with and and look at those

111
00:06:49,689 --> 00:06:57,099
I've got in the chart I've got an a my

112
00:06:53,139 --> 00:07:02,039
are going to an A flat seven that's

113
00:06:57,100 --> 00:07:05,230
really a rough jump because I'm going

114
00:07:02,040 --> 00:07:07,589
I'm moving it all the way down to a flat

115
00:07:05,230 --> 00:07:07,589
cell

116
00:07:07,870 --> 00:07:15,459
and making that move there's so much air

117
00:07:13,839 --> 00:07:17,529
in there and there's so much room for

118
00:07:15,459 --> 00:07:19,028
error because you really have to you

119
00:07:17,529 --> 00:07:24,788
have to move fast and you have to find

120
00:07:19,029 --> 00:07:26,769
the right spot it's tough so let's think

121
00:07:24,788 --> 00:07:31,597
about what we were just discussing now

122
00:07:26,769 --> 00:07:33,969
if we take if we take instead of going

123
00:07:31,598 --> 00:07:37,388
to the a flat seven

124
00:07:33,970 --> 00:07:51,909
what's the tritone of a-flat

125
00:07:37,389 --> 00:07:54,509
and we go it's a D and if we only had to

126
00:07:51,908 --> 00:07:54,508
go to a D

127
00:07:54,899 --> 00:08:05,018
that would be its right next door it's

128
00:07:58,029 --> 00:08:08,368
great can we if so if we take the you

129
00:08:05,019 --> 00:08:08,369
take the D and add the

130
00:08:09,069 --> 00:08:18,848
the tritone now all of a sudden we've

131
00:08:12,550 --> 00:08:21,669
got we've got a a an A flat dominant

132
00:08:18,850 --> 00:08:34,869
with a sharp 11 in it and for this

133
00:08:21,670 --> 00:08:37,840
particular song it sounds great if I had

134
00:08:34,870 --> 00:08:48,030
to do that with the way it was written

135
00:08:37,840 --> 00:08:50,320
with with just an A flat seven I

136
00:08:48,029 --> 00:08:52,538
probably could never get any great speed

137
00:08:50,320 --> 00:09:04,950
out of that I mean when we're pretty

138
00:08:52,539 --> 00:09:07,419
hard there's so much room for error

139
00:09:04,950 --> 00:09:08,709
because it's just too much too much real

140
00:09:07,419 --> 00:09:14,709
estate to go back and forth on the

141
00:09:08,710 --> 00:09:26,170
lefthand that way but here it's a piece

142
00:09:14,710 --> 00:09:28,090
of cake it's really easy so that's

143
00:09:26,169 --> 00:09:29,619
something to look at if you've got

144
00:09:28,090 --> 00:09:33,700
something that's moving chromatically

145
00:09:29,620 --> 00:09:37,780
and you're doing a jazz tune explore

146
00:09:33,700 --> 00:09:40,539
whether the chord the tritone the

147
00:09:37,779 --> 00:09:45,668
tritone away is that gonna lay easier it

148
00:09:40,539 --> 00:09:47,529
can you grab the bass note and and and

149
00:09:45,669 --> 00:09:50,888
make that and make that work a lot

150
00:09:47,529 --> 00:09:53,019
easier for you so something something

151
00:09:50,889 --> 00:09:57,249
you can put in practice all the time in

152
00:09:53,019 --> 00:10:02,618
your and your Jazz Studies just as an

153
00:09:57,250 --> 00:10:06,070
aside when you when you get to playing

154
00:10:02,620 --> 00:10:10,030
around with try John Jones you'll notice

155
00:10:06,070 --> 00:10:11,680
I am invariably and sometimes mistakenly

156
00:10:10,029 --> 00:10:14,368
and grabbed a tried hug because they're

157
00:10:11,679 --> 00:10:14,369
so fun to play

158
00:10:14,450 --> 00:10:16,510
you

159
00:10:16,869 --> 00:10:24,559
they sound great to my ear but you'll

160
00:10:20,958 --> 00:10:26,927
notice that if you start start coupling

161
00:10:24,558 --> 00:10:31,159
those frightens with using both base

162
00:10:26,928 --> 00:10:33,197
notes it's a little thick but you'll

163
00:10:31,159 --> 00:10:35,267
notice that it sounds chromatic things

164
00:10:33,198 --> 00:10:37,218
things a lot of things start coming out

165
00:10:35,269 --> 00:10:41,438
chromatic and if you run through the

166
00:10:37,220 --> 00:10:51,379
circle of fifths in the left hand it's

167
00:10:41,438 --> 00:10:55,457
sounds like the circle of fifths if you

168
00:10:51,379 --> 00:11:01,689
add the tritone with with the root base

169
00:10:55,458 --> 00:11:01,688
in base the same thing

170
00:11:05,350 --> 00:11:11,928
it sounds chromatic the the brain

171
00:11:09,259 --> 00:11:14,419
translates as this is a descending

172
00:11:11,928 --> 00:11:15,269
chromatic line even though we're doing

173
00:11:14,418 --> 00:11:19,408
fifths

174
00:11:15,269 --> 00:11:19,408
[Music]

175
00:11:20,580 --> 00:11:30,410
it definitely sounds chromatic and you

176
00:11:22,320 --> 00:11:32,999
can also ascend chromatically so

177
00:11:30,409 --> 00:11:35,128
hopefully this will open up all kind of

178
00:11:33,000 --> 00:11:38,040
avenues for anytime you you hit

179
00:11:35,129 --> 00:11:42,319
someplace where you have to make a

180
00:11:38,039 --> 00:11:47,548
chromatic move you can grab the tritone

181

00:11:42,320 --> 00:11:50,329

that's related to that chord and use

182

00:11:47,549 --> 00:11:57,558

that for your for your seventh chord

183

00:11:50,330 --> 00:11:57,559

[Music]

184

00:12:02,919 --> 00:12:07,119

Hey hope that helps you a little bit

185

00:12:08,230 --> 00:12:11,350

[Music]

186

00:12:14,179 --> 00:12:16,239

you