

# Tritone Substitution Is A Really Great Hack

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Standard tuning

♩ = 120

## Example 1 - The two dominants

**G7** **Db7**

4/4

G7: G4, B4, D5, G5  
Db7: Db4, Fb4, Ab4, Db5

TAB: G7: 4 3 3; Db7: 4 3 4

## Example 2 - Hearing it in context - Why it works

**Dm7** **G7** **Cmaj7** **Dm7** **Db7** **Cmaj7**

4/4

Dm7: D4, F4, A4, C5  
G7: G4, B4, D5, G5  
Cmaj7: C4, E4, G4, B4  
Dm7: D4, F4, A4, C5  
Db7: Db4, Fb4, Ab4, Db5  
Cmaj7: C4, E4, G4, B4

TAB: Dm7: 5 3 5; G7: 4 3 3; Cmaj7: 4 2 3; Dm7: 5 3 5; Db7: 4 3 4; Cmaj7: 4 2 3

## Example 2 - Hearing the difference

**Dm7(9,11)** **G7(9,13)** **Cmaj7(9)** **Dm7(9,11)** **Db7(9,13)** **Cmaj7(9)**

4/4

Dm7(9,11): D4, F4, A4, C5, G5, B5  
G7(9,13): G4, B4, D5, G5, A5, C6  
Cmaj7(9): C4, E4, G4, B4, A5, C6  
Dm7(9,11): D4, F4, A4, C5, G5, B5  
Db7(9,13): Db4, Fb4, Ab4, Db5, Cb6, Eb6  
Cmaj7(9): C4, E4, G4, B4, A5, C6

TAB: Dm7(9,11): 3 5 5 4 3; G7(9,13): 5 5 4 3; Cmaj7(9): 3 3 4 2; Dm7(9,11): 3 5 5 4 3; Db7(9,13): 6 4 4 3; Cmaj7(9): 3 3 4 2

## Example 4 - Lydian Dominant - Ab Melodic Minor

**Db7(#11,13)**

4/4

Ab Melodic Minor: Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5

TAB: 4 6 3 5 6 3 4 6

Example 5 - Using Db7 Arpeggio

**Dm7** **Db7** **Cmaj7**

TAB: 5 6 3 5 | 6 6 4 7 | 3

Example 6 - Using Fø Arpeggio

**Dm7** **Db7** **Cmaj7**

TAB: 3 2 5 5 | 3 6 4 4 | 3

Example 7 - Using AbmMaj7 Arpeggio

**Dm7** **Db7** **Cmaj7**

TAB: 2 5 3 2 | 6 4 4 8 | 5

Example 8 - Using Bmaj7(#5) Arpeggio

**Dm7** **Db7** **Cmaj7**

TAB: 3 2 5 5 | 4 4 3 6 | 7

Example 9 - Db7 is also G altered

**Db7(9)** **G7(b9,b13)** **Db7(13)** **G7(#9)**

TAB: 4 4 4 3 | 4 4 4 3 | 11 10 9 | 11 10 9

Example 10 - Using Fø and Db7 arpeggios on G7alt

**Dm7** **G7alt** **Cmaj7**

TAB: 5 4 2 5 3 4 5 2 | 3 6 4 4 6 6 4 7 | 3 | 5 4 5 | (5) (4) (5)

Example 11 - Using AbmMaj7 Arpeggio for G7alt

**Dm7** **G7alt** **Cmaj7**

The musical notation for Example 11 consists of a single staff in treble clef. It is divided into three measures. The first measure is labeled **Dm7** and contains a melodic line starting on D4, moving up to F#4, G4, A4, B4, and then down to G4. The second measure is labeled **G7alt** and contains a melodic line starting on G4, moving up to A4, B4, C5, and then down to B4, A4, G4. A triplet of eighth notes (B4, A4, G4) is indicated with a bracket and the number 3. The third measure is labeled **Cmaj7** and contains a melodic line starting on C5, moving down to B4, A4, G4, and then down to F4. Below the staff is a guitar TAB with two lines, Treble (T) and Bass (B). The first measure has fret numbers 2, 4, 5, 2, 3, 5, 4. The second measure has fret numbers (4), 5, 6, 4, 4, 8, 6, 4, 5. The third measure has fret numbers (5), 4, 5, 4, 2, (2).

Example 12 - Using Bmaj7(#5) arpeggio on a G7alt

**Dm7** **G7alt** **Cmaj7**

The musical notation for Example 12 consists of a single staff in treble clef. It is divided into three measures. The first measure is labeled **Dm7** and contains a melodic line starting on D4, moving up to E4, F4, G4, and then down to F4, E4, D4. Two accents (P) are placed over the first two notes. The second measure is labeled **G7alt** and contains a melodic line starting on G4, moving up to A4, B4, C5, and then down to B4, A4, G4. A triplet of eighth notes (B4, A4, G4) is indicated with a bracket and the number 3. The third measure is labeled **Cmaj7** and contains a melodic line starting on C5, moving down to B4, A4, G4, and then down to F4. Below the staff is a guitar TAB with two lines, Treble (T) and Bass (B). The first measure has fret numbers 5, 3, 6, 3, 5, 3, 6. The second measure has fret numbers (6), 3, 4, 4, 6, 4, 3. The third measure has fret numbers (3), 4, 2, (3), (4), (2).

An empty musical staff in treble clef and an empty guitar TAB with two lines, Treble (T) and Bass (B), for practice.