Chord Substitution – Part 7

Ted Greene – 1973, November 20

Longer Back-Cycling

Here is a listing of some possible variations of a III7 – VI7 – II7 – V7 pattern, using ♭5ths and then back-cycling from there. If you can absorb this logic, you should be able to grasp any other ♭5th application that you might encounter (or devise yourself).

III7		VI7		II7		V7	
♭VII7		♭III7		♭VI7		♭II7	
♭VII7		VI7		♭VI7		V7	
III7		♭III7		II7		♭II7	
III7		♭III7		♭VI$^{\Delta}$7		ii7	V7
viim7	III7	iii7	VI7	vi7	II7	ii7	V7
iv7	♭VII7	♭vii7	♭III7	♭iii7	♭VI7	♭vi7	♭II7
viim7	III7	♭vii7	♭III7	vi7	II7	♭vi7	♭II7
iv7	♭VII7	iii7	VI7	♭iii7	♭VI7	ii7	V7

ii – V patterns

Any chord in column 1 may move to any chord in column 2, and so on.
Like vii – ♭VII7 – ♭vii – VI7 – ♭iii – II7 – ii – ♭II7

You could mix up the chords in many other ways also though these are a lot of the most common ways. Practice the above in all keys "straight," and then with extended chords (which should sound much better on these patterns than just playing them straight).

If you were given a time into which the III – VI – II – V pattern was already written, any of these variations would be possible and many of them could sound worthwhile. However, if you were to try and squeeze one of these longer patterns in to replace just V7 or ii-V7, you might find it getting in the way. Only experience will help you in learning where things fit – you've got to experiment and also see what more experienced musicians are doing. Be patient – you can't absorb this in all keys overnight. Consistent, intelligent practicing is the key – day by day, absorbing more and more, strengthening your powers of concentration, discipline. It ain't easy, but it's worth it (if you have come this far already, you can handle it).

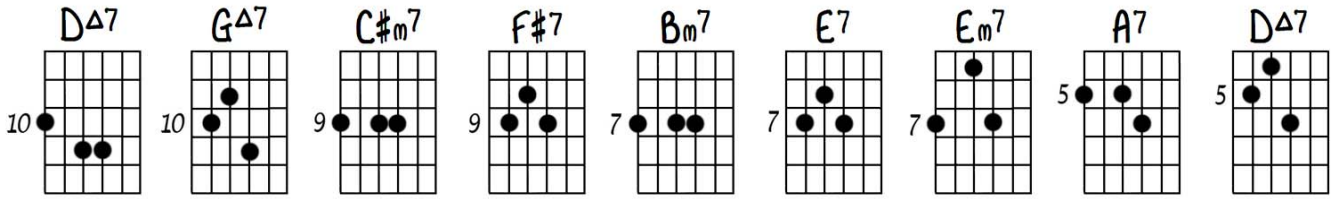
Here are some other cycle patterns that are very useful; it would be good to familiarize yourself with them. Practice them as you did the others, that is, first "straight," then with substitutions, in all keys.

1)	I$^{\Delta}$7	IV$^{\Delta}$7	vii$^{\varnothing}$7	III7	vi7	II7	ii7	V7	:‖
2)	I7	IV7	III7	VI7	II7	♭VI7	ii7	V7	:‖
3)	I$^{\Delta}$7	iv7	♭VII7	♭III$^{\Delta}$7	♭VI$^{\Delta}$7	♭II$^{\Delta}$7	ii7	V7	:‖
4)	I$^{\Delta}$7	(iv7)	♭vii7	♭III7	♭VI$^{\Delta}$7	♭II$^{\Delta}$7	ii7	V7	:‖
5)	I7	IV7	♭VII7	♭III7	♭VI7	♭II$^{\Delta}$7	ii7	V7	:‖
6)	I$^{\Delta}$7	IV$^{\Delta}$7	vii$^{\varnothing}$7	III7	vi7	II7	v7	I7	to IV
7)	I$^{\Delta}$7	iv7	iii7	VI7	♭iii7	♭VI7	ii7	V7	:‖
8)	#iv$^{\varnothing}$7	VII7	iii$^{\varnothing}$7	VI7	ii$^{\varnothing}$7	V7	I	:‖	
9)	I$^{\Delta}$7	I7	IV$^{\Delta}$7	iv7	iii7	VI7	ii7	V7	:‖
10)	I$^{\Delta}$7	IV$^{\Delta}$7	#iv$^{\varnothing}$7	VII7	iii7	VI7	ii7	V7	:‖
11)	I$^{\Delta}$7	#iv$^{\varnothing}$7 (or IV7)	VII7	iii7	VI7	ii7	V7	♭II$^{\Delta}$7	:‖

or vi - II7, or go into key of V

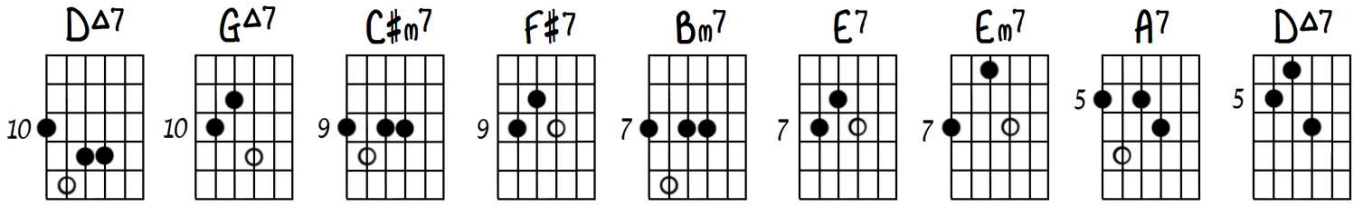
(for last 4 chords of progression)

Examples in D of 1st pattern above.

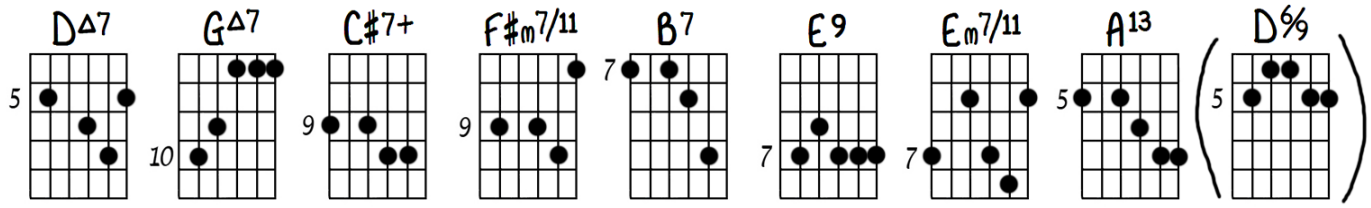


* see note below

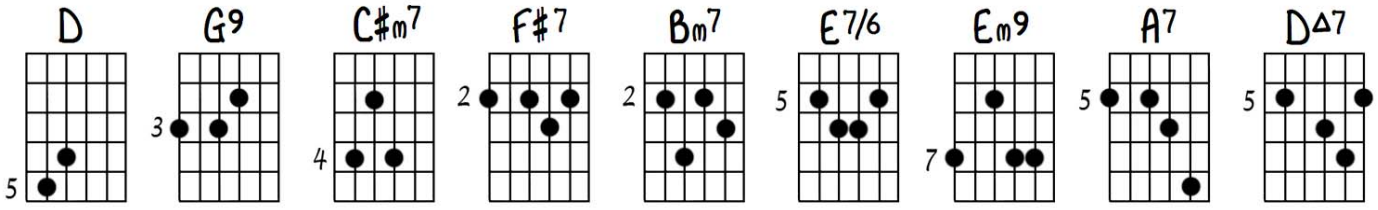
Same progression with motion added via passing tones and delays. Hit white [*hollow*] notes after black notes are ringing:



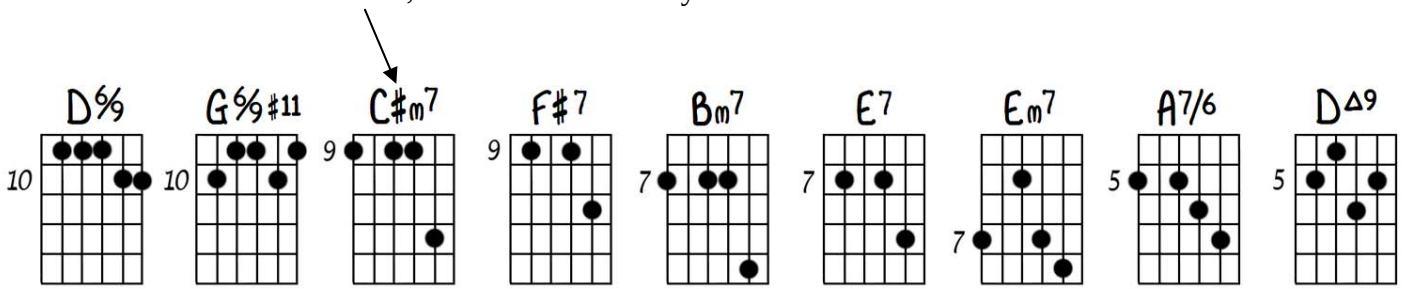
A variation using VII7 and VI7 with a 2 note melody pattern.

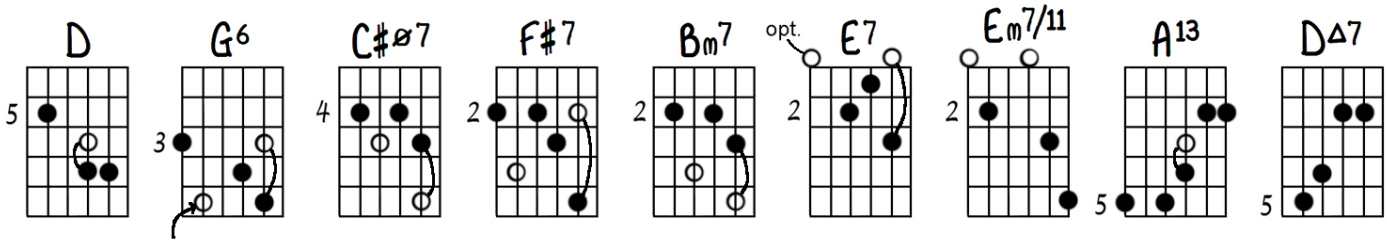


A variation using IV7 for IV$^{\Delta}$7 with an ascending melody:



* Notice that in a m7♭5 chord, if the 5th is omitted you are left with a m7 chord.





hit simultaneously
with other white [*hollow*] notes

Chord Substitution – Part 8

Ted Greene – 1973, November 22

To modulate means to change keys. You will recall that tonicization is a form of temporary modulation. You might be wondering what would constitute a more permanent modulation. It is simply a matter of lingering in a new key by playing chords in *its* own key after the tonicization process.

Example: in place of A F#m D A, you might find in a song the following:

A	G#ø7	C#7	F#m	Bm	G#7	C#7	F#m	F#7	Bm7	Em7	A7	D	E7	A
I	ii°	V	i	iv	II	V	i	III	vi	ii	V	I	V	I

Can you see that this is just an elaboration of A F#m D A? Because of the length of time spent in the F#m region, the ear would interpret this as a modulation to this key. Some cases are borderline.

Suppose that the above were as follows: A F#m G#7 C#7 F#m A7 D E7 A.
Notice that the tonicization process has been eliminated before the 1st F#m, but the II V (G#7 C#7) precedes tonicization (you really needn't call it anything if you don't like fancy words as long as you understand it – these terms are necessary only for certain types of communication such as this paper). Whether or not this is a permanent modulation is up to you and your ears.

Practice this internal tonicization process on lots of your old exercises using various chords in the new keys to linger there.

Scalular Embellishment

Any diatonic chord may be preceded with ascending or descending scalular passages in the key.
Example: given A D A
/ / / / / / / / / / / /

you could substitute:

AΔ7	Bm7	C#m7	DΔ7	AΔ7	or	AΔ7	Bm7	C#m7	DΔ7	C#m7	Bm7	AΔ7
/ /	/	/	/ / / /	/ / / /		/ /	/	/	/ /	/	/	/ / / /

or

AΔ7	G#ø7	F#m7	E7	DΔ7	C#m7	Bm7	E7	AΔ7
/	/	/	/	/	/	/	/	/ / / /

This chord is added to make a ii V I progression in this case.

Here is another example: given Bm7 E7 A you might play: DΔ7 C#m7 Bm7 E7 AΔ7
/ / / / / / / / / /

Notice that the Bm7 is delayed in this substitution; this type of thing is common.

Here is another variation of Bm7 E7 A → G#ø7 AΔ7 Bm7 E7 AΔ7.
/ / / / /

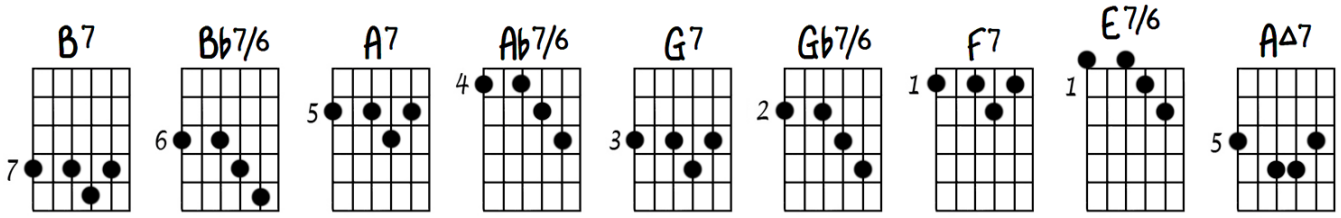
Experiment with this type of principle.

Chromatic (non-diatonic) chords can also be involved in the scale-like passages:
C#m7 Cm7 Bm7 E7 A$^{\Delta}$7 or if time permitted: D#$^{\varnothing}$7 Dm7 C#m7 Cm7 Bm7 B♭$^{\Delta}$7 A$^{\Delta}$7

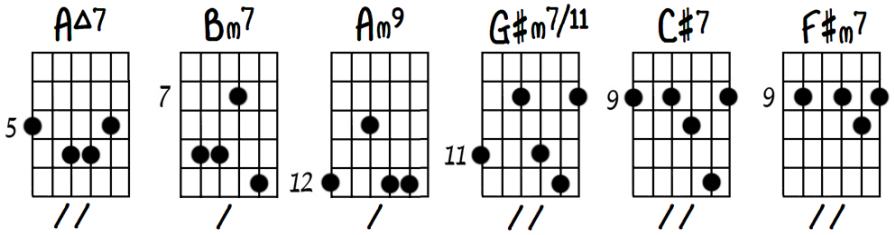
Most chromatic chords in scale-type passages can be explained from substitutions on the cycle patterns or ♭5 substitutions.

An off-shoot of scale-type embellishment is *parallel embellishment*, that is, preceding any chord with descending (more rarely, ascending) passages using similar *types* of chords.

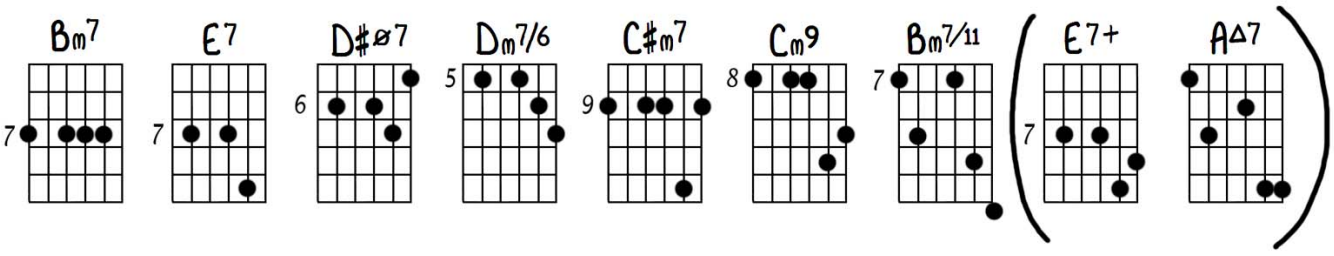
Example: given B7 E7 A → you could play B7/6 A7/6 G7/6 F7/6 E7/6 A$^{\Delta}$7
or B7 B♭7/6 A7 A♭7/6 G7 G♭7/6 F7 E7/6 A$^{\Delta}$7



Given: A G#m7 C#7 F#m7 → you could play A$^{\Delta}$7 Bm7 Am9 G#m7/11 C#7 F#m7
/ / / / / / / /



Given: Bm7 (E A):



Notice that there are *different* types, one with strict chromatic roots for quite a while.

LONGER BACK CYCLING 11-20-73

Chord Substitution - Page 7

Here is a listing of some possible variations of a III7 - VI7 - II7 - V7 pattern, using b5ths and then back-cycling from there. If you can absorb this logic, you should be able to grasp any other b5th applications that you might encounter (or devise yourself).

III 7	VI 7	II 7	V 7
bVII 7	bIII 7	bVI 7	bII 7
bVII 7	VI 7	bVI 7	V 7
III 7	bIII 7	II 7	bII 7
III 7	bIII 7	bVI 7	~~V7~~ ii7 V7
viim7 III7	iii7 VI7	vi7 II7	ii7 V7
iv7 bVII7	bvii7 bIII7	biii7 bVI7	bvi7 bII7
viim7 III7	bvii7 bIII7	vi7 II7	bvi7 bII7
iv7 bVII7	iii7 VI7	biii7 bVI7	ii7 V7

(ii-V PATTERNS)

you could mix up the chords in many other ways also though these are alot of the most common ways.

Practice the above in all keys, "straight," and then with extended chords (which should sound much better on these patterns than just playing them straight).

any chord in column 1 may move to any chord in ~~column~~ column 2 + so on

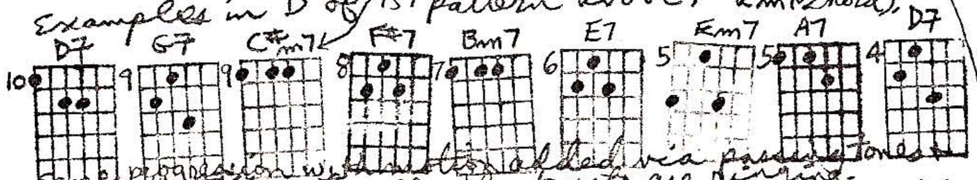
If you were given a tune into which the III - VI - II - V pattern was already written, any of these variations would be possible & many of them could sound worthwhile. However if you were to try and squeeze one of these longer patterns in to replace just V7 or ii V7, you might find it getting in the way. Only experience will help you in learning where things fit - you've got to experiment and also see what more experienced musicians are doing. Be patient - you can't absorb this in all keys overnight. Consistent, intelligent practicing is the key - day by day, absorbing more + more, strengthening your powers of concentration, discipline. It ain't easy, but it's worth it (if you have come this far already, you can handle it).

Here are some other cycle patterns that are very useful; it would be good to familiarize yourself with them. Practice them as you did the others, that is, first "straight", then with substitutions, in all keys.

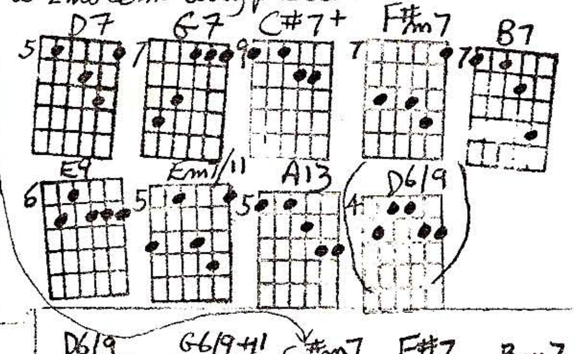
like vii bVII7 bvii VI7 biii II7 ii bII7

1. I7 IV7 vii⌀7 III7 vi7 II7 ii7 V7 :||
2. I7 IV7 III7 VI7 II7 bVI7 ii7 V7 :||
3. I7 iv7 bVII7 bIII7 bVI7 ~~III7~~ ii7 V7 :||
4. I7 (iv7) bvii7 bIII7 bVI7 bII7 ii7 V7 :|| — or vi II7 or go into key of V
5. I7 IV7 bVII7 bIII7 bVI7 bII7 ii7 V7 :||
6. I7 IV7 vii⌀7 III7 vi7 II7 V7 I7 to IV
7. I7 iv7 iii7 VI7 biii7 bVI7 ii7 V7 :||
8. #iv⌀7 VII7 iii⌀7 VI7 ii⌀7 V7 I :||
9. I7 I7 IV7 iv7 iii7 VI7 ii7 V7 :||
10. I7 IV7 #iv⌀7 VII7 iii7 VI7 ii7 V7 :||
11. I7 #iv⌀7 or IV7 VII7 iii7 VI7 ii7 V7 bII7 :||

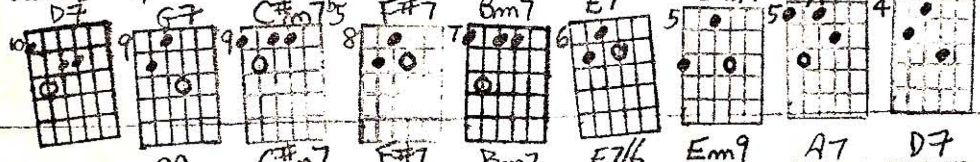
Examples in D of 1st pattern above. (NOTICE that in a m7b5 chord, if the 5th is omitted you are left with a m7 chord).

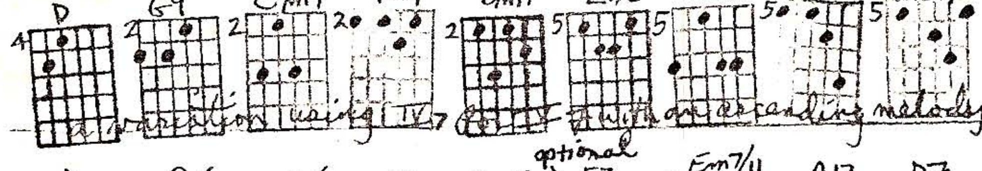


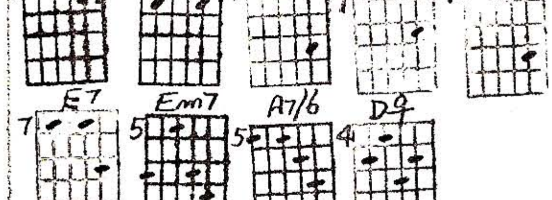
A variation using VII7 and III7 with a 2 note melody pattern.



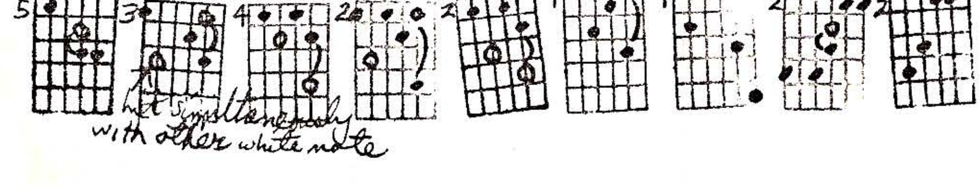
Same progression with notes added via passing tones + delays - hit white notes after black notes are ringing.







A variation using IV7 ~~[illegible]~~ with a descending melody



TO MODULATE MEANS TO CHANGE KEYS.

Chord Substitution - Page 8

11-22-73

You will recall that tonicization is a form of temporary modulation. You might be wondering what would constitute a more permanent modulation. It is simply a matter of lingering in a new key by playing chords in its own key after the tonicization process. Example: in place of A F#m D A, you might find in a song the following → A G#ø7 C#7 F#m Bm G#7 C#7 F#m F#7
I ii ø V i iv II V i III
Bm7 Em7 A7 D E7 A
vi ii V I V I

Can you see that this is just an elaboration of A F#m D A? Because of the length of time spent in the F#m region, the ear would interpret this as a modulation to this key. Some cases are borderline. Suppose that the above were as follows: A F#m G#7 C#7 F#m A7 D E7 A. Notice that the tonicization process has been eliminated before the 1st F#m but the II V (G#7 C#7) precedes the 2nd F#m. This could be referred to as sandwich tonicization or internal tonicization (you really needn't call it anything if you don't like fancy words as long as you understand it - these terms are necessary only for certain types of communication such as this paper), whether or not this is a permanent modulation is up to you + your ears.

Practice this internal tonicization process on lots of your old exercises using various chords in the new keys to linger there.

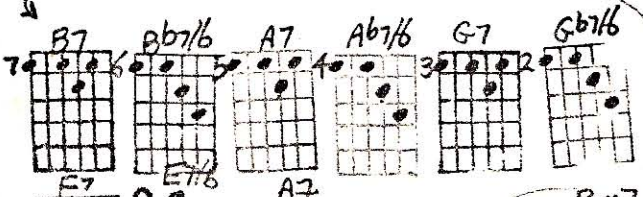
Scalular Embellishment - any diatonic chord may be preceded with ascending or descending scalular passages in the key. Example: given A D A → (4/4 4/4 4/4)
you could substitute A7 Bm7 C#m7 D7 A7 (4/4 4/4) or A7 Bm7 C#m7 D7 C#m7 Bm7 A7 (2 1 1 1 1 4/4)
or A7 G#ø7 F#m7 E7 D7 C#m7 Bm7 E7 A7 (1 1 1 1 1 1 1 4/4)
↑ this chord is added to make a II V I progression in this case.

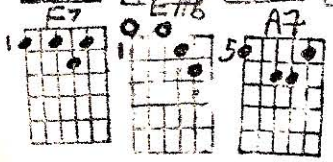
Here is another example: given Bm7 E7 A → you might play D7 C#m7 Bm7 E7 A7
Notice that the Bm7 is delayed in this substitution; this type of thing is common.
Here is another variation of Bm7 E7 A → G#ø7 A7 Bm7 E7 A7. Experiment with this type of principle.

Chromatic (non-diatonic) chords can also be involved in the scale-like passages: C#m7 (Cm7) Bm7 E7 A7 or if time permitted: D#ø7 Dm7 C#m7 Cm7 Bm7 B♭7 A7

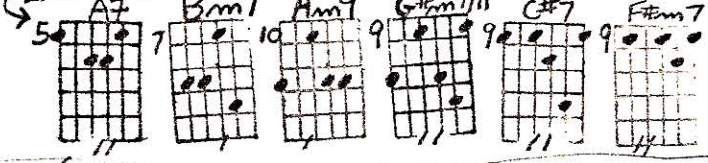
Most chromatic chords in scale-type passages can be explained from substitutions on the cycle patterns or ♭5th substitutions.

An off-shoot of scale-type embellishment is parallel embellishment, that is, preceding any chord with descending (more rarely, ascending) passages using similar types of chords. Example: given B7 E7 A → you could play B7/6 A7/6 G7/6 F7/6 E7/6 A7; given A G#m7 C#7 F#m7 → you could play
or B7 B♭7/6 A7 A♭7/6 G7 G♭7/6 F7 E7/6 A7

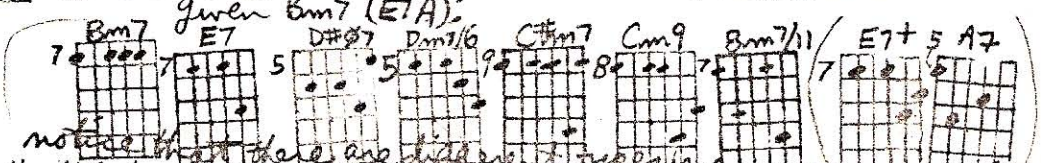




A7 B m7 Am9 G#m7/11 C#7 F#m7



given Bm7 (E7 A):



notice that these are different types of sounds with strict chromatic roots for quite a while.