The “blues” effect can be obtained by replacing any I or IV triad with a dominant 7th type chord (that is, one whose construction is based on the dominant 7th chord. Example: for C F C try the following:

I: Group 1 and 2, 7#9
IV: Group 1 and 2, 7#9, 9b5, #11, 7b5, 13#11, 7#9b5

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**Tonicization**  
(Back-cycling, Temporary Modulation, Secondary Dominants Cycle of 4ths)

Any chord may be treated as a temporary tonic and preceded with its V(7).

Example: Given A F#m D A

Beats or counts:    / / / /    / / / /    / / / /    / / / /    / / / /    / / / /    / / / /    / / / /

You might play: A C#7 F#m A7 D E7 A

Or: A C#7 F#m A7 D E7 A

Because of the possibility of extension substitution, you could have something like the following:

A7 C#7#9 F#m7 A13 D/9 E7/6 A7 (see below)    Examples:
This process is called *tonicization* or *back-cycling* (because you are “backing up” in the cycle of 4ths to add the V7 chord. This will become clear soon). The above 7th type of chords are all *functioning* as V7’s, right? Any 7th type chord of this nature is called a *secondary dominant* if it is on any degree other than the V of the home key. Also these type of progressions are often thought of as temporary modulations to new keys: like in the above, there were temporary modulations to the keys of F#m and D.

Another common device, which is actually an off-shoot of the above, is to precede any secondary dominant with certain other chords in the new key. Namely, ii7, ii°7 (iim7b5), II7 (and less commonly IV∆7 [major keys only], iv7, IV7; these and others will be discussed later). So now you could possibly change the above progression to:

\[
\begin{align*}
I & \quad \text{A} & \quad \text{G#7} & \quad \text{C#7} & \quad \text{F#m} & \quad \text{Em7} & \quad \text{A7} & \quad \text{D} & \quad \text{B7} & \quad \text{E7} & \quad \text{A} \\
ii & \quad \text{i} & \quad \text{ii7} & \quad \text{V7} & \quad \text{i} & \quad \text{ii7} & \quad \text{V7} & \quad \text{i} & \quad \text{II7} & \quad \text{V7} & \quad \text{i}
\end{align*}
\]

Example:

Passing chord
(Will be explained later, but for now, notice the bass line it helps perpetuate.)
One of the most (if not the most) important patterns or progressions in the history of music is the Cycle (circle) of 4ths (also called the Cycle (circle) of 5ths). Chunks or portions of this cycle dominate the flow of most chord progressions as you will see or have seen.

**Diatonic Cycle:** If you were to start in the key of A, on the A major triad and move up a 4th, you would arrive at the D major triad; a 4th up from there, in the key of A is a G♯ triad; a 4th up from there is a C♯m triad, and so on. Using Roman numerals to indicate this pattern you would get something that looks like this:

I, IV, vii°, iii, vi, ii, V, I, etc.  
(The cycle gives the (diatonic) cycle of 4ths
(Worksheet will be given on this)

In 7th chords:
I, IV, vii°, iii, vi, ii, V, I, etc.

Look at the last three chords in the cycle: ii, V, I or ii7, V7, I. Does this ring a bell from the previous page on tonicization? It should. But, you might be saying, what is the reason for a ii° or II7 if the diatonic chords are ii7 or ii? Well, two things, firstly: there came a time when man tired of hearing diatonic sounds only, and began experimenting with other sounds, changing a note here and there and the vocabulary began to expand. And secondly: the minor key has its own diatonic chords and its own cycle of 4ths, and some of these chords are mixed in with the major key chords. Since there are at least five popular minor scales, the cycle given for minor keys will include the most common chords at present.

Diatonic Minor Key Cycle of 4ths:

i, iv, bVII, bIII, bVI, i°, V, i, etc.

In 7th chords:
i7, iv7, bVII7, bIII7, bVI7 (or bvi°7), ii°7, V7, i7, etc.

This accounts for the ii°7 chord, the iv7 chord on the previous page if you accept the above statement that minor key chords can be mixed in with major keys (more on this later) as well as played in their own keys.

To apply all this info to the back-cycling principles: When time and your taste permit, you may extend the back-cycling logic even further than ii V I to include more of the cycle.

**Example:**

Given: A F#m, you might play: A D°7 G°7 C#7 F#m or A D°7 G#7 C#7 F#m

Or given: A D, you might play: A Bm7 Em7 A7 D or A F#m7 Bm7 Em7 A7 D°7

If, as you’ve seen, ii can be changed to ii° or II, you might be wondering if vi and iii and others can be changed also. A general guideline: for cycle patterns: diatonic m7’s may be converted to °7’s or dominant 7ths according to personal taste. Playing many songs that contain cycle chord patterns will help speed up your learning process in regards to this, which brings up another point. All this information should serve at least a twofold purpose: 1) to teach you these principles so that you can enrich a given chord progression; and 2) to make you aware of what other musicians are doing so that you can pick up songs faster and generally understand what is going on – this understanding leads to creativity and beauty.

By the way, there is another way of thinking of the minor cycle – this is to think of the i as if it were vi of its relative major. (See next part).
Chord Substitution - Page 3

The "blue" effect can be obtained by replacing any I or IV triad with a dominant 7th type chord (that is, one whose construction is based on the dominant 7th chord). Example: For C/E C by the following

I: V7 F7
II: V7 C7 or C9
III: V7 C7 or C9
IV: V7 F7

The following listings are chords on I + IV that create the blues effect:

I: Cm7, G7, F7
IV: D7, G7, C7

Tonicization (Back-Cycling - Temporary Modulation - Secondary Dominants - Cycle Of 7ths)

Any chord may be treated as a temporary tonic and preceded with its I (G). Example: Given A F/Fm D A, you might play

A C7 F/Fm A7 D E7 A or A C7 F/Fm A7 D E7 A

Because of the possibility of extended substitutions, you could have something like the following: A7 C7 F/Fm A7 D/A3 F7/6 A9 (see below)

Examples:

A F/Fm C7 A7 C/Fm A7 A13 D/A3 F7/6 A9

This process is called tonicization or back-cycling (because you are backing up in the cycle of 7ths to add the I7 chord - this will become clear soon). The above 7th type chords are all functioning as I7's, right? Any 7th type chord of this nature is called a secondary dominant if it is on any degree other than I of the home key. Also these type of progressions are often thought of as temporary modulations to new keys - like in the above, there were temporary modulations to the keys of F/Fm and D.

Another common device, which is actually an off-shoot of the above, is to precede any secondary dominant with certain other chords in the new key.


Another common device, which is actually an off-shoot of the above, is to precede any secondary dominant with certain other chords in the new key.
Chord Substitution - Page 4

One of the most important patterns in music (also called the cycle of 5ths), in the history of music, is the cycle of 4ths. Chunks or portions of this cycle dominate the flow of most chord progressions as you will see or have seen.

Chromatic cycle: If you were to start in the key of A, on the A major chord and move up a 4th, you would arrive at the D major chord; a 4th up from there, in the key of A is a G#0 chord, a 4th up from there, is a C#7 chord, and so on. Using roman numerals to indicate this pattern you would get:

roman numerals: \( I, IV, vii^0, iii, vi, v, i, \text{ etc.} \) - This is the cycle of 4ths.

Diatonic cycle:

roman numerals: \( I, IV, vii^0, iii, vi, v, I, \text{ etc.} \)

in 7th chords: \( I, IV, vii^0, iii, vi, v, I, \text{ etc.} \)

Look at the last 3 chords in the cycle: \( I, IV, v \). What is the reason for \( I, IV, v \)?

But, you might be saying, what is the reason for \( I, IV, v \)? Well, two things: Firstly, there came a time when man tired of hearing diatonic sounds only, and began to experiment with other sounds, changing a note here and there, and the minor key to its own diatonic vocabulary began to expand. Secondly, the minor key has its own diatonic scale and some of these chords are mixed in with

the major key chords. Since there are at least 5 popular minor scales, the major key chords will include the most common chords at present.

Diatonic minor key cycle of 4ths:

roman numerals: \( i, iv, b^3, b^6, b^7, i, \text{ etc.} \), or \( i, iv, b^3, b^6, b^7, i, \text{ etc.} \)

in 7th chords: \( i, iv, b^3, b^6, b^7, i, \text{ etc.} \)

This accounts for the \( i, iv, v \) chord, the \( iv \) chord on the previous page if you accept the above statement that minor key chords can be mixed in with major keys (more on this later) and the \( iv \) chord here and there.

To apply all this info to the back-cycling principles:

When you get tired of \( I, IV, v \), to include more of the cycle, Example: when given A F#m, you might play A D7, G7, C7, F#m, or A D7, G7, C7, F#m, and so on.

When given A D, you might play A, Bm7, Em7, A7, D, or A, Fm7, B7, Em7, A7, D.

As you've seen, \( i, iv, v \) can be changed to \( i, iv, v \), or \( i, iv, \), you might be wondering if \( vi, i, i, \) and others can be changed also. A general guideline:

Diatonic m7's may be converted to 7's for cycle patterns.

By the way, there is another way of thinking of the minor cycle - this is to think of the 1 as if it were VI of its relative major. (see next page)