**Longer Back-Cycling**

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 application that you might encounter (or devise yourself).

<table>
<thead>
<tr>
<th>III7</th>
<th>VI7</th>
<th>II7</th>
<th>V7</th>
</tr>
</thead>
<tbody>
<tr>
<td>bVII7</td>
<td>bIII7</td>
<td>bV17</td>
<td>bII7</td>
</tr>
<tr>
<td>VI7</td>
<td>V7</td>
<td>V7</td>
<td>V7</td>
</tr>
<tr>
<td>III7</td>
<td>bIII7</td>
<td>II7</td>
<td>bII7</td>
</tr>
<tr>
<td>bVII7</td>
<td>bIII7</td>
<td>bV17</td>
<td>bII7</td>
</tr>
<tr>
<td>viim7</td>
<td>III7</td>
<td>iii7</td>
<td>V7</td>
</tr>
<tr>
<td>iv7</td>
<td>bVII7</td>
<td>bii7</td>
<td>I7</td>
</tr>
<tr>
<td>viim7</td>
<td>III7</td>
<td>bii7</td>
<td>I7</td>
</tr>
<tr>
<td>iv7</td>
<td>bVII7</td>
<td>iii7</td>
<td>V7</td>
</tr>
</tbody>
</table>

**ii – V patterns**

Any chord in column 1 may move to any chord in column 2, and so on.

Like      vii – bVII7 – bii – VI7 – biii – I17 – ii – bII7

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) $I^\Delta 7$ $IV^\Delta 7$ $vii^\Delta 7$ $III^7$ $vi^7$ $II^7$ $ii^7$ $V7 : ||$
2) $I7$ $IV^7$ $III^7$ $VI^7$ $II^7$ $bVI^7$ $ii^7$ $V7 : ||$
3) $I^\Delta 7$ $iv^7$ $bVI^7$ $bIII^7$ $bVI^7$ $bII^7$ $ii^7$ $V7 : ||$ or vi - II7, or go into key of V
4) $I^\Delta 7$ (iv7) $bvi^7$ $bIII^7$ $bVI^7$ $bII^7$ $ii^7$ $V7 : ||$ (for last 4 chords of progression)
5) $I7$ $IV^7$ $bVI^7$ $bIII^7$ $bVI^7$ $bII^7$ $ii^7$ $V7 : ||$
6) $I^\Delta 7$ $IV^\Delta 7$ $vii^\Delta 7$ $III^7$ $vi^7$ $II^7$ $v^7$ $I7$ to IV
7) $I^\Delta 7$ $iv^7$ $ii^7$ $VI^7$ $biii^7$ $bVI^7$ $ii^7$ $V7 : ||$
8) $#iv^\Delta 7$ $VII^7$ $iii^\Delta 7$ $VI^7$ $ii^\Delta 7$ $V7$ $I : ||$
9) $I^\Delta 7$ $I7$ $IV^\Delta 7$ $iv^7$ $iii^7$ $VI^7$ $ii^7$ $V7 : ||$
10) $I^\Delta 7$ $IV^\Delta 7$ $#iv^\Delta 7$ $VII^7$ $iii^7$ $VI^7$ $ii^7$ $V7 : ||$
11) $I^\Delta 7$ $#iv^\Delta 7$ (or IV7) $VII^7$ $iii^7$ $VI^7$ $ii^7$ $V7$ $bII^\Delta 7 : ||$

Examples in D of 1st pattern above.

![Chord diagrams for patterns 1 to 11](image)

*see note below*

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

![Chord diagrams for patterns 1 to 11](image)

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

![Chord diagrams for patterns 1 to 11](image)
A variation using IV7 for IV^7 with an ascending melody:

* Notice that in a m7\(^{b5}\) chord, if the 5th is omitted you are left with a m7 chord.

hit simultaneously with other white [hollow] notes
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:

\[
\begin{array}{cccccccccccccc}
A & G#7 & C#7 & F#m & Bm & G#7 & C#7 & F#m & F#7 & Bm7 & Em7 & A7 & D & E7 & A \\
I & ii & V & i & iv & II & V & i & III & vi & ii & V & I & V & I \\
\end{array}
\]

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.

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Scalular Embellishment

Any diatonic chord may be preceded with ascending or descending scalular passages in the key.

Example: given

\[
\begin{array}{ccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccc
Chromatic (non-diatonic) chords can also be involved in the scale-like passages:

C#m7  Cm7  Bm7  E7  A^7  or if time permitted:  D^6  Dm7  C#m7  Cm7  Bm7  Bb^7  A^7

Most chromatic chords in scale-type passages can be explained from substitutions on the cycle patterns or b5 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^7
or  B7  Bb7/6  A7  Ab7/6  G7  Gb7/6  F7  E7/6  A^7

Given:  A  G#m7  C#7  F#m7  you could play  A^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.
Chord Substitution - Page 7.

Here is a listing of some possible variations of a III7 - VII7 - I7 - V7 pattern. If you can absorb this logic, you should be able to grasp any other 5th applications that you might encounter (or devise yourself).

<table>
<thead>
<tr>
<th>VII7</th>
<th>VI7</th>
<th>III7</th>
<th>V7</th>
</tr>
</thead>
<tbody>
<tr>
<td>bIII7</td>
<td>bVI7</td>
<td>bIII7</td>
<td>bVII7</td>
</tr>
<tr>
<td>___</td>
<td>___</td>
<td>___</td>
<td>___</td>
</tr>
</tbody>
</table>

You could mix up the chords in many other ways also, though these are all quite man common ways.

Practice the above in all keys straight and then with standard 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 any column 2 or 3 or 4 on.

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. It is best to do them slowly. Then with substitutions, in all keys, like VII, VII, VII, E, VII, III, III, III, III, II, II, III.

Examples in D or A pattern above with a variation using VII7 and III7 with a 2-note melody pattern.

<table>
<thead>
<tr>
<th>D</th>
<th>G7</th>
<th>Cm7</th>
<th>F7</th>
<th>Bm7</th>
<th>E7</th>
<th>Em7</th>
<th>A7</th>
<th>D7</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>9</td>
<td>8</td>
<td>7</td>
<td>6</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
</tbody>
</table>

Added: 1. White note goes to black note across.

Added: 3. White note goes down to black note are ringing.

Added: 4. White note goes to black note are ringing.

Added: 5. White note goes to black note are ringing.
You will recall that tonicization is a form of temporary modulation, and 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 it, even after the tonicization process. Example: in place of a Fm D A, you might find in a song the following: G7 C7 E7 A7 Bm C7 Fm C7 A7 Fm C7 A7.

You can see that this is just an elaboration of a F Am D A? Because of the length of time spent in the F m D region, the ear would interpret this as a viii V IV I.

Some cases, the ear would interpret this as a vii V IV I. Suppose that the above process has been eliminated before the 1st F m D but the II IV (G7 C7) precedes tonicization. You really shouldn't call it anything if you don't like fancy certain types of communication such as this paper. Whatever this is, 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.

Scalar Embellishment: Any diatonic chord may be preceded with ascending or descending scalar passages in the key. Example: given A D A you could substitute A7 Bm7 C7 D7 A7 or A7 C7 Fm7 E7 D7 C7 Bm7 E7 A7.

Here is another example: given Bm7 E7 A you could play D7 C7 Bm7 E7 A7.

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

Chromatic (non-diatonic) chords can also be involved in the scale-like passages. C7 C7 Bm7 E7 A7 or if time permitted: F7 Dm7 C7 Bm7 Bb7 A7.

Most chromatic chords in scale-like passages can be explained from substitutions on the cycle patterns of both substitutions.

An offset of scale-like 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 C7 A7 G7 F7/6 E7/6 A7; given A G7 C7 Fm7 you could play A7 Bm7 Cm7 C7 Fm7.

EXAMPLE: A7 Bm7 Cm7 C7 Fm7

Given Bm7 E7 A; E7 Dm7 Bm7 Cm7 C7 Fm7.

With strict chromatic roots for quite a while.