Because of common tones and similarities of function, certain substitutions have come about:

1) iii7 for I. Example: given ii V I vi ii V I →

Key of D:

Sometimes I is played for iii (the reverse of above).

2) vi for I: given ii V I →

Key of A:

3) ii7 for IV7 or IV7 for ii7
V7 for vii7 or vice-versa
ii(7) for vii7
also v(7) for iii7 or vice-versa
iv(7) for ii7 or vice-versa
#iv7 for vi or II7
♭VI for iv and vice-versa.

Notice that all the substitutions listed involve chords whose roots are a 3rd apart.

As with other substitution principles, you needn’t totally replace one idea with another, but instead you could combine a little of the original with a little of the variation.

You may also back-cycle or embellish the substitute chord.

Example: given Bm7 E7 A
ii V I

You might play: D7 E9 A7 which, with the back-cycling could become Em7 A7/6 D7 E9 A7
IV V I

Or compounding it → G7 A7/6 D7 E9 A7.
IV V I
More variations of Bm7  E7  A → \( D\#7 \)  G#7  C#m7  F#7  \( Bm7 \)  E7b9  \( A^\Delta7 \)

With scalar embellishment:  Bm7  C#m7  D\( \Delta7 \)  D\#7  E13sus  \( A^\Delta7 \)

for B9/D# bass ← this type of logic will be discussed later.

Given:  ii  V  I  vi  V  I  substitute:  IV  v\( \ddot{7} \)  iii  vi  ii  V  I

More Embellishments:

I)  When a I chord is to be held for an extended duration, just about anything can be used for it, but some of the most common are:
   1)  Any of the variations given previously for III – VI – II – V- (I)
   2)  Any other cycle pattern
   3)  Simple progressions like I – IV(or iv) – I; I – v\( \dddot{7} \)I7 – I; I – V - I
   4)  I – ii – iii – ii – I and other scalar progressions
   5)  Cycle of 5ths where each chord is a 5th higher than the preceding chord:
   6)  Other concepts coming up next:

II)  You may precede many chords with a diminished 7th chord build on the same root:
Given  A  you could play  A\( ^\ddot{7} \)  A

Notice that a \( ^\ddot{7} \) chord is also a 7b9 chord (no root).
Like A\( ^\ddot{7} \) = B7b9, D7b9, F7b9, G#7b9.
Because of this, the above given embellishment principle could be found in cycle patterns, due to a device known as elision (“leaving out something”).

To explain, suppose you were given the progression B7  E7  A and instead you played B7b9  A.

This is an elision (and a common one at that).

You can expect to see various forms of II7 or v\( \ddot{7} \)I7 going right to I
(like  B9  A,  B7  A,  F7  A,  F9  A ) in popular music.

II7  I  II7  I  v\( \ddot{7} \)I7  I  v\( \ddot{7} \)I7  I
Certain progression involving bass lines have grown out of this concept (or are at least related to it) and are used to replace a prolonged duration of various chords.

Example: given A

You could play A\(^7\) Bm7 B7\(^9\) (A\(^6\)) A(3rd in bass)

Likewise, if given B7

you might play B7 C#m7 B\(^7\) B/D#

Analyze the song “Birth of the Blues” with its ascending bass line.

Chord Substitution – Part 10

The main thing in progression of this type is the bass line; like you could also play A E7(B bass) A\(^6\) A instead of A Bm7 A\(^6\) A because the bass line is the same and the harmony above it, whether it be E7 or Bm, is still related to the key. In analyzing songs you will find many progressions built from the bass up.

Like suppose you were given

A C\#7 F#m using bass lines to build progressions from, you might play:

Note use of melodic minor (F#m) pedal point

Or
III) Other forms of embellishment that possibly you have seen on your own already are:

1) Any descending scale pattern may be converted into a cycle: like if you were given D\(^{\Delta 7}\) C\(#m7\) Bm7 A\(^{\Delta 7}\) this could become D\(^{\Delta 7}\) G\(#m7\) C\(#m7\) F\(#m7\) Bm7 E7 A\(^{\Delta 7}\).

2) In any ascending scale pattern, chords may be followed by chords whose roots are a 4th higher – this will give the effect sometimes of ascending ii-V patterns. Example:
Given Bm7 C\(#m7\) D\(^{\Delta 7}\) you might play: Bm7 E7 C\(#m7\) F\(#m7\) C\(^{\Delta 7}\)


On any major or minor chord of prolonged duration, you might try the “moving voice” type of progressions: given A Bm7 E7 you might play:

Given A D \(\rightarrow\)
Given F#m

\[ \text{Notice the bass line} \]

Given F#m F#m

\[ \text{Notice the bass line} \]
Because of common tones and similarities of function, certain substitutions have come about: ① iii for I. Example: given ii → I → vii → i →

Notice that all the substitutions listed involve chords whose roots are a 3rd apart.

As with other substitution principles, you need not totally replace one idea with another, but instead you might combine a little of the original with a little of the variation.

You may also back-cycle or embellish the substitute chord: Example →

Given Bm7 E7 A → you might play G7 E7 A7 which, with back-cycling, would be Bm7 E7 A7. G7 E7 A7 or compounding could become Em7 A7 Bm7 E7 A7 or Bm7 E7 A7. More variations on this theme include:

More embellishments: I. When a I chord is to be held for an extended duration, just about anything can be used for it, but some of the most common are:

① Any of the variations given previously for iii → vii → i (I)
② Any other cycle pattern. Simple progressions like I → IV → I
③ Other scalar progressions. Cycles of 5ths where each chord is a 5th higher
④ ii–Ⅲ–Ⅳ–Ⅴ–I and other scalar progressions. For example, the preceding chord: given A you might use D A or G D A or C G D A or F C G D A.
⑤ Other concepts coming up next.

II. You may precede many chords with a diminished 7th chord built on the same root. For example, given A you could play A7 A → A7 A or 5

Notice that a 7th chord is also a 7th chord (minor).

Like A7 = B7, D7, F7, C7. Because of this, the above given embellishment principle could be found in cycle patterns, due to a device known as elision ("leaving out something").

To explain, suppose you were given the progression D7 E7 A and instead of playing B7 A this is an elision (and a common one at that) you can expect to see various forms of Ⅲ or Ⅴ Ⅴ Ⅴ going right to I (like

Certain progressions involving basslines have grown out of this concept.

For example: given A you could play A7 Bm7 D7 (A7) A (3rds). Likewise if given B7 you might play B7 C7 D7 E7 F7 (3rds)

Analyze the B7 C7 D7 E7 F7 (3rds) just line.
The main thing in progressions of this type is the baseline, like you could also play a E7 (bass) Fm7 A in stead of A bm7 Fm7 A because the bass line is the same and the harmony above it whether it be E7 or Fm7, baseline is the same and the key. When analyzing songs you will find that the bass line is the key. Suppose you were given many progressions built from the bass line. Like suppose you were given many progressions built from the bass line. You might

A C#7 Fm7 or C#7 formed from bass line to build progressions from, you might play

Ⅲ. Other forms of embellishment that possibly you have seen on your own already are: 1. any descending scale pattern may be converted into a cycle Ⅵ. like if you were given D7 C#7 Fm7 A7 this could become D7 C#7 G7 Fm7 Bm7 E7 A7. 2. in any ascending scale pattern chords may be followed by chords whose roots are 4th higher. This will give the effect sometimes of ascending II, V patterns. Example:

given Bm7 C#7 D7. you might play Bm7 E7 C#7 Fm7 D7 A7.

For once in my life EUGENI RIGBY MICHELLE SUMMER OF 72, WHAT ARE YOU DOING VALENTINE among many major or minor chord of prolonged duration you might try the moving noise type of progressions. given A Bm7 Fm7 A you might play

given A F7 A D7 A Fm7 Fm6 A A D7 C#7

given Fm7 Fm7 Fm7 C#7 Fm7 D7 C7