

Embellishment and Substitution

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- 1) Decide on family, then type (sub-family) within family
 Major: triad, 6, maj7, maj9, maj13, /9, 6/9, #11 types, +types, sus+2 types (include 9th or 4th in bass)
 Minor: triad, m7 types, $\flat 7$ and m7+, m6 types, minor(maj7) types.
 Dominant: Extensions, sus, altered (include +), overtone,
 pedal (R^o7, 11b9, 7/11) | m7+, maj7+, 13#9, /9, sus2, 6, 6/9)

- 2) Normal “Back cycling” in C:

	1st Class	2nd	3rd	4th	5th	6th
C	Dm7 G7	Am7 D7	Em7 A7	Bm7 E7	F#m7 B7	Gm7 C7
↑	and/or	and/or	and/or	and/or	and/or	and/or
	Abm7 Db7	Ebm7 Ab7	Bbm7 Eb7	Fm7 Bb7	Cm7 F7	C#m7 F#7

Any class may be skipped; (also, any 2 or 3 classes)

Any m7 may be omitted from any class.

Also the dom.7 may be omitted except in 1st class.

All combinations of above are possible or 6th class again.

What this adds up to is that you are back-cycling in 4ths, keys in 4ths, chromatic movement using b5th substitute, using parallel m7's.

- 3) Diatonic “Back-Cycling” (parallel-scalar embellishment). (also Bass Patterns)
 Also diatonic “fill in”
 Example: given Cmaj7 - Am7 - Fmaj7 - G7 → Cmaj7 - Bm7b5 - Am7 - G7 - Fmaj7 - Em7 - Dm7 - G7.
 Try thinking in terms of what melody is doing: like parallel, contrary [motion], common tone, etc.

- 4) Bass View “Back-Cycling” (harmonize from a preparatory bass line)
 (Scale-Wise Bass and Chromatic Bass embellishments)

- 5) Substitute (replace) or mix (precede or follow, like ii and iv in *People*) chords a 3rd apart.
 Like for D7: Bb D7, F7₂ D7, F# \flat 7

For Em: Gm9 Em7

For C \flat 7: Ab \flat 7 E \flat 7 C \flat 7

New chord may be back-cycled to:

Tenderly — for C: Gm7/11 – F#m7 – B7 – Em This is part of

- 6) The Distant or New Goal Back-Cycling or Embellishment Principle or Progression Substitute.

Like example: for C – Am – Dm – G7

use: C – C7 – F – Fm.

or: C (G⁶/₄) [combining bass back-cycling] – C7⁶/₅ – F – Fm

Or: given: C – F do C – Am – F

Sometimes bass back-cycle produces same results as normal back-cycle

- 7) Real Tonicization: Bring in any chords from key of chord you are on, before, or after that chord (use *The Man I Love* as model).
 Look for “door openers” to other keys; example: *The Days of Wine and Roses* – before vii \flat comes ii \flat (bvii⁶/₉ vi⁶/₉ i \flat /₉ because ii \flat is also bvi⁶ of vi⁶).

- 8) Mixtures, especially bIII, bVI, bVII, bII, may precede, replace, or follow their diatonic brothers.

Examples: C – Ebmaj7 – Em7

Fmaj7 – Em

Ebmaj7 – D~~ø~~7 – C
 Fmaj7 – Em7 – Dm7 – Db7 – C
 C – B~~ø~~7 – Am7 – Abmaj7 – C

- 9) Elisions (modern vs. traditional) like C7 – G – C13 – G – Eb7 – G – Eb9 – G, etc.
- 10) Diminished 7th Embellishment of any chord—this can be thought of as temporary modulation.
 Example: C^o7 – C, A^o7 – Am, Ab^o7 – Ab, G^o7 – G, F^o7 – F
 Also do V7b9 embellishment of any chord.
 Also ^o7 1/2 step above m7 (ala same root 7b9 back-cycle)
- 11) Compounds of all principles where possible:
 Example: *Alfie* — given Dm → D₆ – E₆ – Am – G₆ – A₆ – Dm
 Example of bass back-cycle:
Ain't Misbehavin' — G – Am7 – Bb7/6 – B7+ – C (C7₂ – C#~~ø~~ – C#~~ø~~7₂)
 G⁶/₄ – B7⁶/₅ – Em – G7₂ – Cmaj7⁴/₃ – Bm7⁴/₃ – Am7⁴/₃ – D7 – G
 Sub Dominant Mixing (ala chords a 3rd apart)
 G – B7+ – Eb⁶/₄ – C7 – A7⁶/₅
 G – A7 – C7 – Eb7 – G⁶/₄
- 12) bVI7 emb.; bvii emb. of any major triad (on any degree) | vi6 embel.; example: use on I IV bVI I
- 13) Embellish any chord with other patterns. Ex: (use *All the Things You Are* as model)
 embellish IV with vi iii or I vi or bII bV
 embellish any chords with its iii/5 V7/2
 embellish V with IV bIII, vi, all progressions with mixtures, all turns, all sub-dominants.
- 14) Chromatic Alt in normal progression: I V6 vi^o iii6 | Chromatic alt. in scale: I7 ii7 iii IV9b5
- 15) b5th Substitute on *any* chord
- 16) Common tone subst.: A#~~ø~~, ^o7, Bbm7 for A7 or A7
- 17) Contrary Embellishment (outer voices)
- 18) Modulation Embellishment: for C D~~ø~~ use C Eb7 Ab C7 Fm Ab7 D~~ø~~
- 19a) 1/2 Step Embellishment with and without contrary motion
- 19b) Moving-line Principles (inner or outer)
- 20) Internal “Filling in” for unusual colors
- 21) Switches on any chord if possible
- 22) Mix Minor Families (like bridge of *Lover Man*)
- 23) Conversion of Step-wise to Cycle Pattern
- 24) Embellish with Dorian Chords: before ii V of E → Em Bm C, Am Em F (F#~~ø~~) B7 or C7 Bm Am7, Am Em7 F F#~~ø~~ F#m7 B7 E or Am7 Bm7 C7 (D11) F#m7 G#m7 A7 B11 E or ii iii IV V or I, bIII, bV; also embellish any minor 6 with its dorian.
- 25) Embellish any chord with satellite notes in any voice.
- 26) Compound: go into key of substitute chord – like key of Dm for B~~ø~~
- 27) On any 13 #11, think lydian down a step.
- 28) Replace any 7th with triad or rel. triad.
- 29) End in new key.
- 30) Deceptive Movements such as: C A7 Dm Em | Em7 Am7 Ab7 C | F#~~ø~~ Fm7 etc. |
 C C7 F Em7 | Dm7 Db7 Eb | C D7 B7 Ebm |
- 31) Deceptive Movement by way of Sym. Back Cycle with conveyor belts of ii-V's
 Examples: 1) vi–II, #iv–VII, etc., to I, ii, iii, IV, V, VII (vi)
 2) bii–bV, bvii–bIII, etc., to ii, IV, V, vi, VII
 3) ii–V, iv–bVII, etc., to all. Also V7–I7 to iii.

- 32) Prepare m6 as if it were a 9th chord. Example: D~~9~~ use Bb F+ Bb9
- 33) Exotic Scales: Gb~~9~~ Abm1 1/4 etc.
- 34) Explore #iv interval → like *The Defenders*: |: E Bm :| E D G#....
or Am7 Eb7 or Eb7 Am7
also 1/2 step interval: Eb7 Em7, Ab7 Gm7
- 35) Reverse Physical Direction (also chronological order) of any progression.
- 36) Isolate Triads in Poly-chords
- 37) v, v~~9~~, bVI, bVII can be used cadentially.
- 38) Teasing: C C#m7 Eb7 C#m7 F#7 B
- 39) Cross-Rhythms (George Van Eps or Lenny Breau)
- 40) Rhythmic Transitions
- 41) Wandering
- 42) Work in 3 voices ala Gershwin
- 43) [Solo?] Runs
- 44) Write blues melody & harmonize (ala *Young Man with the Horn*)
- 45) Chromatic “Creeping” on any progression or single root.
- 46) Ascending and Descending Reduction and Expansion of all chords via Scales.
Also Diatonic and Chromatic melodies on all possible chords and progressions.
VOCAB: know melody, bass, degree views, also Harmonic Tendencies.
(what types – families)

Some Tune Treatments:

- 1) Build bass 1st
 - 2) Change mode
 - 3) Switch styles
 - 4) 2-part Invention
 - 5) Imitations
 - 6) Stretto
 - 7) Ground bass
 - 8) Reharmonization
 - 9) Parallelism
 - 10) Constant Melody
 - 11) Chrom. Alt.
 - 12) Focus on any 2 or 3 voices and move in contrary or parallel motion.
 - 13) Listen melody 1st – sing by numbers
 - 14) Switch octaves
 - 15) New Key on each (or ?) phrase of tune.
- 47) Elaborated Cadence View: I bVI7 (or II7 IV7 bVI7) of bIII V7
- 48) Pedals Under Progression: like V vi~~9~~ v^o7 V7
V
- 49) All whole tone and overtone types in + cycles (double whole step intervals)
- 50) When doing “Symmetric-Mono-Family” type progressions: prepare any m6 with its m7 (Ex7), rel. major, parallel major, 7+, 7, V, V4; also ii-V’s, may replace m6’s.
Prepare any dom. 7th with its V7, 7b5, 7b9, etc., v7, bii7, ii7, V7+ and others.
- 51) Group Mixtures (borrowed chords) in various ways – like bII, bIII, bVI, bVII with their relative minors
- 52) Old Ballad in open triads: Dm A₆ F⁶/₄ C ||: Cm Abm₆ Eb⁶/₄ Cb Gb Bb Eb⁶/₄ G₆ :|| Cm Gm, Gm Ebm₆
- 53) Old Ballad #2 in open triads: (or do in key of D)

| E₆ B⁶/₄ | Bm⁶/₄ C^{#+6} C₆ | D₆ F^{#m} | F^{#o} F |
 | High // | // / / | // // | // // |

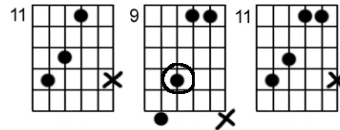
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| C₆ | Em E^o | G⁶/₄ | Eb | G^{o6}/₄ | D | F^{#o6}/₄ | B | B7 :|| or E⁶/₄ G₆ | B | B7 |
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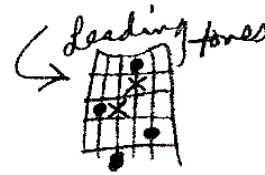
Use as intro to *Whiter Shade of Pale*.

Substitute for II7 bVI7 ii7 V7; 1) ii7 iv7 V7 bvi₆ or ii7⁶/₅ bVI7₂ II6 bvi⁶/₂

54) Raised Supertonic in ii chord:



- Sus7th family for m7
- Herb Mickman: use m7+; use m7b5 add7 (in descending line)
- Convert ii V I vi ii V I to IV vii^o iii etc.
- Prepare any overtone dominant with a 6/9#11 or other major sound. Example: Ab6/9#11 Ab13#11
- [Tom J?] iii7 vi7 vamps for I
 After vamping on Dm7 G7, to end in major use Gm7 Dmaj9
- Parallelism: Like C11 D11 Eb11 D11 C11



• Prepare any dominant 7th with a suspended dominant on same root.
 Minor polychords Displaced Bass: Gb Db7 Gb Eb7 Abm Gb7 E B/E A/E B/E (or E(/9) etc.
 3 3 3 5

For lower tuning do in E

- Chord Substitution: Dominant 7 for minor 7
- Diatonic Back-cycling to vii^o or others.
- Substitute for +; substitute for m7
- bVI for V: iim11/b7 (V7#9+/3) bVI maj9/3 Imaj9
- Any dominant 7 down a 1/2 step to a maj7 (ala *Wives and Lovers*)
- Precede any dominant with a m9:
 Example: Db/9\5 Bm9 Bb13b9 Ebm7 Am9 Ab13b9 D13 Dbmaj9
 ↑ ↑ ↑

[?] note before bridge

- Use #iv7 VII7 for V7. Example: *For Once in My Life* in C use F#m11⁴/₃ to B7 to C
 Or in E use Bm7 A#m7 D#7 G#m7 C^o7, etc.

