Embellishment and Substitution

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, a7 and m7+, m6 types, minor(maj7) types.
Dominant: Extensions, sus, altered (include +), overtone,
   pedal (R°7, 11b9, 7/11) | m7+, maj7+, 13#9, /9, sus2, 6, 6/9)

2) Normal “Back cycling” in C:

<table>
<thead>
<tr>
<th></th>
<th>1st Class</th>
<th>2nd</th>
<th>3rd</th>
<th>4th</th>
<th>5th</th>
<th>6th</th>
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<tbody>
<tr>
<td>Dm7</td>
<td>G7</td>
<td>Am7</td>
<td>D7</td>
<td>Em7</td>
<td>A7</td>
<td>Bm7</td>
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<td>Abm7</td>
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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-scalular 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, F7 D7, F#7
   For Em:  Gm9 Em7
   For C♭7:  Ab♭7 Eb♭7 C♭7
   New chord may be back-cycled to:
   Tenderly — for C:  Gm7/11 – F♯m7 – B7 – Em  This is part of
   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 (G♭7/4) [combining bass back-cycling] – C7♭5/3 – F – Fm
   Or:  given:  C – F do  C – Am – F
   Sometimes bass back-cycle produces same results as normal back-cycle

6) 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 vi♭9 comes ii♭9 (bvi♭6/9) vi♭6/9 vi♭9 because ii♭9 is also bvi♭6 of vi♭6.

8) Mixtures, especially bII, bVI, bVII, bII, may precede, replace, or follow their diatonic brothers.
   Examples:  C – Ebmaj7 – Em7
              Fmaj7 – Em
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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: C7 – C, A07 – Am, Ab07 - Ab, G07 - G, F07 – F

Also do V7b9 embellishment of any chord.

Also 07 1/2 step above m7 (ala same root 7b9 back-cycle)

11) Compounds of all principles where possible:

Example: Alfie — given Dm Æ D6 – E6 – Am – G6 – A6 – Dm

Example of bass back-cycle:

Ain’t Misbehavin’ — G – Am7 – B♭7/6 – B7+ – C (C72 – C#07 – C#072)

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 vi0 iii6 | Chromatic alt. in scale: I7 ii7 iii IV9b5

15) b5th Substitute on any chord

16) Common tone subst.: A♯, 07, Bbm7 for A7 or A7

17) Contrary Embellishment (outer voices)

18) Modulation Embellishment: for C D0 use C Eb7 Ab C7 Fm Ab7 D0

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 Æ Em Bm C, Am Em F (F♯07) B7 or C7 Bm Am7, Am Em7 F F#07 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 B07

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♯07 Fm7 etc. |

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, biii–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♭ use B♭ F+ B♭9
33) Exotic Scales: G♭9 Abm11/4 etc.
34) Explore #iv interval → like The Defenders: |: E Bm :| E D G#. ...
or Am7 Eb7 or Eb7 Am7
35) Reverse Physical Direction (also chronological order) of any progression.
36) Isolate Triads in Poly-chords
37) √, √, 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
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 I7 IV7 bVI7) of bIII V7
48) Pedals Under Progression: like V vi♭ vi♭7 V7
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, bi7, 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 A♭6 F♯/4 C ||: Cm Abm6 Eb♯/4 Cb Gb Bb Eb♯/4 G6 :|| Cm Gm, Gm Ebm6
53) Old Ballad #2 in open triads: (or do in key of D)
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<table>
<thead>
<tr>
<th>E6</th>
<th>B+6/4</th>
<th>Bm6/4</th>
<th>C#6</th>
<th>C6</th>
<th>D6</th>
<th>F#m</th>
<th>F#0</th>
<th>F</th>
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</thead>
<tbody>
<tr>
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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 viio 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.
  For lower tuning do in E
- Chord Substitution: Dominant 7 for minor 7
- Diatonic Back-cycling to vii or others.
- Substitute for +; substitute for m7
- bVI for V: iim11/b7 (V7#9+/3) bVImaj9/3 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 Bbm9 Bb13b9 Ebm7 Am9 Ab13b9 D13 Dbmaj9
- Use #iv7 VII7 for V7.
  Example: For Once in My Life in C use F#m11\3 to B7 to C
  Or in E use Bm7 A#m7 D#7 G#m7 C#7, etc.

Transcribed by P. Vachon