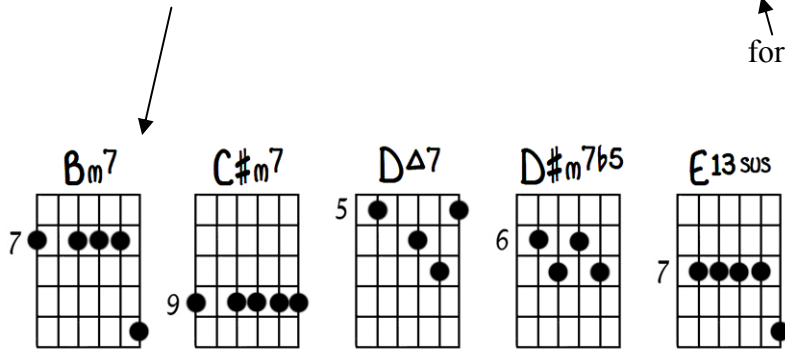




More variations of Bm7 E7 A → (D<sup>Δ</sup>7) G#<sup>°</sup>7 C#m7 F#7 (Bm7) E7b9 A<sup>Δ</sup>7

With scalular embellishment: Bm7 C#m7 D<sup>Δ</sup>7 D#<sup>°</sup>7 E13sus (A<sup>Δ</sup>7)

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



Given: ii V I vi ii V I substitute: IV vii<sup>°</sup> 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:

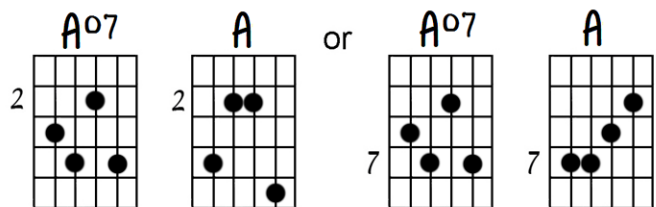
- 1) Any of the variations given previously for III – VI – II – V- (I)
- 2) Any other cycle pattern
- 3) Simple progressions like I – IV(or iv) – I; I – bVII7 – I; I – V – I
- 4) I – ii – iii – ii – I and other scalular progressions
- 5) Cycle of 5ths where each chord is a 5th higher than the preceding chord: given A you might use D – A, or G – D – A, or C – G – D – A, or F – C – G – D – A.
- 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<sup>°</sup>7 A

////

// //



Notice that a <sup>°</sup>7 chord is also a 7b9 chord (no root).

Like A<sup>°</sup>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.

II V I II I

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

You can expect to see various forms of II7 or bVI7 going right to I

(like B9 A, B7 A, F7 A, F9 A) in popular music.

II7 I II7 I bVI7 I bVI7 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<sup>Δ</sup>7 B<sub>m</sub>7 B7<sup>b</sup>9 (A<sup>o</sup>7) A(3rd in bass)

///// ///// // // // //

Likewise, if given B7 you might play B7 C#m7 B<sup>o</sup>7 B/D#

///// ///// // // // //

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

Continued [\[in Part 10\]](#)

## 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<sup>o</sup>7 A instead of A B<sub>m</sub>7 A<sup>o</sup>7 A because the bass line is the same and the harmony above it, whether it be E7 or B<sub>m</sub>, 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

Or

Try making up bass-line oriented progressions such as these.

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# $\phi$ 7 C#m7 F#(m)7 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#(m)7 D# $\Delta$ 7  
 //// //// //// // // // // ////

“For Once in My Life”, “Eleanor Rigby”, “Michelle”, “Summer of ‘42”,  
 “What Are You Doing [the Rest of Your Life?]”, “[My Funny] Valentine”

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 →

//// ////

Given A →

Given F#m →  
 //// ////

F#m    F#mΔ7/9    F#m7    F#m6    DΔ7    C#7+    F#m    or    F#m6

Notice the bass line

Given F#m F#m..... →  
 //// ////

F#m    D    F#m6    D    F#m    D7    C#7    F#m

G#ø7    D    G#7    C#7    F#(m)



Because of common tones and similarities of function, certain substitutions have come about: ① iii<sub>7</sub> for I Example: given ii V I vi ii V I →

Key of D:

5 5 5 3 2 2 3 4 4 4 4 4 4 7 6

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

③ ii<sub>7</sub> for IV<sub>7</sub> or IV<sub>7</sub> for ii<sub>7</sub>; V<sub>7</sub> for vii<sub>7</sub> or vice-versa; ii<sub>6</sub> for vii<sub>7</sub> also v(6) for iii<sub>7</sub>, iv(6) for ii<sub>7</sub>; #iv<sub>7</sub> for vi<sub>7</sub>; bVI for iv + 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 → you might play D7 E7 A7 which, with back-cycling, could become Fm7 A7/b9 D7 E9 A7 or compounding it → IV V I More variations of Bm7 E7 A → D7 G#7 C#m7 F#7 Bm7 E7/b9 A7 → with scalar embellishment: Bm7 C#m7 D7 D#7 E13sus(A7) this type of logic will be discussed later.

GIVEN: ii V I vi ii V I  
SUBST: IV viio iii# iv ii V I

More Embellishments: ① 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 bVII, 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: given A you might use D A or G D A or C G D A or F C G D A.
- ⑥ other concepts coming up next

II. you may precede many chords with a diminished 7th chord built on the same root: given A, you could play A<sup>o7</sup> A →

Notice that a 7chord is also a 7b9 chord (minor 7). like A<sup>o7</sup> = 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 II<sub>7</sub> or bVII<sub>7</sub> going right to I (like (B9 A, B7 A, F7 A, F9 A) in popular music.

Certain progressions involving bass lines have grown out of this concept and are used to replace a prolonged duration of various chords. at (or are) least related to it)

Example: given A → you could play A7 Bm7 B7b9(A07) A (3rd interval)

likewise if given B7 you might play B7 C#m7 B7b9 B(D#m7)

Analyze the song "BIRTH OF THE BLUES" with ascending bass line.



The main thing in progressions of this type is the bassline; like you could also play A E7(B bass) A7 A instead of A Dm7 A7 A because the bassline 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

5 4 6 7 9

notice use of melodic minor (F#m) pedal point to F#m

or A E7 A D

5 5 7 7

or A C# B7 C#7 F#m

9 6 8 9 11

Try making up bass-line oriented progressions such as these.

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 D7 C#m7 Bm7 A7 this could become D7 G#m7 C#m7 F#m7 Bm7 E7 A7. 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 D7. → you might play → Bm7 E7 C#m7 F#m7 D#7

FOR ONCE IN MY LIFE  
ELEANOR RIGBY MICHELLE SUMMER OF '42, WHAT ARE YOU DOING, VALENTINE

among 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 → 5 A19 A A7 A7/6 D/9

5 5 5 5 2

given A → 5 A A+ A6 A+ A

5 5 5 5 5

given F#m → F#m F#m7 F#m7/9 F#m7 F#m7 D7

2 2 2 6 5

given F#m → F#m G#m7 D G#m7 (F#7) F#m

2 2 2 1 2

given F#m → F#m7 F#m7/9 F#m7 F#m7 D7

2 2 2 6 5

notice the bass line.