<u>Chord Substitution – Part 5</u>

Ted Greene – 1973, November 20

Compare the following:

1)	Key of A \rightarrow	F#m7	Bm7	E7	$A^{\Delta}7$	D∆7	G#ø7	C#7	F#r	m7
		vi	ii	V	Ι	IV	vii°	III	vi	
2)	Key of F#m →	F#m7	Bm7	E7	A∆7	′ D∆	•7 G#	ø7 C	#7	F#m7
		Ι	iv	۶VII	þIII	۶V	[ii°	V	/	i

What is different about these two progressions? Only the Roman numerals underneath, or in other words, only the way you choose to think of the chords in relation to each other. When you encounter a minor cycle of 4ths, you should ask yourself which of the two sets of Roman numerals would help you to understand and get the most out of it; often the relative major viewpoint is easier.

Another thought: all previous and forthcoming substitution principles will not be appropriate everywhere – you must experiment.

Another neglected point which may have already occurred to you – any 7th chord dealt with may be replaced with its related triad, like C# for C#7, $G^{\#^{\circ}}$ for $G^{\#^{\circ}}$ 7, B for B7, etc.

Here are some common cycle patterns in the key of $A \rightarrow$

Practice them "straight" first, that is as indicated, then substitute extended chords (or triads).

Transpose to all major and minor keys (they are given in A and F#m).

Know your names and numbers (Roman numerals) in all keys.

Use lots of different inversion on each one.

Remember, $^{\varnothing}7 = m7 b5$; different people use one or the other. You will encounter both.

Plan on at least a month on this set of exercises.

1)	Bm7 E7 A	1)	G#m7 C#7 F#m		
2)	B7 E7 A	2)	G#7 C#7 F#m		
3)	Bm7 b 5 E7 A	3)	G#m7b7 C#7 F#m		
4)	(A) F#m7 Bm7 E7 A	4)	(F#m) D [∆] 7 G#m7b5 C#7 F#m		
		4a)	D#m7 b 5 G#7 C#7 F#m		
5)	F#m7 B7 Bm7 E7 A	5)	D#m7b5 G#7 G# ^ø 7 C#7 F#m		
6)	C#m7 F#m7 Bm7 E7 A	6)	$A^{\Delta}7 D^{\Delta}7 G \#^{\varnothing}7 C \#7 F \# m$		
7)	C#m7 F#7 Bm7 E7 A	7)	A7 $D^{\Delta}7$ $G^{\# \emptyset}7$ $C^{\# 7}$ F#m		
8)	C#m7b5 F#7 Bm7b5 E7 A	8)	A7 D ⁴ 7 G#7 C#7 F#m		
9)	C#7 F#7 B7 E7 A	9)	Am7 D7 G#m7 C#7 F#m		
[Key of A] 10) G#m7 C#7 C#m7 F#7 F#m7 B7 Bm7 E7 A [Key of F#m] 10) Em7 A7 Am7 D7 D# ^ø 7 G#7 G# ^ø 7 C#7 F#m					

Summary:

In any chord progression, you may, if time and taste allow, "squeeze in" chords that create a "circle of 4ths" effect. The most common progressions of this nature are all variations of the ii-V-I or ii-V-i (in case you didn't notice it, everything could be further reduced down to V-I(i) – that is, ii is the v of V, vi is the v of ii, and so on, thus the cycle of 5ths name as well as the cycle of 4ths).

All of this information on back-cycling and the cycle must be committed to memory as soon as possible, so plan on re-reading this stuff quite a few times, but as said before, learning songs that contain these types of patterns will speed things up (and give you something to show for your work).

Another way of thinking of ii-V progressions is to simply remember that on any dominant 7th type chord, you may count up a 5th and play a m7 type chord before the dominant 7th type. This m7 type usually takes some of the time value away from the dominant 7th type.

Example:

Given	E / / / /	A / / / /
you could play	Bm7/11 E7#9 / / / /	A^7 / / / /

Actually, in the above patterns, number 10) in the key of A is this type of device being applied to number 9). So in a way, numbers 5), 7), 8) and 10) are chains of ii-V's.

Chord Substitution - Part 6

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Cross-Cycle

Another common device in modern progressions is that of replacing chords with others whose roots are a **b**5th higher.

Example: given Bm7 E7 A, you could play: Bm9 Bb13 A $^{\Delta}$ 9 (Bb13 is a flat 5th higher than E).

Actually this device was only originally done with dominant 7th types. Observe:



- 1) The *essence* of the 7th chord is its 3rd and b7th; (notice that either the root or 5th may be left out when you are playing 3-note chords).
- 2) The essence of the 7th chords whose roots are a b5th apart is (coincidentally) the same.
- 3) Therefore in many cases, especially when a 7th type chord is functioning as a V7, you may replace one with the other as show above.

The application of this to some common progressions could be as follows:



AA7



The most common chords to be used on the b5th device (for dominant 7ths) are 7th's, 9th's, 7/6's, 13th's, 7b5, 7+, 9b5, 9+, #11, 13#11, 7b9, 7#9, + [augmented], 7#9b5.

Notice the relationship between altered dominant 7ths (those with #5, **b**5, **b**9, #9, #11) on any degree and extensions whose roots are a **b**5th higher. Examples:



Sometimes m7 and major types are involved in this b5th principle either as the chord that is being substituted *for*, or the chord that *is doing the substituting*.



Notice that the Cm7 F7 is a ii-V type pattern being used for F#m7 B7, which is also a ii-V type pattern. This type of device can multiply the possibilities of cycle patterns (see next part).

[Ted's note to himself for teaching this material:] Talk about uplifting effect of bIII7 for VI7

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Compare the following: DKeyof A→ F#m7 Bm7 E7 A7 D7G##7 C#7 F#m7 Vi II I I I VI "II VI" about these two propressions ? Only the poman numerals underneath, or in other words, only the way you choose to think of the chords in relation, to each other, when you encounter a minor cycle of this, you should ask yourself which op the two sets of roman numerals would be point is previous, to understand & get the most out of it often the relimined interpoint is prive understand & get the most out of it often the relimined in principles another thought - all previous and postherming substitution principles unother thought - all previous and postherming substitution principles another thought - all previous and postherming substitution principles another thought - all previous and postherming substitution principles and the neglected point which may have already occurred to you another neglected point which may have already occurred to you there come common cycle patterne in the key of A > practice them there is some common cycle patterne in the key of A > practice them there for C#7, G# goi G# 07, B for 87, etc. There is some common cycle patterne in the key of A > practice them there is some common cycle patterne in the key of A > practice them there is some common cycle patterne in the key are given in A+ F#m. (mind). B Bm 7 E7 A OF G# 7 C#7 F#m Use lots of different inversions on each B Bm 7 E7 A OF G#7 C#7 F#m Use lots of different inversions on each B Bm 7 E7 A OF G#7 C#7 F#m Remember, 07 = m7 b5; different people B G # 7 C #7 F#m Remember, 07 = m7 b5; different people (A) F#m7 Bm7 E7A (A) T#m7 E7 F#m Remember, 07 = m7 b5; different people (A) F#m7 Bm7 E7 A (A) T#m7 5 C#7 F#m Remember, 07 = m7 b5; different people (A) F#m7 Bm7 E7 A (A) T#m7 5 C#7 F#m Remember, 07 = m7 b5; different people (A) F#m7 Bm7 E7 A (A) T#m7 5 G#7 C#7 F#m Remember, 07 = m7 b5; different people (A) T#m7 Bm7 E7 A (A) T#m7 5 G#7 C#7 F#m Remember, 07 = m7 b5; different people (A)F#m7 Bm7 ETA 到F期107 F期765 C型 F型 Plan on at bact a month 40) Jth 765 G#7 C#7 Fth (5) F# B7 Bm7 E7A D#m765G#1 G#m765C#1F#m on this set of exercises. OCTAN 7 FTM7 Bm7E7A O A7 D7 G#07 C#7 F#m O A7 D7 G#07 C#7 F#m O A7 D7 G#7 C#7 F#m OC#m7 F#7 8m7 ETA OCTATOS FAT BANTOS ETA ETA (Am) D7 GTm7 C#7 F#m DC#7 F#7 B7 E7A @Em7A7 Am7D7 D#\$76#76#76#76#7 F#m, @ Gth 7 Cth 7 Fth 7 Fth 187 Bm Summary: In any chord progression, you may, if time and taste allow, Summary: In any chord progression, you may, if time and taste allow, "squeene in chords that create a circle of 4the effect, the most common progressions of this nature are all variations of the ii-I-I common f (in case you dedn't notice it, eventthing could be further or ii-I-j (in case you dedn't notice it, eventthing could be further reduced down to I-I(i) - that is if is the V of I vi is the V of ii, and so on, reduced down to I-I(i) - that is if is the vole the cycle of this? Thus the cycle of 5the name as well as the cycle of the sit and the cycle of 5the name back-cycling and the cycle must be mus the cycle of 5the name as well as the cycle of this? All of this information on back-opting and the cycle must be committed to memory as soon as possible, so planon re-reading committed to memory as soon as possible show, learning songe this stuff, quite a flew times but as said before, learning songe that contain to show for your work? That contain to show for your may count up a 5th and play a mit you something way of thinking of it-I progressions is to simply remember that on any dominant the type chord, you may count up a 5th and play a mit type chord before the tore way from the dom. The type usually takes type chord before the tore away from the dom. The perfect the above patterns, type chord before the tore away from the dom. The perfect of the above patterns, some of the time value away from the dom. The perfect to mumber O. So in a way, mumbers D, D, O and O are chains of it-I's. 11-卫生,

11-20-73

CROSS-CYCLE Chord Substitution - Page 6 11-20-73 Another common device in modern progressions is that of seplacing chords with others whose roots are a 65th higher. seplacing chords with orners under play Bm 9 Bb13 A9 Example: given Bm7 E7 A you could play Bm 9 Bb13 A9 (Bbis a plat 5th higher than E). Actually this device was only originally done with dominant 7th types. Observe: Originally done with dominant 7th types. Observe: Bb7 12 ET either the root or 5th may be left out when you are playing 3 note chords) The essence of 7th chords where a 7th type chord is functioning as a I7, you may replace one with the other as shown above. this to some common progressions could be as the application of this to some common progressions could be as the application of this to some common progressions could be as 6001601 5 - Bm7/11 Bb13 5 - Bm7/11 Bb13 3 - Bb13 3 - Bb13 5 - Bb1 A7 02 Pm7 Pm7/1 Bm7 E7 A-> substitute follows : given given B7 E7 A B716 F9 E769 Bm7 A7 subst. > 70 00 7 00 6 00 50 02 1 Bm7/11 E136 E1369 or ate F7 8 1 5 1 7 Bm9 Bm7 Bm7/y Bb9 8 1 5 1 7 7 8 7 9 9 1 6 6 6 6 6 Bm7/1 Bb9 87 The most common chords to be used on the 55th device (for dominant 7ths) are THis, 9th, 7/65, 13th's, 765, 7+, 965, 9+, +11, 13+11, 769, 7#9, 17#965. Wotice the relationship between altered don this (those with #5,65, 69, #9, +1)) on any degree and extensions whose poots are a 65th higher & Kamples: on pare + analyze, Compare + analyze with and Compare + analyze = 1 pare + analyze Bm7/11 E7#9+ 6 1 1 1 5 1 1 4 6 101150110 this points up the closen of some altered chords the 55th relationship this 65th principle either as the chord that is being substituted for or the chord that is doing the substituted ords FOR F#m7 B7 Brm7 E7A: A9 4.01 7 5 5 5 6 6 E1369 6 F7 Bm7 FOR BMIET A: A6/9 or 2017/11 B213 The motice that the comp FT to a ii I type pattern being used for F#m7 B7 which is also I a ii I type pattern, this type of device I can multiply the possibilities of cycle patterns (see next page).