

# Chord Substitution - Part 3

*Ted Greene - 1973, November 20*

The "blues" effect can be obtained by replacing any I or IV triad with a dominant 7th type chord (that is, one whose construction is based on the dominant 7th chord. Example: for C F C try the following:  
I IV I

<b>C7#9</b>	<b>F7</b>	<b>C7</b>	<b>or</b>	<b>C9</b>	<b>C7</b>	<b>F9</b>	<b>F7</b>	<b>C7</b>
I	IV	I		I	I	IV	IV	I

The following listings are chords on I & IV that create the blues effect:  
 I: Group 1 and 2, 7#9  
 IV: Group 1 and 2, 7#9, 9b5, #11, 7b5, 13#11, 7#9b5

## Tonicization

(Back-cycling, Temporary Modulation, Secondary Dominants Cycle of 4ths)

Any chord may be treated as a temporary tonic and preceded with its V(7).

Example: Given      A                  F#m                  D                  A  
 Beats or counts:    / / / /                  / / / /                  / / / /                  / / / /

You might play:    A    **C#7**                  F#m    **A7**                  D    **E7**                  A  
                          / / / /                  / / / /                  / / / /                  / / / /

Or:                    A                  **C#7** F#m    **A7**                  D    **E7**                  A  
                          / / / /                  / / / /                  / / / /                  / / / /

Because of the possibility of extension substitution, you could have something like the following:  
 A $\Delta$ 7 C#7#9 F#m7 A13 D/9 E7/6 A $\Delta$ 9 (see below) Examples:

<b>A</b>	<b>A</b>	<b>C#</b>	<b>C#7</b>	<b>F#m</b>	<b>F#m</b>	<b>A7</b>	<b>A7</b>	<b>D</b>	<b>D/#11</b>
<b>E7</b>	<b>E7</b>	<b>A</b>	<i>or</i>			<b>A<math>\Delta</math>7</b>	<b>A<math>\Delta</math>9</b>	<b>C#7#9</b>	<b>C#7#9</b>
<b>F#m7</b>	<b>F#m7</b>	<b>A13</b>	<b>A7</b>	<b>D/9</b>	<b>D<math>\Delta</math>7</b>	<b>E7/6</b>	<b>E7#9+</b>	<b>A<math>\Delta</math>9</b>	

This process is called *tonicization* or *back-cycling* (because you are ‘backing up’ in the cycle of 4ths to add the V7 chord. This will become clear soon). The above 7th type of chords are all *functioning* as V7’s, right? Any 7th type chord of this nature is called a *secondary dominant* if it is on any degree other than the V of the home key. Also these type of progressions are often thought of as temporary modulations to new keys: like in the above, there were temporary modulations to the keys of F#m and D.

Another common device, which is actually an off-shoot of the above, is to precede any secondary dominant with certain other chords in the new key. Namely, **ii7, ii<sup>ø</sup>7 (iim7b5), II7** (and less commonly IV<sup>Δ</sup>7 [major keys only], iv7, IV7; these and others will be discussed later).

So now you could possibly change the above progression to:

A	<b>G#<sup>ø</sup>7</b>	<b>C#7</b>	F#m	<b>Em7</b>	<b>A7</b>	D	<b>B7</b>	<b>E7</b>	A
I	<b>ii<sup>ø</sup>7</b>	<b>V7</b>	i	<b>ii7</b>	<b>V7</b>	I	<b>II7</b>	<b>V7</b>	I

Example:

The image displays a sequence of guitar chord diagrams. The first row shows: A (I), A (I), G#<sup>ø</sup>7 (ii<sup>ø</sup>7), C#7 (V7), F#m (i), F#m (i), Em7 (ii7), A7 (V7), D (I), and B7 (II7). The second row shows: E7 (V7), E7 (V7), A (I), followed by the text 'or using extended chords:', then AΔ7 (5), AΔ7 (7), G#<sup>ø</sup>7 (11), and C#7/6 (9). The third row shows: F#m7/11 (9), B7 (7), Em7/11 (7), A7/6 (5), D<sup>6/9</sup> (5), B<sup>9</sup> (7), E<sup>11</sup> (7), E7<sup>b9</sup> (5), and AΔ<sup>9</sup> (C#m7) (5). An arrow points to the B7 chord in the third row, labeled as a 'Passing chord'.

Passing chord  
 (Will be explained later, but for now, notice the bass line it helps perpetuate.)





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One of the most (if not the most) important patterns or progressions in the history of music is the cycle of 4ths (also called the cycle of 5ths). Chunks or portions of this cycle dominate the flow of most chord progressions as you will see or have seen:

**DIATONIC CYCLE:** If you were to start, in the key of A, on the A major triad and move up a 4th, you would arrive at the D major triad; a 4th up from there, in the key of A is a G#m triad; a 4th up from there is a C#m triad and so on. Using roman numerals to indicate this pattern you would get something that looks like this:

**I, IV, vii°, iii, vi, ii, V, I**, etc. ← This is the <sup>(DIATONIC)</sup> cycle of 4ths <sup>(WORK SHEET WILL BE GIVEN THIS)</sup>

in 7th chords → **I7, IV7, vii°7, iii7, vi7, ii7, V7, I7**, etc.  
Look at the last 3 chords in the cycle: ii, V, I or ii, V, I7. Does this ring a bell from the previous page on tonicization? It should. But, you might be saying, "what is the reason for a ii°7 or II7 if the diatonic chords are ii7 or ii". Well, two things - firstly: there came a time when man tired of hearing diatonic sounds only, and began experimenting with other sounds, changing a note here + there and the vocabulary began to expand + secondly: the minor key has its own diatonic chords and its own cycle of 4ths and some of these chords are mixed in with the major key chords. Since there are at least 5 popular minor scales, the cycle given for minor keys will include the most common chords at present.

**DIATONIC MINOR KEY CYCLE OF 4ths:**  
**i, iv, bVI, bIII, bVII, ii°, V, i**, etc. ← or **4vi°7**

in 7th chords → **i7, iv7, bVII7, bIII7, bVI7, ii°7, V7, i7**, etc.  
This accounts for the ii°7 chord, the iv7 chord on the previous page if you accept the above statement that minor key chords can be mixed in with major keys (more on this later) as well as played in their own keys.

To apply all this info to the back-cycling principles - When time and your taste permit, you may extend the back-cycling logic even farther than ii V I to include more of the cycle. Example: given A F#m, you might play A D7 G#°7 C#7 F#m or A D#°7 G#7 C#7 F#m or given A D, you might play A Bm7 Em7 A7 D or A F#m7 Em7 F#m7 A7 D7

If, as you've seen, ii can be changed to ii° or II, you might be wondering if vi + iii and others can be changed also. A general guideline for cycle patterns: Diatonic m7's may be converted to °7's or dom. 7th's. according to personal taste. Playing many songs that contain cycle chord patterns will help speed up your learning process in regards to this, which brings up another point. All this information should serve at least a twofold purpose: ① To teach you these principles so that you can enrich a given chord progression, and ② to make you aware of what other musicians are doing, so that you can pick up songs faster and generally understand what is going on - this understanding leads to creativity and beauty.

By the way, there is another way of thinking of the minor cycle - this is to think of the i as if it were vi of its relative major. (see next page)