Substitution Principles:

1) For a dominant 7th chord, you may count up a b5th and use one of the following arpeggios: 9th, 13th, 9b5, #11, and 13#11.
   Example: in the progression A7 - D you could substitute Eb9, Eb13, Eb9b5, Eb#11, or Eb13#11.

2) For any m7b5, count up a b6th and use a 9th, 13th, 9b5, #11, or 13#11.
   Example: in the progression Gm7b5 - C7 - Fm, for Gm7b5 you could use Eb9, Eb13, Eb9b5, Eb#11, or Eb13#11.

3) For any m6, count up a 4th and use a 9th, 13, 9b5, #11, or 13#11.
   Example: for Bbm6 you could use Eb9, Eb13, Eb9b5, Eb#11, or Eb13#11.

\[ A7b9 + (Eb9) (Bbm6) (Gm7b5) \rightarrow \]

\[ A7#9b9 + (Eb13#11) \rightarrow \]

\[ A9 + b5 \text{ (whole tone)} \]

\[ A13#11 \rightarrow \]

\[ A11b9 (+) \rightarrow \]

\[ A13#9 \rightarrow \]

\[ A11b9 + b5 = Bb \text{ melodic minor} \]

\[ A11b9 + b5 = D \text{ harmonic minor} \]
Substitution Principles:

1. For a dominant 7th chord, you may count up a 6th and use one of the following arpeggios: 9th, 13th, 9b5, 11th, and 13th b11. Example: in the progression A7 D, you could substitute E6b5, Eb13, Eb9, Eb5, Gm7, or Eb13 b11.

2. For any m7b5 count up a 6th and use a 9th, 13th, 9b5, 11th, or 13th b11. Example: in the progression Gm7 b5, C7 Fm7, for Gm7b5 you could use Eb9, Eb13, Eb9b5, Eb5, or Eb13 b11.

3. For any m6, count up a 5th and use a 9th, 13th, 9b5, or 13th b11. Example: for Bm6 you could use Eb9, Eb13, Eb9b5, Eb5, or Eb13 b11.