

bII⁺⁶ (flat 2 aug 6th, dom7 chord used)

This is a substitution for a V7 chord. It shares the same tritone and is also referred to as a tritone sub.

eg G7 -> C

Db7 -> C

eg C | Dm | F#7 | F | C (bII⁺⁶ of IVmaj)

Dom7sus4

Set up V of a new key. Delays resolution, makes key change easier to hear.

eg NEEDS SCAN

Secondary Dominant

Dominant chords outside of key that set up chords in the key. These are called "V of" chords and are placed a perfect 5th above a target chord.

Can be used for IIm, IIIm, IVmaj, V7, and VIIm (not VIIIm^{7b5})

eg C | E7 | Am | G7 | C

Secondary Diminished

These set up a chord from 2 half steps below using a diminished 7th.

eg C | Am, E⁰⁷ | F, F#⁰⁷ | G7 | C

Parallelism

When 2 chords of the same type/voicing are a 2nd apart and one is connected by the same voicing in the middle (chromatically).

eg Cmaj7 | Em7, Dm7 -> Cmaj7 | Em7, Ebm7, Dm7

Pivot Chord

Moving to a different key through a common chord.

eg v (pivot common to C and G)
C | F | Em | D7 | G
 ^ (cadence chord to new key)

Root Motion

Primary:

- up a 4th, down a 5th
- up a 2nd/3rd
- down a 3rd

eg Cm | Dm^{7b5}, G7 | Abmaj | BbMaj | Cm

Everything else is secondary.

eg Cm | Bbmaj | Am^{7b5} | Amaj | Cm

Droning

Check key notes and compare to open strings.

eg A major -> **A B C# D E F# G#**

Then find notes in the scale on strings above (pitch-wise) the drone string.

Blues Scale Improvising

To use a blues scale over a major progression you have 3 options:

1. Find the key and use from the VIth of the key
2. Play from the tonal center of the song
3. Use blues scales on IIIm or IIIIm roots

Improvisation

Common variation structures:

theme - variation - theme - variation

theme - theme - variation - theme

theme - variation - variation - theme

repeating rhythms

repeating melodies

3rds

4ths

arpeggios

triads (try 2 that are close, eg Am+Bm in A dorian)

up 3/down 3

superimposing (any w/IVmaj, nothing w/IIIIm, 3rd and 5th otherwise)

eg IIIm -> IVmaj or VIm