

(Book 5) Lesson 58f.

Altered Chords and Interchangeable Chords regarding Primary and Secondary Progressions

ii7b5 V
Dm7b5 G7

Regardless of the chromatic alteration of the "ii7" chord, the progression remains a "primary up 4".

ii7 vi7b5
Dm7 Am7b5

In this "secondary down 4" progression, the movement is to an altered chord. The alteration does not change the function of the chord.

V13 I6
G13 C6

The "G13" chord is not altered but is simply a "G7" chord with the harmony extended to the 13th degree. This also does not change the function of the chord. In this instance, the "G" chord is still the "Dominant" but with a more interesting colour.

V7b5b9 vi9
G7b5(b9) Am9

Even with these chromatic alterations, the chord still remains a "Dominant" chord. The "Am9" chord may look very much like a "Cmaj7". The Cmaj7 chord was used as an interchangeable Am9. Notice that the bass part shows the note "A" as the bass note.

V7 IV9
G7 Fmaj9

Here the "Fmaj9" may play like an "Am7" or "C6" but the bass note is the note "F". Once again, the interchangeable chord concept at work.

Popular music consists of a much larger number of "primary" progressions than "secondary" ones. A rather common misprint in "fake books" is the use of an incorrect chord symbol such as the chord "Cmaj7" where the chord should have been "Am9." Perhaps the reason for this is that many guitar players would not know how to handle the "Am9" chord so the actual interchangeable chord name is given. Unfortunately, a bass player reading from the same page would base his part on what is written, in this case, a "C" chord. Generally, if you are very serious about some piece of music, a "piano-vocal" edition will give you a better sense of the original chord progression, mostly because it will usually contain at least a rudimentary bass line. Remember that chords get their meaning from the bass note.