Wave

Reharm Analysis

Arranged by Brogan Woodburn

Purpose: Can minor 7 chords create enough tension and release on their own? And if so, which ones?

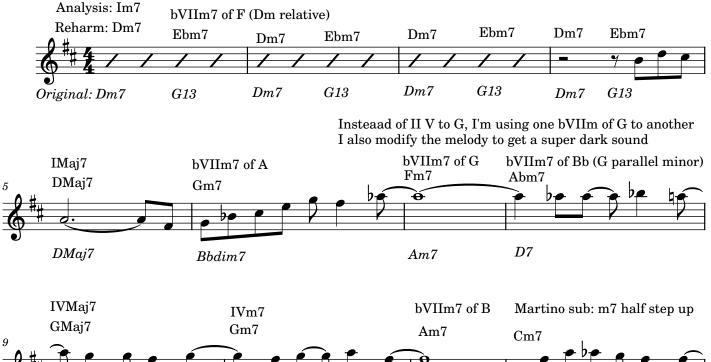
Many of the m7 chords below come from altered substitutions. For example, Cm7 = #9, #11, b7, b9 tensions of A7alt. Therefore, a bVIIm7 chord can resolve up a whole step to IMaj7. (Cm7 to Dmaj7) I am just letting go of the dominant root note.

However, the minor version, bVIIm7 to Im7, is less compelling. Instead, I take the bVIIm7 from the relative major key. If the resolution is Dm7, for example, Ebm7 works as the bVIIm7 going to FMaj7, but shifting to Dm7 as the relative minor.

Other m7 chords come from Pat Martino's conept of soling with four minor scales over a single dominant chord: C7 can have Dbm, Gm, Bbm, and Em. I use some of these as chord voicing substitutions for dominant chords.

Traditional chords listed below staff for reference.

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Here I again change the melody, this time to work on guitar bVIIm7 of A Martino sub walking down a whole step because it sounds cool Gm7 Ebm7 Abm7 Gbm7 Dm7 Dm7 Ebm7 E7G13A7Dm7 G13 Dm7Bb7

