

# 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 concept of soloing 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.

Analysis: Im7      bVIIm7 of F (Dm relative)  
 Reharm: Dm7      Ebm7      Dm7      Ebm7      Dm7      Ebm7      Dm7      Ebm7

Original: Dm7      G13      Dm7      G13      Dm7      G13      Dm7      G13

Instead of II V to G, I'm using one bVIIm of G to another  
 I also modify the melody to get a super dark sound

5      IMaj7      bVIIm7 of A      bVIIm7 of G      bVIIm7 of Bb (G parallel minor)  
 DMaj7      Gm7      Fm7      Abm7

DMaj7      Bbdim7      Am7      D7

9      IVMaj7      IVm7      bVIIm7 of B      Martino sub: m7 half step up  
 GMaj7      Gm7      Am7      Cm7

GMaj7      Gm7      F#7      B7

Here I again change the melody, this time to work on guitar

bVIIm7 of A  
 Gm7

Martino sub walking down a whole step because it sounds cool

13      Abm7      Gbm7      Dm7      Ebm7      Dm7      Ebm7

E7      Bb7      A7      Dm7      G13      Dm7      G13

2

bVIIIm7 of F  
Ebm7

IIIIm7 in F  
Am7

5

5

Gm7 C7/Bb Am7

bVIIIm7 of Eb  
Dbm7

IIIIm7 in Eb  
Gm7

bVIIIm7 of F (Dm relative)  
Eb7

3

3

Fm7 Bb7/Ab Gm7 A7

Instead of II V to G, I'm using one bVIIIm of G to another  
I also modify the melody to get a super dark sound

IMaj7  
DMaj7

bVIIIm7 of A  
Gm7

bVIIIm7 of G  
Fm7

bVIIIm7 of Bb (G parallel minor)  
Abm7

DMaj7 Bbdim7 Am7 D7

IVMaj7  
GMaj7

IVm7  
Gm7

bVIIIm7 of B  
Am7

Martino sub: m7 half step up  
Cm7

GMaj7 Gm7 F#7 B7

Here I again change the melody, this time to work on guitar

bVIIIm7 of A  
Gm7

Martino sub walking down a whole step because it sounds cool

Abm7 Gbm7 Dm7 Ebm7 Dm7 Ebm7

E7 Bb7 A7 Dm7 G7 Dm7 G7