

39.3 In a *turnaround** (see chapter 9) the deceptive cadence is occasionally followed by \flat II. In that case, VI, after adding the minor 7th, converts into a secondary dominant for \flat II. We may hear, for example, $G7 \acute{Y} A\flat7 \acute{Y} D\flat \Delta \acute{Y} Dm7(\emptyset) \acute{Y} G7$, or something similar (Art Tatum).

39.4 In jazz the deceptive cadence may sound as shown in examples 3 and 4.

â In example 3, G7 from minor resolves to $A\flat \Delta / 9$.

â In example 4, G7 from major resolves to $Am(7)/9$.

In both the examples the 9 replaces the traditional doubling of the 3 in VI, i.e. the $b\flat$ in $A\flat \Delta$ and the b in $Am(7)/9$.



39.5 In quite a few songs, as shown in lesson 31, examples 8 and 11, the deceptive cadence replaces the usual resolution of a secondary dominant. For example, in the key of F we hear the secondary dominant A7 for Dm7, resolve to B \flat instead of to Dm7, and in the key of B \flat we hear D7 \acute{Y} E \flat instead of D7 \acute{Y} Gm7. In both cases the secondary dominant for VI resolves with an ascending half step to the VI of the key in which the dominant 7th chord would function as V 7 , i.e. it resolves to the VI of VI.

We can hear these deceptive progressions of a secondary dominant, for example, in SOMEDAY MY PRINCE WILL COME (bars 2-3), ON A SLOW BOAT TO CHINA (bars 6-7 and 10-11), ON THE SUNNY SIDE OF THE STREET (bars 2 and 3), and in Irving Berlin's REMEMBER (bars 24-25). In lesson 38.20 of volume 1 the augmented triad has been brought into this analysis as well.

39.6 The progression V 7 \flat VI in major is less deceptive than the one in minor. For example, in the progression Dm7 \acute{Y} G7 \acute{Y} Am (III \flat V 7 \flat VI in C), G7 is a scale-tone chord (VII) in A aeolic minor (Ami is VI in C major) while the same chord (G7) is comparatively alien in the key of A \flat (A \flat is VI in C minor). Moreover, the similarity in sound of I and VI 7 makes the deceptive progression in major less striking than the one in minor, specifically when the 6 is added to I.

One may hear C7 \acute{Y} Dm7 and D7 \acute{Y} Em7 in a deceptive cadence applied with the secondary dominants for the major chords on IV and V in C major. Also in these progressions, the resolution chord is VI in the key of which the dominant 7th chord would be a V 7 ; Dm7 is VI in F (C7 is V 7 in F) and Em7 is VI in G (D7 is V 7 in G).

39.7 Quite often we hear a deceptive progression in major, resolving to VI borrowed from minor. Example 5 shows Dm7 \acute{Y} G7 from C major, resolving to $A\flat \Delta$ (VI) from C minor.



*Chord progression that precedes a repeat.