

5

1. G7 Cm G7-10 /-9 Cm Gm G7 Cm
 2. Fm(7) Cm Fm(7) Cm
 3.Excn.: E^b7 A^b E^b7/sus A^bΔ E^b7 +5 A^b

- a Scheme 1 in example 5 shows the progression V⁷-I in C minor.
- a In scheme 2, both the examples 5a and 5b show the subdominant Fm(7) instead of the dominant. The leading tone (b) in example 5c forbids the application of the subdominant Fm(7).
- a Scheme 3 shows the secondary dominant E^b7 for VI.

6

1. G7/-9 /-10 Cm G7 Cm
 2. Fm(7) Cm Fm(7) Cm Fm(7) Cm
 3.Excn.: E^b7/sus A^bΔ E^b7/13 A^bΔ E^b7 A^bΔ

- a Scheme 1 of the examples 6a and 6c shows the dominant \tilde{O} tonic progression again below the melody tones.
- a In scheme 2 we see: subdominant \tilde{O} tonic.
- a In scheme 3 the excursion to A^b substitutes V⁷ P I.

58.6 The melody fragments opposite show examples of the excursions to VI in minor.

7

1. Cm Fm (of G7) Cm
 2. Cm E^b7 A^b

- ä In scheme 2 of example 7, we see the excursion to VI, substituting for Fm (or G7) \dot{Y} Cm (scheme 1).

8

1. Cm
 2. Cm E^b7 A^b
 3. Cm B^o E^b7/B^b E^b7/B^{bb} A^b

- ä The substitution of the static tonic Cm for the excursion to A^b in scheme 1 of example 8, offers an opportunity to enliven the harmonies. In scheme 3 of the same example we see the progressions extended by the two passing chords B^o and E^b7/B^{bb}, of which the latter is an enharmonized A7/+11 chord. See also example 9.

58.7 In example 9 we see the same melody as in example 8, but here extended to 8 bars. The excursion to VI in bar 3 is created by a dominant chain. The dif-

9

1. Cm Fm(7)* Cm G7
 2. Cm B7/+11 B^b7 A7/+11 A^b(7) G7/-10 Cm E^b7 A^bΔ** G7

*In bar 4 also a transition to the relative major key E^b can be applied (Fm7 \dot{Y} B^b7) See lesson 58.14, Excursion to III in minor.
 ** We encountered this progression in the turnaround treated in lesson 46.4.