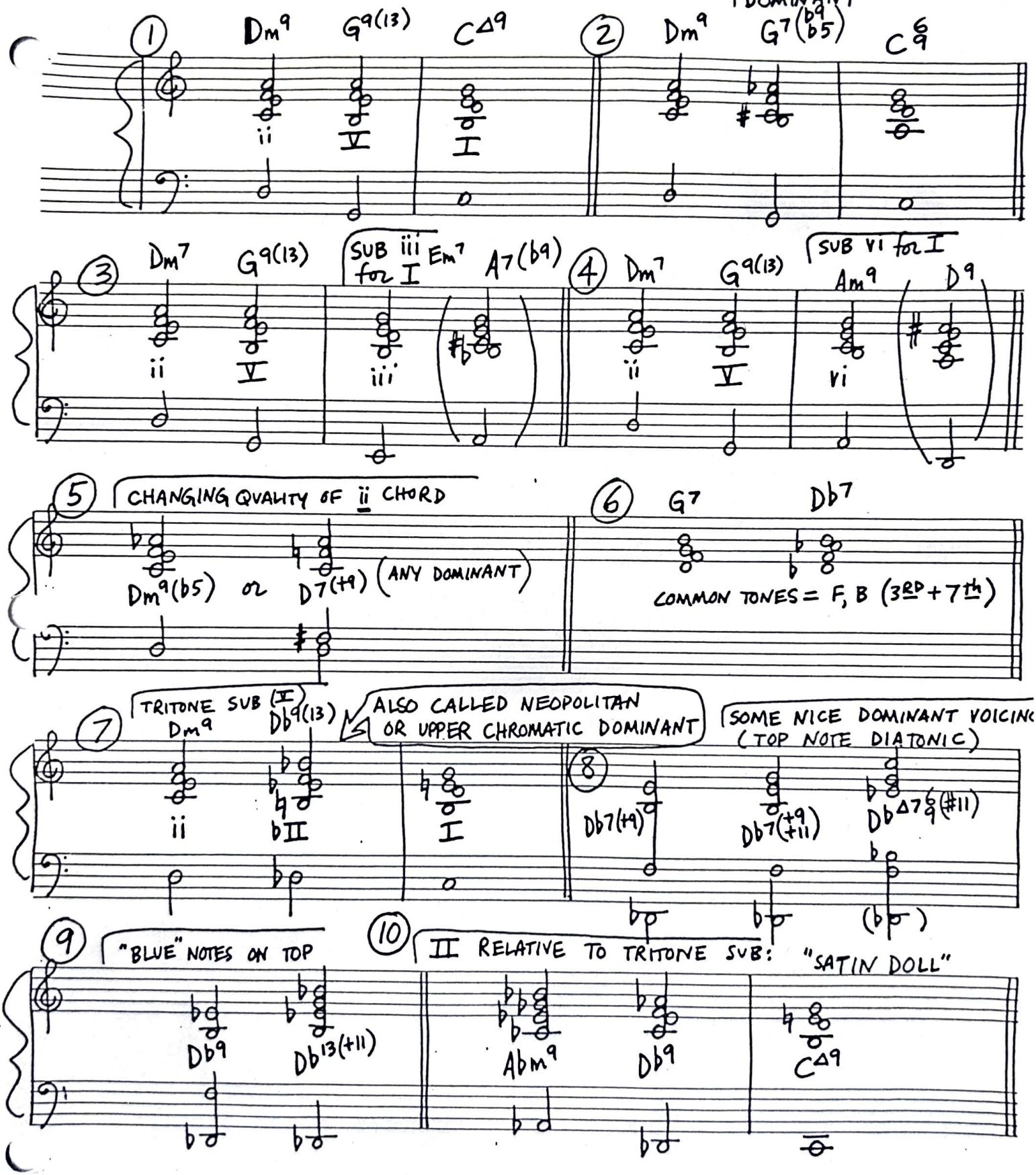
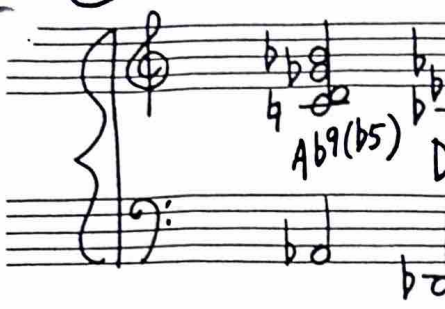
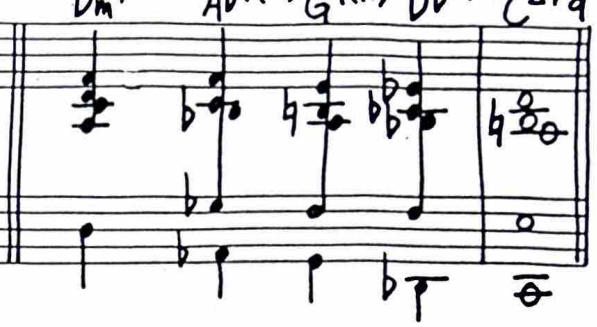
SUBSTITUTIONS



(11) TRITONE II AS DOMINANT:

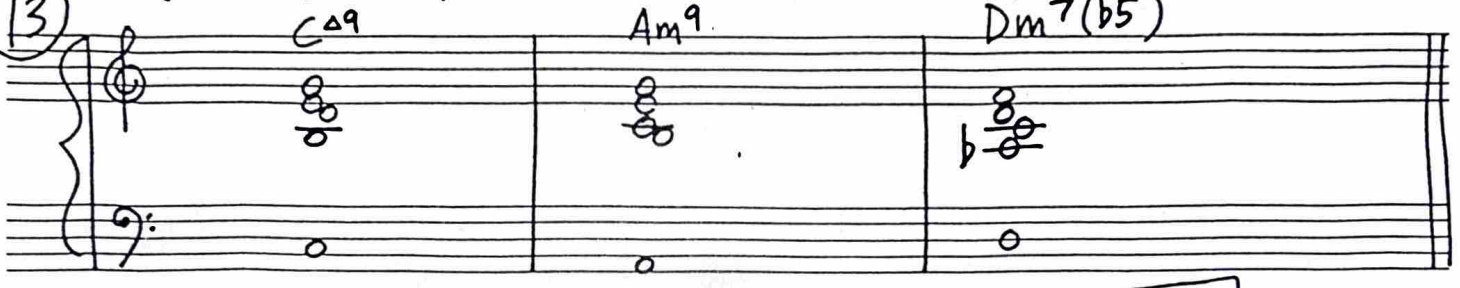


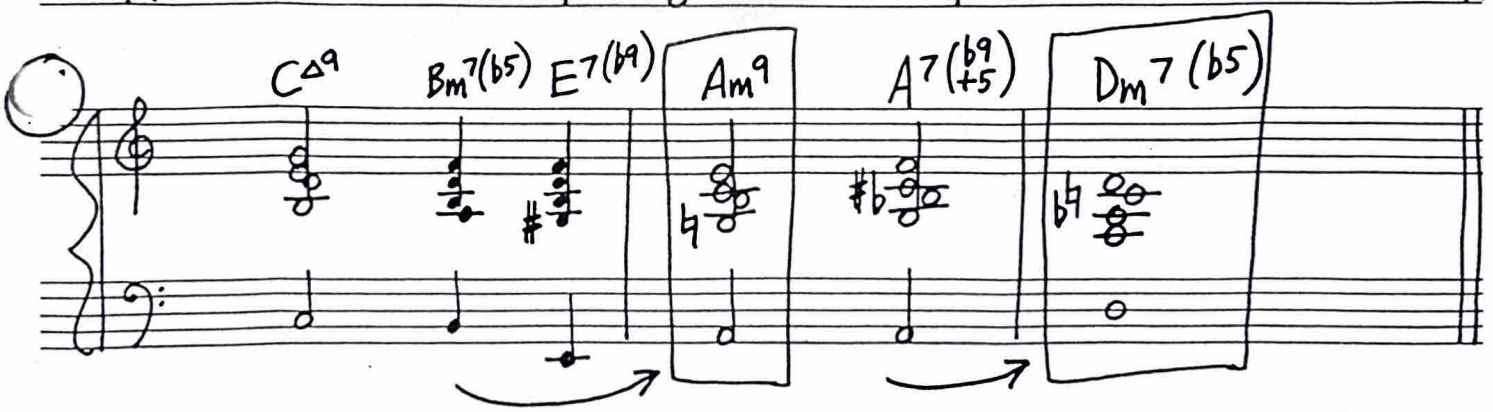
(12) COMBINING ii-V W/ TRITONE SUBS



TONICIZATION: ANY CHORD (EXCEPT DIM°7) CAN BE A TEMPORARY TONIC - PRECEDED BY SECONDARY DOMINANT. (RELATIVE ii's AND SUB CHORDS CAN BE USED.)

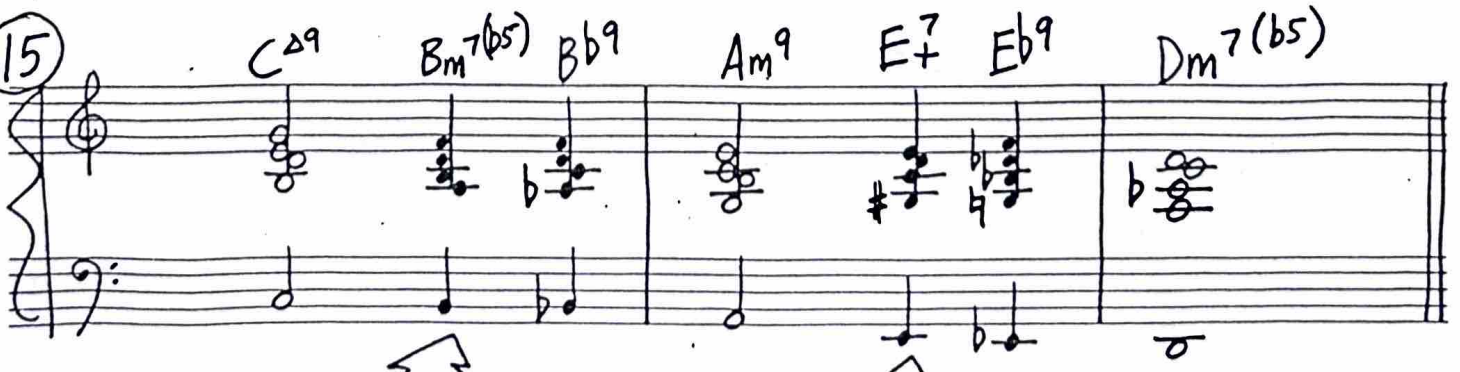
(13)





WITH TRITONE SUB DOMINANTS:

(15)

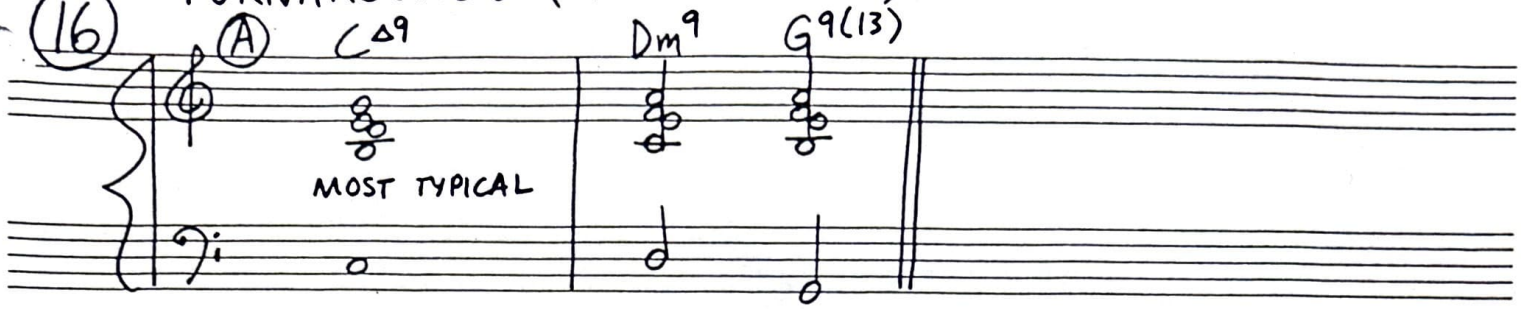


Fm9 POSSIBLE

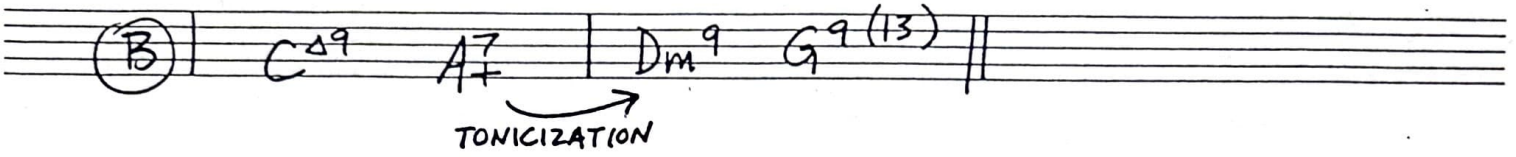
Bbm9 POSSIBLE

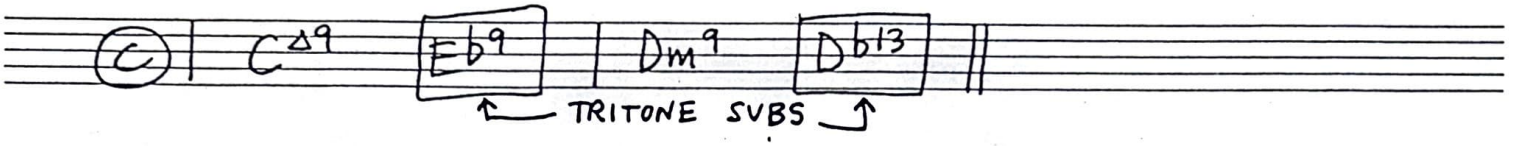
TURNAROUNDS (OR TURNBACKS)

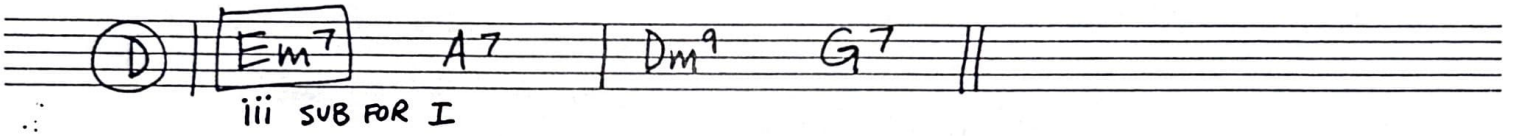
16

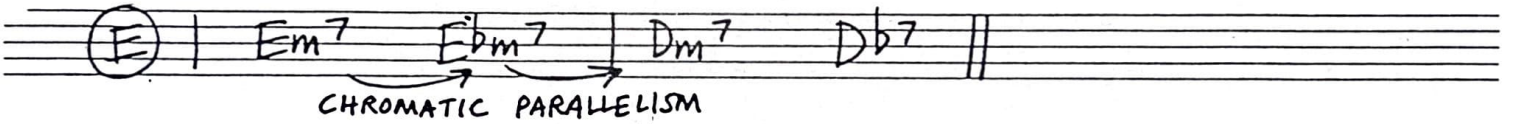


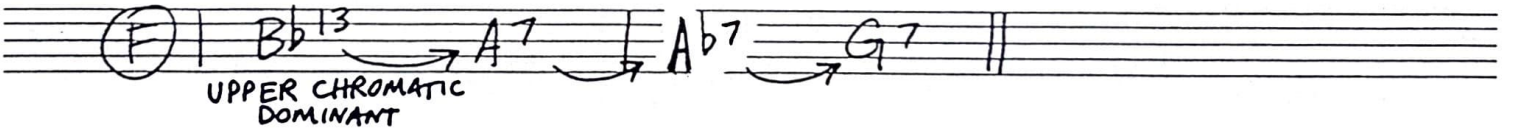
A FEW OTHER POSSIBILITIES:

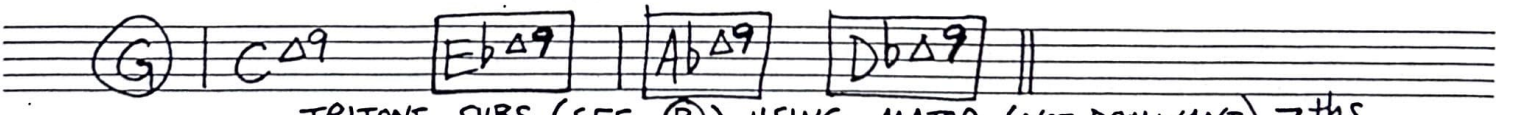


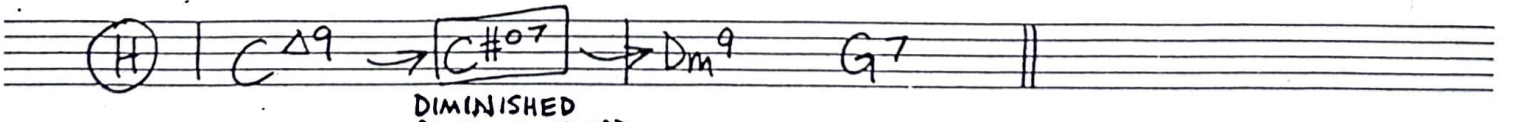


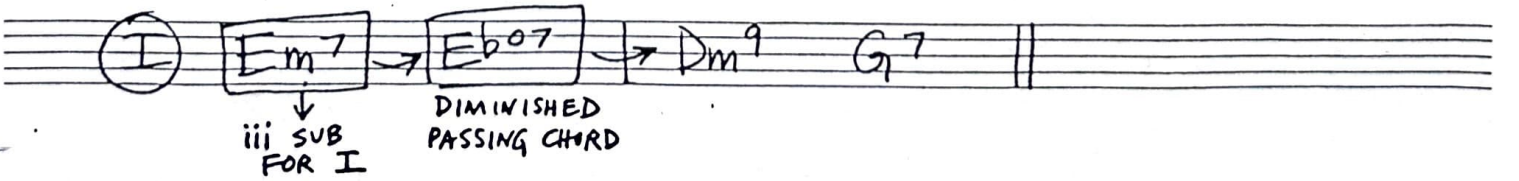


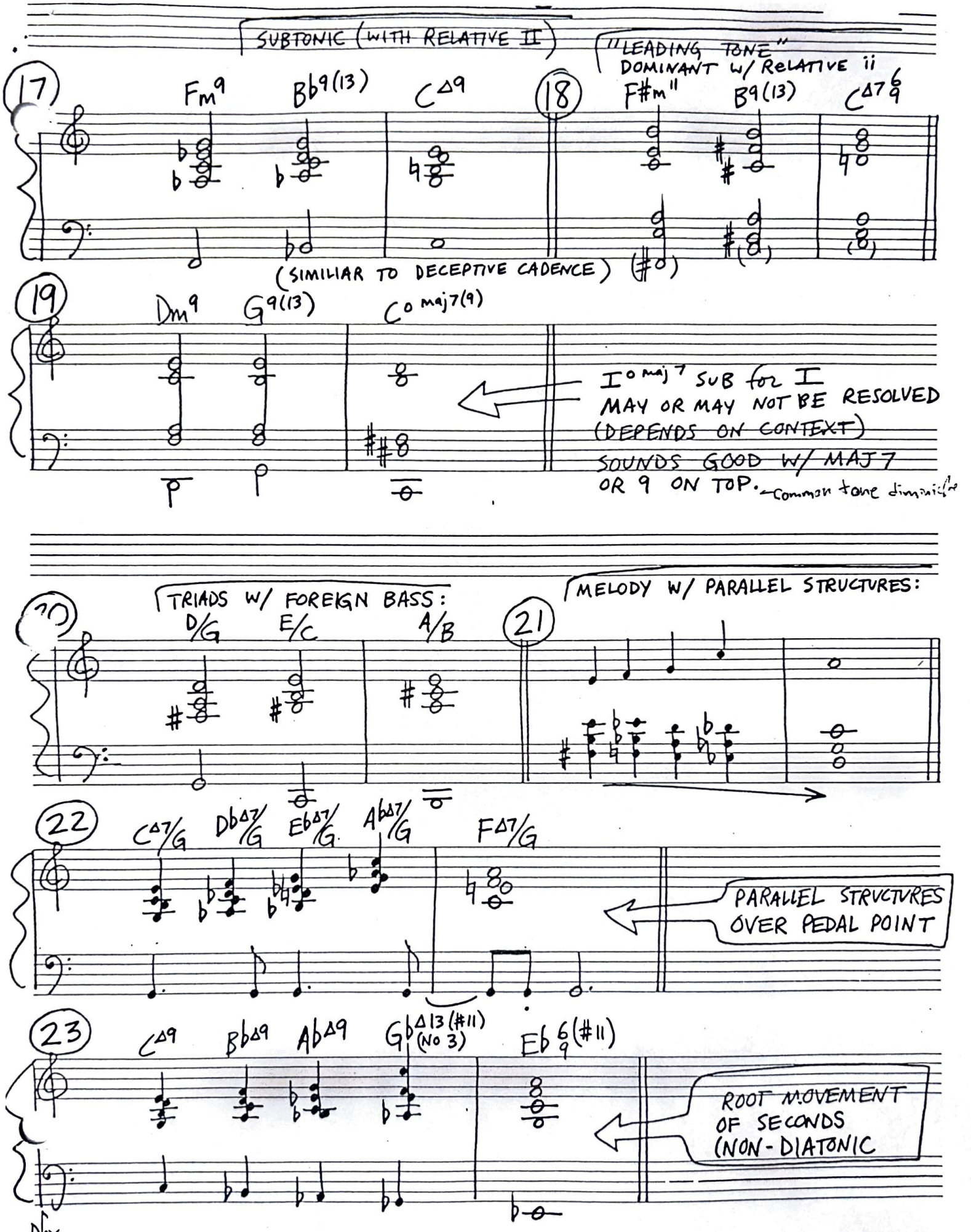











SUBTONIC (WITH RELATIVE II)
"LEADING TONE" DOMINANT W/ RELATIVE ii
17
Fm9
B♭9(13)
C△9
18
F#m11
B9(13)
C△7 6/9
(SIMILIAR TO DECEPTIVE CADENCE)
19
Dm9
G9(13)
C° maj7(9)
I° maj7 SUB for I
MAY OR MAY NOT BE RESOLVED
(DEPENDS ON CONTEXT)
SOUNDS GOOD W/ MAJ7
OR 9 ON TOP. — common tone diminish
TRIADS W/ FOREIGN BASS:
D/G
E/C
A/B
MELODY W/ PARALLEL STRUCTURES:
20
21
22
C△7/G
D♭△7/G
E♭△7/G
A♭△7/G
F△7/G
PARALLEL STRUCTURES
OVER PEDAL POINT
23
C△9
B♭△9
A♭△9
G♭△13(#11)
(No 3)
E♭ 6/9(#11)
ROOT MOVEMENT
OF SECONDS
(NON-DIATONIC