

# THESIS DEVELOPMENT :

THE CLASSICAL COMPOSERS/THEORISTS OBVIOUSLY ARE CORRECT IN THEIR SPELLINGS OF THE Aug 6<sup>th</sup> chords as Dominant preparation (SECONDARY DOMINANTS) AS THE JAZZ THEORIST IS OF TRITONE SUBSTITUTIONS

**GERMAN Aug 6<sup>th</sup>**

$D7(b9) / Ab$   $G$

AS TRITONE Substitution

$IV\#6 / V$   $V^{7-5} / V$   $V$

Detailed description: This section shows the German Aug 6th chord in D major. The top staff is a grand staff with treble and bass clefs. The right hand part shows the chord D7(b9) with notes D, F#, A, Bb, and G. The left hand part shows the chord G with notes G, B, and D. The text 'AS TRITONE Substitution' is written between the staves. Below the staves, the Roman numeral analysis is given as IV#6 / V and V^{7-5} / V, with a final V chord indicated.

**ITALIAN Aug 6<sup>th</sup>**

$D7(b9) / Ab$   $G$  → implied b5

AS TRITONE Substitution

$IV\#6 / V$   $V^{7-5} / V$   $V$

Detailed description: This section shows the Italian Aug 6th chord in D major. The top staff is a grand staff with treble and bass clefs. The right hand part shows the chord D7(b9) with notes D, F#, A, Bb, and G. The left hand part shows the chord G with notes G, B, and D. The text 'AS TRITONE Substitution' is written between the staves. Below the staves, the Roman numeral analysis is given as IV#6 / V and V^{7-5} / V, with a final V chord indicated. An arrow points from the text 'implied b5' to the Bb note in the D7(b9) chord.

**FRENCH Aug 6<sup>th</sup>**

$D7-5$   $G$

AS TRITONE Substitution

$IV\#6 / V$   $V^{7-5} / V$   $V$

Detailed description: This section shows the French Aug 6th chord in D major. The top staff is a grand staff with treble and bass clefs. The right hand part shows the chord D7-5 with notes D, F#, A, and G. The left hand part shows the chord G with notes G, B, and D. The text 'AS TRITONE Substitution' is written between the staves. Below the staves, the Roman numeral analysis is given as IV#6 / V and V^{7-5} / V, with a final V chord indicated.