

TRITONE SUBSTITUTION

RELATIONSHIP TO DIMINISHED WHOLE-TONE AND ALTERED SCALES

|| V7 | - 3RD AND 7TH GUIDE TONES - NOTICE RESOLUTIONS. KEY IS C, NO ACCIDENTALS.

1)

D- G7 CΔ

|| V7 | ARE NOW 2 BEATS APiece - || IS PAIRED WITH THE V7.

3RD AND 7TH GUIDE TONE RESOLUTION CONTINUES. KEY REMAINS C.

THIS ADJUSTMENT CAN BE DONE SINCE THE CHORDS ARE RELATED, GIVE MOTIONS BEFORE RESOLVING TO |

2)

D- G7 D- G7 CΔ

|| REMAINS IN MEASURE 1 AND INTO MEASURE 2, THUS DELAYING RESOLUTION TO V7.

3RD AND 7TH GUIDE TONE RESOLUTION CONTINUES. KEY REMAINS C.

THE CHORDS ARE RELATED BUT A SOMEWHAT STRONGER RESOLUTION TO | WITH THE DELAY OF V7.

3)

D- D- G7 CΔ

V7 ENTER IN SECOND HALF OF MEASURE 1 AND INTO MEASURE 2,

3RD AND 7TH GUIDE TONE RESOLUTION CONTINUES. KEY REMAINS C.

THE CHORDS ARE RELATED BUT A WEAKER RESOLUTION TO | WITH THE EARLY ENTRY OF V7.

4)

D- G7 G7 CΔ

II V7 I - 3RD AND 7TH GUIDE TONES - NOTICE RESOLUTIONS. KEY IS C, NO ACCIDENTALS. LIKE 1)

5) ³⁷

II REMAINS BUT V7 IS REPLACED BY ONE A TRITONE AWAY - A TRITONE SUBSTITUTION.

3RD AND 7TH GUIDE TONE RESOLUTION CONTINUES TO I CHORD IN THE KEY OF C.

6) ⁴⁵

$D^{\flat}7$ CAN REPLACE THE $G7$ BECAUSE THEY SHARE THE SAME GUIDE TONES - B AND F.

THE OTHER NOTES BEING CHROMATIC CREATE TENSION, THUS A STRONGER RESOLUTION TO I.

TO HAVE THE SAME NOTES AS A $G7^{+9}$ ONE MUST RAISE THE 4TH OF THE $D^{\flat}7$

THUS MAKING IT A $D^{\flat}7^{+4}$

⁵⁷

⁶¹

|| V7 IN MEASURE 1 AND TRITONE SUBSTITUTION IN MEASURE 2 RESOLVING TO I.
THIS IS POSSIBLE DUE TO THE GUIDE TONES BEING THE SAME.

73

D- G7 Db7 CΔ

|| V7 IN MEASURE 1 AND TRITONE SUBSTITUTION PAIRED IN MEASURE 2, JUST AS IN 2)
RESOLUTION IS STRONG AND MOTION CREATED.

87

D- G7 Ab- Db7 CΔ

85