

(Book 3) Lesson 40c.

Minor scales were introduced in Book 1. If you are unfamiliar with the concept, you should return to Book 1 for a refresher course. The Key of C minor is the Relative Minor to Eb Major. The Key of C minor is the parallel minor to C Major. The Key of C minor is used here for the sake of an easy comparison with the Key of C major. (see lesson 40a.)

Key of C minor extended to the thirteenth chordal degree.

The same demonstration as above but in a lower octave.

When we extract the triad from the 9th chord, the result is a Diminished triad built on the 5th of the Dominant 7th.

Extracting the triad from the 11th chord results in a Minor Triad built on the b7th of the Dominant 7th chord.

The 13th chord substitute triad is extracted in the same manner as in a major key. Combine the Root, 3rd and b13th degrees of the tower of thirds, resulting in an Augmented triad built on the b13. (or b6th)

When should I use the 3 Part Dominant 7th Substitute Triads which are extracted from the minor scale?
 Answer! If the Dominant 7th chord is moving toward a minor chord, the minor key substitutes are usually the norm. ie: G7 to Cm = the G7 then is drawn from the key of C Minor.

Unfortunately, the answer is not always so clear cut. Often, a Dominant 7th chord may be progressing to another Dominant 7th chord. ie: G7 to C7. One would think that the G7 chord is drawn from the key of C major but that might not always be the case. (This will be investigated thoroughly in subsequent books dealing with the subject of Tonality and Tonicization.) When in doubt, use your ear to judge the situation.

An interesting side note to the above is that you can insert the substitute triads even in situations where the Dominant 7th chord is moving to a Major chord. Inserting minor key material into a major key situation is very common and especially so, in more sophisticated music. Observe the examples in Lesson 40d.