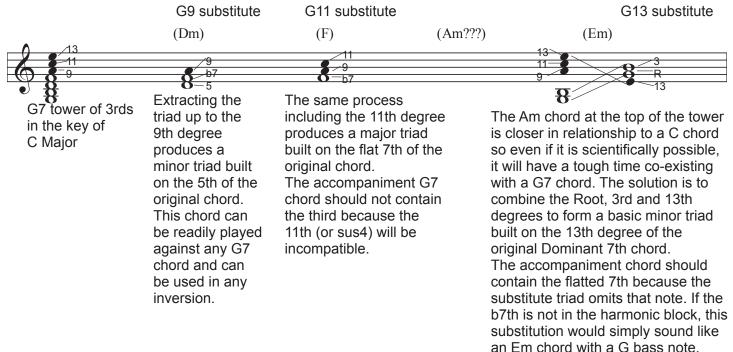
Although this subject was alread partially covered in Lesson 8c and 8d, it warants a slightly closer examination.

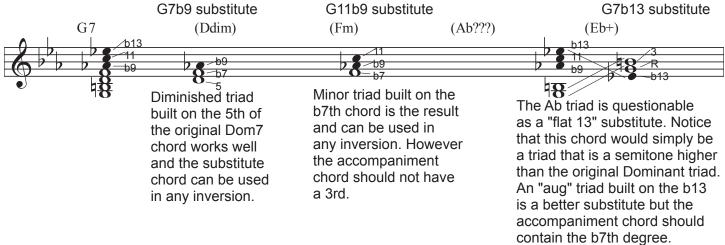
The same Dominant 7th chord appears in both the Major and its Parallel Minor key.

When we begin extending the chord to the 9th, 11th and 13th degrees three new triads appear at the top end of the harmonic tower of thirds.

Two of them are good substitute triads for the Dominant 7th chord but the triad containing the 9th, 11th and 13 ends up having a closer relationship to a Tonic sound. In other words it is from the more stable side of the scale harmony.



When the G7 chord is extracted from the Key of C minor, (example suggests the harmonic minor mode) this is the result. (In this case, I have used the cautionary accidentals for clarification)



A unique side note to all of the above is that it is quite possible to use the substitute triads which are developed from the minor key even when the Dominant 7th chord implication is major. However, the reverse is generally not true. In other words, you can often inject minor ideas into a major key but injecting major ideas into a minor key tends to defeat the purpose of the minor key.