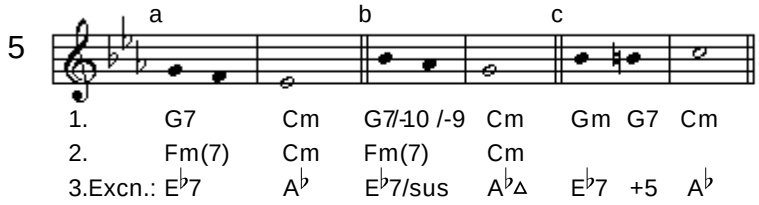
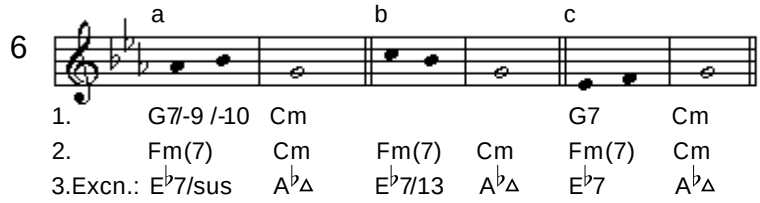
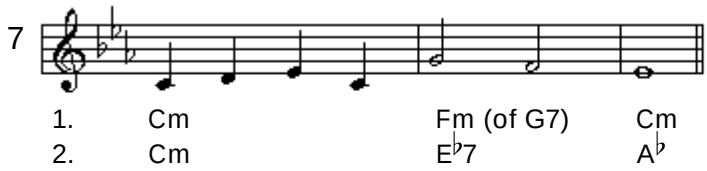


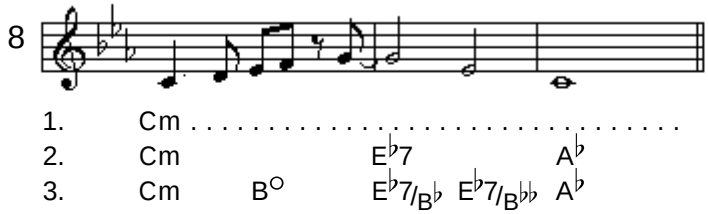
- Scheme 1 in example 5 shows the progression V7-I in C minor.
- In scheme 2, both the examples 5a and 5b show the subdominant Fm(7) instead of the dominant. The leading tone (*b*) in example 5c forbids the application of the subdominant Fm(7).
- Scheme 3 shows the secondary dominant E♭7 for VI.



- Scheme 1 of the examples 6a and 6c shows the dominantÕtonic progression again below the melody tones.
- In scheme 2 we see: subdominant Õ tonic.
- In scheme 3 the excursion to A♭ substitutes V7Þ I.

58.6 The melody fragments opposite show examples of the excursions to VI in minor.

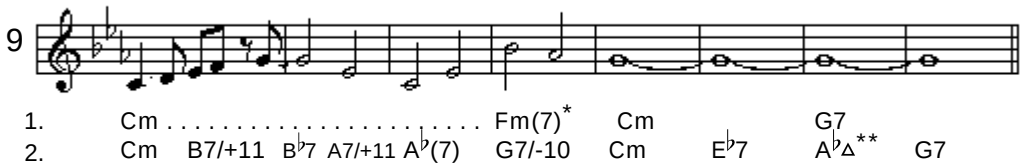




ä In scheme 2 of example 7, we see the excursion to VI, substituting for Fm (or G7) Ý Cm (scheme 1).

ä The substitution of the static tonic Cm for the excursion to A♭ in scheme 1 of example 8, offers an opportunity to enliven the harmonies. In scheme 3 of the same example we see the progressions extended by the two passing chords B○ and E♭7/B♭♭ , of which the latter is an enharmonized A7/+11 chord. See also example 9.

58.7 In example 9 we see the same melody as in example 8, but here extended to 8 bars. The excursion to VI in bar 3 is created by a dominant chain. The dif-



*In bar 4 also a transition to the relative major key E♭ can be applied (Fm7Ý B♭7) See lesson 58.14, Excursion to III in minor.
** We encountered this progression in the turnaround treated in lesson 46.4.