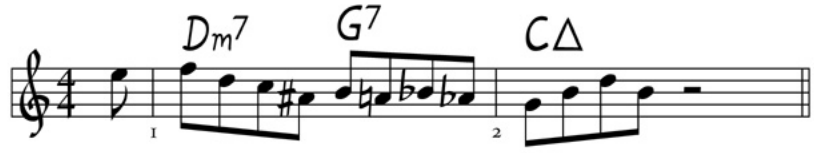
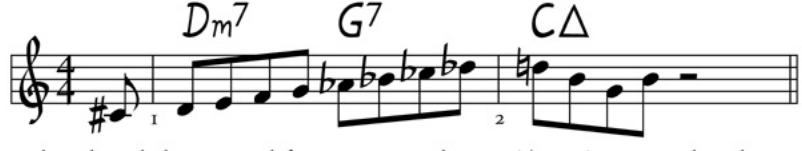
Page 107—Two-Bar II-V-I #31



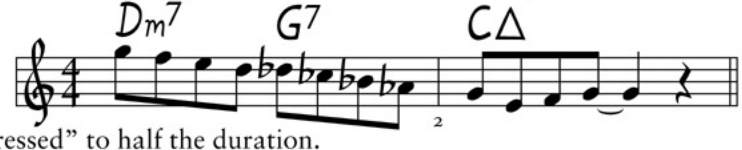
In addition to the two chromatic enclosures (B & B♭ are enclosed in bar 1) we hear a side-by-side comparison of the ♮3 and ♮9 sound with the ♯9 and ♭9 sound over the V chord before the resolution to the fifth of the I chord in bar 2.

Page 107—Two-Bar II-V-I #32



From the C♯ to the octave above we have a half-whole diminished scale, giving us a part of the altered scale on the V chord (now we've added the ♭5). Or, you can consider the first four notes in bar 1 to be a D minor tetrachord and the second four notes to be an A♭ major tetrachord.

Page 108—Two-Bar II-V-I #33



Here's an old favorite, using a descending diminished scale starting on the 11th of the II chord. This is the same harmonic content as #44 on page 56 (analyzed on page 8), just "compressed" to half the duration.