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FΔ/9 Dm7 Gm7 C7

ä In the same example (8), below the *a* (13 of C7) of bar 2 (at ›), we see the 9 of Gm7/9 (*a*) harmonized by a secondary dominant for C7/9. This chord can either be interpreted as G7/9-13 or as its tritone substitute D^b7/9-13 (NB!), both with the root tone omitted. Such a short dominant chain can often be heard in a thickened-line phrase ending on a dominant 7th chord; C7 in this example. This prevents less desired repeating tones in the progression C7/9/13^Ÿ C7/9.

50.9 Example 9 shows similar thickened-line progressions as example 8. Instead of E^b6, leading chord E^bm7, at ‹, precedes Dm7. Again we see a TR secondary dominant (A^b7/9) preceding G7/-9, at ›. In both the bass (root) is omitted.

50.10 Occasionally dim chords with subdominant function are applied in the thickened line. See point 5 in the summary in lesson 50.3. These dim chords occur, as we know, when II is raised in major (#II) and IV is raised in melodic minor (#IV). Subdominant dim chords are discussed in lessons 29 and 35 (volume 1).

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E^b6 Dm7 G7/-9

Example 10 shows a short thickened line in which subdominant dim (#II) resolves to I and subsequently, with cancelled alteration, resolves back to II. We hear for example: D^{#o}Ÿ C6Ÿ D^{#o}Ÿ Dm7 (#II‡ I‡ #II‡ II)

In this progression the altered tones *d*[#] and *f*[#] are moving, while *a* and *c* keep their places, which does not contribute to the harmonic dynamics of the progression. Moreover, repetition of tones, specifically in arrangements for wind instruments can be disturbing and normally are avoided altogether. In piano style harmony, however, this objection doesn't apply, or at least is less disturbing. On the piano the outer voices can move in parallel consonants, while the two inner voices keep their place.

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50.11 The subdominant dim chord (D^{#o}) in example 11 is selected rather as an alternative harmonization than as a necessity.

*See point 4 in the summary in lesson 50.3 and in lessons 55.1, 55.9 and 55.10.