

9.5 Examples 5a and 5b show the voicing in which the second voice – from the top – is positioned an octave lower. In jazz music a *mixed position* like this is called a *drop-two position* (see also section 5.3). This more open position gives the chords a different colour. Furthermore, the possibility is created to divide the space between the voices more evenly, which makes it easier to insert the colouring tones in the middle voices (example 5c). In 5a we see the same progression as in 3b, with the difference that in 5a the 7 (*f*) and root of G7, and the 3 of CΔ (*e*) are one octave lower.

G7/9/13 C6/9

9.6 Example 5c shows the external resolution of the 9 (*a*) and 13 (*e*) of G7 into respectively the 5 (*g*) and the 9 (*d*) of C6/9. Because of the drop-two position the colouring tones 13 (*e*), 9 (*d*), and 6 (*a*) can be more evenly placed in-between the middle voices (compare example 5a).

Subdominant  $\bar{O}$  Tonic (IV $\bar{P}$  I) in jazz

9.7 In jazz a subdominant primary degree can resolve to a root-positioned tonic as well as to a tonic with the third in the bass ( $I^6$ ). We will see, however, that in jazz IV $\bar{P}$  III or IV $\bar{P}$   $I^6$  is more common than IV $\bar{P}$  I.

9.8 In the examples 6 and 7 the chords in the plagal progression are in root position. Again, we see the major 7 ( $\Delta$ ) suspending the 6, and the 9 suspending the octave doubling of the root.

FΔ CΔ

9.9 In example 8 the root of the subdominant moves to the third (*e*) of the tonic. Traditionally, if this latter tone is in the bass, it is not doubled in the upper part of the chord.

FΔ CΔ

The two suspensions (*b* and *d*) for the doubled root of the tonic in example 8b create the 7th chord on III (Em7), followed by  $I^6$  (C/E).

FΔ C9/E FΔ Em7 C/E