

tion of III is overshadowed by the stronger dominant quality of the G7/13 chord. In minor (harmonic and melodic), however, the dominant function of III, as we will see, has survived: E^b+_G (E^b augmented with *g* in the bass) is a frequently used dominant in C minor. See also lesson 38.12.

16.2 Examples 1–4 show some III⁷-VI⁷-II⁷-V⁷ progressions that could end up on I (tonic). There are three strong progressions; all chords have a fifth relation.

16.3 Although the voice leading of III⁷-VI⁷ in the examples is not very strict, the 7 preferably descends stepwise. In example 1 we see a doubled *c*; both *d* and *b* move to the 3 (*c*) of Am7. Of course on the piano this doubling of the *c* is impossible to observe. If these voices would be played by two instruments (e.g. two saxophones), both would play the *c* (compare the movement of *b* and *d* at the same spot in example 2).

To give the chord a different colouring, the lower 3 of Em7 and of Dm7 in example 3 is substituted by the 4 (*a* and *g* respectively).

16.4 The lead of G7 in example 4 falls a 7th to the 3. The entire voice leading seems to be confused at this point. In order to keep the voices below the lead, the resolution of the 7 (*c*) of Dm7 in the third voice is taken over by the lead in this case, and the other voices will have to move along with it. Necessity knows no law!

16.5 In examples 5–8, Em7 takes the place of the tonic (I). Instead of resolving to C Δ or C6, G7 resolves to Em7. In all these examples we see an exception to the customary descending resolution of the 7. Notice: *f* \dot{U} *g*.

In the V⁷III⁷ progression the bass takes over the normally descending resolution of the 7 whereby the 7 is free to ascend.

16.6 In all examples the 3 (*b*) of G7 leaps to the 7 (*d*) of Em7 or keeps its position, and changes into the 5 (*b*) of Em7.

1

Em7 Am7 Dm7/11 G7

2

Em7 Am7 Dm7/11 G7

3

Em7 Am7/9 Dm7/9 G7

4

Em7 Am7 Dm7/9 G7

5

Dm7 G7 Em7 Am7

6

Dm7 G7/13 Em7 Am7