

32.9 As said before, leading chords are often applied as a substitute for dominant 7th chords or for passing and approaching diminished 7th chords. In example 1, instead of $E^b m7$, we could have heard $A7/-9$ or $C^\# o$ under the b^b in the lead. In bars 7 and 8 of JUST FRIENDS, the leading chord $A^b m7$ fits the melody excellently. It substitutes $A^b o$, the passing subdominant diminished 7th chord between III en II (example 12).

32.10 Often, leading chords have a distinctive surprise effect. We should keep in mind, however, that the novelty of surprises wears off quickly. Notice the suspending leading chord $A^b m7/9$ in measures 6-8 of ...MISS JONES shown in example 7 (1).

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Because the leading chord in this example falls on the first beat of a strong (odd) measure, the chord is rather a suspension for $Gm7$ than a passing chord between $Am7$ and $Gm7$.

32.11 To make up a suitable (surprise-) leading chord under a melody, one should keep in mind that the melody tone we intend to provide with the 'surprise chord' should be a common tone for both the new chord and the original chord under the melody. This requires some skill. In ...MISS JONES, the b^b in the melody is the 3 of $Gm7$, which is the original chord under the melody. $A^b m7$ is the descending leading chord. The 9 (b^b) of $A^b m7/9$ is the common tone.

32.12 With oblique motion of a leading chord, the 9 of a descending leading chord, in example 8 the f in $E^b m7/9$ (1), becomes the octave doubling of the 3 of the resolution (f in $Dm7$); the octave doubling of the 3 of an ascending leading chord – in example 9, the g of $Em7$ (1) – becomes the 9 of the resolution (g in $Fm7/9$).

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32.13 Also $m\Delta$ or $m6$ chords can be applied as leading chords (example 10). The strong compulsory progression of a leading chord can be

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such, that a conflicting tone occurring in the lead hardly interferes: b^b in $Am6$ (1). Notice also the