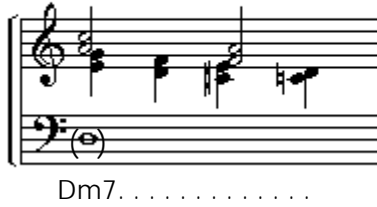
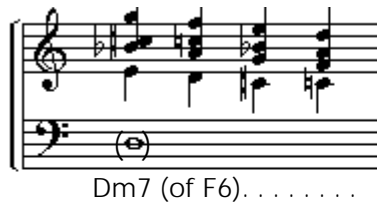


ä In example 3a two tones of Dm7 are static (*a-c* and *f-a*), while in the lower voices the remaining two tones of Dm7 (*d-f* and *c-d*) are suspended by *e-g* and *c#-e*; tones derived from C#^o.

3a 

ä In example 3b the lead is harmonized with a complete C#^o chord and we see a common drop-two thickened line.

3b 

ä In example 3c only one tone of the main chord is static: on the first beat the third *f* and on the second beat root tone *d*.

3c 

ä In example 3d two tones of Dm7 and in example 3e three tones are static.

3d 

As Dm7 and F6 are composed of the same tones, and their harmonic function is similar within this context (respectively II and IV in C, or VI and I in F), the *f* could also be the fundament of the progression in the examples 3a through 3e. In that case the *c#* of C#^o is enharmonized as *d^b* (7) of E^o. We see F6, alternating with its dominant dim chord. The examples can be in the key of C as well as in F.

3e 

51.3 The first tone (*b*) of the melody line in example 4 is the 13 of Dm7/13. This tone is alien to C#^o, but is a scale-tone suspension in C for the 5 of Dm7.

Point 5 of the summary in lesson 50.3 indicates that scale-tone parallel harmony can also be applied for harmonizing non-chord tones in a thickened line. Thus, in example 7 of lesson 50 we see Em7 preceding Dm7. As the three extensions of Dm7 – the *e*, *g* and *b*, respectively 9, 11 and 13 – are chord tones of Em7, we can select either C#^o or Em7 to harmonize *e* and *g*. The *b*, however belongs exclusively to Em7.

The progression in example 4 may close in C as well as in G^b. In the latter case we hear a TR II-V progression resolving to the tritone tonic substitute.

The outer voices in most examples move in parallel tenths. The suspending tones may also move in parallel thirds or sixths (see examples 3a and 5b).

4 