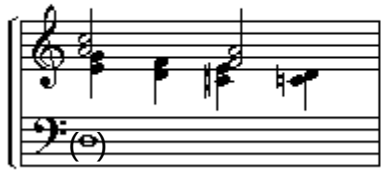
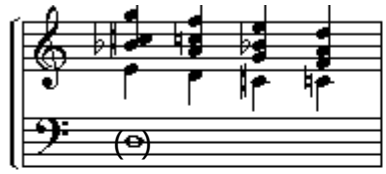
- In example 3a two tones of Dm7 are static (*a-c* and *f-a*), while in the lower voices the remaining two tones of Dm7 (*d-f* and *c-d*) are suspended by *e-g* and $c^{\sharp}$-*e*; tones derived from $C^{\sharp\circ}$.
- In example 3b the lead is harmonized with a complete $C^{\sharp\circ}$ chord and we see a common drop-two thickened line.
- 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*.
- In example 3d two tones of Dm7 and in example 3e three tones are static.

3a



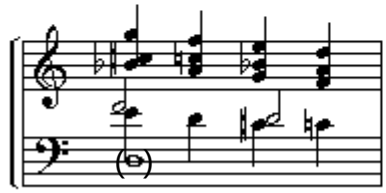
Dm7. . . . . .

3b

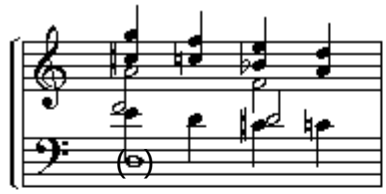


Dm7 (of F6). . . . . .

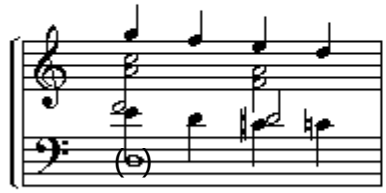
3c



3d



3e



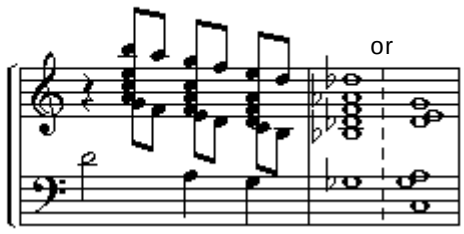
As Dm7 and F6 are composed of the same tones, and their harmonic function is similar within this context (respectively II and IV in C, or VI and I in F), the *f* could also be the fundament of the progression in the examples 3a through 3e. In that case the $c^{\sharp}$ of $C^{\sharp\circ}$ is enharmonized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

51.3 The first tone (*b*) of the melody line in example 4 is the 13 of Dm7/13. This tone is alien to $C^{\sharp\circ}$, 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 $C^{\sharp\circ}$ 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 $G^{\flat}$. In the latter case we hear a TR II-V progression resolving to the tritone tonic substitute.

4



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).