4-17

▶ Transpose to E minor.

Harmonization

Using tonic (**I**), dominant (**V7** or **V$_5^6$**) and subdominant (**IV** or **IV$_4^6$**) chords, harmonize the following melodies with the indicated accompaniment style. Write the Roman numeral name of each chord on the line below the staff.

1. Block Chord Accompaniment

KUMBAYA

4-18

Spiritual

▶ Transpose to C major.

2. Broken Chord Accompaniment

Shall We Gather at the River?

4-19

Robert Lowry
(1826–1899)

▶ Transpose to E♭ major.

3. Block Chord Accompaniment

4-20

Israel

▶ Transpose to D minor.

Using tonic (**I**), dominant (**V7** or $\mathbf{V}_5^6$) and subdominant (**IV** or $\mathbf{IV}_4^6$) chords, harmonize the following melodies with the indicated accompaniment style. Write the Roman numeral name of each chord on the line below the staff.

2. Block Chord Accompaniment

Burleske

5-16

Leopold Mozart
(1719–1787)

▶ Transpose to F major.

3. Broken Chord Accompaniment

5-17

Russia

▶ Transpose to A minor.

The ii Chord

The **ii** chord (supertonic) is often substituted for the **IV** chord since the chords have two notes in common. It is frequently used in the first inversion (**ii$_6$**).

Key of C Major: F Dm/F

Key of A Harmonic Minor: Dm B°/D

Reading

Identify the key of the example. Use the indicated tempo, dynamics and articulation as you play the exercise.

6-1

Dance
(Excerpt)

Carl Czerny (1791–1857)
Op. 777, No. 8

▶ Transpose to A major.

Harmonization

Using **I, V^7** and **ii** chords, harmonize with a waltz style accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Waltz Style Accompaniment

6-2

When Love Is Kind

Ireland

▶ Transpose to C major.

The iii Chord

The **iii** chord (mediant) is sometimes substituted for the **V** chord since the chords have two notes in common.

Key of C Major:

Key of A Harmonic Minor:

Reading

Identify the key of the example. Use the indicated tempo, dynamics and articulation as you play the exercise.

Etude in C Major
(excerpt)

6-3

Ludwig Schytte (1848–1909)
Op. 160, No. 14

Harmonization

Using **I**, **V7**, **IV** and **iii** chords, harmonize with a broken chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Broken Chord Accompaniment

6-4

England

2. Harmonize with a broken chord accompaniment.

Broken Chord Accompaniment

8-26

▶ Transpose to E major.

3. Using **I, V7, IV** and **V7/IV** chords, harmonize with a block chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Block Chord Accompaniment

Red River Valley

8-27

▶ Transpose to C major.

Harmonization
(continued)

2. Harmonize with a waltz style accompaniment.

Waltz Style Accompaniment

9-39

Tell Me Why

United States

▶ Transpose to G major.

3. Using **i, V7, VI, III** and **V7/III,** harmonize with a block chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Block Chord Accompaniment

9-40

Shalom, Chaverin

Israel

▶ Transpose to C minor.

Harmonization
(continued)

2. Using **I, V7** and **V7/V,** harmonize with a broken chord accompaniment. Write the Roman numeral name of each chord on the line below the staff.

Broken Chord Accompaniment

The Muffin Man

10-16

▶Transpose to G major.

3. Harmonize the melody below in two ways:
   - Using the bottom note of each indicated seventh chord or inversion.
   - Using the indicated seventh chords or inversions.

10-17

Harmonization

1. Harmonize with a waltz style accompaniment.

Waltz Style Accompaniment

Prelude in A Major

11-15

Frédéric Chopin (1810–1849)
Op. 28, No. 7

2. Using **i**, **V7** and **III**, harmonize with a broken chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Broken Chord Accompaniment

11-16

Russia

Harmonization

1. Using **I, V7, IV** and **ii,** harmonize with a broken chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Broken Chord Accompaniment

12-15

Holland

▶Transpose to B♭ major.

2. Using **I, V7, IV** and **V7/IV,** harmonize with a waltz style accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Waltz Style Accompaniment

My Home's in Montana

12-16

United States

▶Transpose to E major.

Harmonization

1. Harmonize with a waltz style accompaniment.

Waltz Style Accompaniment

Waltz in F Major

13-6

Franz Schubert (1797–1828)
Op. 77, No. 10

Moderate waltz

▶ Transpose to G major.

2. Using **I**, **V7**, **IV**, **ii** and **V7/V**, harmonize with a broken chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Broken Chord Accompaniment

My Bonnie

13-7

H. J. Fuller

Lilting

▶ Transpose to C major.

Harmonization

1. Harmonize with a broken chord accompaniment.

Broken Chord Accompaniment

14-14

▶ Transpose to G major.

2. Using **i, V7, iv, III** and **V7/III,** harmonize with a block chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Block Chord Accompaniment

We Three Kings
(excerpt)

14-15

John Henry Hopkins
(1820–1891)

▶ Transpose to D minor.

2. Harmonize with a broken chord accompaniment.

Broken Chord Accompaniment

15-12

▶ Transpose to D♭ major.

3. Using **I, V7, IV** and **V7/IV,** harmonize with a waltz style accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Waltz Style Accompaniment

15-13

▶ Transpose to E major.

2. Harmonize with a block chord accompaniment.

Block Chord Accompaniment

Careless Love

16-9

United States

Moderato

▶ Transpose to A major.

3. Using **i, V7** and **ii°**, harmonize with a waltz style accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Waltz Style Accompaniment

Tum Balalaika

16-10

Fast

Israel

▶ Transpose to C minor.

Harmonization
(continued)

2. Using **i** and **V7**, harmonize with a broken chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Broken Chord Accompaniment

17-16

Sweden

3. Harmonize with a block chord accompaniment.

Block Chord Accompaniment

17-17

Sicily

3. Harmonize with a broken chord accompaniment.

Broken Chord Accompaniment

Für Elise

18-27

Ludwig van Beethoven
(1770–1827)

▶Transpose to G minor.

4. Using **I, V7, ii** and **V7/ii,** harmonize with a waltz style accompaniment. Write the Roman numeral name of each chord on the line below the staff.

Waltz Style Accompaniment

Blow the Man Down

18-28

Traditional

▶Transpose to D major.

Harmonization

1. Harmonize with a waltz style accompaniment.

Waltz Style Accompaniment

We Wish You a Merry Christmas

19-8

▶ Transpose to A major.

2. Using **I, V7, IV, vi** and **iii,** harmonize with a broken chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Broken Chord Accompaniment

19-9

Harmonization

1. Harmonize with an Alberti bass accompaniment.

Alberti Bass Accompaniment

20-15

▶Transpose to E major.

2. Using **I, V7, IV, vi, iii** and **V7/V,** harmonize with a broken chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Broken Chord Accompaniment

Jolly Old Saint Nicholas

20-16

▶Transpose to F major.

Harmonization

1. Harmonize with a broken chord accompaniment.

Broken Chord Accompaniment

Charlie Is My Darling

23-25

▶ Transpose to B minor.

2. Using **I, V7, IV** and **ii,** harmonize with a block chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Block Chord Accompaniment

O Christmas Tree

23-26

▶ Transpose to G major.

Harmonization
(continued)

2. Using **I, V7** and **ii,** harmonize with a broken chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Broken Chord Accompaniment

24-8

Moderato

▶Transpose to A major.

3. Using **I, V7, IV, ii** and **V7/IV,** harmonize with a broken chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Broken Chord Accompaniment

24-9

Allegretto

▶Transpose to D major.

Harmonization

1. Harmonize with a broken chord accompaniment.

Broken Chord Accompaniment

Passing By
(ADAPTED)

26-6

Henry Purcell
(1659–1695)

Andante con moto

2. Using **I, V7, IV, ii** and **vi,** harmonize with a broken chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Broken Chord Accompaniment

26-7

United States

Moderato