

## More examples to practise

The almost identical melody in the exercises 1a-c, 2a-c and 3a-b is harmonized in several ways.

- 4 Transpose the exercises to all keys, learn them by heart and make a harmonic analysis as demonstrated below:

example 1a is I ♭ IV ♭ I in C major,

example 1b is VI ♭ IV ♭ I in C minor,

example 1c is I ♭ IV ♭ I in C minor-major.

See lesson 51.

The *g* (maj7 of A<sup>♭</sup>Δ) on the first beat of example 1b can be substituted by the root tone of the A<sup>♭</sup> chord.

- 4 The examples 2a-b are in E minor or E minor-major

The examples 2c-d are mainly in the key of G major.

2a *Ami* *Ÿ* E6/9

2c *Ami* *Ÿ* D7

1a C major

1b C minor

1c C minor-major

2b *Ami* *Ÿ* B7

2d *Ami* *Ÿ* A<sup>♭</sup>7

- 4 Example 3a is in E minor and example 3b in E major.

3a *B7* *Ÿ* Em7

3b *Ami* *Ÿ* B7 *Ÿ* E6/9