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# INTRODUCTION

STUDENTS OF PIANO whose major interest is in some field of music other than piano will use the piano as a tool in their chosen work; therefore, they will need to acquire specific skills in piano different from those of the student whose goal is concert performance.

For such students, one of these skills to be developed is the ability to harmonize at sight, in a free piano style, any given melody and to transpose it into other keys. The need for the development of this skill is being realized more and more, and it is now being required in the major universities and colleges, most particularly those institutions which have strong music education departments.

*Harmonization-Transposition at the Keyboard* has been written in answer to requests from university teachers of class piano and "functional piano." It has been conceived to meet the specific needs of those who must acquire the ability to harmonize melodies at sight.

For a number of years the author has worked with some two thousand students in piano classes of various levels of proficiency at the University of Michigan and has trained many teachers for class piano teaching. Through the years these teachers and students have asked for a book which, under one cover, would contain an abundance of material for harmonization, so that they would have at their disposal many melodies involving various harmonies, keys, and rhythms. For their use the author has assembled numerous melodies progressing from the simple to the more complex (adapting them where necessary), in each of several different categories.

This book is not intended to supplant a formal course in theory or keyboard harmony. Nor is it a book on improvisation or four-part harmony of any specific style. Its purpose is to present a simple method for harmonizing melodies in a free piano style suitable for use in public school work, folk dancing, community singing, rhythmic activities, etc. The method is one which can be understood by those who have a limited knowledge of keyboard harmony and lack experience in playing "by ear."

Part I is preparation for the actual harmonization, while Part II provides the melodies to be harmonized and transposed.

## *PREFACE*

MELODIES MAY BE harmonized in many different ways, depending on the training, musical taste, imagination, and the ear of the individual. The instructions in this book are addressed to the student who must rely on the harmonic structure of the melody rather than on his ear.

Chapter I is designed for the elementary piano student; therefore, only one position of the chords is suggested—the position employed in the majority of first-year piano books.

Chapter II, as well as succeeding chapters, offers a basic accompaniment figure in a free piano style which, when learned, enables the student to fix his eyes upon the melody which is being harmonized or transposed instead of watching his hands on the keyboard. It is necessary that Chapter II be thoroughly assimilated before attempting Chapter V, which introduces secondary triads.

The mastery of this practical approach to the rapid harmonization of a given melody will afford the basic knowledge and self-confidence necessary for imaginative improvisation. An awareness and exploration of various styles of accompaniment will further enhance this competence, provided there is constant endeavor.

The material in Part II has been graded in a way to insure ample practice on one specific problem before a new problem or harmony is introduced. Each chapter presents the simplest melodies first and progresses steadily to the more difficult. At the discretion of the teacher, the material need not be studied in the order in which it is given. Some teachers may wish to dwell upon the harmonization of minor melodies using tonic, subdominant, and dominant harmonies, while others may find it more beneficial to study secondary chords in major keys and altered chords before working in minor keys.

Proficiency in the use of the chords designated in each chapter should be secured before proceeding to another chapter.

The student should have ample drill on chords alone before attempting to harmonize the melodies. Also, students with little or no experience in transposition should be allowed to play the melody alone in many keys before attempting to harmonize while transposing. When the student has mastered the playing of chords with eyes closed and has acquired the ability to transpose the melody line, he should then be able to harmonize a melody in any key as easily as in the original key. Melodies in Chapter VIII and those in Chapter IX, section A, should be transposed into all major keys; those in Chapter X, section A, into all minor keys; the remainder of the melodies to be harmonized should be transposed to keys a minor 2nd, a major 2nd, a minor 3rd and a major 3rd above and below the original key.

ALICE KERN

# CHAPTER I

PREREQUISITES for chording melodies include the ability to sight-read with accuracy the simple melodies to be harmonized, a thorough knowledge of key signatures and intervals, and the ability to play major scales and three forms of the minor scale (natural, harmonic, and melodic) with hands separately at least one octave ascending and descending.

## Tonic and Dominant Seventh Harmonies

Triads are three-tone chords built in thirds. A major triad contains a root, a major third, and a perfect fifth. The dominant seventh, a four-tone chord, contains a major triad and the interval of a minor seventh.

The tonic (I) chord is built upon the first degree of the scale and includes the first, third, and fifth degrees. The dominant seventh ( $V^7$ ) chord is built upon the fifth degree of the scale and includes the fifth, seventh, second, and fourth degrees.

These chords may be inverted so that other members of the chord appear as the lowest tone. Examples 2 and 3 illustrate these chords in all inversions.

Ex. 1

1 2 3 4 5 6 7 8

5th 3rd root 7th 5th 3rd root

I  $V^7$

Ex. 2

5th 3rd root root 5th 3rd 3rd root 5th

root position 1st inversion 2nd inversion

(I) ( $I^6$ ) ( $I^6_4$ )

Ex. 3

7th 5th 3rd root 3rd 5th 7th

root position 1st inversion 2nd inversion inversion

( $V^7$ ) ( $V^6_5$ ) ( $V^4_3$ ) ( $V^4_2$ )

Omit the fifth of the  $V^7$  chord and practice the two chords as given in Example 4 in all keys.

Ex. 4

1 1 1

3 3 3

5 5 5

I  $V^7$  I

( $V^6_5$ )

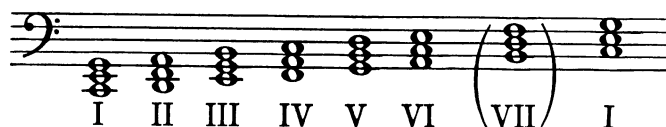
Notice how simple it is to locate the  $V^7$  in this position and how the cadence may be played with eyes closed. The chord positions lie completely under the hand.

# CHAPTER VI

## Secondary Dominants

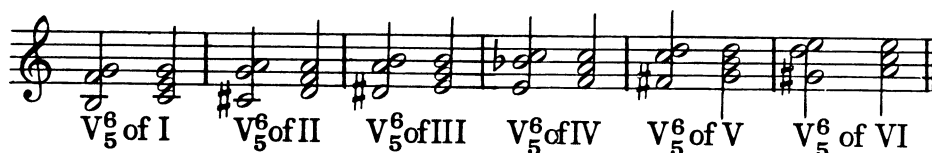
YOU HAVE NOW learned to harmonize melodies using triads built upon all degrees of the scale with the exception of the seventh.

Ex. 66



Each one of these triads, with the exception of VII, has its own dominant seventh. After playing the triads on I, II, III, IV, V, and VI, count up the interval of a fifth from the root of each to find the root of its dominant. Keeping in mind that all dominant seventh chords will sound alike because they are all composed of a root, a major third, a perfect fifth, and a minor seventh, try to find the dominant seventh of each of the six triads.

Ex. 67



Ex. 68



After playing Example 67 with right hand and then with left, try Example 68.

As added drill, build a dominant seventh chord (V<sup>7</sup>) on every one of the twelve different keys, beginning with *c* and moving chromatically to the next *c*.

Try it again and resolve each V<sup>7</sup> to its tonic (I) chord, first to major, then to minor.

## Dominant of the Dominant

Of the six secondary dominants given, you will find the dominant seventh of the dominant the most useful in chording the melodies in this book. It is built upon the second scale degree. The third of the chord is altered (raised), since a dominant seventh chord must contain a major third; therefore, it is often called an altered II<sup>7</sup>. Henceforth it will be designated as II<sup>7</sup>.