

5 6 6 5 4 5 4 5

$F\sharp-$

I IV² V¹ V₇¹ I IV I² V I V-VI III⁺ IV I V

6 6 5 4 5 4 5 3 4 5 6 6 7 4

$F\sharp-$

V¹ V₇¹ IV² (I/III) D⁺ V¹ V₇¹ IV² I (VI/IV) $F\sharp-$ I V III-VI II¹ I² V₇ I

As the ability to harmonize a melody is of primary importance, the student is advised to take, in addition to those in the present chapter, the melodies in chapters VI, VIII and IX, in all of which the dominant seventh and its inversions may be occasionally employed. For further practice, he may also take the melodies of hymn-tunes, as suggested on page 62. He is strongly advised moreover, to analyse the chords employed in hymn-tunes; he will, of course, sometimes meet with a chord with which, at this stage, he is not familiar, but he will find that the great majority of the chords are among those which he has already studied.

Furthermore, the student should be encouraged, as much as possible, to compose chants, hymn-tunes and other musical sentences, such as clothing blank rhythms with melody first and then harmony; work along these lines may be an incentive to compose something of a more advanced character, and thus as time goes on he may be prompted to aspire to the highest types of composition.