Create an 8-bar chord progression using at least one of each of the following:

- Major chord
- Minor chord
- Dominant 7th
- Major 7th
- Minor 7th
- Secondary Dominant
- Diminished chord (may have added 7th if desired)

Write your chord progression lead sheet style, not on the staff. Add an improvised melody to your chord progression, matching melodic tones to the harmonic structure.
Before playing:
- Block the broken chords with the appropriate hand.
- Practice the RH leaps between beats 1-2 of measures 1, 3 and similar places.

While playing:
- Listen for clear pedal changes.
- Shape the music by following the rise and fall of the line.

THE GREAT SMOKY MOUNTAINS

Moderato

David Carr Glover
(1925–1988)

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370  Supplementary Solo Repertoire
Harmonization with Two-Hand Accompaniment

Using the indicated chords, create a two-hand accompaniment for the following melody by continuing the pattern given in the second and third measures.

**MORNING HAS BROKEN**

Gaelic Folk Melody

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264  Unit 20  Review
Harmonization with Two-Hand Accompaniment

Using the indicated chords, create a two-hand accompaniment for the following melody by continuing the pattern given in the first two measures.

Amazing Grace

Smooth and relaxed

United States

290 Unit 22 • The French Sixth Chord and The Neapolitan Sixth Chord
Vocal Accompaniment

1. Play the vocal line.
2. Play the accompaniment while the teacher or another class member sings or plays the vocal line.

ICH GROLLE NICHT
(Excerpt from Die Dichterliebe)

Robert Schumann (1810–1856)
Op. 48, No. 7

Nicht zu schnell (Not too fast)

Ich groß nicht, und wenn das Herz auch bricht.

e- wig ver- lor’ nes Lieb,

e- wig ver- lor’ nes Lieb! ich groß - le

330 Unit 25: Modes Related to Major and Minor
nicht, ich grölle nicht. Wie du auch strahlst in Diamantenpracht, es fällt kein Strahl in deines Herzens Nacht, das weiß ich längst.
1. Soprano (RH) alone.
2. Alto (RH) alone.
3. Soprano (RH) and alto (RH) together.
4. Tenor (LH and RH) alone (one octave lower than written).
5. Bass (LH) alone.
6. Tenor (LH and RH) and bass (LH) together.
7. Soprano (RH), alto (RH) and bass (LH) together.
8. Soprano (RH), alto (RH) and tenor (LH and RH) together.
9. Soprano (RH), alto (RH), tenor (LH and RH) and bass (LH) together.

Agnus Dei
(excerpt from Requiem)

Wolfgang Amadeus Mozart
(1756–1791)
Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)

Practice the choral score in the following ways:
1. Soprano (RH) alone.
2. Alto (RH) alone.
3. Soprano (RH) and alto (RH) together.
4. Tenor (RH and LH) alone (one octave lower than written).
5. Bass (LH) alone.
6. Tenor (RH and LH) and bass (LH) together.
7. Soprano (RH), alto (RH) and bass (LH) together.
8. Soprano (RH), alto (RH) and tenor (RH and LH) together.
9. Soprano (RH), alto (RH), tenor (RH and LH), and bass (LH) together.

DIES IRAE
(excerpt from Requiem)

Wolfgang Amadeus Mozart
(1756–1791)