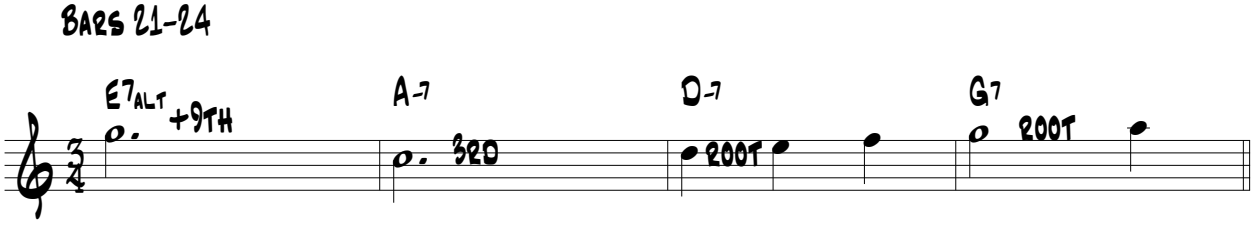
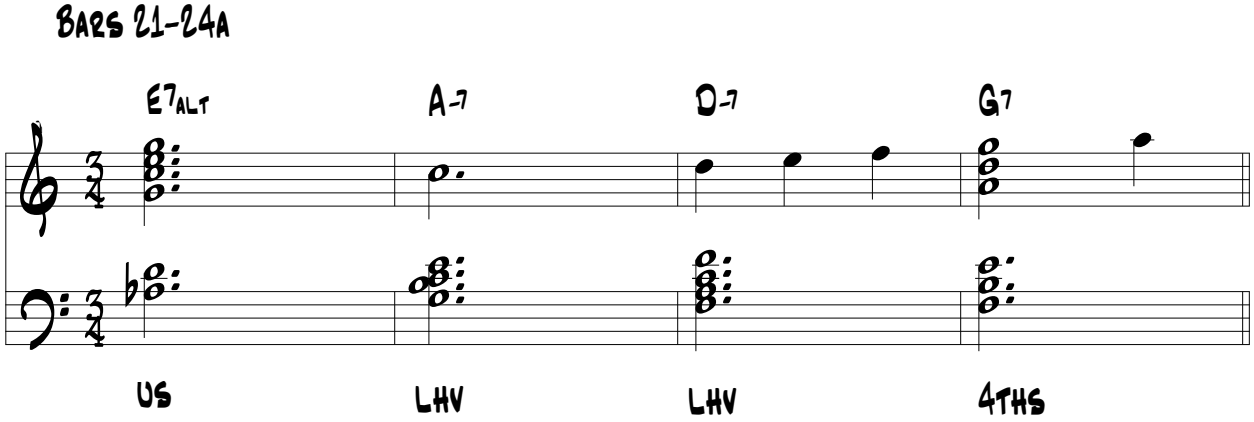


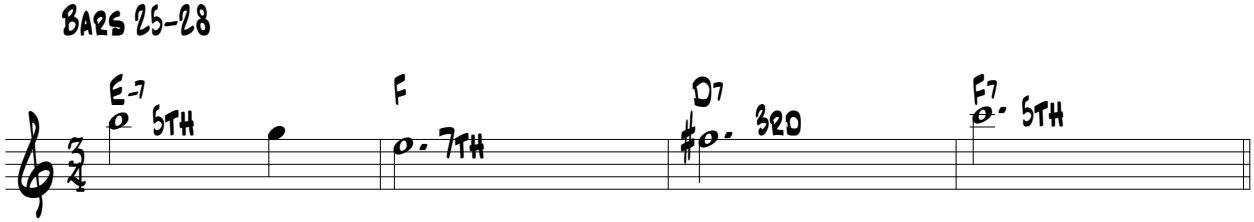
It calls for a *left-hand voicing.*

The last bar has a G7 chord with the melody note G. That's going to be a *fourth chord,* a simpler choice than the *everything chord.*

Bars 21-24a shows the harmonization of these four measures.



Bars 25-28 shows an E-7 chord with the 5th in the melody, calling for a *So What chord.* This is followed by an F major chord in the second bar with the 7th in the melody, also calling for a *So What chord.* This an interesting situation, an example of *parallelism,* where two identical chords follow one an another, but in a different place on the piano, often with different functions.



The third bar in Bars 25-28 has a D7 chord with the 3rd in the melody. This again calls for a *left-hand voicing.*

The last bar in Bars 25-28 shows an F7 chord with the 5th in the melody, an obvious candidate for a *Fourth Chord.*