

# Imagination Sheet

Student Name: \_\_\_\_\_

Date \_\_\_\_\_

After listening to the given melody, fill in all the possible chords and accompaniment patterns. Check that your harmonization supports the phrase structure, uses chords that provide clear cadences, and avoids dissonance.

Key <u>G</u> Meter <u><math>\phi</math> 2/4</u> Mode (indicate major or minor) <u>Major</u>	Identify the chords for each harmonic function <table style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left; border-bottom: 1px solid black;">Harmonic Function *</th> <th style="text-align: left; border-bottom: 1px solid black;">Chord Name</th> <th style="text-align: left; border-bottom: 1px solid black;">Chord Spelling</th> </tr> </thead> <tbody> <tr> <td>I (tonic)</td> <td><u>G</u></td> <td><u>G-B-D</u></td> </tr> <tr> <td>IV (subdominant)</td> <td><u>C</u></td> <td><u>C-E-G</u></td> </tr> <tr> <td>V (dominant)</td> <td><u>D</u></td> <td><u>D-F<sup>#</sup>-A</u></td> </tr> <tr> <td>vi (submediant)</td> <td><u>Fm</u></td> <td><u>E-G-B</u></td> </tr> <tr> <td>ii (supertonic)</td> <td><u>Am</u></td> <td><u>A-C-E</u></td> </tr> </tbody> </table> * a 7 <sup>th</sup> may be added to any of these chords if desired	Harmonic Function *	Chord Name	Chord Spelling	I (tonic)	<u>G</u>	<u>G-B-D</u>	IV (subdominant)	<u>C</u>	<u>C-E-G</u>	V (dominant)	<u>D</u>	<u>D-F<sup>#</sup>-A</u>	vi (submediant)	<u>Fm</u>	<u>E-G-B</u>	ii (supertonic)	<u>Am</u>	<u>A-C-E</u>
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ii (supertonic)	<u>Am</u>	<u>A-C-E</u>																	

Measure Number	1-Introduction	2-Introduction
Chord Choice	<u>G D</u>	<u>G</u>
Accompaniment Pattern	<u>PS</u>	<u>PS</u>

Measure Number	3	4	5	6
Chord Choice	<u>Fm G</u>	<u>C G</u>	<u>C Fm</u>	<u>D</u>
Accompaniment Pattern	<u>PS</u>	<u>PS</u>	<u>PS</u>	<u>PS</u>

Measure Number	7	8	9	10
Chord Choice	<u>Fm G</u>	<u>Am G</u>	<u>Fm D</u>	<u>G</u>
Accompaniment Pattern	<u>PS</u>	<u>PS</u>	<u>PS</u>	<u>PS</u>

Measure Number	11	12	13	14
Chord Choice	<u>Fm G</u>	<u>D C</u>	<u>Fm Am</u>	<u>D</u>
Accompaniment Pattern	<u>Arp</u>	<u>Arp</u>	<u>Arp</u>	<u>Arp</u>

Measure Number	15	16	17	18
Chord Choice	<u>D Fm</u>	<u>G C</u>	<u>Fm D</u>	<u>G</u>
Accompaniment Pattern	<u>Arp</u>	<u>Arp</u>	<u>PS</u>	<u>PS</u>

# Harmonization Plan Worksheet

# Part 2

Student Name:                     

Date                                     

Use this sheet to make your final decisions on your harmonization and chord progressions for the given melody.

Key <u>    G    </u> Meter <u>    ♩ ¾ (4)    </u> Mode (indicate major or minor) <u>    Major    </u>	Identify the chords for each harmonic function <table style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left; border-bottom: 1px solid black;">Harmonic Function</th> <th style="text-align: left; border-bottom: 1px solid black;">Chord Name</th> <th style="text-align: left; border-bottom: 1px solid black;">Chord Spelling</th> </tr> </thead> <tbody> <tr> <td>I (tonic)</td> <td><u>    G    </u></td> <td><u>    G-B-D    </u></td> </tr> <tr> <td>IV (subdominant)</td> <td><u>    C    </u></td> <td><u>    C-E-G    </u></td> </tr> <tr> <td>V (dominant)</td> <td><u>    D    </u></td> <td><u>    D-F#-A    </u></td> </tr> <tr> <td>vi (submediant)</td> <td><u>    Em    </u></td> <td><u>    E-G-B    </u></td> </tr> <tr> <td>ii (supertonic)</td> <td><u>    Am    </u></td> <td><u>    A-C-E    </u></td> </tr> </tbody> </table> * a 7 <sup>th</sup> may be added to any of these chords if desired	Harmonic Function	Chord Name	Chord Spelling	I (tonic)	<u>    G    </u>	<u>    G-B-D    </u>	IV (subdominant)	<u>    C    </u>	<u>    C-E-G    </u>	V (dominant)	<u>    D    </u>	<u>    D-F#-A    </u>	vi (submediant)	<u>    Em    </u>	<u>    E-G-B    </u>	ii (supertonic)	<u>    Am    </u>	<u>    A-C-E    </u>
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Measure Number	1-Introduction	2-Introduction
Chord Choice	G    D	G
Accompaniment Pattern	BNS	BNS

Measure Number	3	4	5	6
Chord Choice	G    Em	C    G	G    Em	D
Accompaniment Pattern	BNS	BNS	BNS	BNS

Measure Number	7	8	9	10
Chord Choice	Em    G	Am    G	Em    D	G
Accompaniment Pattern	BNS	BNS	BNS	BNS

Measure Number	11	12	13	14
Chord Choice	Em    G	D    C	Em    Am	D
Accompaniment Pattern	PS	PS	PS	PS

Measure Number	15	16	17	18
Chord Choice	G    Em	G    C	G    D	G
Accompaniment Pattern	PS	PS	PS	PS

Describe why your harmonic accompaniment best fits the melody.

For measures "3,4" "7,8" "11,12" "15,16" they have same melody but I would like to choose different chords which pretty suit for the melody to make it a little more fancy and make it doesn't too simple. For measure "6" I choose "D" because it sounds not the end so I put a half cadence and for measure "14", I choose "D" chord because the next 2 measures the melody repeats. So I choose this measure to be a half cadence.

## Presentation Preparation Worksheet

Student Name:                     

Date 11.22.2016

For the class presentation of your harmonization, you will submit a final notated version of your harmonization to the teacher, and then present your harmonization for the class as follows:

- Announce the title of the harmonization.
- Persuasively describe to your classmates how you chose the chords and accompaniment pattern.
- Perform your harmonization with the given melody.
- Complete a self-evaluation.
- At the end of class, submit to the teacher;
  - **Presentation Preparation Worksheet, Peer Responding Form, a Recording of your harmonization, and Self-Evaluation.**

*(complete the following to prepare your presentation)*

Student inserts chord choices with strumming patterns or harmonization patterns in rhythmic notation on the blank staff provided below.

**Explain your harmonic and rhythmic choices.**

I choose the <sup>Bass</sup> note strumming to make the sounds more active. When the melody gets measure 11, it's changing to a smooth pattern, so I choose pick strumming. And the measure "14" for "D" chords. The strumming style is fancy, and for the last measure I pick a whole note strumming for the end point.

## Self-Evaluation Form

Student Name: \_\_\_\_\_

Date 12. \_\_\_\_\_

Circle the descriptors that match your harmonization and presentation. Then answer the three questions below.

	Emerging	Approaching Standard	Meets Standard	Exceeds Standard
<b>Presentation</b>	The presentation was generally not accurate and did not match the written harmonization.	The presentation was sometimes accurate and sometimes did not match the written harmonization.	The presentation was generally accurate and usually matched the written harmonization.	There were no noticeable errors in the either the accuracy of the presentation, and it exactly matched the written harmonization.
<b>Melodic Interpretation</b>	The chord choices and accompaniment pattern did not fit or support the melody.	The chord choices and accompaniment pattern sometimes fit or supported the melody.	The chord choices and accompaniment pattern usually fit and supported the melody.	The chord choices and accompaniment pattern nearly always fit and supported the melody.

a. Describe what you discovered about harmonizing a melody.

*The chords should suits for each measure.*

b. Describe how your understanding of playing your instrument changed after harmonizing this melody.

*more fancy, more switch chords.*

c. Explain how your understanding of chords and accompaniment patterns helped you achieve your musical goals.

*The chords always following the melody, and more strong style will be better.*