

Muse-Score Project

Lesson-7

Our song is in the key of C-Major and using the tones of the C-Major scale which has no accidentals (sharps or flats). A chord or triad (three tones, each one third apart played together simultaneously) can be built on each scale tone. The following example shows how triads in the key of C major are identified with roman numerals. Notice that I, IV, and V are major; ii, iii, and vi are minor; and vii^o is diminished.

I	ii	iii	IV	V	vi	vii ^o	I or (VIII)
C	Dm	Em	F	G	Am	Bdim	C
tonic	supertonic	median	subdominant	dominant	sub-median	leading note	tonic

These chords can be used to harmonize our song. On strong beats (1 and 3 in a 4/4 time) melody tones must be matching one of the chord tones. We start with a C Major chord (the so-called tonic) The melody tone G on the first beat is a chord tone (the C Major chord consists of C-E-G). The first note in the second measure is an F which would be part of an F Major Chord, but musically the G Major chord works better. F would be the 7th note in a G Major Chord which makes the chord a so called G7 chord)

Assignment-7:

Compose a 16-Bar Song Form (AA'BA) and harmonize the melody by following the guidelines above.

What to Submit:

Save the period you like best as a *.mscz file (Musescore format) and export it as a *.pdf file on your computer in your Musescore Folder. Upload the *.pdf file into your personal "Google Classroom Folder".