

Introduction to melody writing: writing a two-bar answering melody

Rules and pointers:

Example 1: A two-bar melody in 4/4 time. The first bar contains a dotted quarter note followed by an eighth note, then a quarter note. The second bar contains a dotted quarter note followed by an eighth note, then a quarter note. The melody is written on a single staff with a treble clef.

Example 2: A two-bar melody in 4/4 time. The first bar contains a quarter note, followed by an eighth note beamed to another eighth note, then a quarter note. The second bar contains a dotted quarter note followed by an eighth note, then a quarter note. The melody is written on a single staff with a treble clef.

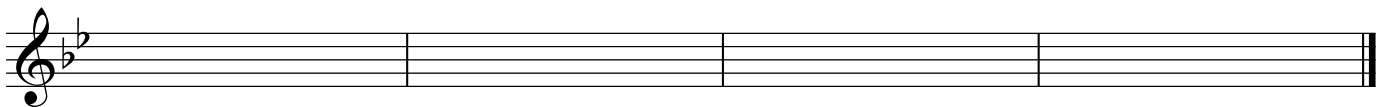
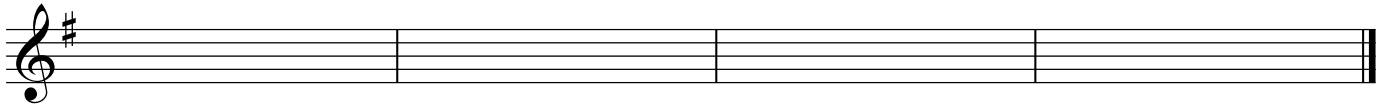
Example 3: A two-bar melody in common time (C). The first bar contains a quarter note, followed by an eighth note beamed to another eighth note, then a quarter note. The second bar contains a dotted quarter note followed by an eighth note, then a quarter note. The melody is written on a single staff with a treble clef.

Example 4: A two-bar melody in 3/4 time. The first bar contains a quarter note, followed by an eighth note, then a quarter note. The second bar contains a dotted quarter note followed by an eighth note, then a quarter note. The melody is written on a single staff with a treble clef.

Rough work:

Six-bar answering melody

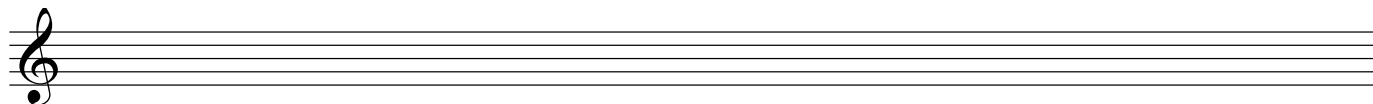
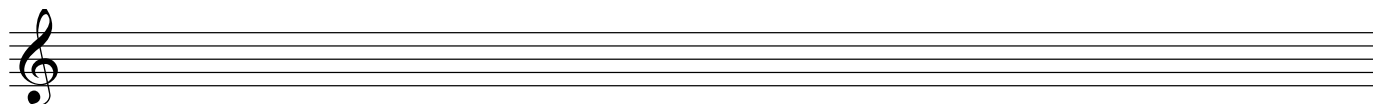
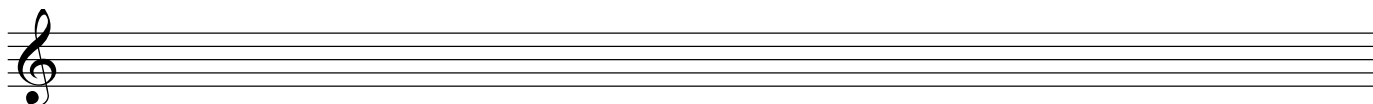
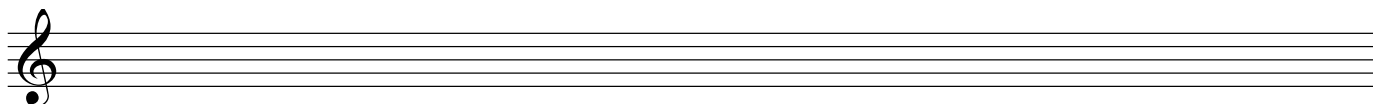
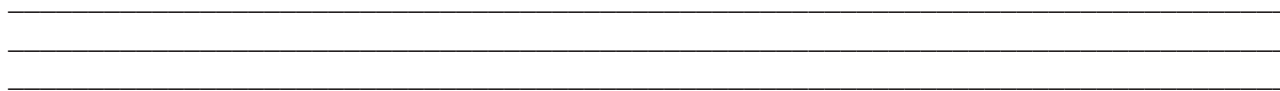
Rules and pointers:



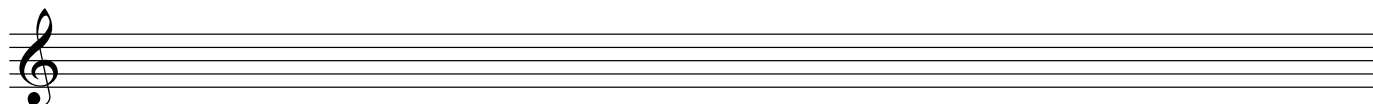
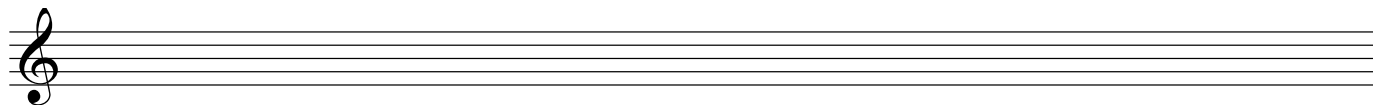
Sequences: copy - paste - adapt

Make a sequence out of each of the following bars in various keys. Remember to make adjustments to the motif, if needed, so that your line of melody is musical. Refer to a chord box for each different key.

Rules and pointers:



Rough work:



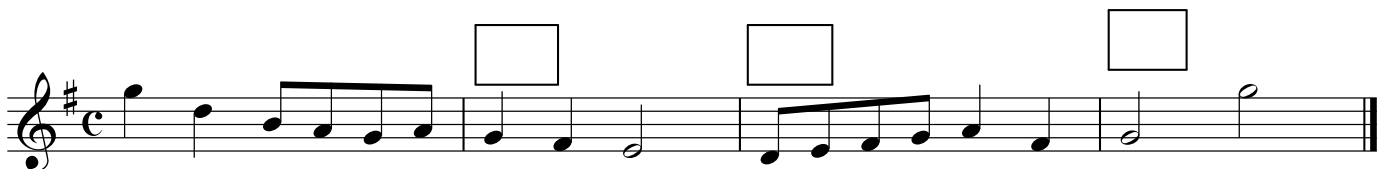
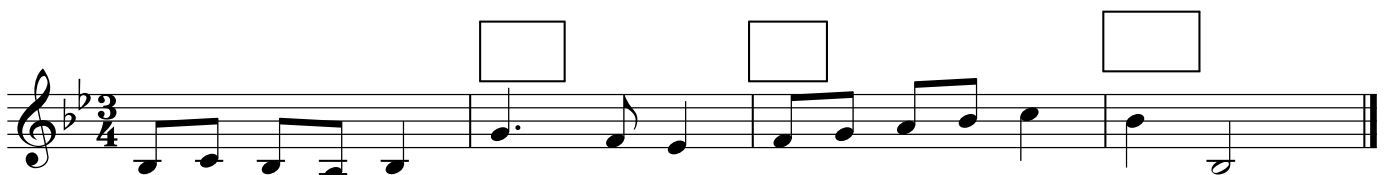
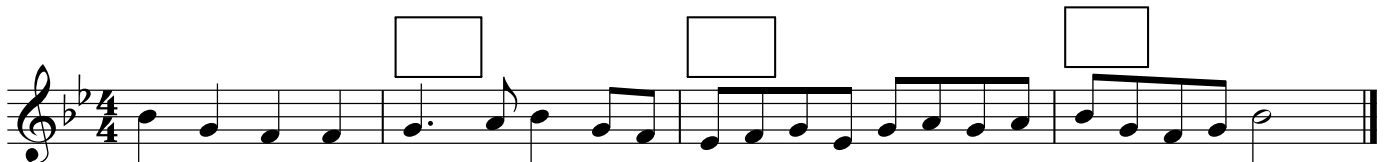
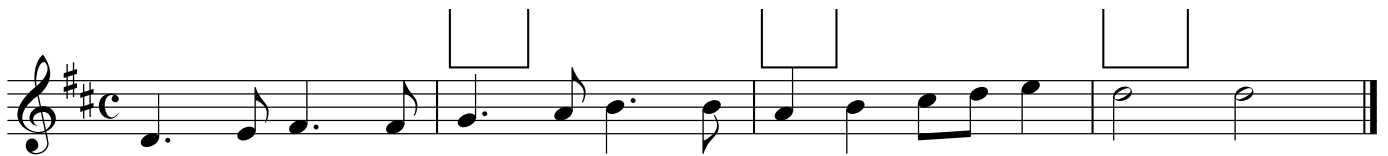
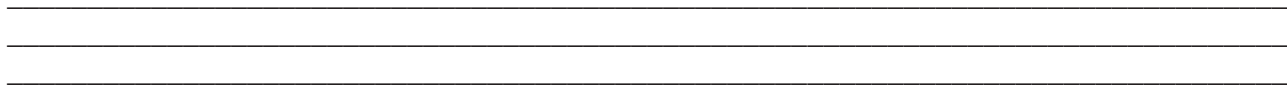


Irregular Upbeat

Rules and pointers:

Adding one chord per bar to the final phrase of a melody

Rules and pointers:



Regular Upbeat

Scout

Dara Black

Musical notation for measures 1-4. Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 1 starts with a G chord. The melody consists of quarter notes and eighth notes. There are three empty square boxes above the staff in measures 2, 3, and 4. The bass line is mostly empty.

Musical notation for measures 5-8. Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 5 starts with a 5. The melody continues with quarter and eighth notes. There are five empty square boxes above the staff in measures 5, 6, 7, 8, and 9. The bass line is empty.

Musical notation for measures 9-12. Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody continues with quarter and eighth notes. There are four empty square boxes above the staff in measures 9, 10, 11, and 12. The bass line is empty.

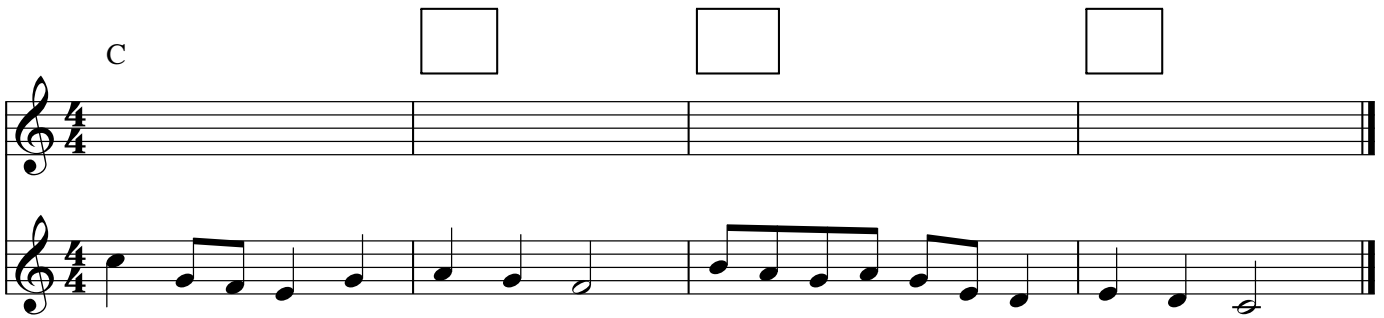
Musical notation for measures 13-16. Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 13 starts with a 13. The melody continues with quarter and eighth notes. There are six empty square boxes above the staff in measures 13, 14, 15, 16, 17, and 18. The bass line is empty.

Adding chords and countermelody or descant

Indicate chords for each exercise and develop a countermelody or descant.
Rules and pointers:

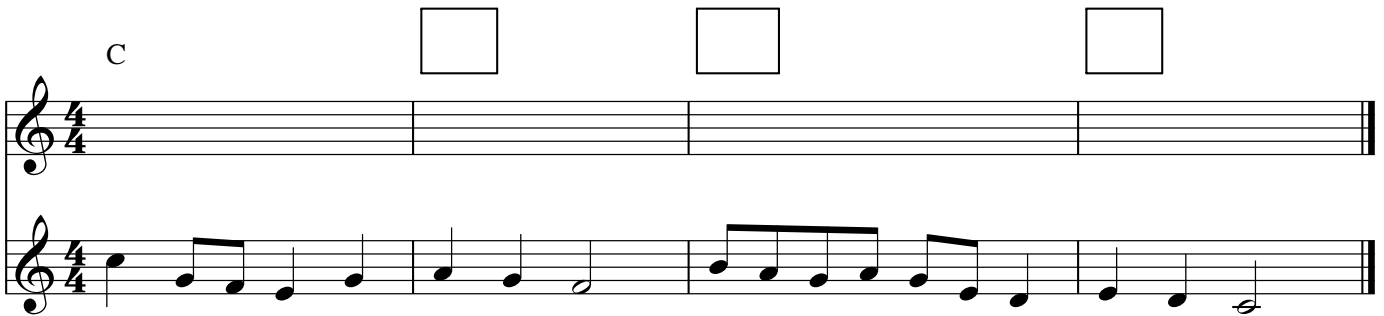
Chords and basic outline of melody

C



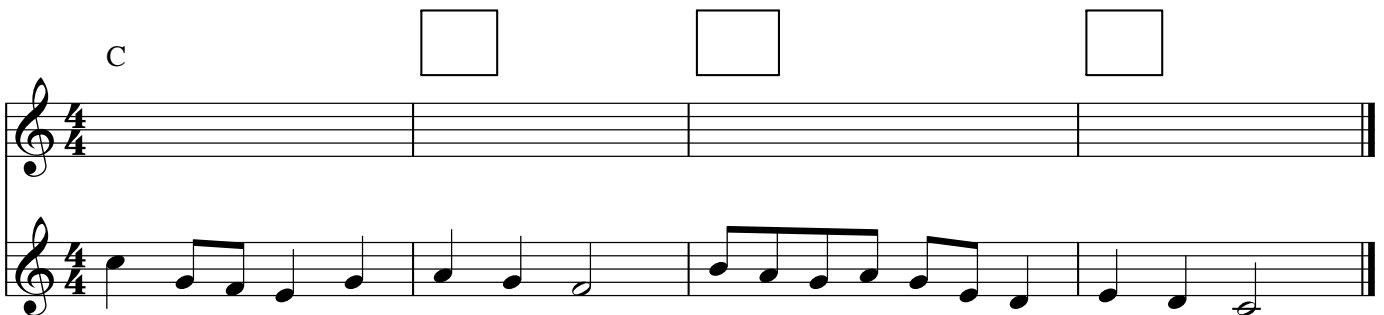
Now include passing notes

C

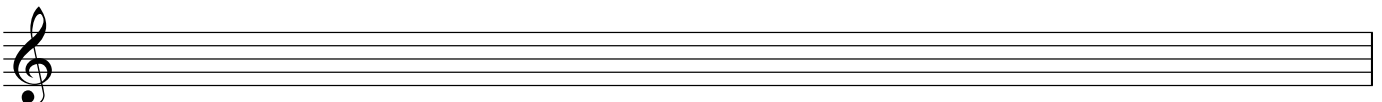
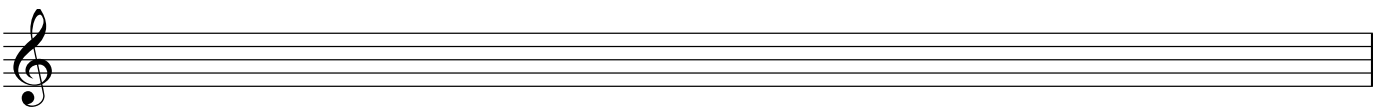


Final tweaks

C



Rough work



Adding chords and bass to melody with suspensions

In these examples, the suspensions are indicated by tied notes - easy to spot!

Rules and pointers:

