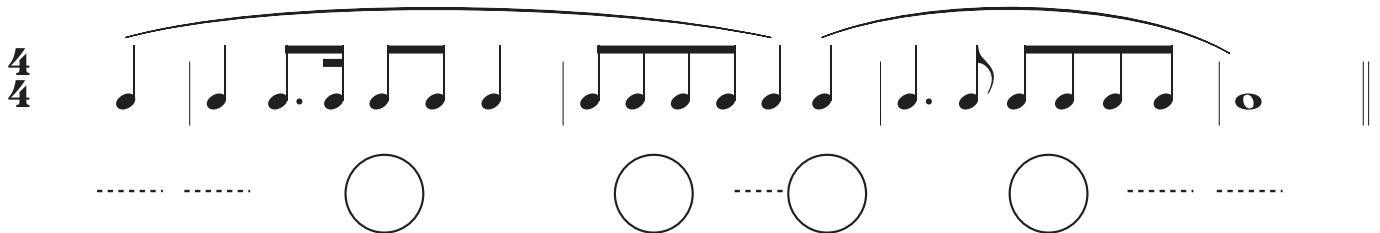


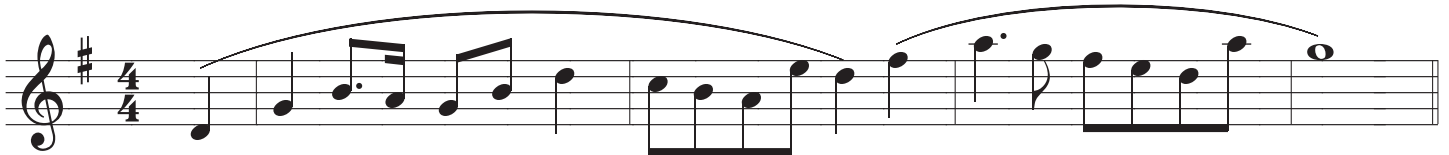
# Melody Writing

When trying to write a really nice 4-bar melody, there are a few guidelines you should follow. These will ensure your melody sounds great.

You will be given a rhythm on which to base your melody, perhaps like this one:



(We are going to write some scale degree numbers on the dotted lines and some chord numbers in the circles.) Here is a melody in G major based on the rhythm above:



## THINGS TO NOTICE

- ★ The key of the melody is \_\_\_\_\_
- ★ The note used for the anacrusis is the \_\_\_\_\_ (scale degree no. \_\_\_\_ )
- ★ The first note of the first bar is the \_\_\_\_\_ (scale degree no. \_\_\_\_ ) and most of the notes in bar 1 come from chord \_\_\_\_\_
- ★ The notes in the first half of bar 2 are mainly from chord \_\_\_\_\_
- ★ The first phrase ends on the \_\_\_\_\_ (scale degree no. \_\_\_\_ ) and the rest of bar 2 is based on chord \_\_\_\_\_
- ★ Most of the notes in bar 3 come from chord \_\_\_\_\_
- ★ The last note of bar 3 is the \_\_\_\_\_ (scale degree no. \_\_\_\_ ) which then drops to the \_\_\_\_\_ for the last note.

Now you can fill in the circles and dotted lines above. These scale degree numbers and chords are part of the 'recipe' for a really great melody!



# Passing Notes

Passing notes literally 'pass' between notes that belong to a chord. Circle the passing notes in this melody:

I                      II            V            I            V                      I

## HARMONY HINT:

This melody is in \_\_\_\_\_ major

Chord I notes are \_\_\_\_\_  
 Chord II notes are \_\_\_\_\_  
 Chord V notes are \_\_\_\_\_

} Circle notes that are not part of the chords!

'Chord Jumps' are leaps from one note to another of the same chord. Can you see any chord jumps in the above melody? Draw a square around them.

Here is a melody with only chord notes. Make it more interesting by adding some passing notes. (You'll need to make some of the crotchets into quavers to do this!)

I                      II            V            V                      I

To make things easier, any note not belonging to the chord in use will be called a passing note. Now remember this rule...

**NEVER LEAP TO OR FROM A PASSING NOTE!**



For example, let's look at the second bar above. Some people may have added passing notes like this:

This passing note is great

This passing note won't sound as good because it leaps to the D

One way to fix this would be:

This passing note can stay

The B is replaced with A, which makes a really nice chord jump

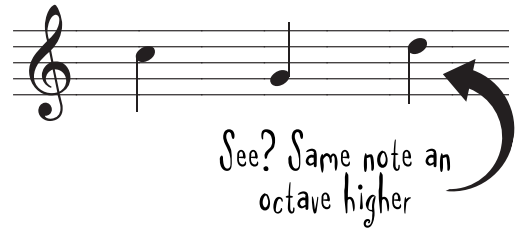
# Other Ingredients for a Great Melody



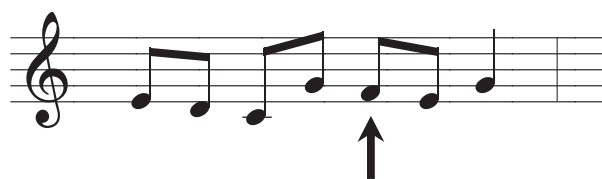
- ★ Avoid repeated notes - they hold up the flow of the melody
- ★ Avoid two leaps in a row in the same direction, e.g.



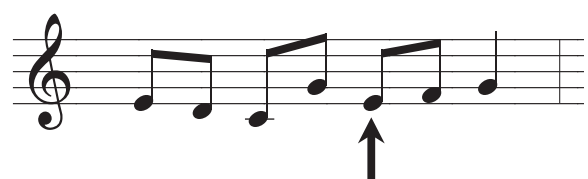
would sound better like this



- ★ Never leap up or down a 7th, it sounds awful!
- ★ Look at the 'shape' of your melody - it should be balanced - that is, not too boring and not too leapy!
- ★ Only leap to or from the leading note if it is from another note of chord V. Otherwise, use the leading note only in a scale passage.
- ★ Use chord jumps for longer note values e.g. and passing notes for faster rhythms eg.
- ★ Imagine your melody is to be accompanied with your choice of chords. It is better to use only chord notes on the strong beats of the bar, otherwise it will clash with the accompaniment, for instance:



Passing notes on strong beats 'clash' with the chord



Chord note here is better with the 'accompaniment!'

- ★ The strong beats of the bar are:



(Mark these in with accent signs)

- ★ For variety try chord IV instead of chord II
- ★ Here are two other 'chord recipes':

1.	I	⋮	IV		II	⋮	V		IV	⋮	V		I	(Dotted line = middle of bar)
2.	I	⋮	VI		IV	⋮	V		II	⋮	V		I	