

# Full Stops in Music

Change the pitch of the last two notes for each tune so that the four bar melodies sound finished. The note values have been given. All of these melodies are in C major, so the 'home' note or 'tonic' note is C. Aim to end on the tonic C.

melody 1



5 melody 2



9 melody 3



13 melody 4



17 melody 5



21 melody 6



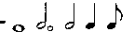
25 melody 7



29 melody 8



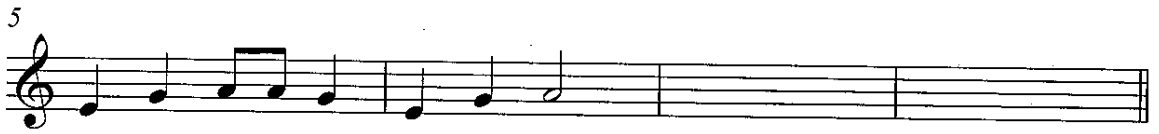
# Complete the Melodies

For Exercises 1 & 2 use only the notes A, G and E. End both melodies on A to make each sound finished.  
Use only the following rhythm or note values:- 

Example




Exercise 1



Exercise 2



For Exercises 3 & 4 use only the notes A, E, G, and C. Still end your melodies on A to make them sound finished.  
Use only the following rhythm or note values:- 

Example



Exercise 3



Exercise 4



# Statement Answer, Binary Form, 8 Bars C major

Examine this simple binary tune, then write an unfinished and finished sounding answer for the statements given.  
Use the five notes C D E F G only.

Example

Musical Statement (or Question)      A Musical Answer that sounds unfinished

5      A repeat of the same Musical Statement      A Musical Answer that sounds finished because it ends on the Tonic note, C.

9

Exercise 1

13


17


Exercise 2


21


# Statement Answer, C Pentatonic, Binary Form


Complete the following melodies using only the notes from the C Pentatonic scale (C D E G A). The statements have been given. Remember that the first answer should sound unfinished (don't end on C), the second should sound finished. (Do end on C)


Exercise 1 

5  
Exercise 2 

9  
Exercise 3 

13  
Exercise 4 

17  
Exercise 5 

21  
Exercise 6 

# Statement Answer, C Pentatonic, Binary Form

Complete the following melodies using only the notes from the C Pentatonic scale (C D E G A). Each tune should begin on C, 'Home' or tonic note. The answers have been given. Notice that the first answer sounds incomplete and the second sounds finish!

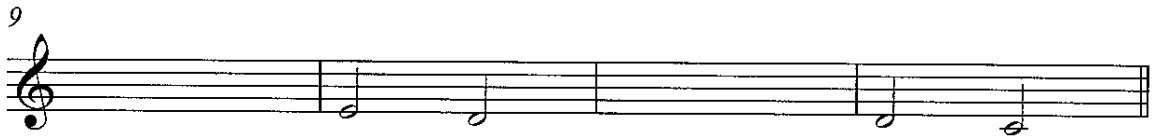
Exercise 1



Exercise 2



Exercise 3



Exercise 4



Exercise 5



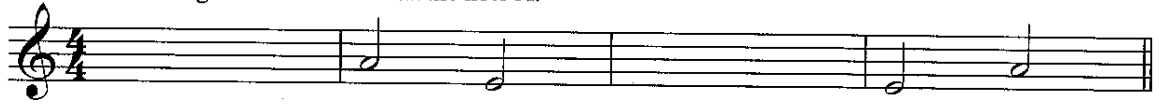
Exercise 6



# Statement Answer Melodies in Binary Form

Write a statement for the first bar of each exercise and copy it to the third bar. Use only the notes A C D E and G. Begin each statement on the note A.

Exercise 1



Exercise 2



Exercise 3



Exercise 4



Exercise 5



Exercise 6



# Write a balancing phrase

Write a second phrase to complete each of the following melodies. Use only G, A, B, C or D as the pitches, and only the note (rhythm) values shown. Your melodies should end on the tonic or home note, G, to sound finished.

Exercise 1



Exercise 2

5

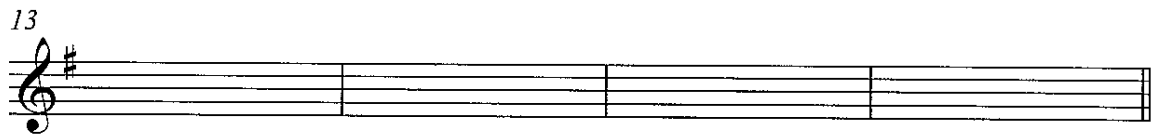


Exercise 3

9

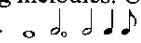


13



# Write a balancing phrase

Write a second phrase to complete each of the following melodies. Use only F, G, A, Bb, C as the pitches.

For your rhythm or note values use the following only: - 

Your melodies should end on the tonic or home note, F, to sound finished.

Exercise 1



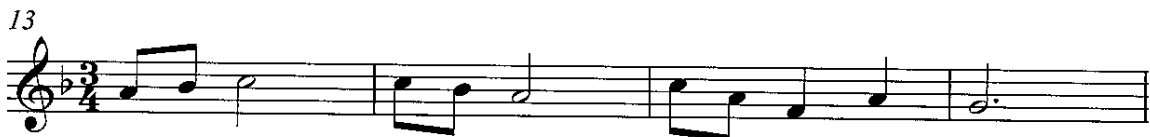
Exercise 2



9



Exercise 3



17



# Scale Degree Numbers

The following melodies are in C major. Write the scale degree numbers under the notes. Enter the numbers as though they are lyrics. [Go to the 'Create' melody and select 'Text', then 'lyrics'.] Pressing the space bar will move the cursor to the next note.

Exercise 1

C Major scale

C Major with duplicate notes, showing scale degrees.

Exercise 1

5

Exercise 2

9

Exercise 2

11

Exercise 3

13

Change the pitch of these notes using the arrow keys to move them to the scale degree given. Listen to the melody you have finished. Move to the nearest pitch of that number when deciding which to use. eg. 1 7 1 would go from C to B and back to C by step.

Exercise 4

17

Begin on the C in the 3rd space.

Exercise 5

21

# Scale Degree Numbers

The following melodies are in F major. Write the scale degree numbers under the notes. Enter the numbers as though they are lyrics. [Go to the 'Create' melody and select 'Text', then 'lyrics'.] Pressing the space bar will move the cursor to the next note.

F Major scale

F Major with duplicate notes, showing scale degrees.

Musical notation for the F Major scale (treble clef, 4/4 time). The first staff shows the scale with notes F, G, A, Bb, C, D, E, F. The second staff shows the same scale with duplicate notes: F, G, A, Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb, C, D, E, F. Degree numbers are written below the notes: 1, 2, 3, 4, 5, 6, 7, 1 or 8, 1, 2, 3, 4, 5, 6, 7, 1.

Exercise 1

5

Musical notation for Exercise 1 (treble clef, 3/4 time). The melody starts on the 5th degree (C) and moves through various intervals. Degree number 5 is written above the first note.

Exercise 2

9

Musical notation for Exercise 2 (treble clef, 3/4 time). The melody starts on the 9th degree (C) and moves through various intervals. Degree number 9 is written above the first note.

Exercise 3

13

Musical notation for Exercise 3 (treble clef, 2/4 time). The melody starts on the 13th degree (C) and moves through various intervals. Degree number 13 is written above the first note.

Change the pitch of these notes using the arrow keys to move them to the scale degree given. Listen to the melody you have finished. Move to the nearest pitch of that number when deciding which to use.

Exercise 4

17

Musical notation for Exercise 4 (treble clef, 4/4 time). The melody consists of eighth notes with triplets. Degree number 17 is written above the first note. Degree numbers are written below the notes: 1, 5, 4, 3, 2, 3, 4, 3, 2, 4, 5, 7, 6, 5, 4, 5, 6, 7.

Exercise 5

19

Musical notation for Exercise 5 (treble clef, 2/4 time). The melody consists of eighth notes with a triplet. Degree number 19 is written above the first note. Degree numbers are written below the notes: 1, 5, 4, 3, 2, 3, 4, 5, 6, 4, 5, 2, 1.

Exercise 6

21

Musical notation for Exercise 6 (treble clef, 2/4 time). The melody consists of eighth notes with triplets. Degree number 21 is written above the first note. Degree numbers are written below the notes: 3, 5, 4, 5, 6, 7, 1, 7, 5, 6, 5, 2, 7, 1.

# Melody writing to a rhythm in Binary Form

Use these rhythms to make melodies in the keys indicated. Each tune has two phrases, each with a statement and an answer. Make the last answer sound final by ending on the tonic note. You may repeat the statement, or the answer where the rhythm allows.

Melody 1  
F major



Melody 2  
C major



Melody 3  
C major



Melody 4  
G major



Melody 5  
C major



Melody 6  
C major



Melody 7  
F major




Melody 8  
G major





# Add Passing Notes

Add Passing notes to the following melodies. You will need to change the rhythmic value of the given notes. The passing notes may be on beats or placed on off beats (between beats). The first example has been completed. Remember that passing notes move smoothly by step between two chord notes.

Flute 

5  
Fl. 

9 **Exercise 1.**  
Fl. 

13 **Answer 1.**  
Fl. 

17 **Exercise 2.**  
Fl. 

21 **Answer 2.**  
Fl. 

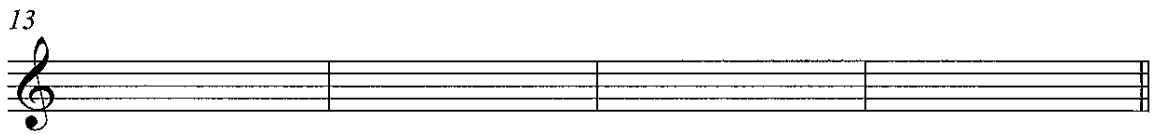
# Auxillary / Neighbour notes

Add auxillary / neighbour notes to these melodies. Change the rhythmic values of the notes in the given melody. Your added note(s) may be on or off the beats, moving by step only away from and back to the same pitched note. The first has been completed as an example.

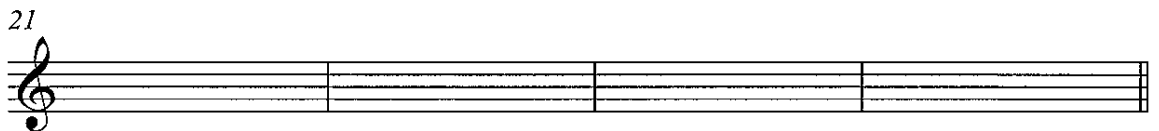
Exercise 1 

5  
Ex. 1 Completed 

9  
Exercise 2 

13  
Answer 

17  
Exercise 3 

21  
Answer 

## Passing notes C major Accompaniment

Examine this melody. Note the three types of non-chord notes that are used. Then over the next 8 bars write your own melody using similar features of chord and non-chord notes and phrase structure. Where 'p' indicates movement by step between two chord notes, 'n' (neighbour note) movement by step away from and back to a chord note & 'a' (appoggiatura) leaps away from a chord note to return inside the leap by step to a chord note.

C major

Cor Anglais

Ch p Ch Ch Ch p Ch Ch Ch n Ch Ch n Ch Ch p Ch Ch n

Strings

Double Bass

5

C. A.

Ch a Ch Ch a Ch Ch n Ch n Ch Ch Ch a Ch Ch a Ch

Str.

Db.

9

C. A.

Str.

Db.

# Dorian mode melody using Non-Chord notes

Examine this melody. Note the three types of non-chord notes that are used. Then over the next 8 bars write your own melody using similar features of chord and passing notes and phrase structure. Where 'p' indicates movement by step between two chord notes, 'n' movement by step away from and back to a chord note & 'a' leaps away from a chord note to return inside the leap by step to a chord note.  
 The Dorian mode has the following pitches:- D E F G A B C D

Cor Anglais

Ch p Ch Ch p Ch Ch n Ch p Ch Ch Ch Ch Ch a

Strings

Double Bass

5

C. A.

Ch a Ch Ch a Ch Ch p Ch p Ch Ch Ch a Ch

Str.

Db.

9

C. A.


Str.

Db.

# Passing Notes C major, Bass Clef

Add passing notes to the given melodies. Remember that a passing note must move smoothly between two chord notes, either stepping up or stepping down. You will need to alter the rhythm. The passing note may be on or off the beats. The first exercise has been completed for you.

Exercise 1



5

Ex. 1 Completed



9

Exercise 2



13

Answer



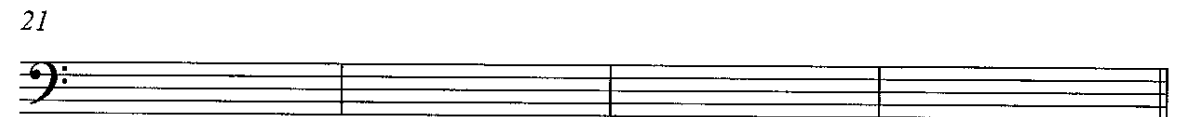
17

Exercise 3



21

Answer



# Melody writing to a rhythm in Ternary Form

Use these rhythms to make melodies in the keys indicated. Each tune has four 2 bar phrases and should be structured A, A' (with an unfinished ending), B (contrasting material), A (repeat but with a final ending using the tonic note.)

Melody 1  
F major



5



Melody 2  
C major

9



13



Melody 3  
C major

17



21



Melody 4  
G major

25



29



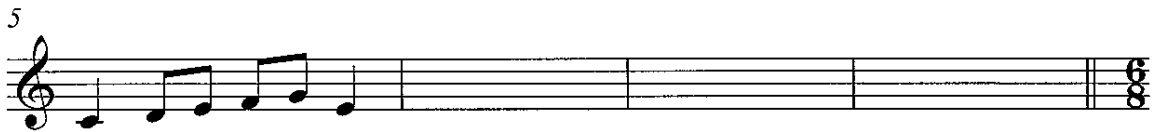
# Sequences

Complete the four bar melodies using sequences built from the given material. Your sequences could be ascending - going up in pitch - or descending - going down in pitch. Try to end each melody on the tonic. Think carefully about the note you choose as the first note of each new sequence either move smoothly from the last note of the given bar or begin on a note from the same primary triad that the original began on. The interval steps between notes will not be precisely the same if you remain in the same key throughout each exercise as you should.

Example  
C major



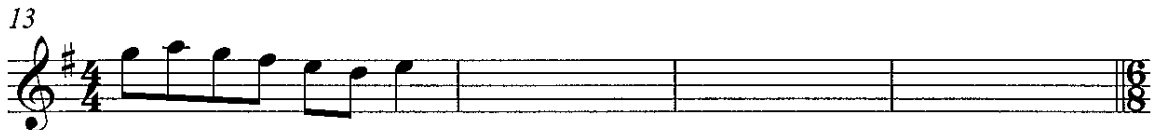
Exercise 1  
C major



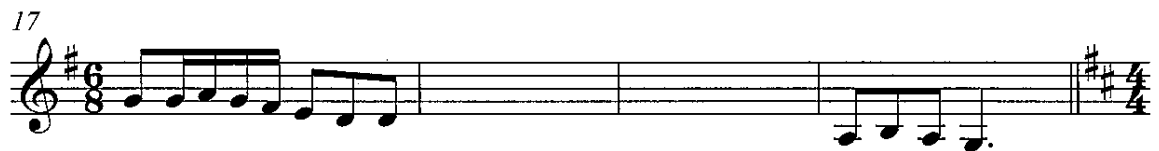
Exercise 2  
C major



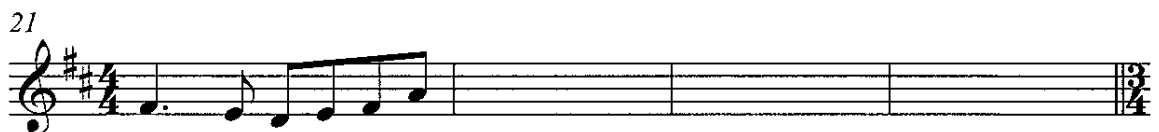
Exercise 3  
G major



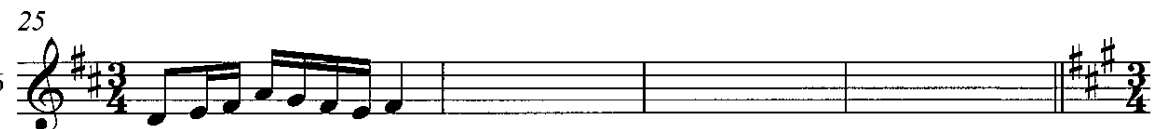
Exercise 4  
G major



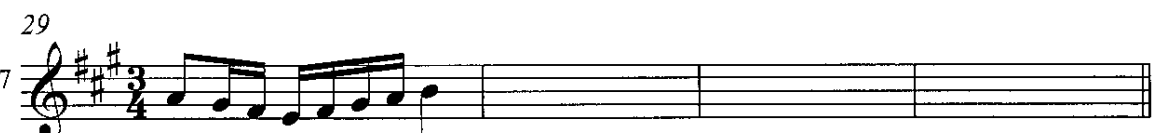
Exercise 5  
D major



Exercise 6  
D major



Exercise 7  
A major



# Repetition, Sequence, Inversion

Make 8 bar melodies using repetition, sequence or inverted forms of the given musical ideas. All of them should remain within the given key. Note that all of the given fragments use rhythmic syncopation. Copy the 2 bar rhythm but the pitch. End your melody on the tonic note of the key. The keys have been named for you.

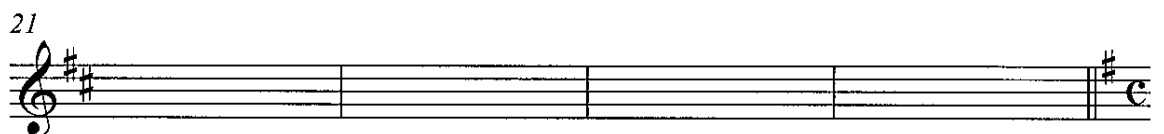
Exercise 1  
C major



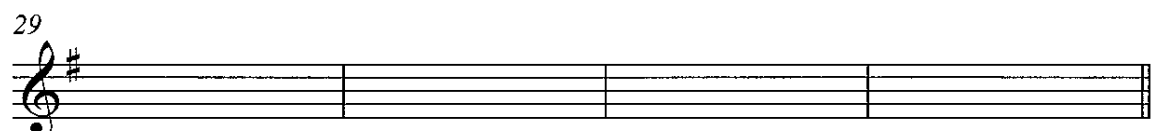
Exercise 2  
C major



Exercise 3  
D major



Exercise 4  
G major



# Melodies using sequences and inversions

Write melodies using these rhythms, making sure you include some use of sequences and or inversions of your first idea where the rhythm is exactly repeated or slightly altered. End each melody on the tonic note. Each melody is eight bars long and in Binary form where the second phrase may be a variation of the first.

Melody 1  
C major



Melody 2  
F major



Melody 3  
G major



Melody 4  
G major



# Melody in G major

Write a melody using chord notes, passing notes and/or auxiliary or neighbour notes. The chords are given by the letter names and the accompanying notes. You may have the non-chord notes (those that do not belong to the chord) on (accented) or off (unaccented) the beats. When you have finished transpose your score.

Clarinet in Bb

Piano

Measures 1-4. Chords: G, G, D, G, D.

5

Cl.

Pno.

Measures 5-8. Chords: Am, D, G, D.

9

Cl.

Pno.

Measures 9-12. Chords: G, D, G, D.

13

Cl.

Pno.

Am D G

The image shows a musical score for a Clarinet (Cl.) and Piano (Pno.). The Clarinet part is written on a single staff with a treble clef and a key signature of one sharp (F#). The Piano part is written on two staves, treble and bass clefs, with a key signature of one sharp (F#). The piano accompaniment features chords in the right hand and single notes in the left hand. The chords are labeled as Am, D, and G. The piece concludes with a double bar line.

# Add a melody to this Blues progression in C.

Write a blues melody to this 12 bar blues chord progression. You may use either chord and passing notes within the C major scale or the blues scales appropriate to the chords. Name the chords first, by looking at the piano right hand.

♩ = 150

Flute

Piano

♩ = 150

6

Fl.

Pno.

9

Fl.

Pno.

# Add a melody to these chords

Use chord and passing notes to write your melody. Notice that this is a 12 bar blues sequence which uses three phrases. You may use a similar 4 bar phrase for the first two phrases but make the third phrase answer the opening phrases. Begin by naming the chords.

♩ = 120

Clarinet in B $\flat$

Piano

The first system contains measures 1 through 4. The Clarinet in B $\flat$  staff is empty. The Piano part features a right-hand part with chords and a left-hand part with a bass line. The tempo is marked as quarter note = 120.

5

Cl.

Pno.

The second system contains measures 5 through 8. The Clarinet staff is empty. The Piano part continues with chords and a bass line.

9

Cl.

Pno.

The third system contains measures 9 through 12. The Clarinet staff is empty. The Piano part continues with chords and a bass line.

# 12 Bar Blues

Write a guitar solo above this 12 Bar Blues accompaniment in Bb. Use the three blues scales, Bb, Eb, and F as indicated by the chord symbols above the Bass Guitar part.

Guitarist may write their solo on the TAB stave and copy it to the notation stave. Others leave this line blank.

Electric Guitar

Electric Guitar

Piano

4-string Bass Guitar

Drums

2

E. Gtr.

E. Gtr.

Pno.

Bass

Dr.

4

E. Gtr.

E. Gtr.  
T  
A  
B

Pno.

Bass

Dr.

6

E. Gtr.

E. Gtr.  
T  
A  
B

Pno.

Bass

Dr.

8

E. Gtr.

E. Gtr.

Pno.

Bass

Dr.

T  
A  
B

F

3

10

E. Gtr.

E. Gtr.

Pno.

Bass

Dr.

T  
A  
B

E♭

B♭

3

12

E. Gtr.

E. Gtr.  
T  
A  
B

Pno.

Bass

Dr.

The musical score consists of five staves. The top two staves are for the Electric Guitar (E. Gtr.), with the upper staff showing a melodic line and the lower staff showing a guitar tablature (T, A, B). The third staff is for the Piano (Pno.), consisting of a grand staff with treble and bass clefs. The fourth staff is for the Bass, and the fifth staff is for the Drums (Dr.). Measure 12 shows the piano introduction with eighth notes in the right hand and a bass line with eighth notes. Measure 13 features a guitar solo with a triplet of eighth notes, a piano accompaniment with a triplet of eighth notes and a sustained chord, a bass line with a long note, and a drum pattern with a triplet of eighth notes and a snare hit.