

**MUS 231**  
**Melody Writing Exercise**

On staff paper (with pencil) compose a simple melody based off this cantus firmus (adapted for the treble clef).



The melody should adhere to a few of the Western-style “conventions” we have covered, following these guidelines:

- Two four-measure phrases (eight measures in total)
- Four measures per system
- Put a blank staff system between phrases
- Time signature at the beginning, terminal, double-bar at the end

Use each cantus note as a structural note in the melody, but insert notes in between these structural ones to make your melody unique and more active/ornate, with a rhythmic personality.

Based off the initial C, create a short motif that is sequenced at least once.

The first phrase should cadence (stop) on a longer note-value that creates a feeling of being unresolved (a non-tonic note, such as G).

The second phrase, which can also begin with the same motif (and be sequenced), should cadence/end on the given/final C, also as a long note-value to create a feeling of being resolved and finished.

In doing the above, you will have composed a *period*.

Use a mixture of conjunct and disjunct motion, but use more conjunct motion.

Refer to the following one-phrase example as a guide (but you do not *have* to use just one cantus note per measure):

*Cantus Example*



*Misc. activity arriving at an unresolved cadence,  
with the final not NOT being the tonic, C*

*The main/strong note in each measure comes from the cantus*