

Melodies for Sight-Reading



Two decades ago I began to create one-page “sight-singing bonanzas” for my ear training classes because I couldn’t find materials that would be quick and easy enough to simply sight-read on the spot. Most of the material here was composed by myself, with additional contributions from Aaron Liu-Rosenbaum (a colleague at William Paterson University ‘03-’04.)

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The First Page

These are some very basic phrases that emphasize the main tones in the C major triad. If you haven't done much singing before, even these patterns may be difficult to execute with confidence. If that's the case, don't worry! A lot of students have this problem.

If you are not yet a confident singer, I would recommend that you commit to mastering this page before moving on. Memorize these little passages and sing them often. Feel free to move them to a pitch level that is comfortable for your voice. After a little while you will be more comfortable and ready to tackle the entire anthology.

1.



2.



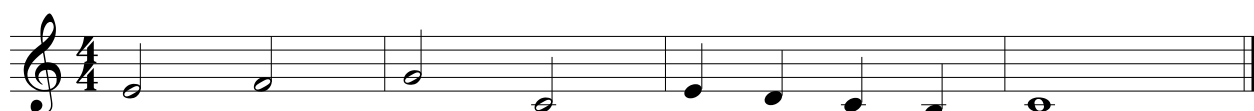
3.



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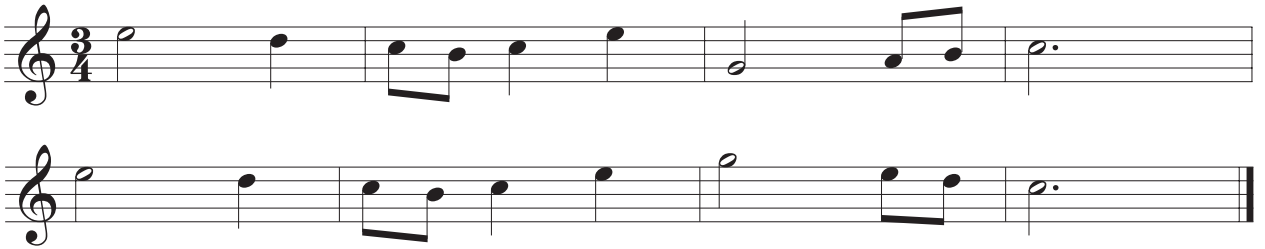
5.



16.



17.

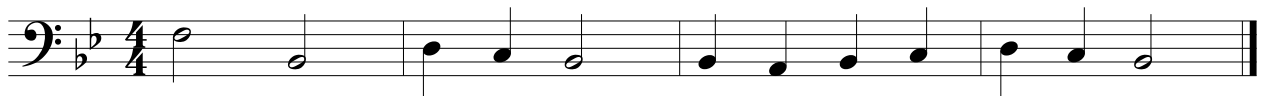


B. New Keys

18.



19.



20.



C. Major key melodies that include I and V.

Emphasis on $\hat{2}$ or "re".

31.

I V V I I V V I

32.

33.

Emphasizing $\hat{7}$ or "ti".

34.

I V I

35.

36. Schubert "Unfinished" Symphony, No. 8 in B Minor, 1st movement, 2nd theme



37.



38.



39.



Getting into the whole V triad.

40.



41.



42.



D. Minor keys

46.

Exercise 46 is written in D minor (one flat) and 4/4 time. It consists of two staves. The melody is a simple scale: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), followed by a whole rest. The bass line is a simple scale: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), followed by a whole rest.

47.

Exercise 47 is written in D major (two sharps) and 4/4 time. It consists of one staff. The melody is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), followed by a whole rest.

48.

Exercise 48 is written in D minor (one flat) and 3/4 time. It consists of two staves. The melody is: D4 (half), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), followed by a whole rest. The bass line is: D4 (half), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), followed by a whole rest.

49.

Exercise 49 is written in D major (two sharps) and 4/4 time. It consists of one staff. The melody is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), followed by a whole rest. There are slurs and accents over the notes.

50.

Exercise 50 is written in D minor (one flat) and 4/4 time. It consists of one staff. The melody is: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), followed by a whole rest.

A little more V chord

51.



57.



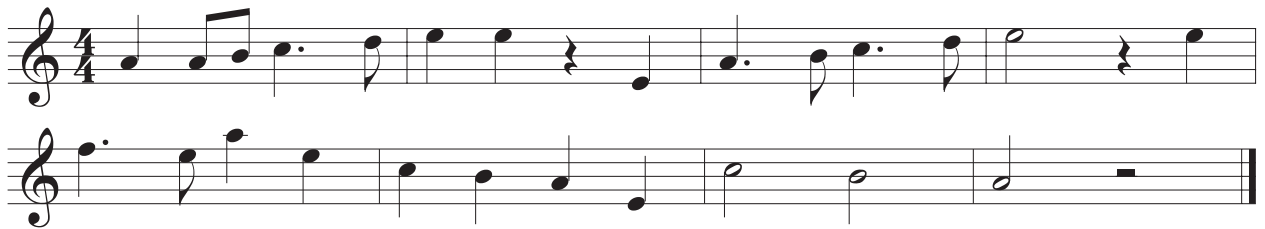
58.



59.



60.



Melodies with *do - te - le - sol* descent

61.



62.



63.



Sixteenth-note rhythms

64.



65.



66.

