100 Melodies for Sight Singing

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Open Educational Resources

Volume One

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University of Wyoming

An Open Educational Resource from the University of Wyoming

Preface to Volume One

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Thank you for viewing this Open Educational Resource (OER) generously funded by the University of Wyoming Libraries.

Rationale: "You only sight sing once. After that, it becomes practicing," said one of my mentors when I was first learning to sight sing. Therefore, true sight singing, which is a foundational skill in schools of music, necessitates large amounts of unfamiliar musical material to see for the first time. Singing familiar melodies in solfege can be helpful, but it is not truly sight singing because it is impossible to separate the variables of musical memory and accuracy from notation.

There are some anthologies of melodies available, but not enough to keep up with the demand of students globally. I have kept my mentor's words at the heart of this project to produce as many original melodies for sight singing as possible. I have organized these melodies in such a way that they are a logical progression in difficulty. This volume is the first of at least three resources for melodic sight singing. They are born out of a need to produce unfamiliar material for my students at the University of Wyoming, to whom these works are dedicated.

Getting the most from this resource: My students who have had the most success in sight singing and made the most amount of progress in the shortest amount of time have a few common practices that I wish to share here:

1) **Keep track of your tendencies in the margins:** Successful students print this resource out to mark personal reminders in the margins or they do so with PDF editing software. "Practice ascending perfect fourths" or "Watch out for Re to Sol" are common reminders. That is why I have left room in the margins of this volume.
2) **Based on those tendencies, write your own melodies:** The quickest way students overcome their individual intervals (e.g., perfect fourths) is by writing their own melodies that feature those intervals in a variety of keys. Perfect fourths are common, but so are descending minor thirds, particularly Do to Low La.
3) **Add dynamics and articulations for added challenges:** Students make the most progress when they add dynamics and articulations for extra challenges so that their

eye is reading three lines at once (note head, dynamic, articulation). Most often, students do this when reviewing a section before moving on to the next one. You will see in this volume that some exercises have dynamics and articulations marked, while others are intentionally left blank (particularly towards the beginning) so that you may add them yourself.

4) **Practice frequently for short durations, not infrequently for long durations:** "It's not like you go to the gym once and you're fit" is how one student described this approach. Practicing frequently, even for short amounts of time, tends to yield better results than practicing for long durations the day before a class session.

Thank you again for viewing this Open Educational Resource. I am happy to communicate with you about anything in this volume that would further help students. I am available at **Tiger.Robison@uwyo.edu**.

Sincerely,

Tiger Robison, Ph.D.

Cover photo credit: Dr. Jennifer Turpen, JTurpen@uwyo.edu

Melodies for Sight Singing, Volume I
Tiger Robison, Ph.D.

Section I: The Tonic Chord and Scalar Passages

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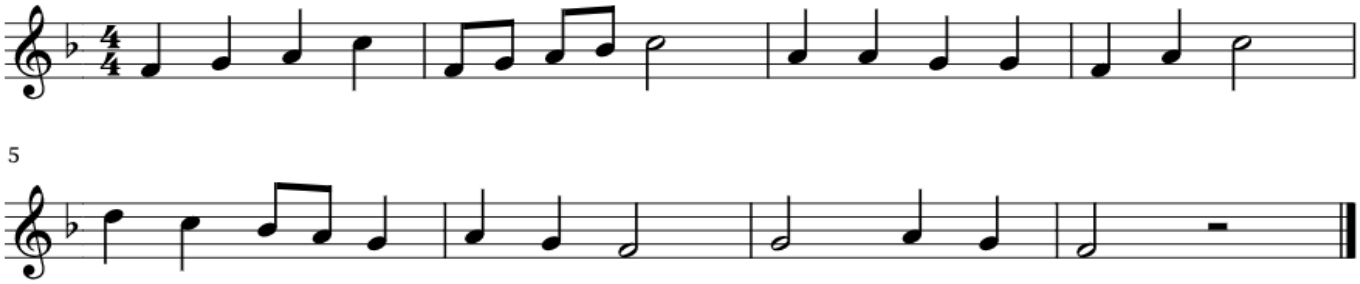

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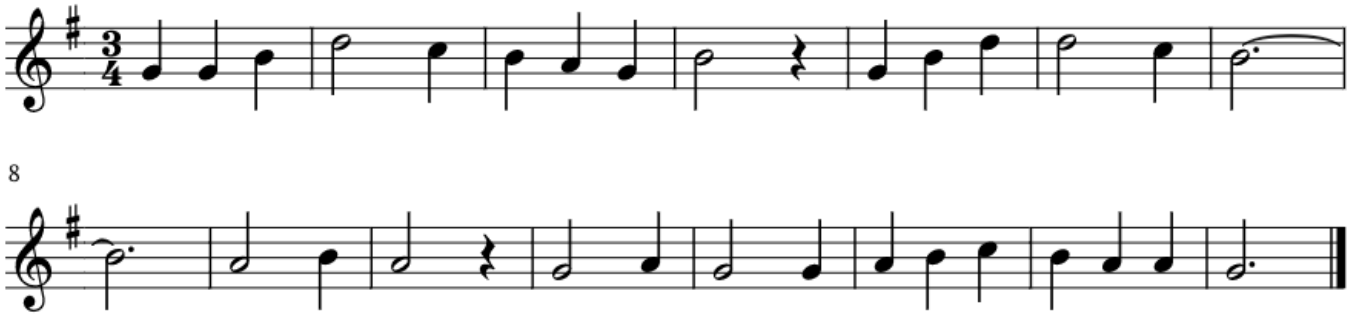

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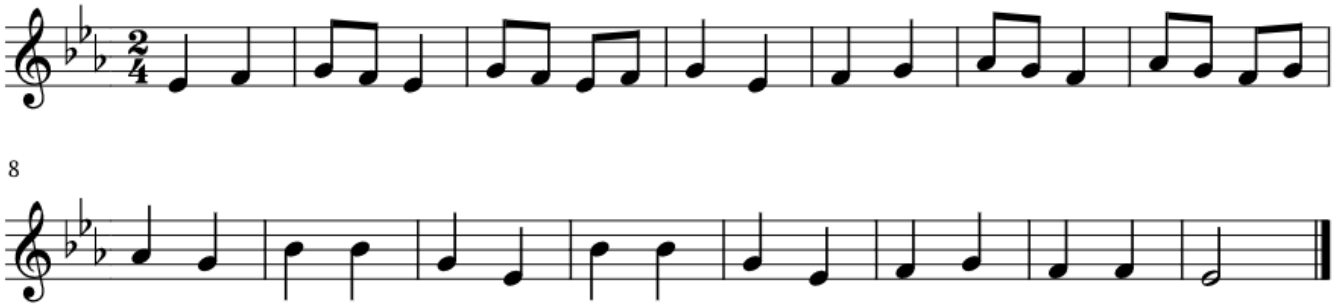

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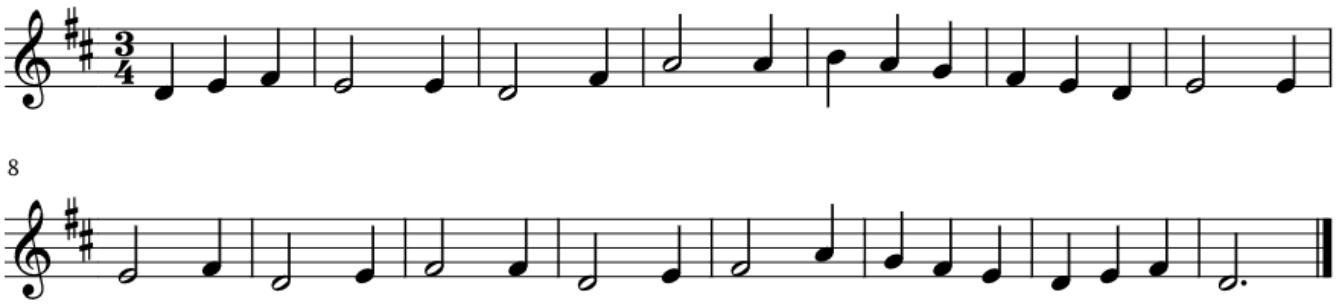

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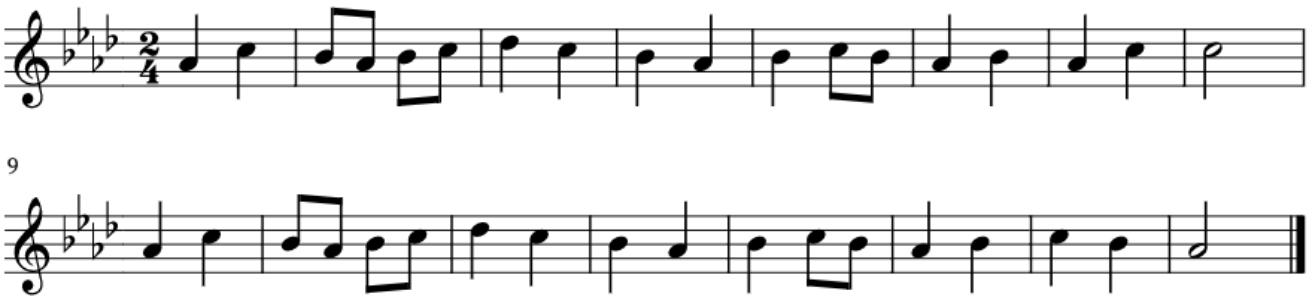

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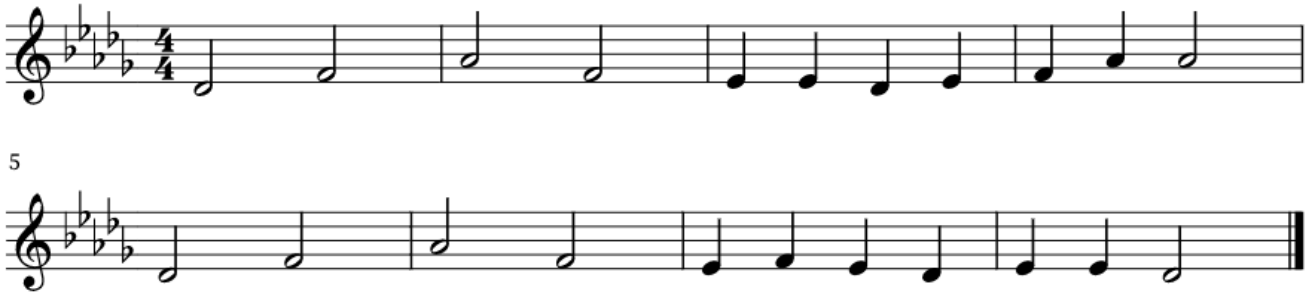

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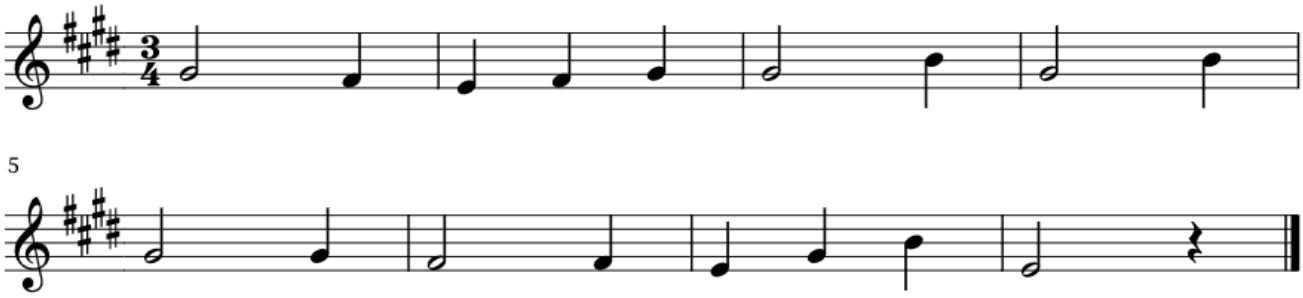

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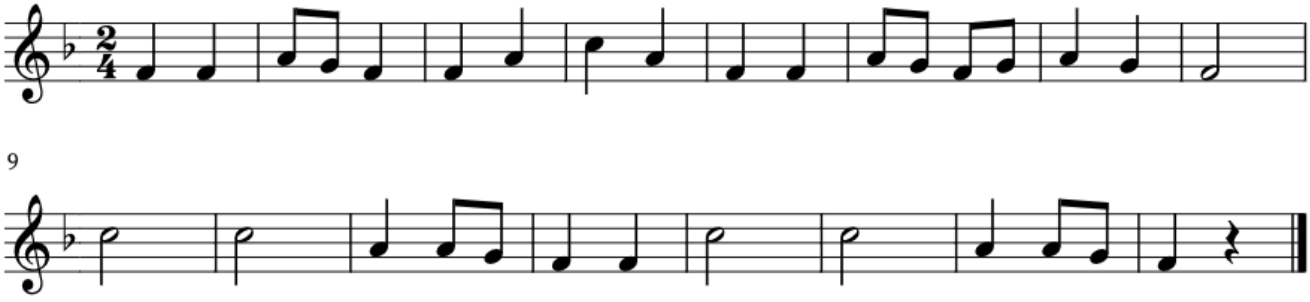

There will be dynamic and/or articulation markings in the remainder of these melodies. Paying attention to dynamic and articulation markings necessitates reading three lines at once: note head, dynamics, and articulations (plus the simple stem structures for rhythm).
Before proceeding, it may be helpful to review the previous melodies to see if one can perform them at a faster tempo and learn to spend less cognitive load on note heads.

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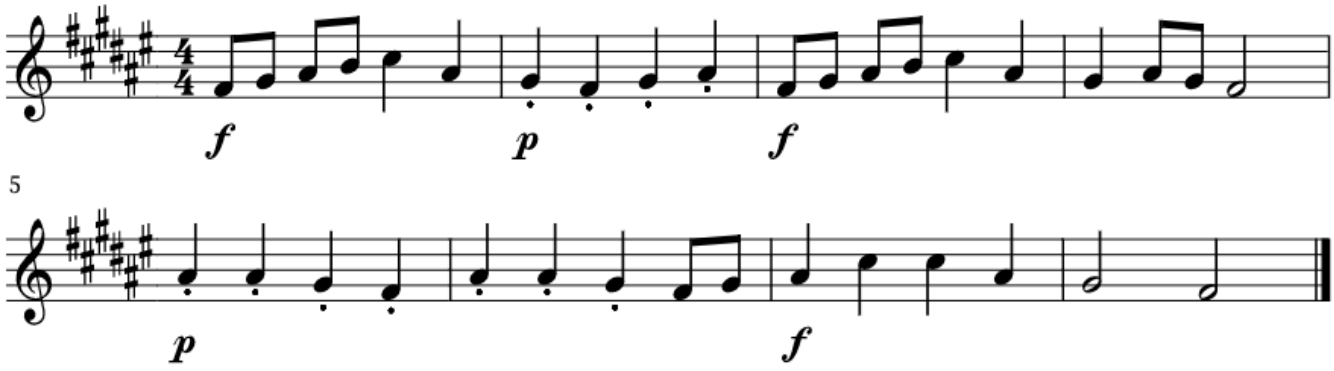

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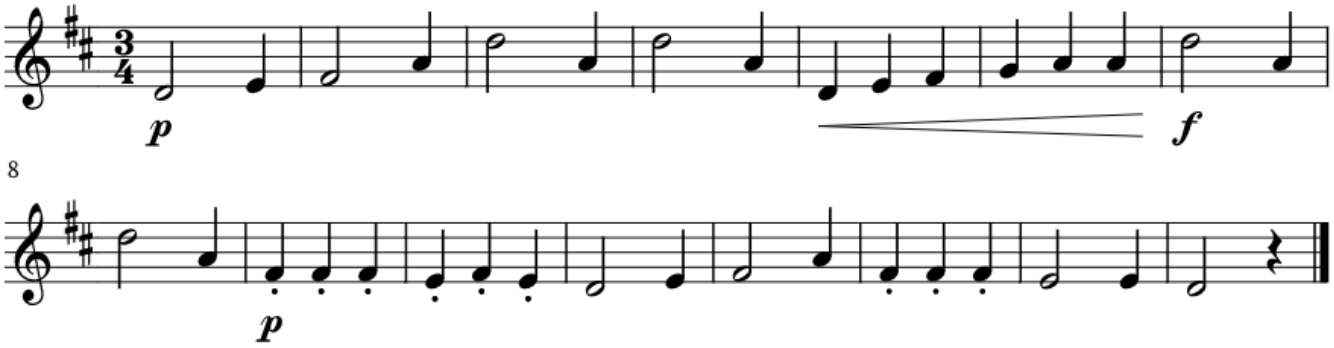

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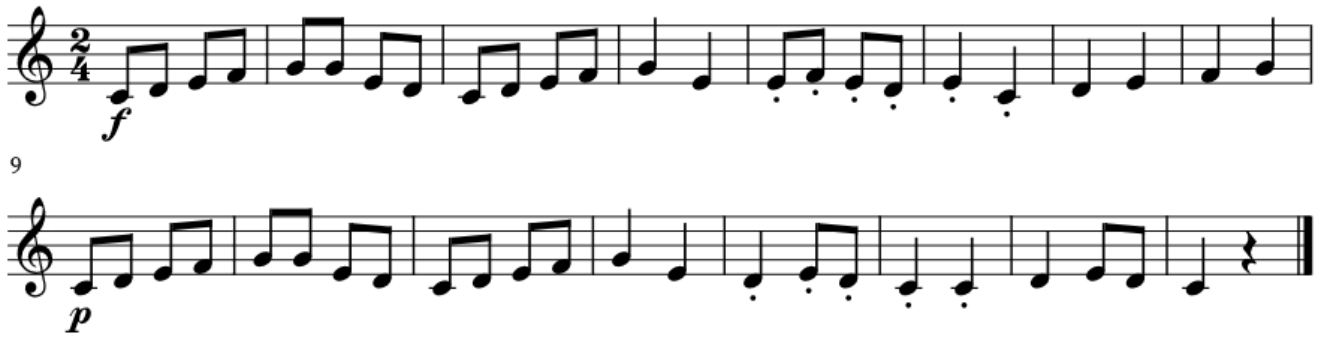

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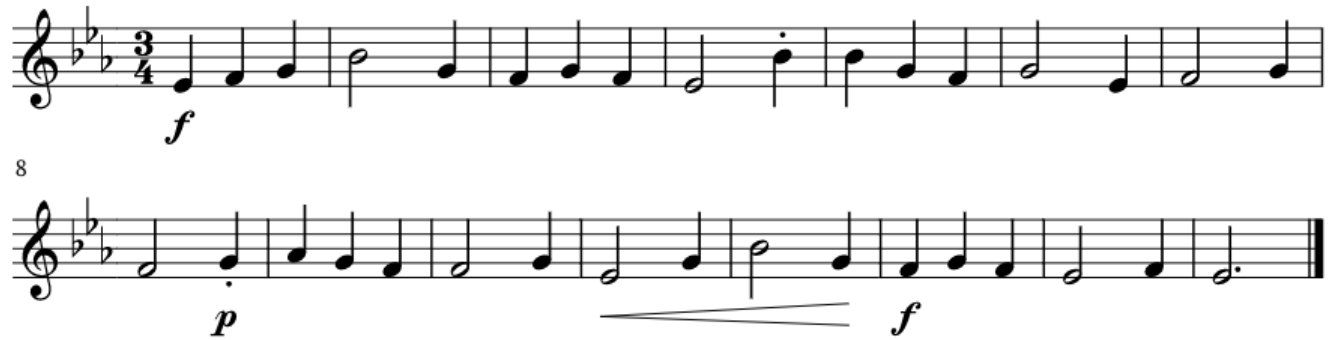

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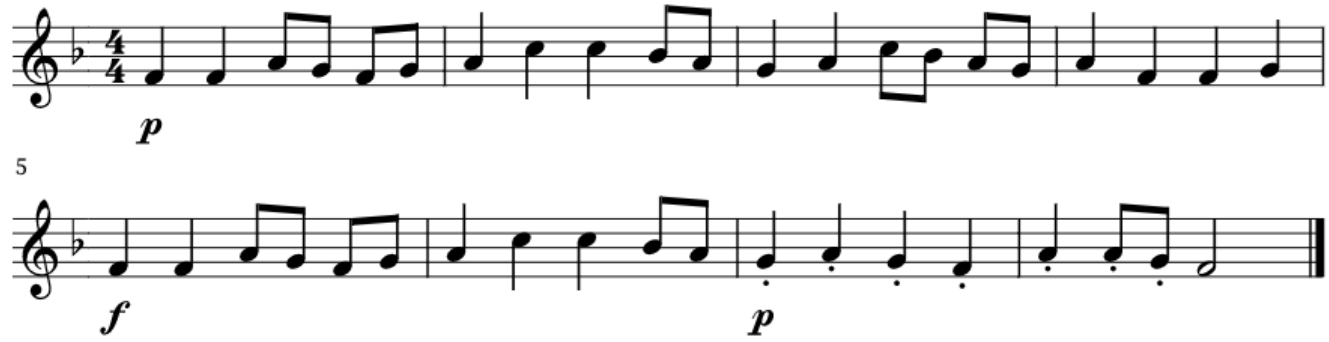

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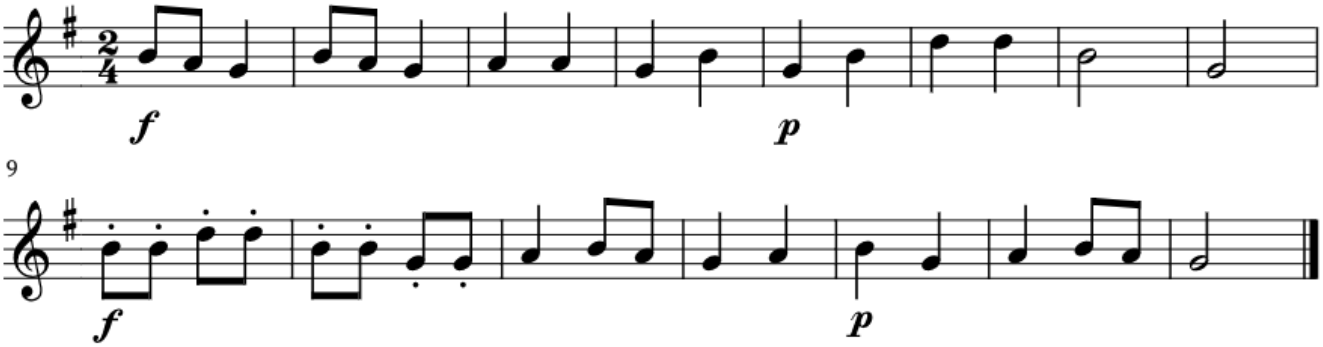

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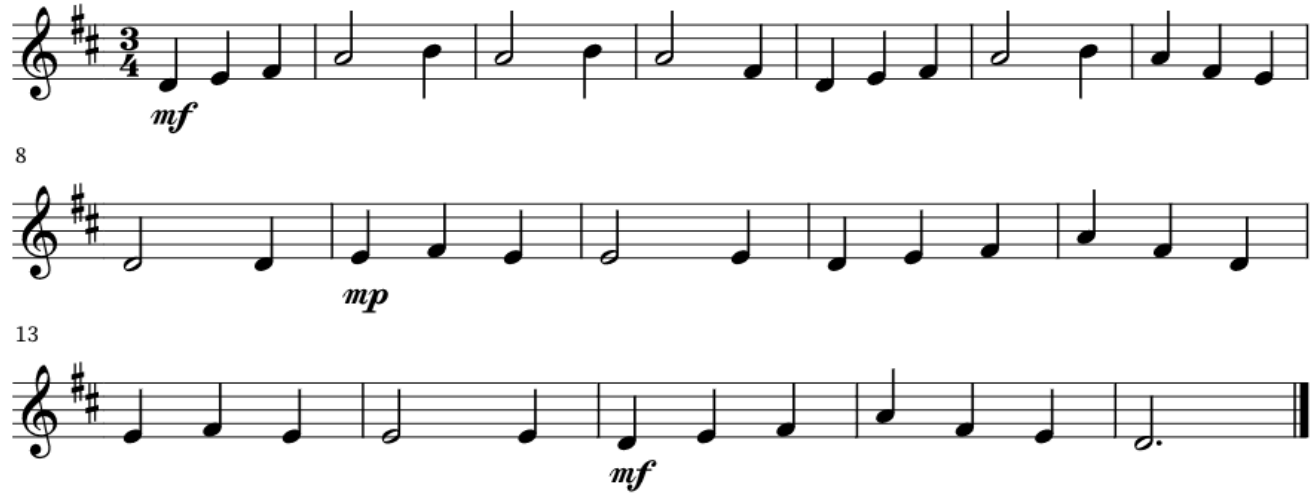
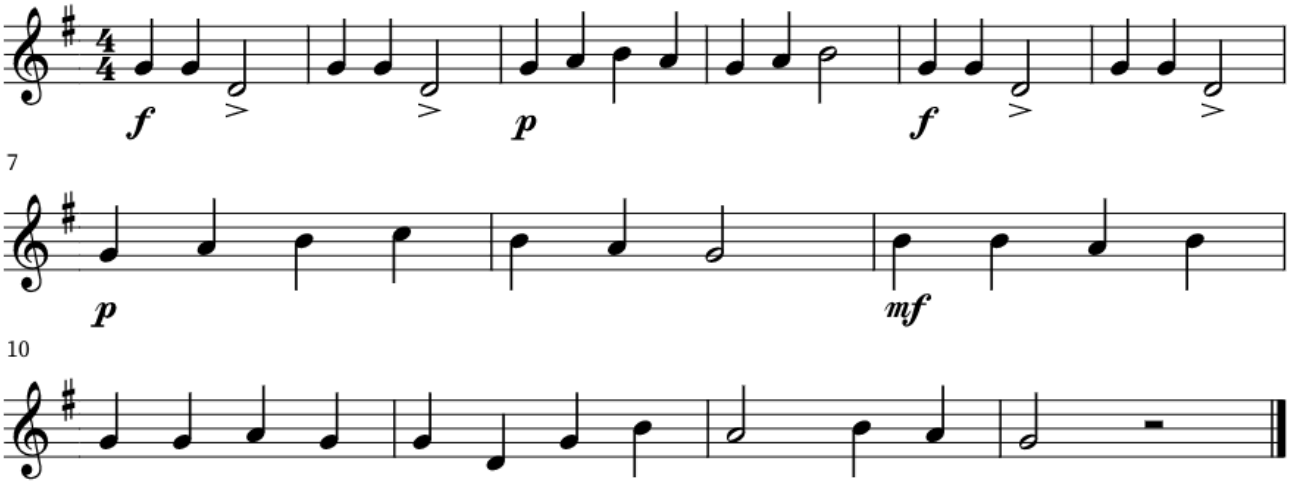


The next several melodies contain leaps to and from Low Sol, which is a perfect fourth below the tonic.

16.



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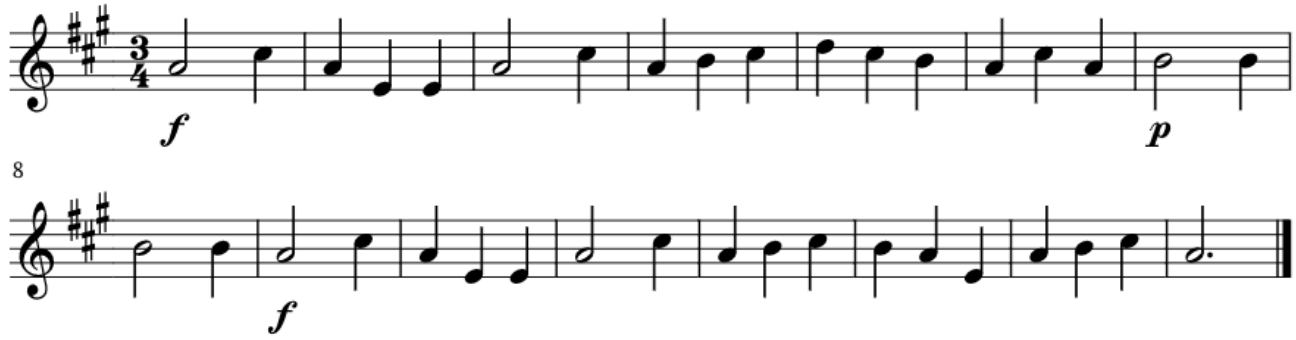

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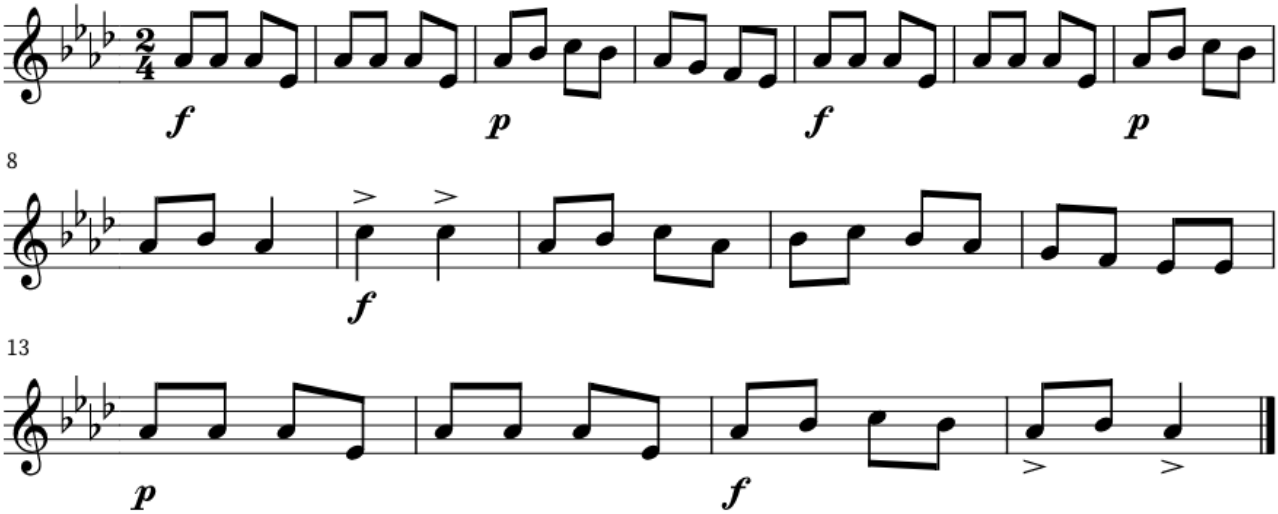

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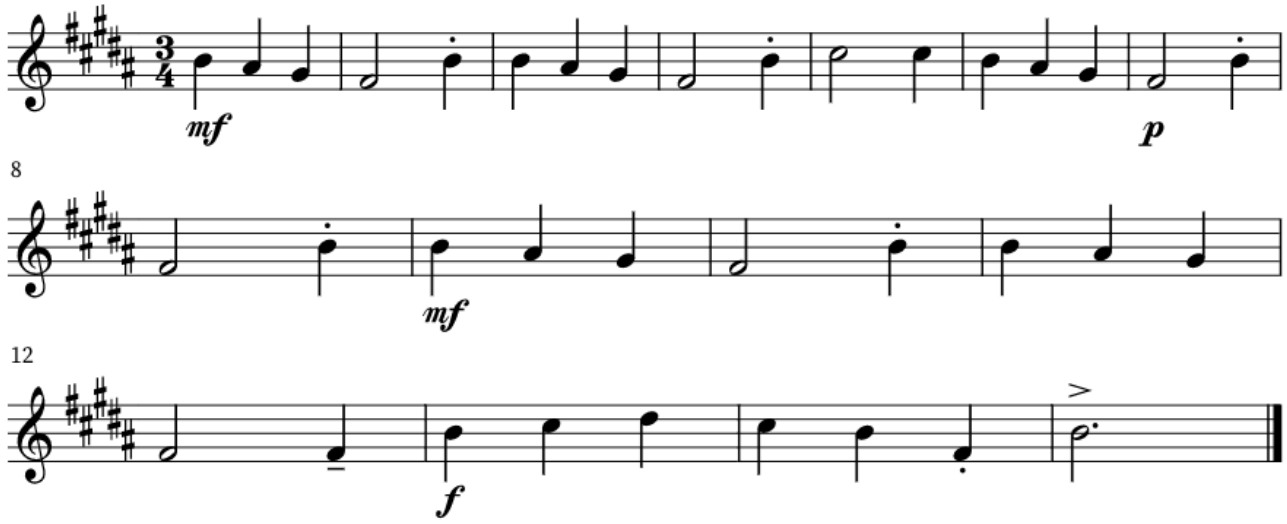

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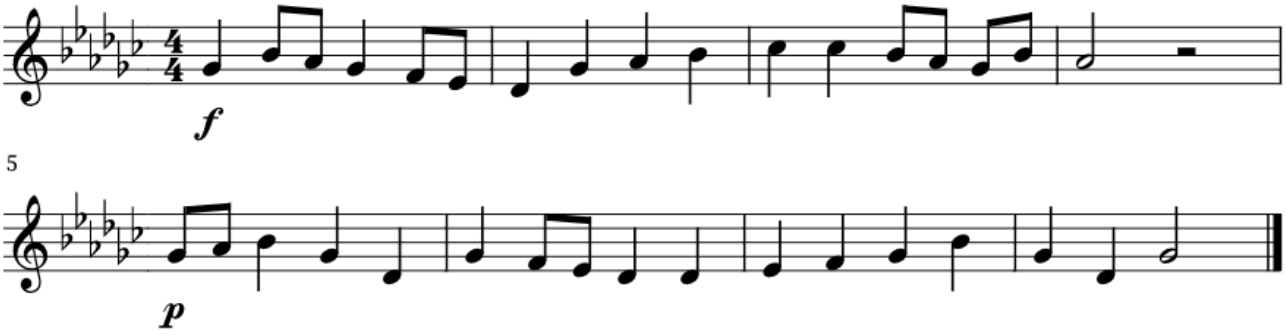

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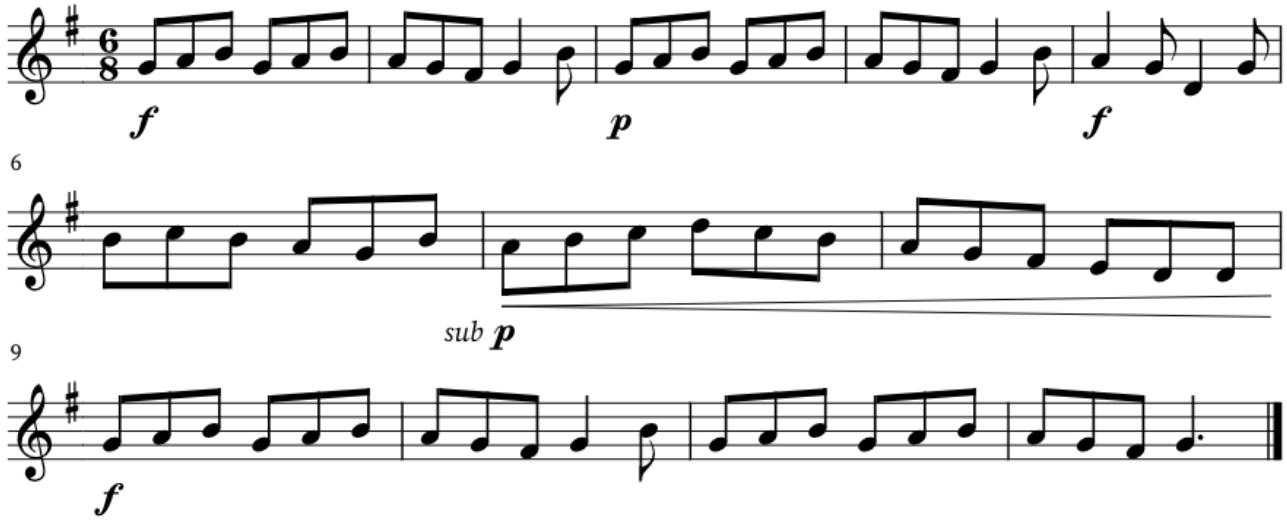

There will be large-scale repeats (repeat signs and/or first and second endings) in the next several exercises. Challenge yourself by singing any repeat from your short-term memory (i.e., with your eyes off of the page). In any exercise, it is a good habit to look up as soon as you are able towards the end of the exercise to mimic the skills needed to follow a conductor.

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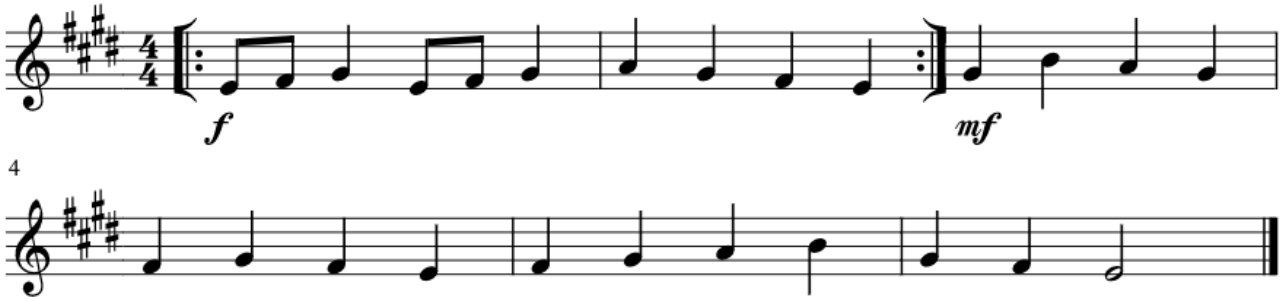

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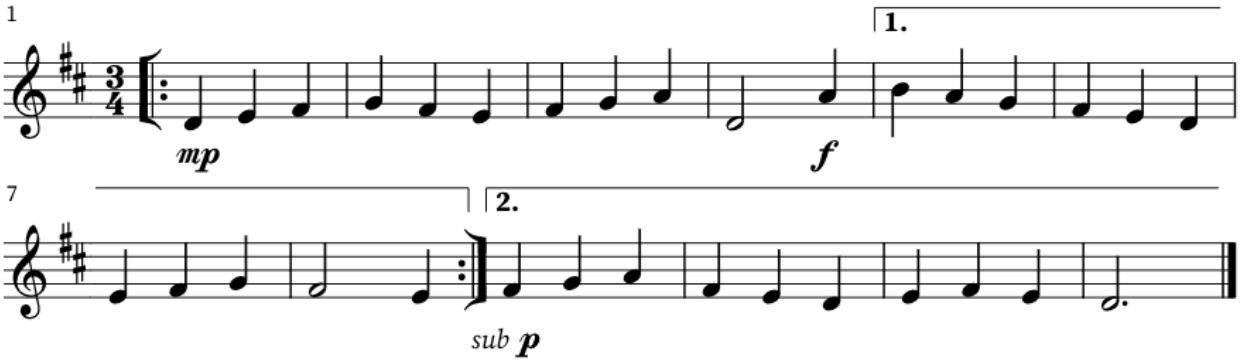

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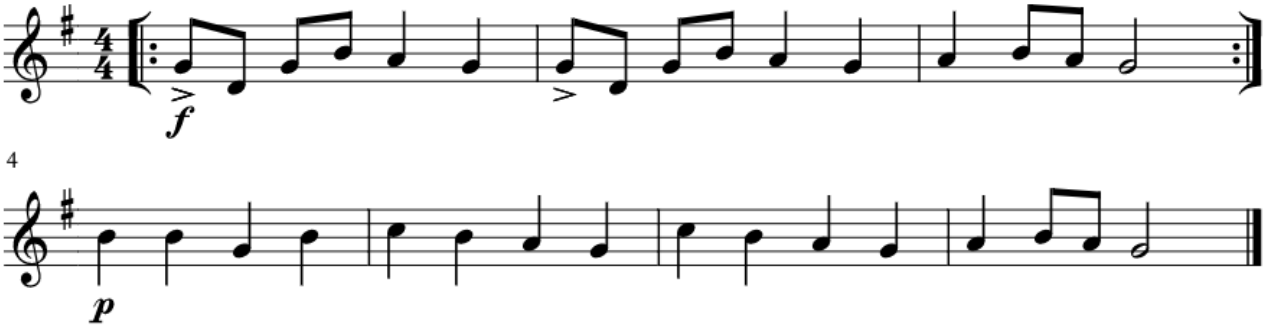

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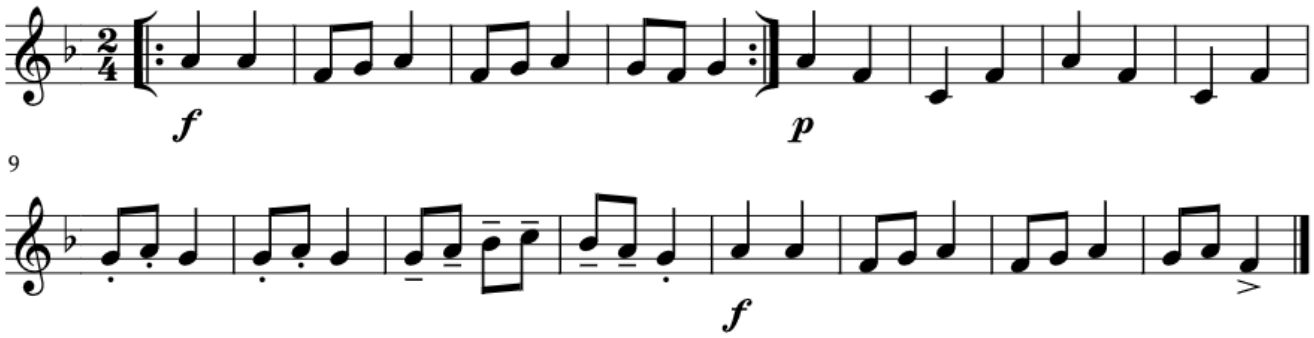

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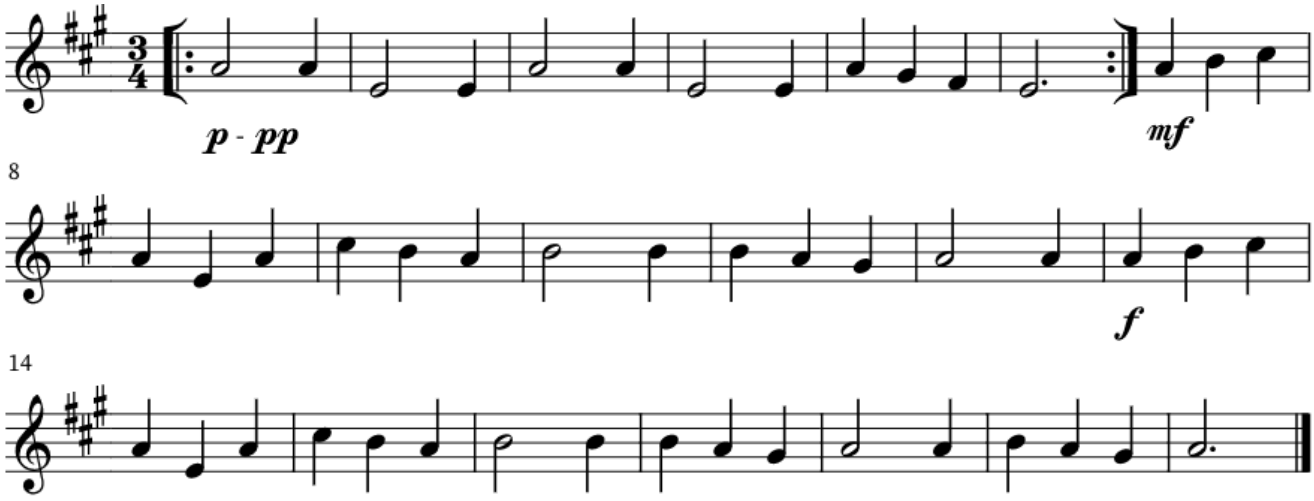

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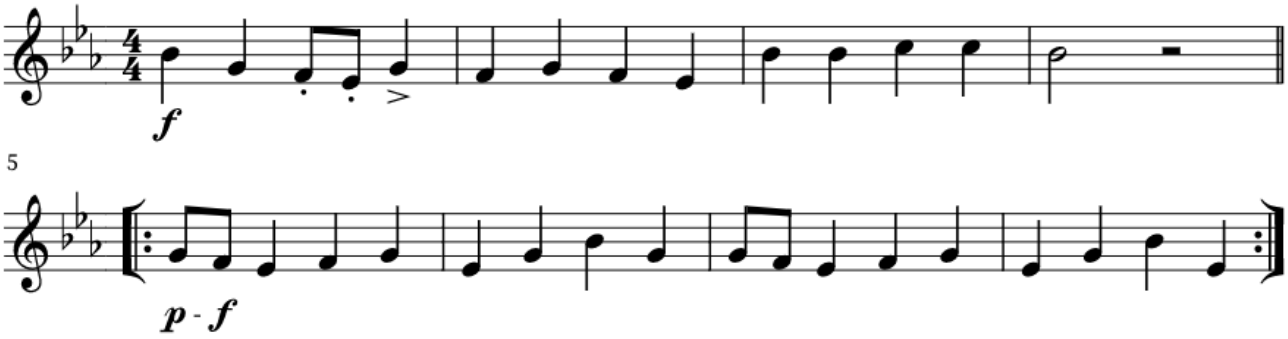

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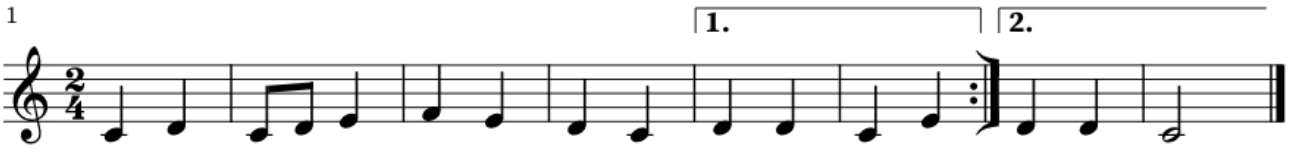

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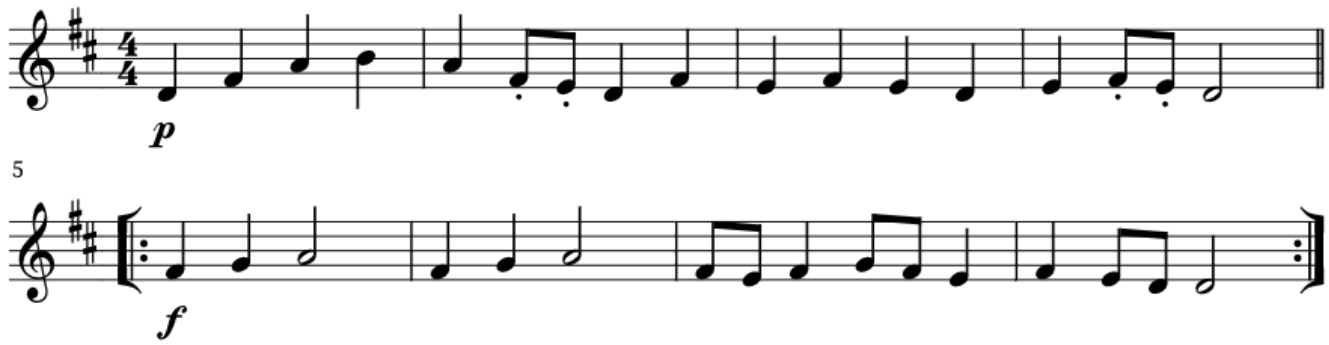

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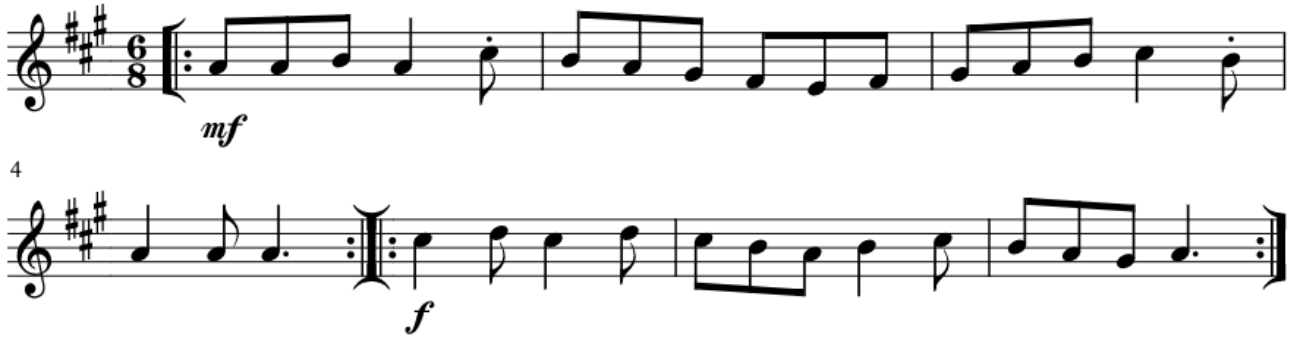

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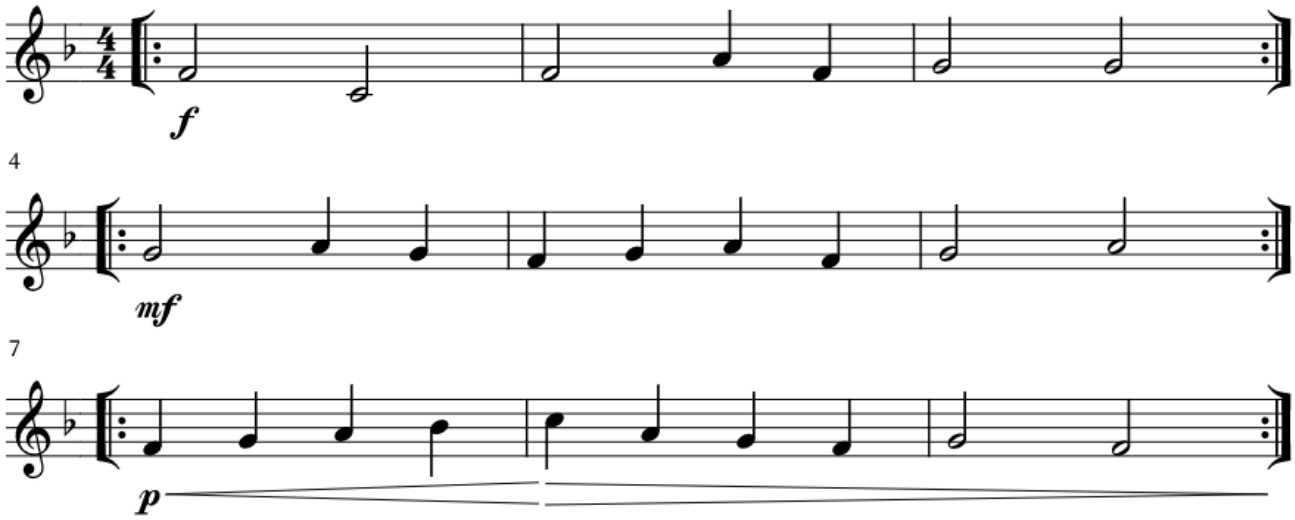

Section II: The Dominant Chord

The next exercises will include both the tonic and dominant chords with relevant scalar passages.

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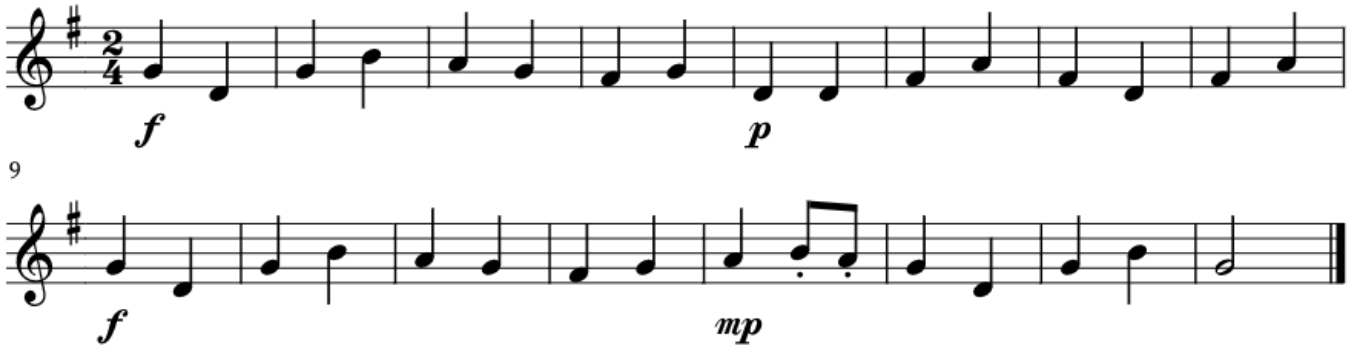

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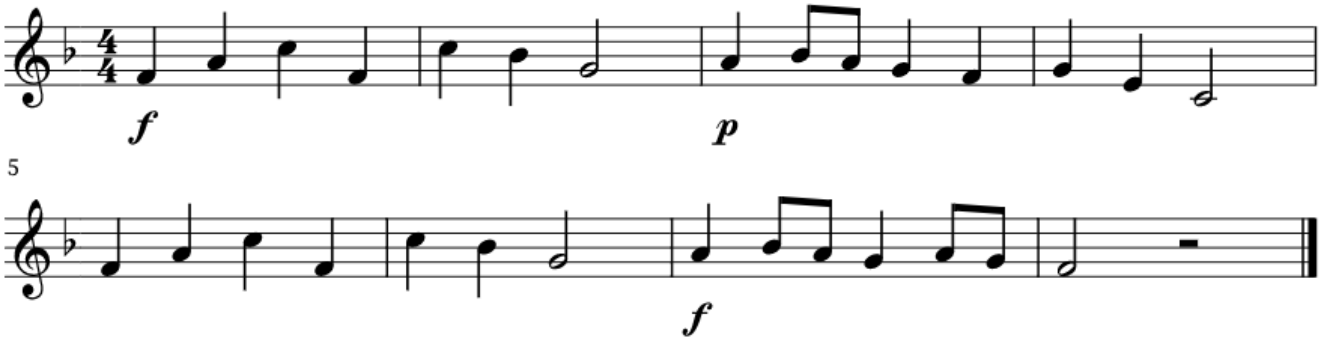

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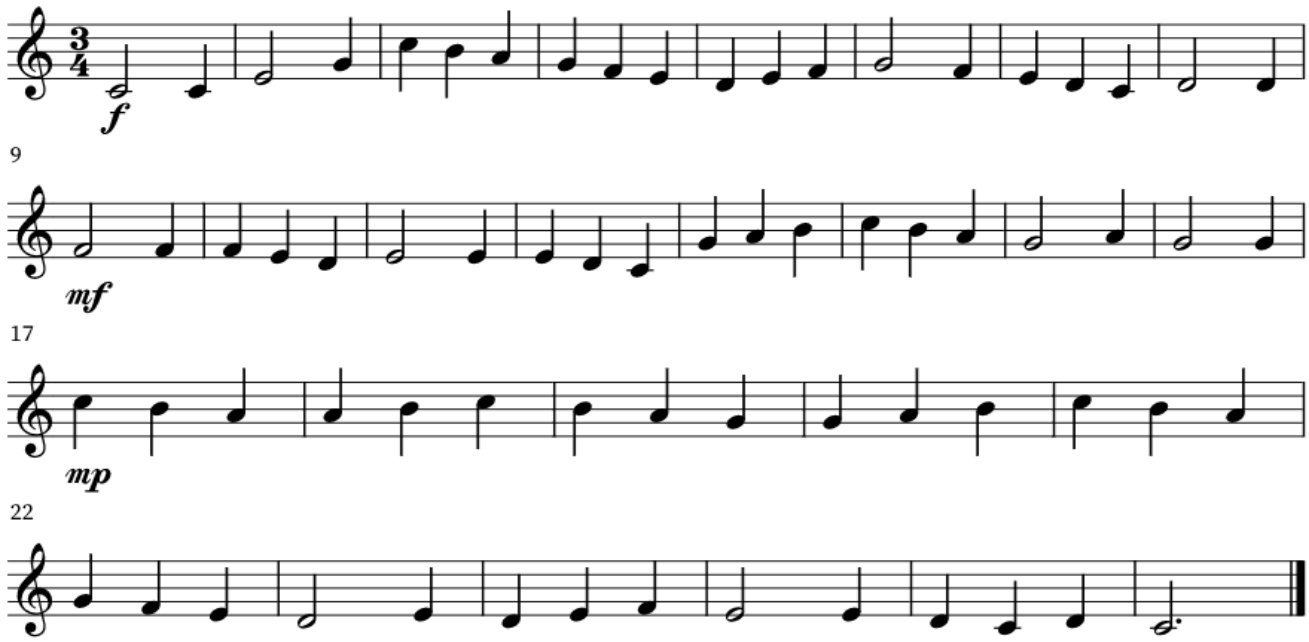

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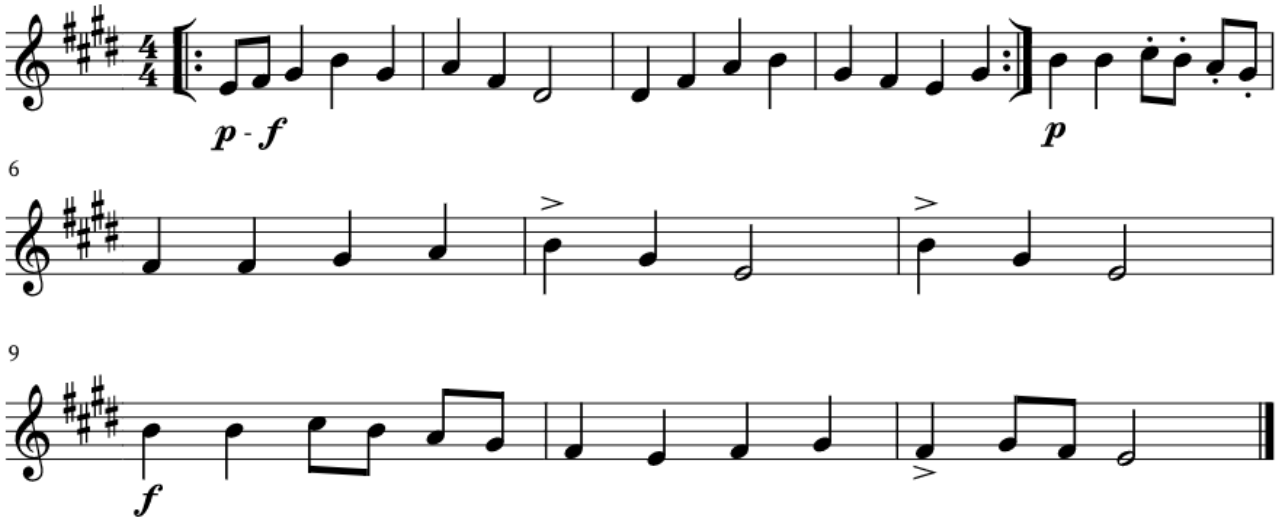

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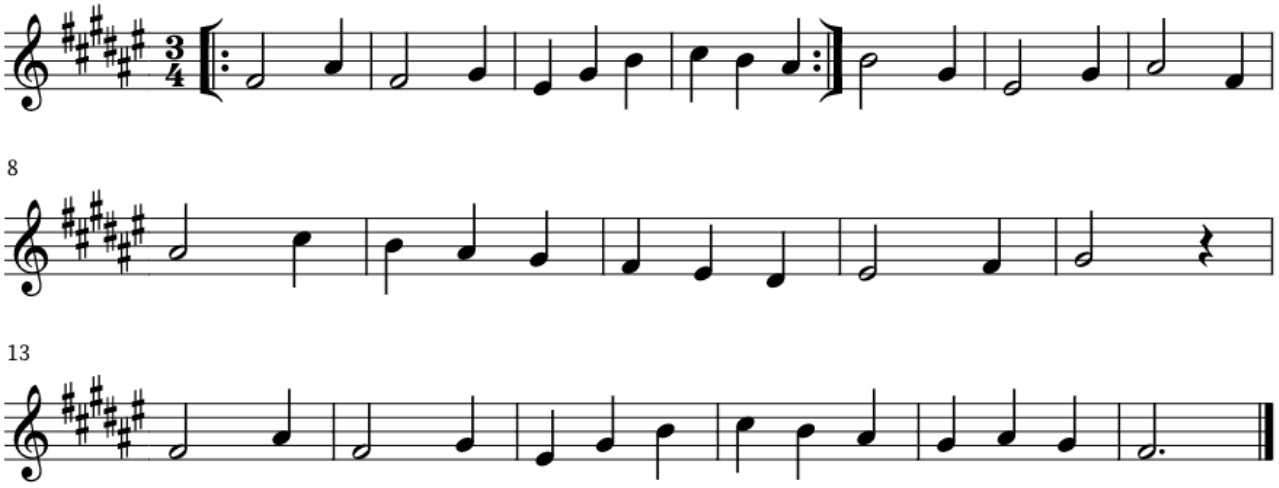

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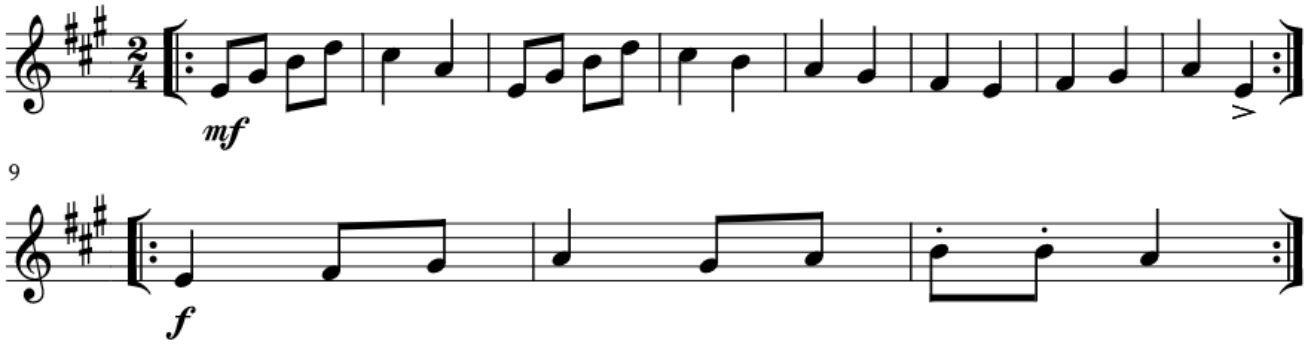

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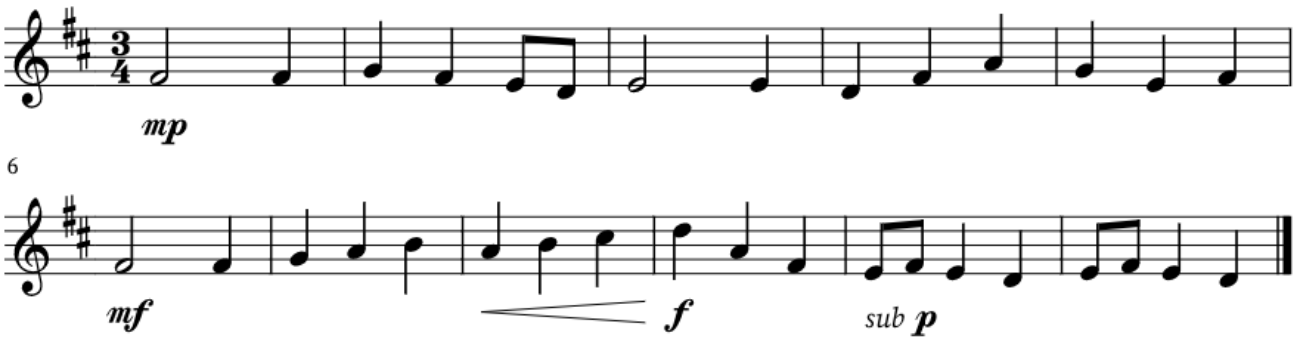

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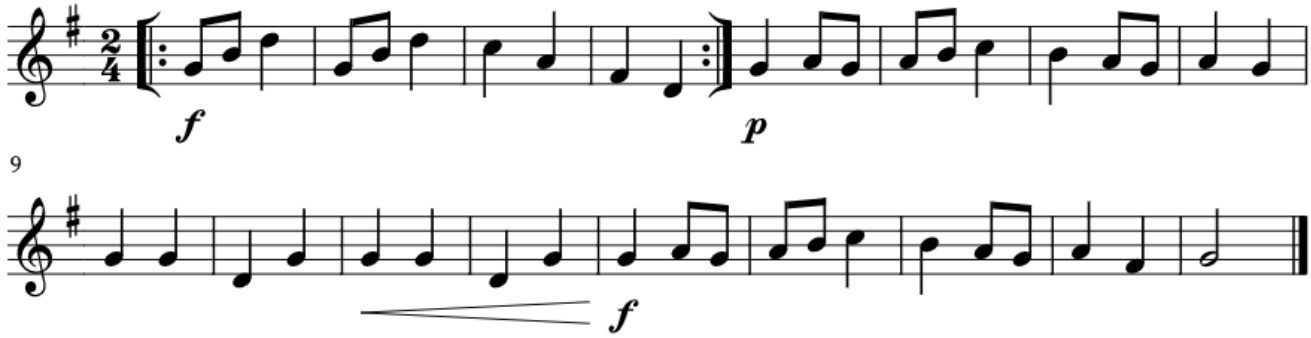

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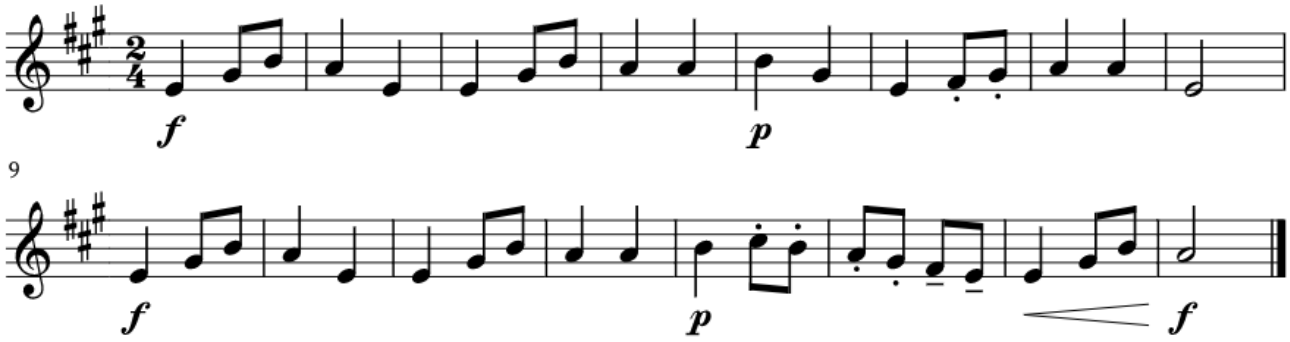

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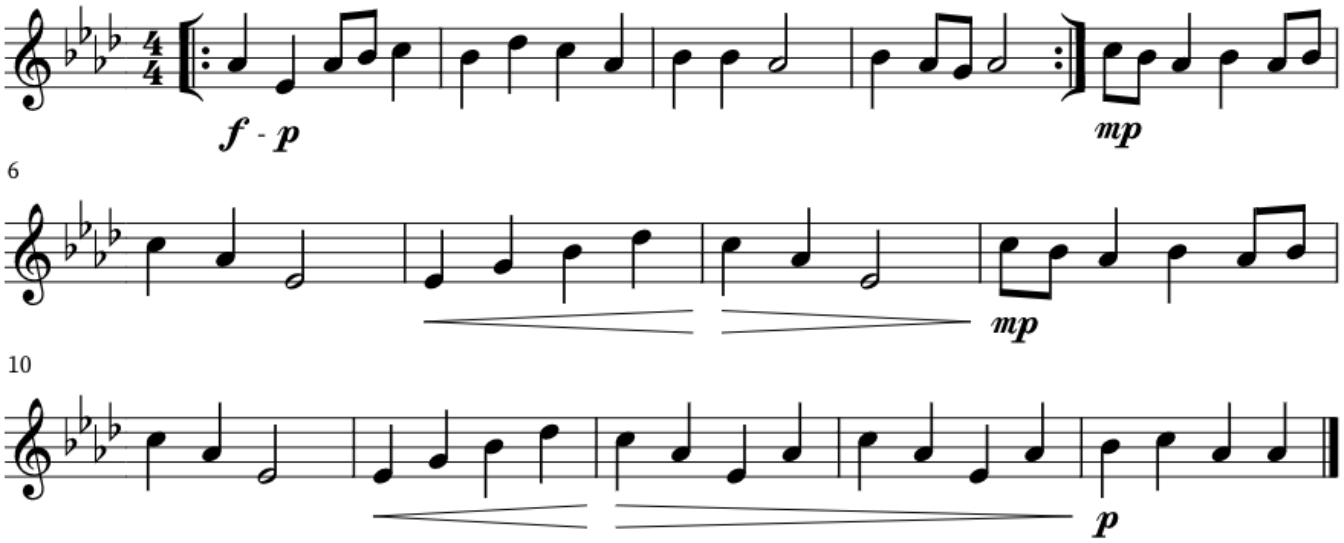

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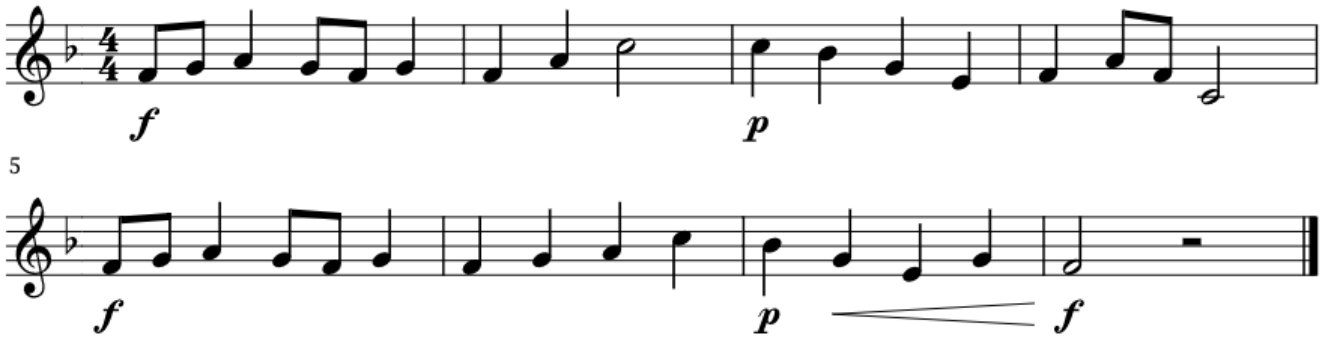

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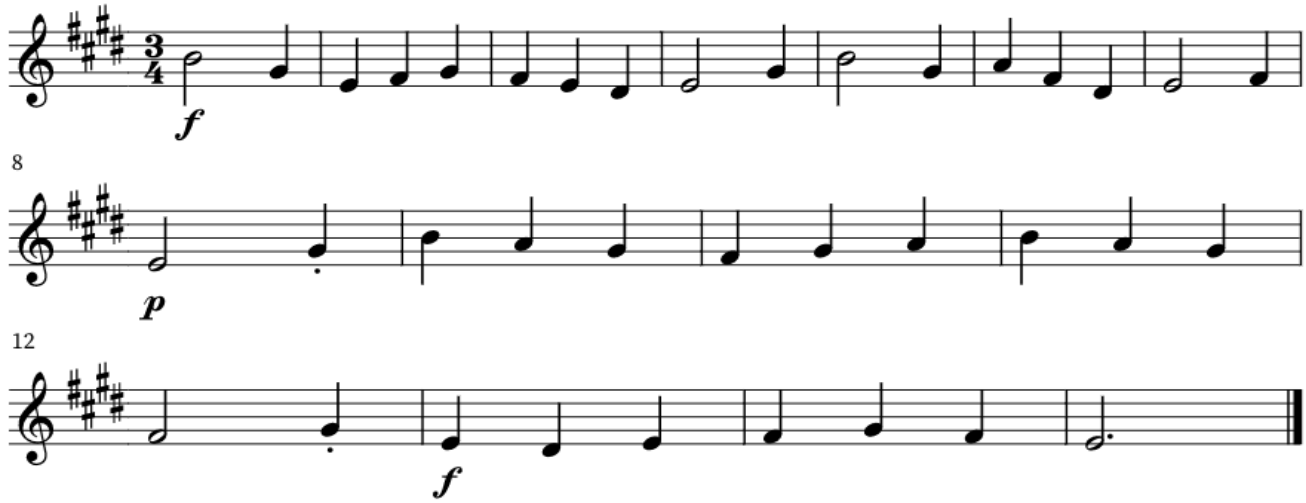

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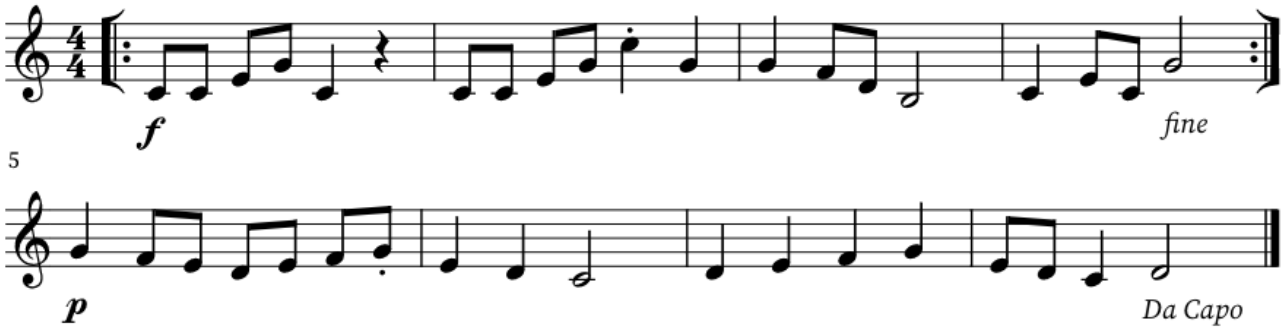

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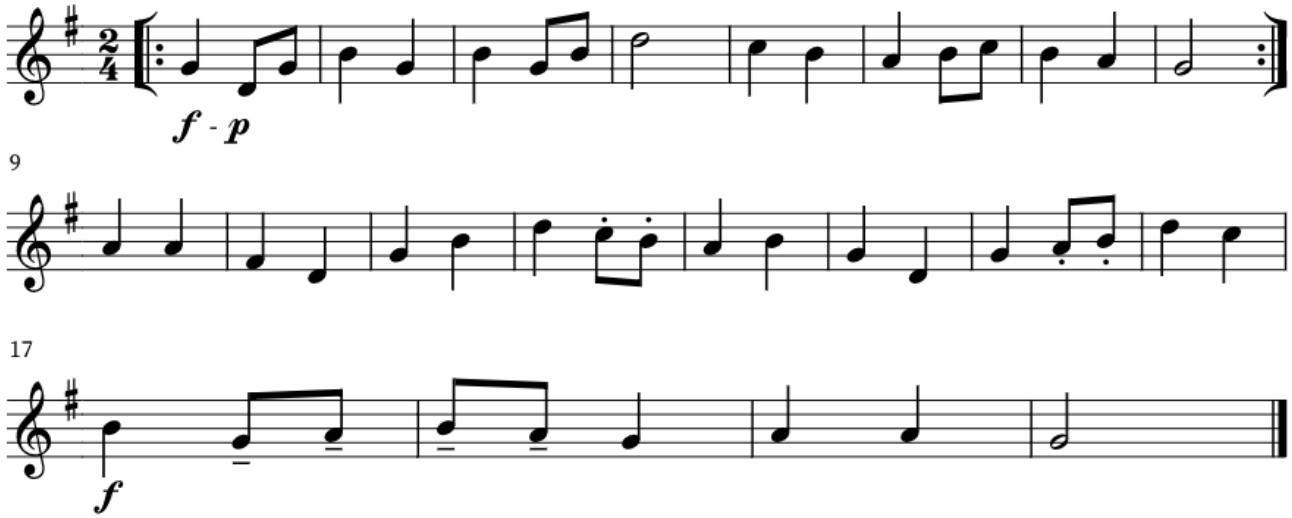

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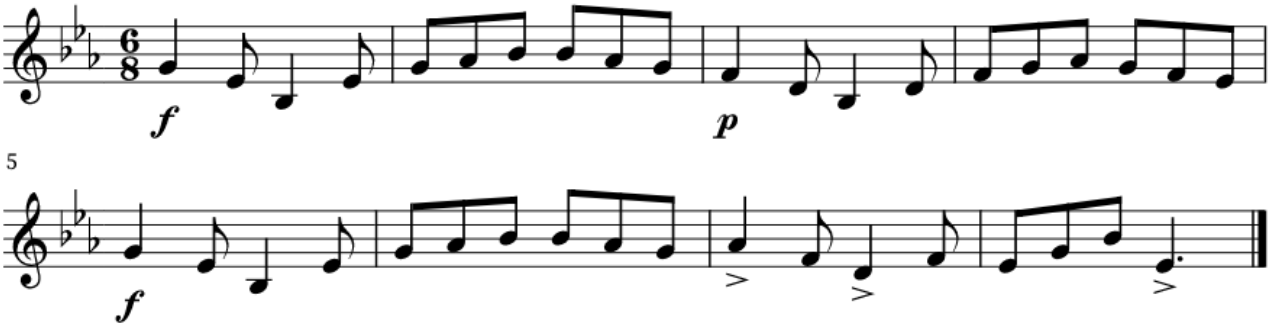

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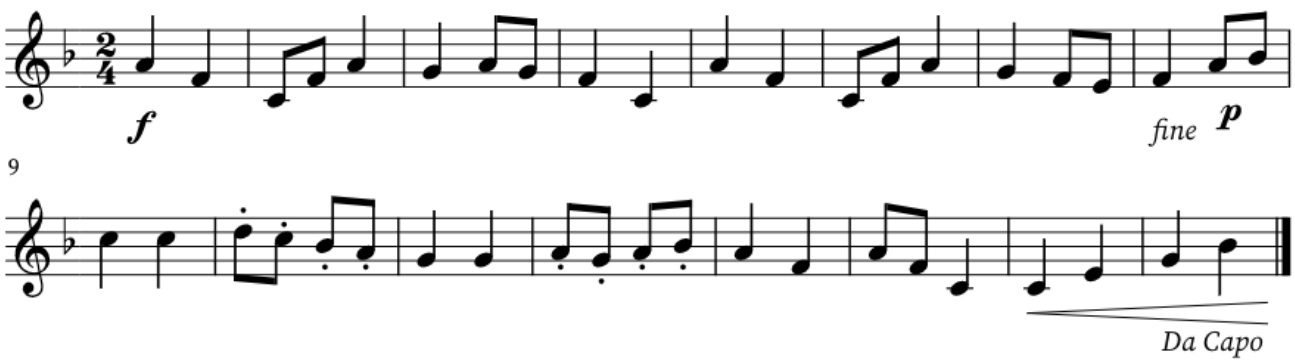

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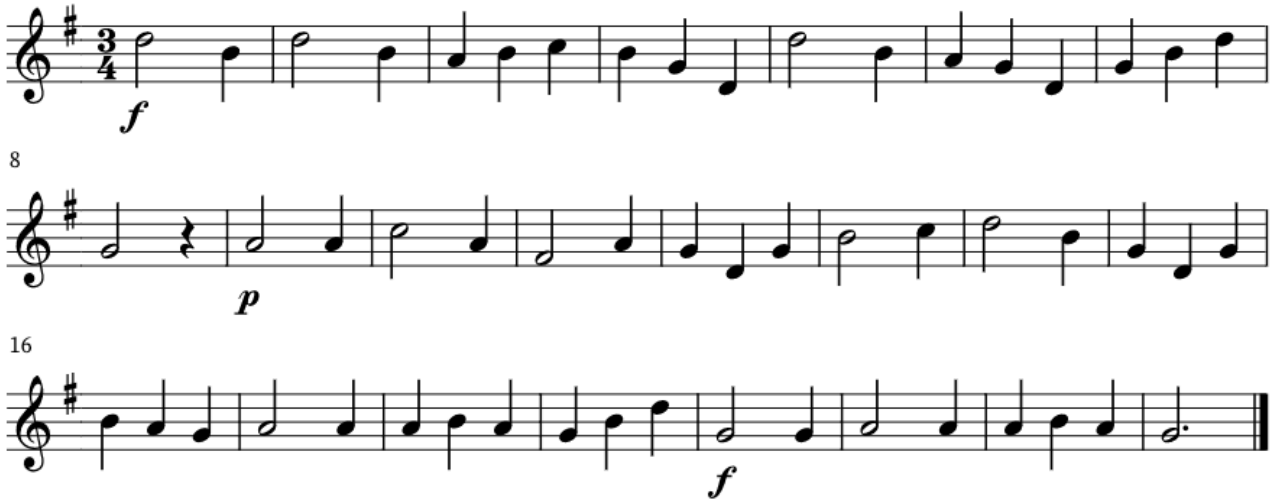

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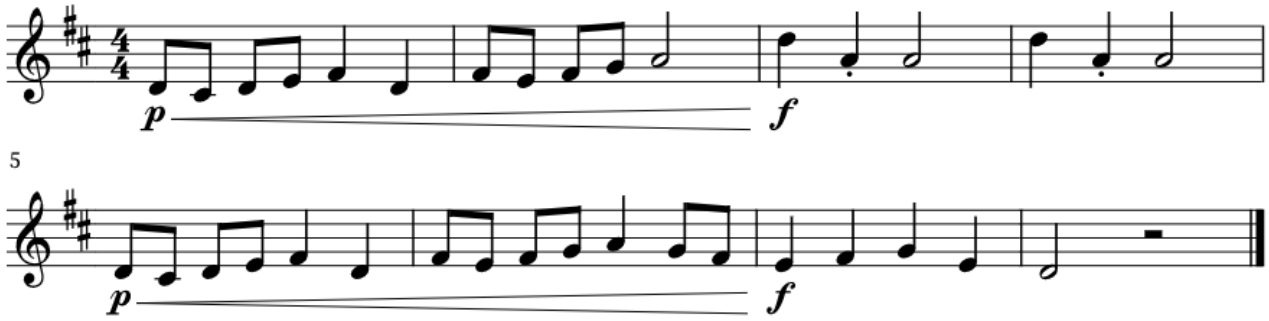
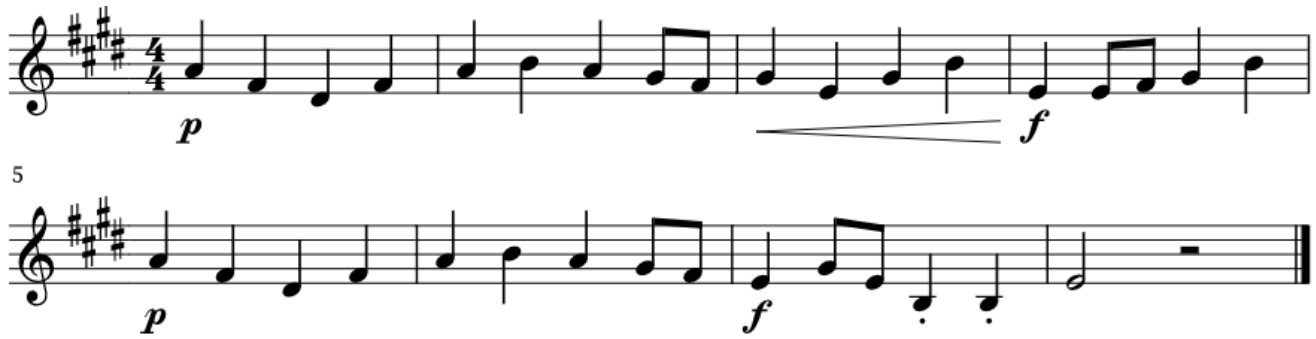


These next several exercises begin on notes other than Do.

50.



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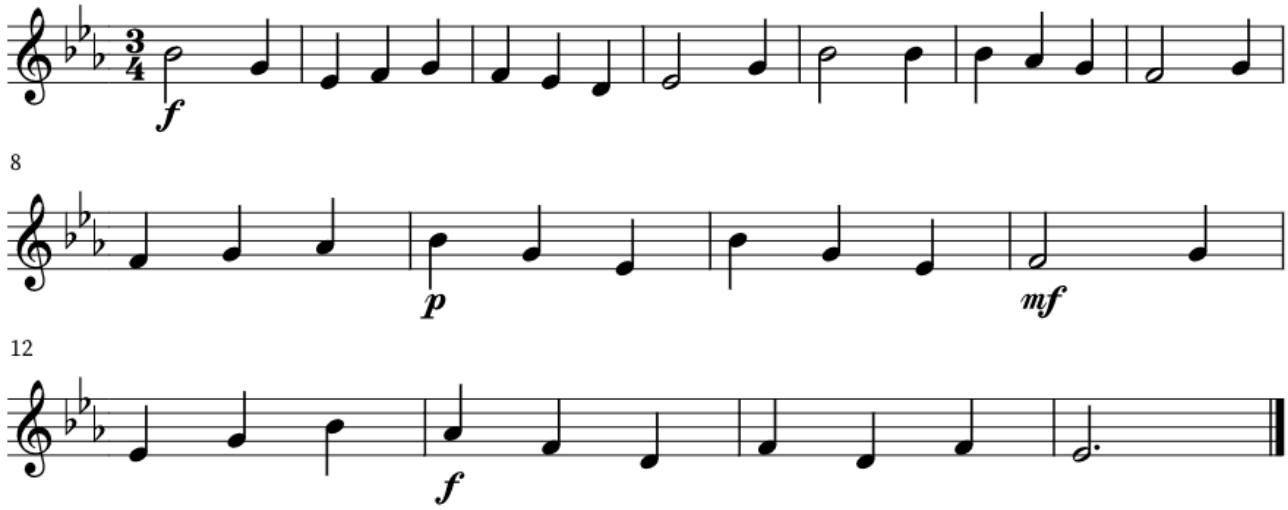

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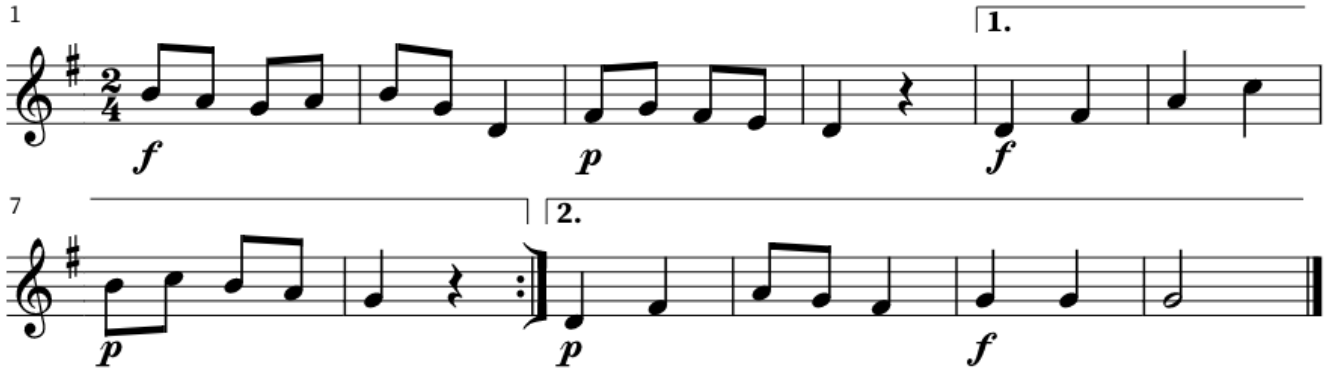

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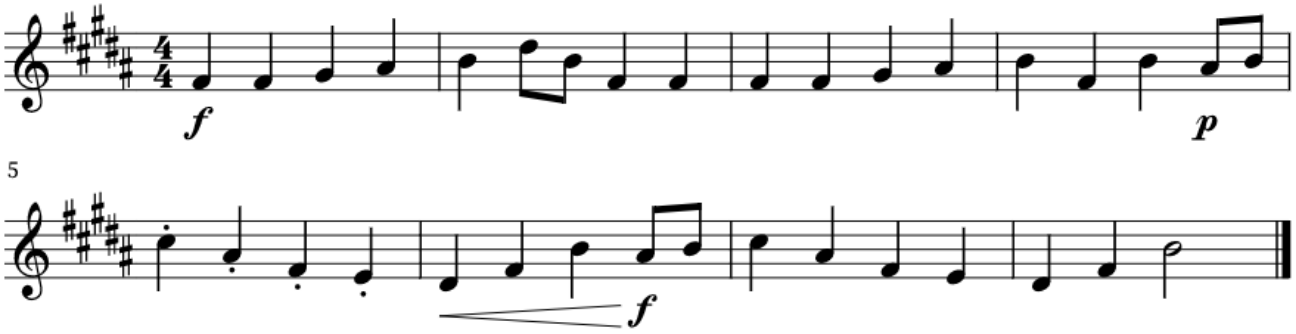

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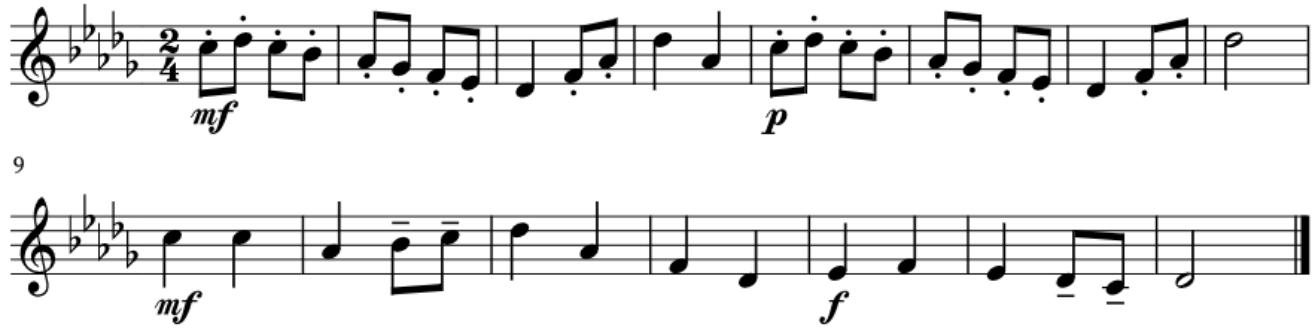

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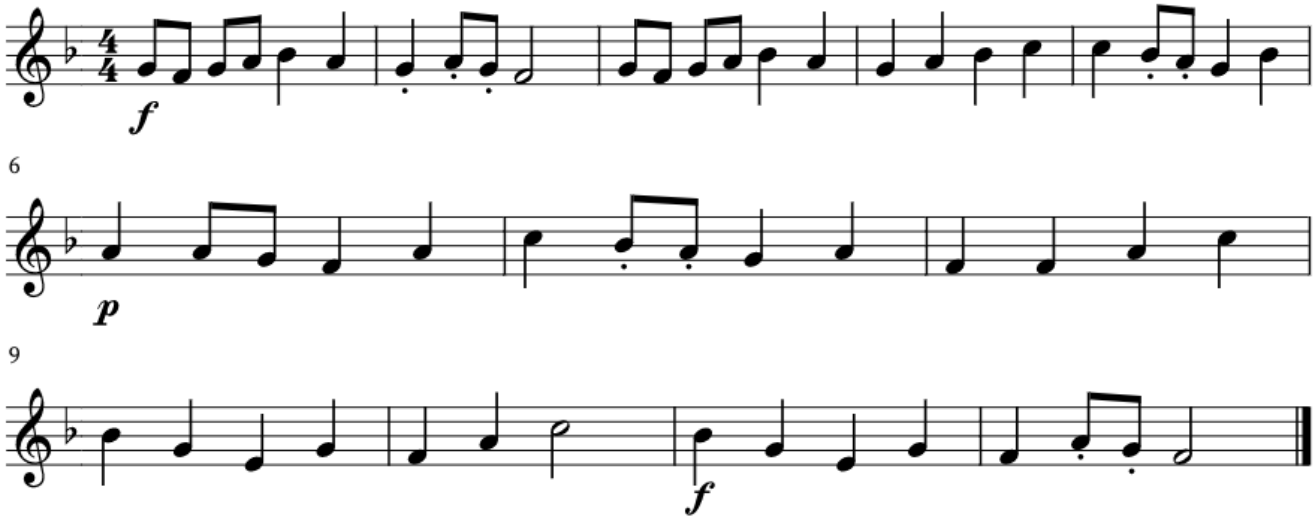

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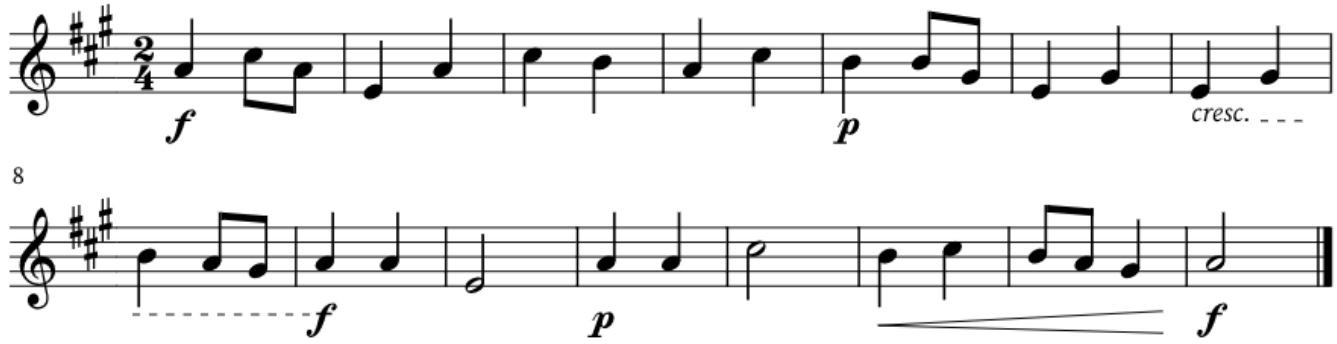

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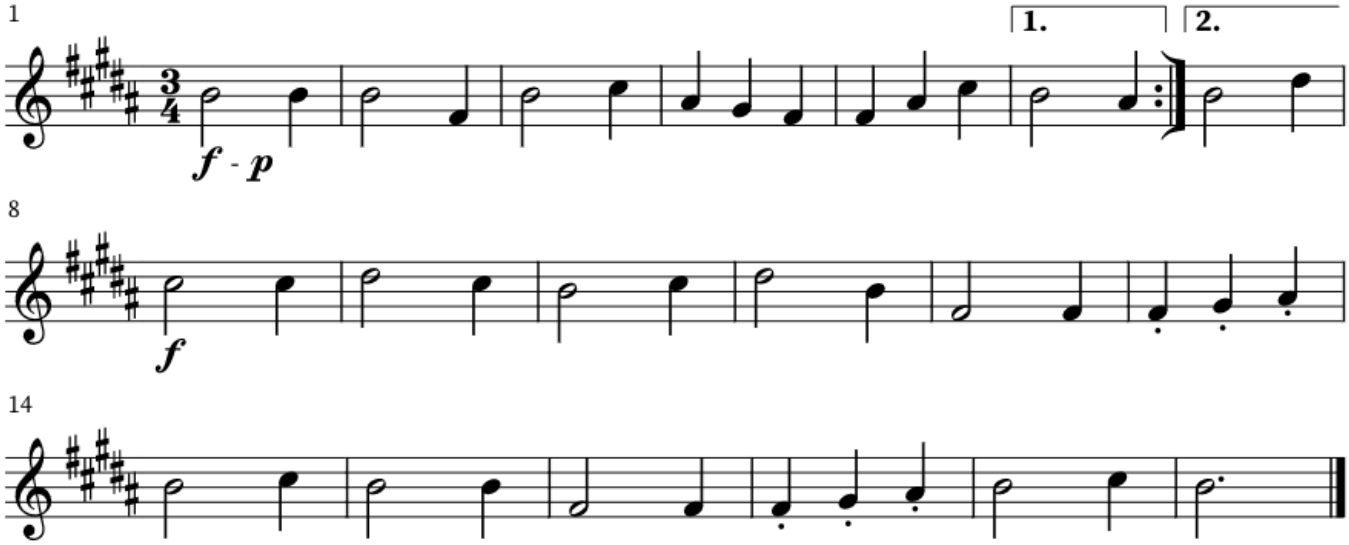

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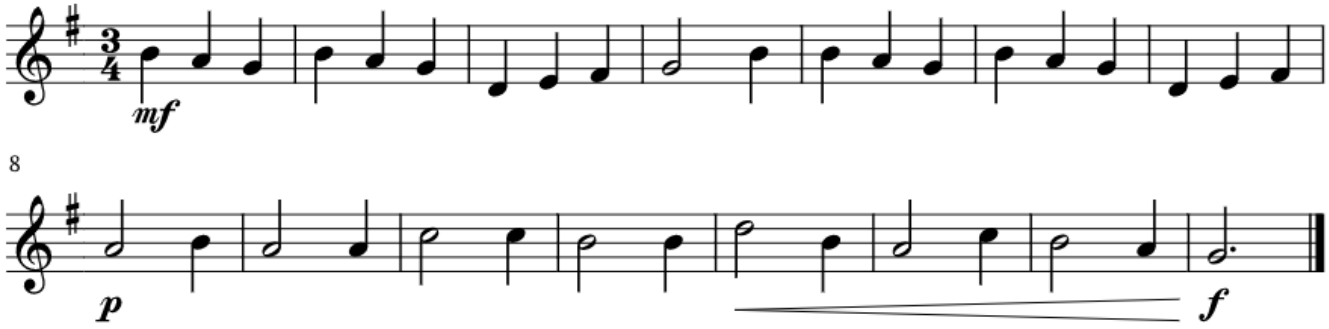

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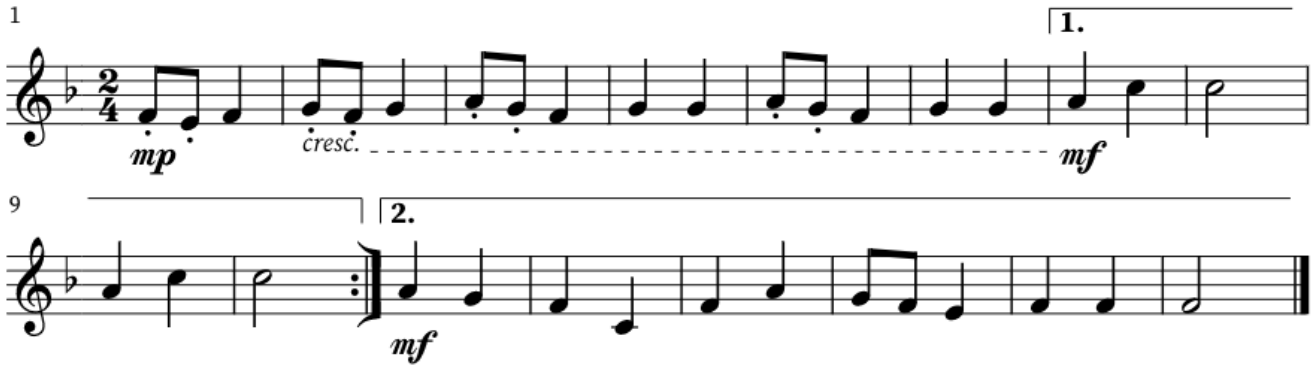

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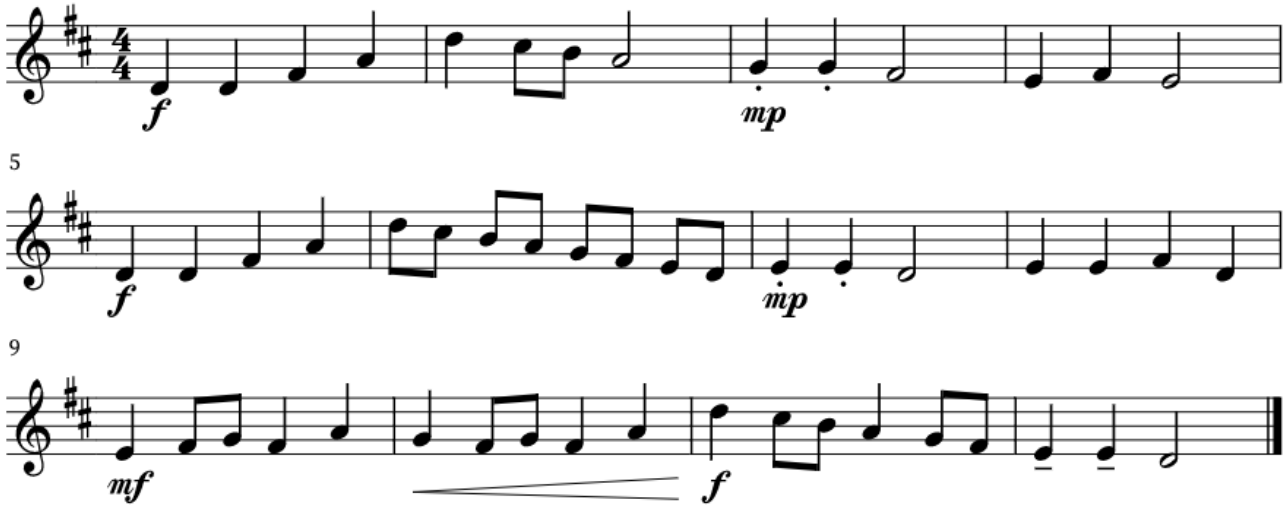

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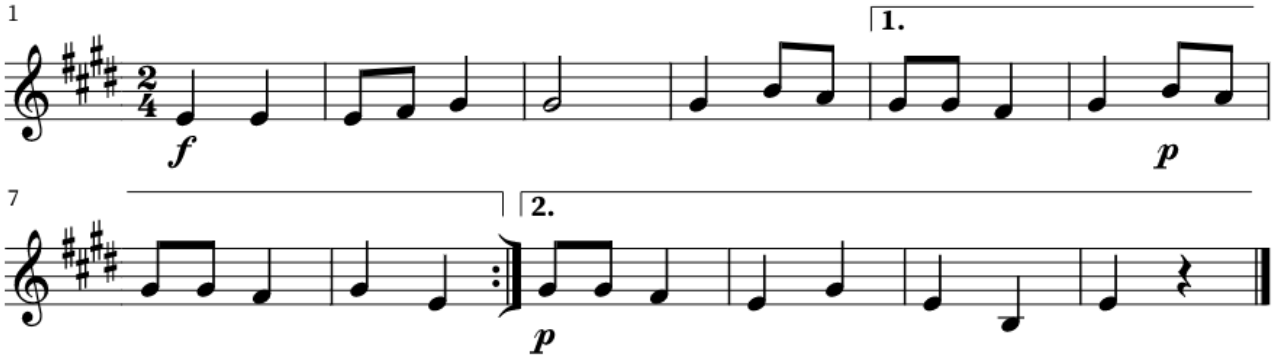

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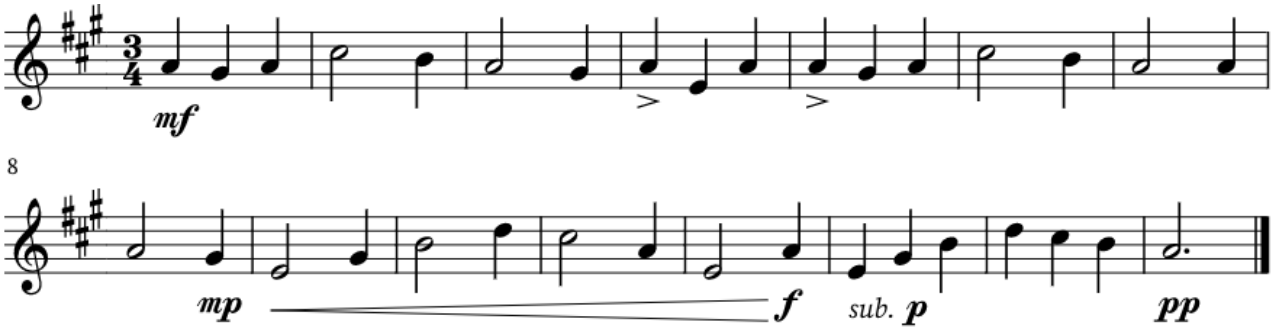

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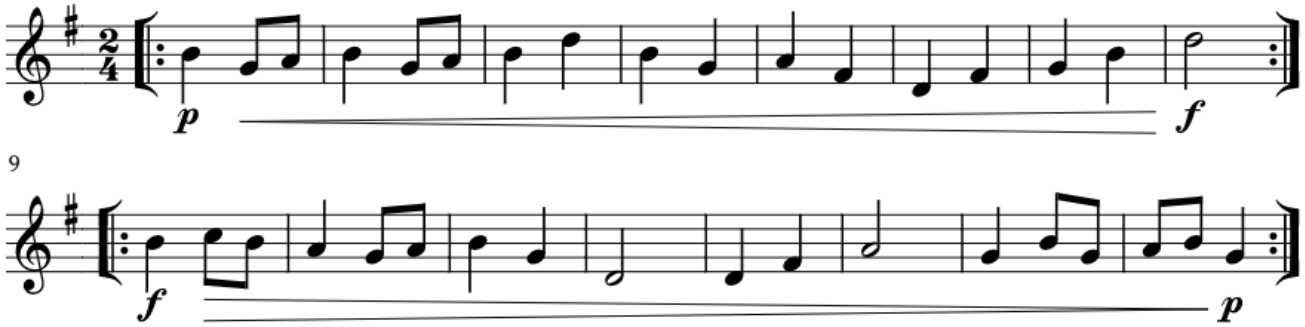

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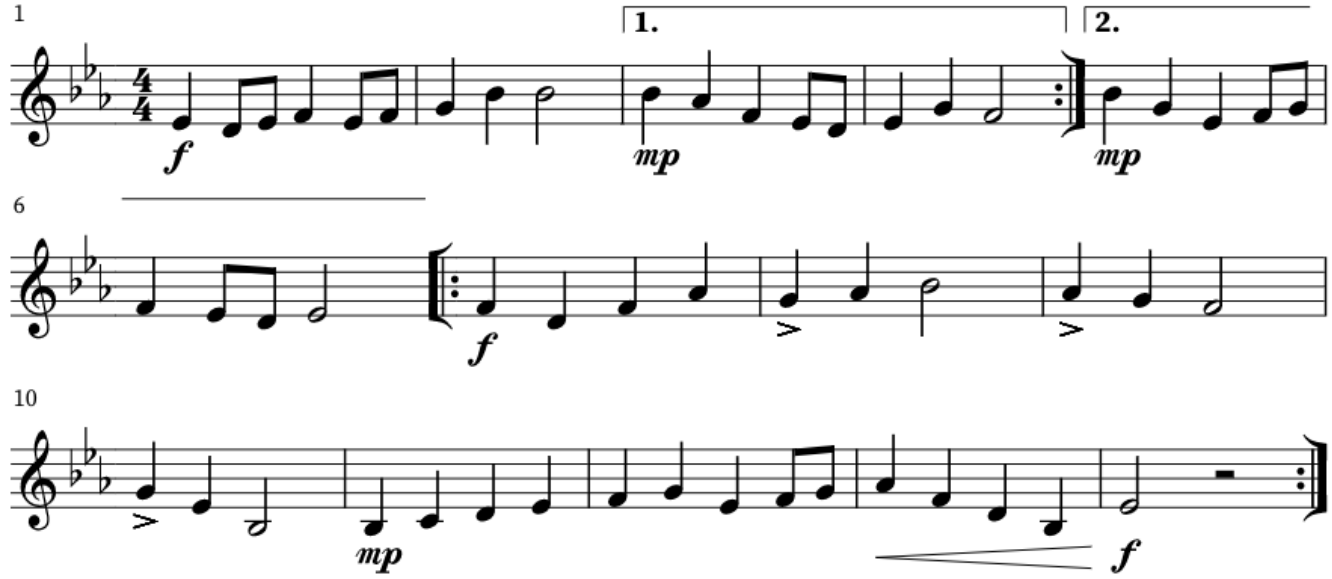

Section III: The Sub-dominant Chord

The next exercises will include the tonic, dominant, and sub-dominant chords.

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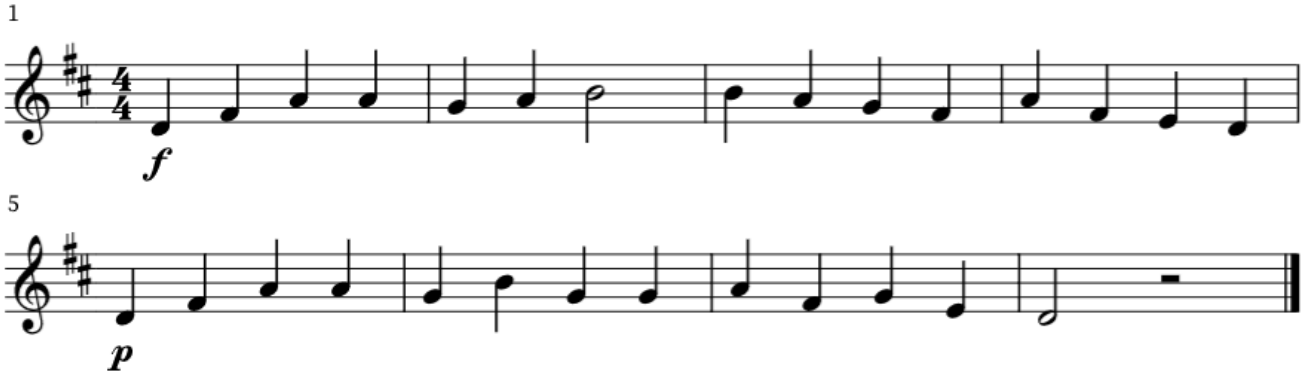

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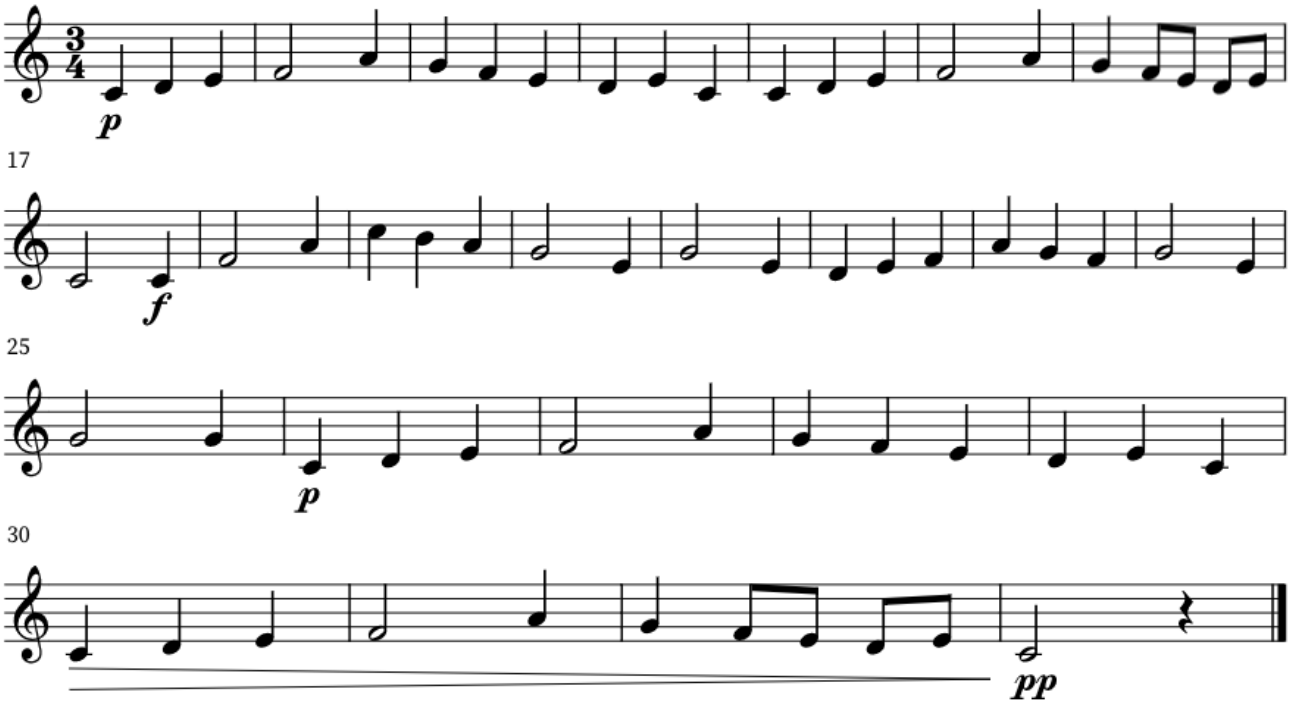

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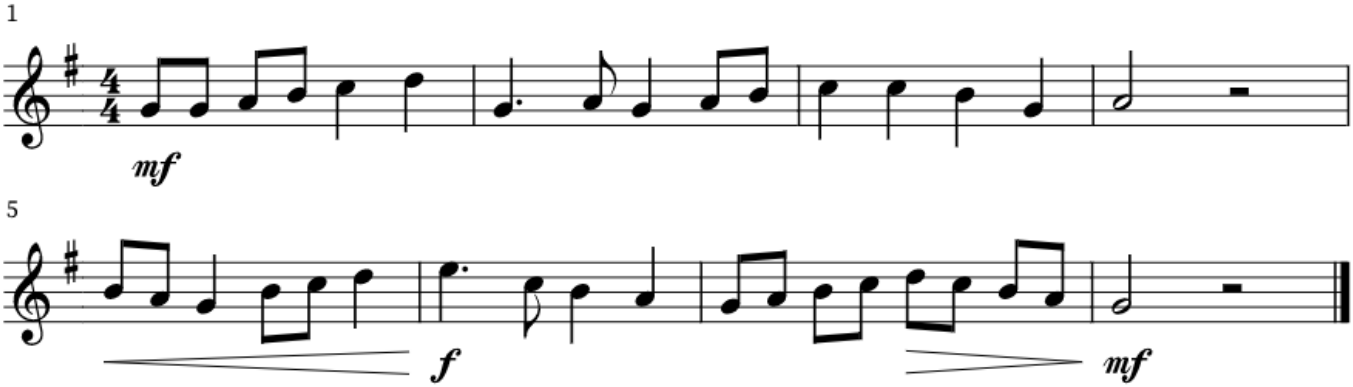

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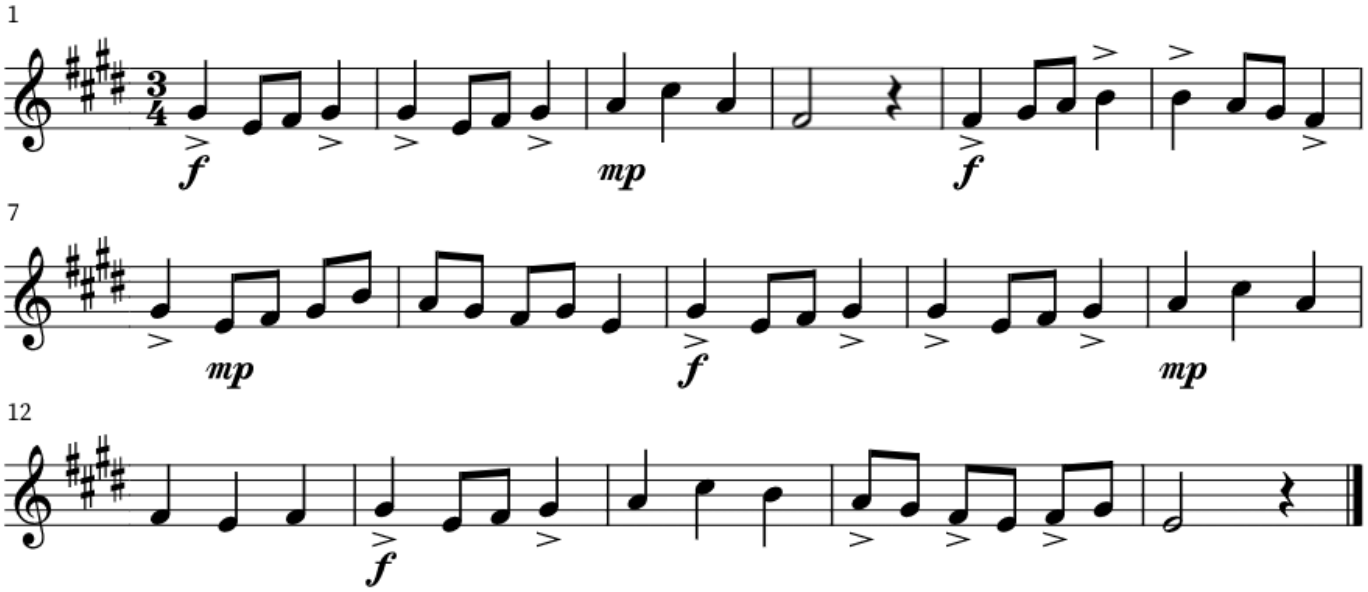

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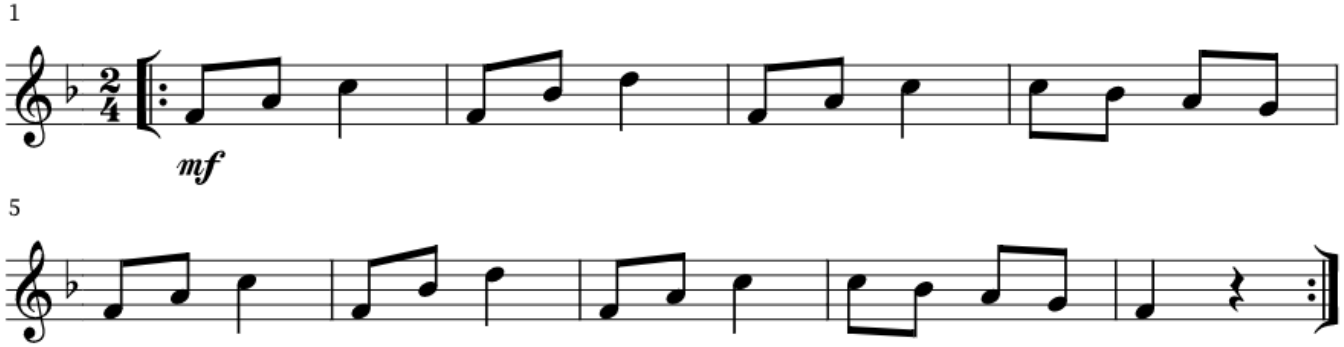

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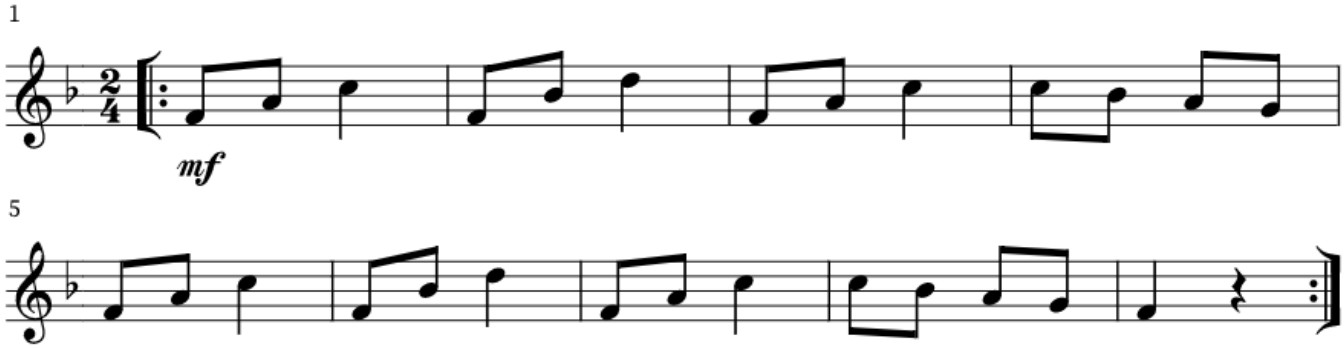

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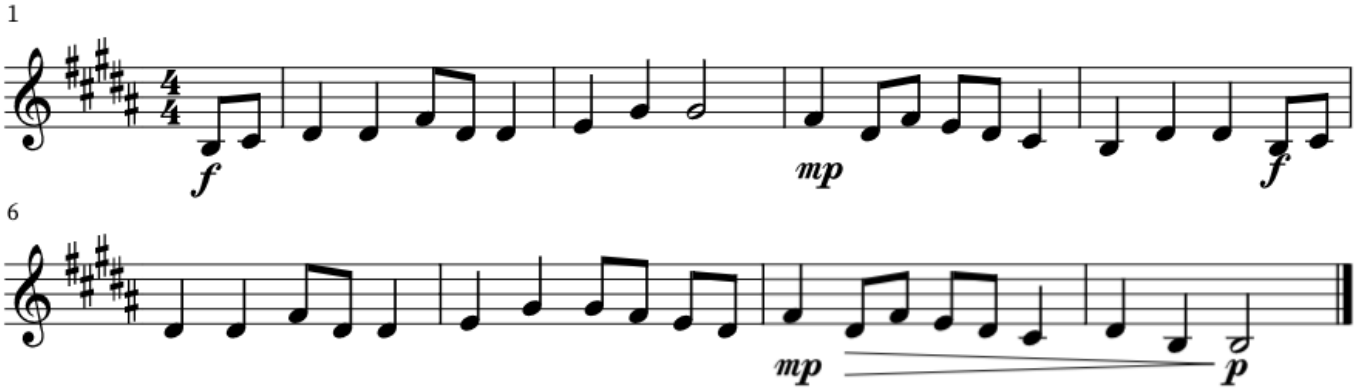

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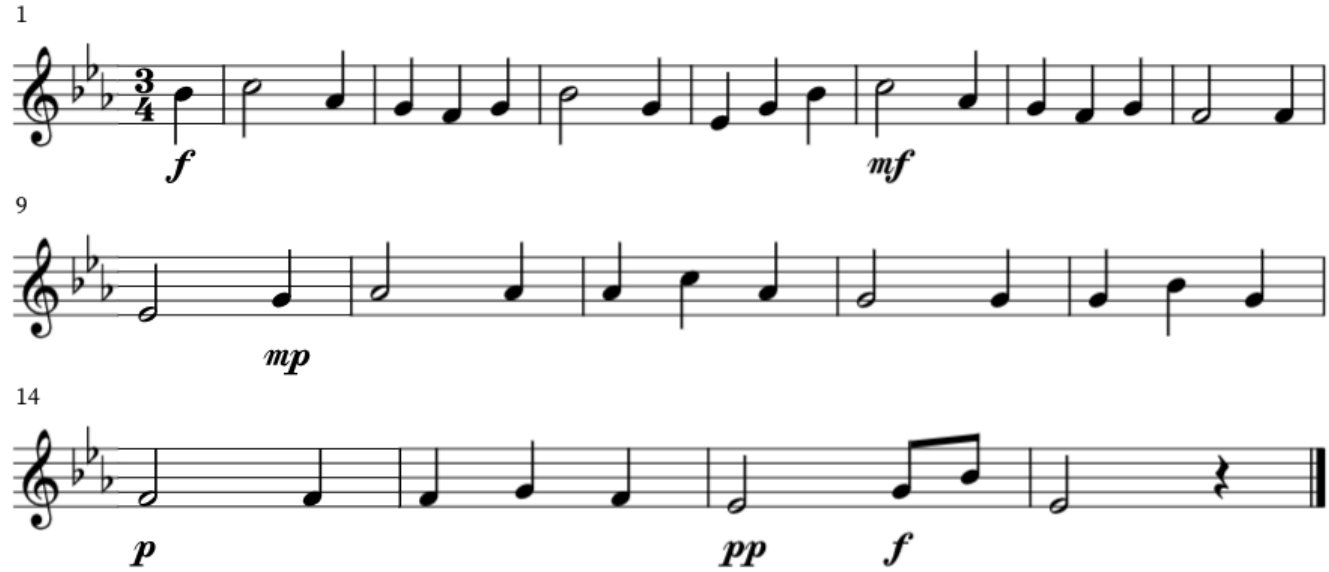

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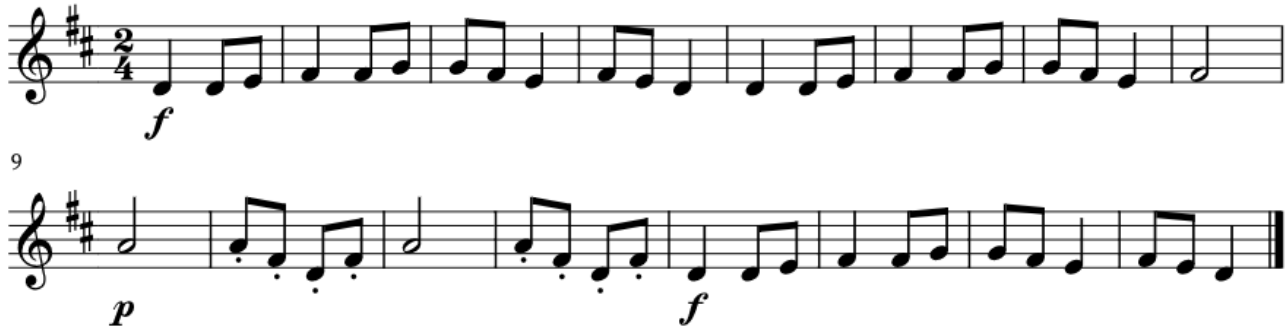

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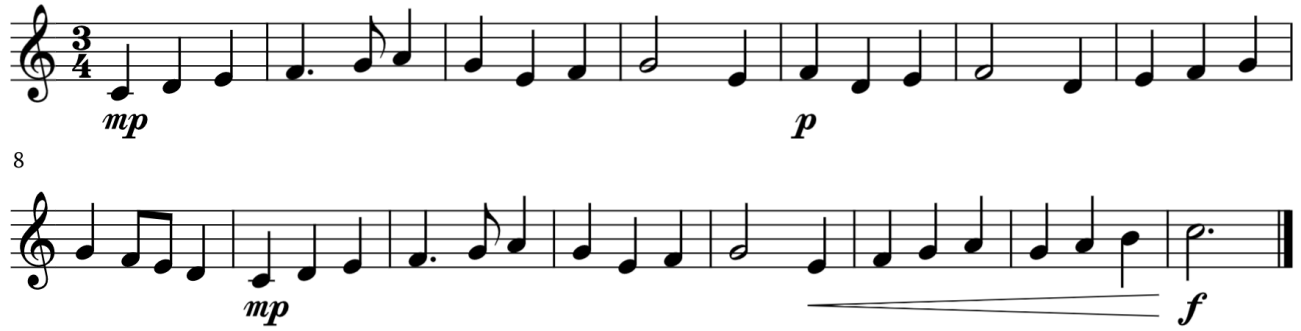

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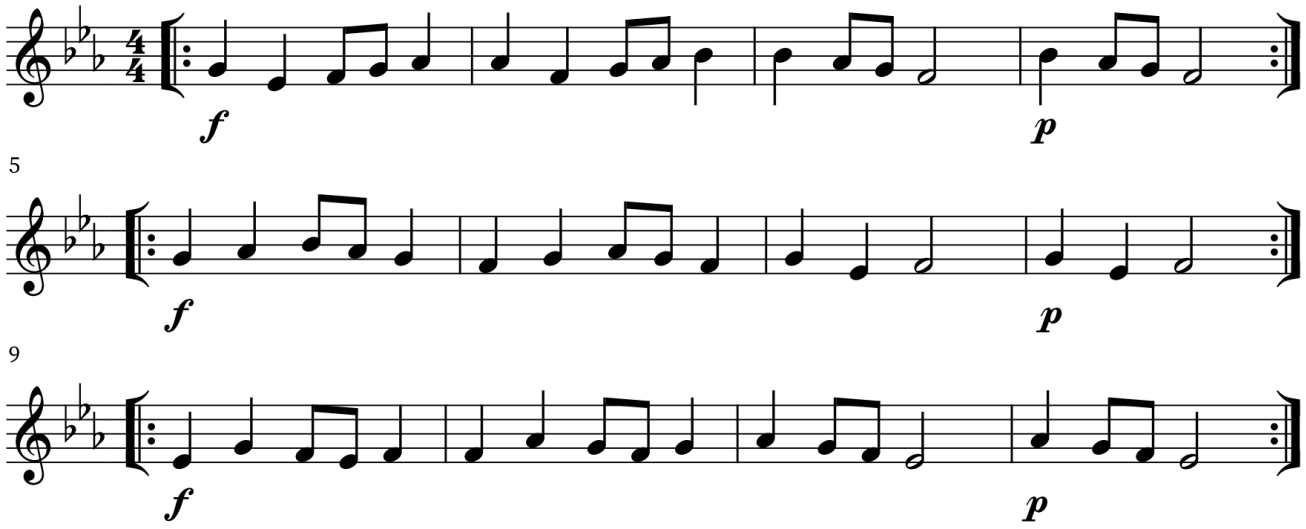

Section IV: Notes Below the Tonic

The remaining exercises in this volume will include the tonic, dominant, and sub-dominant chords and will contain many notes below the tonic.

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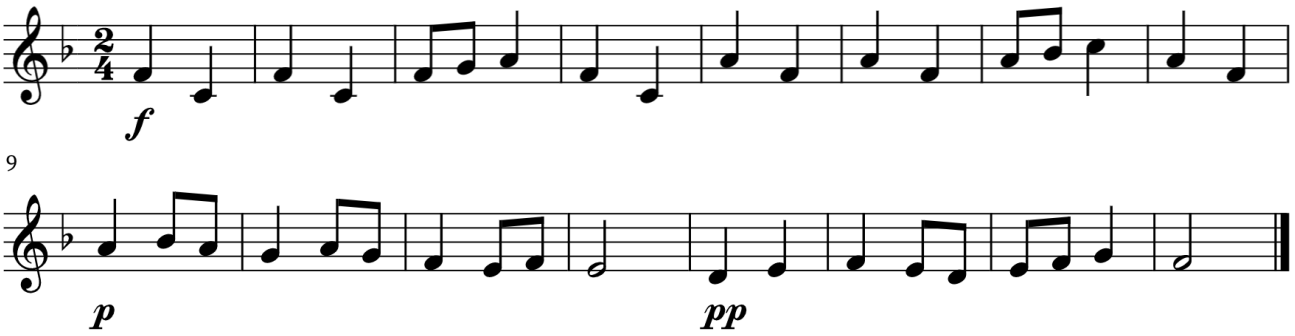

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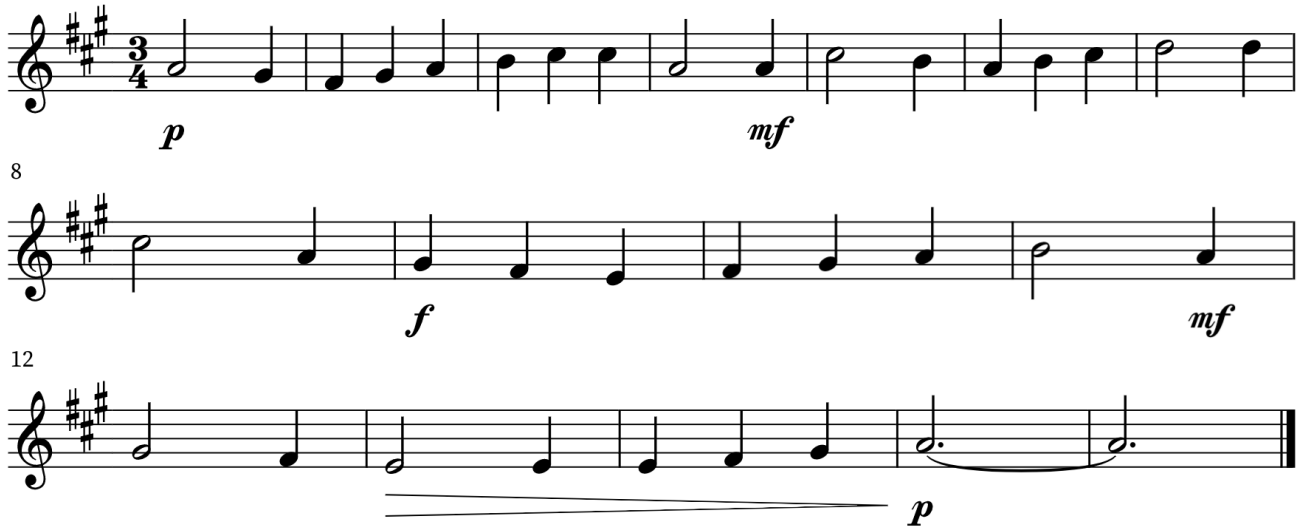

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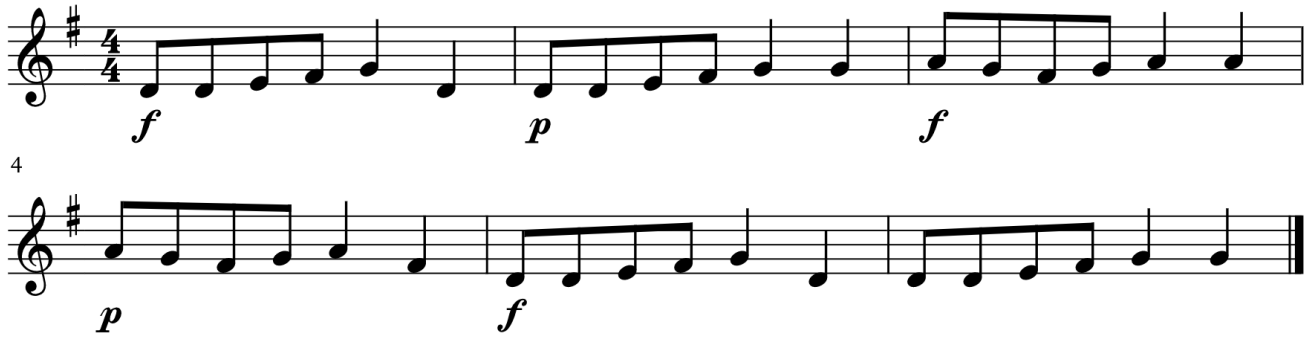

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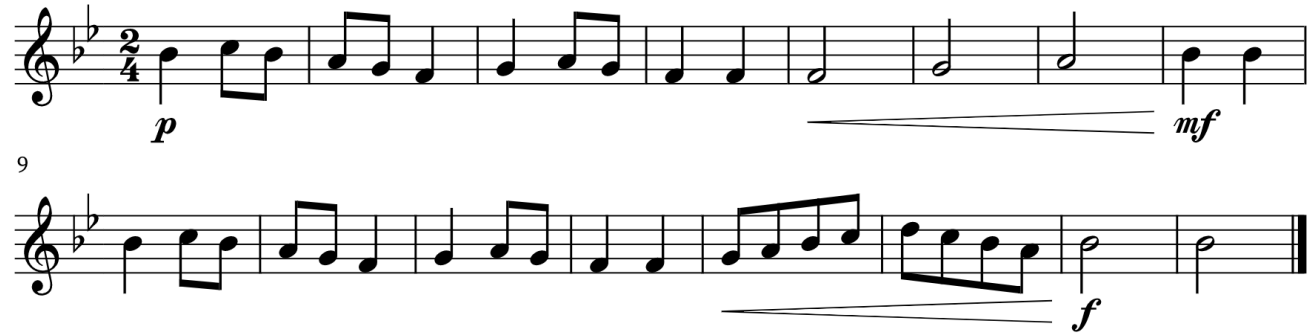

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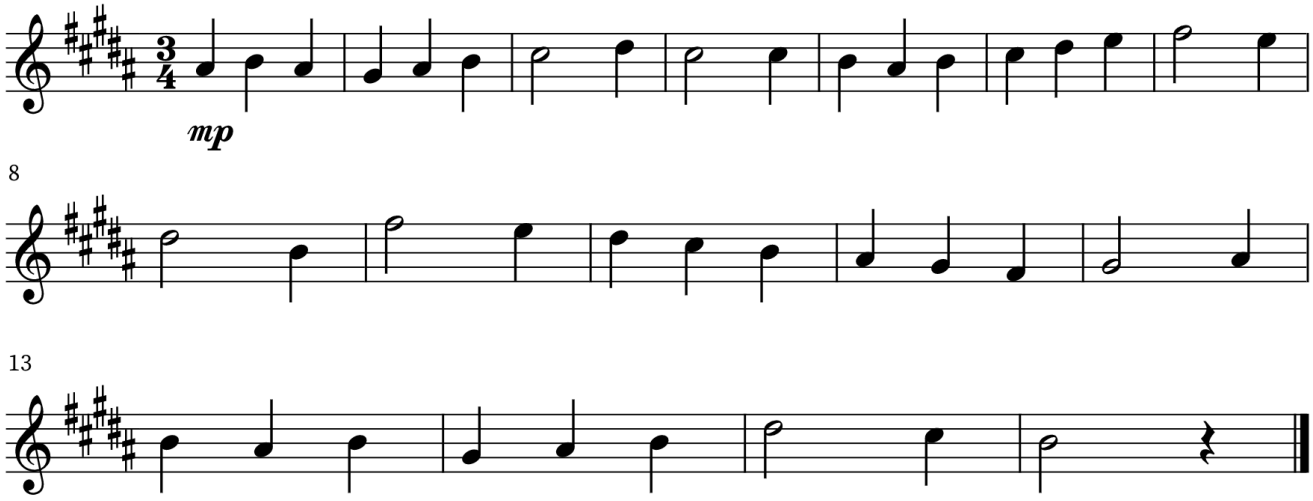

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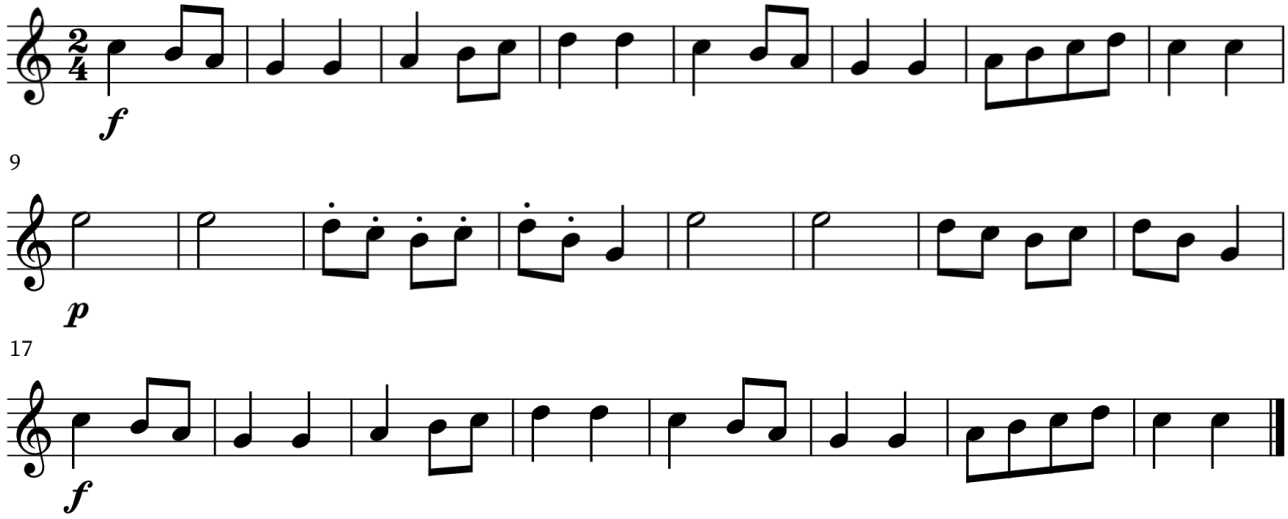

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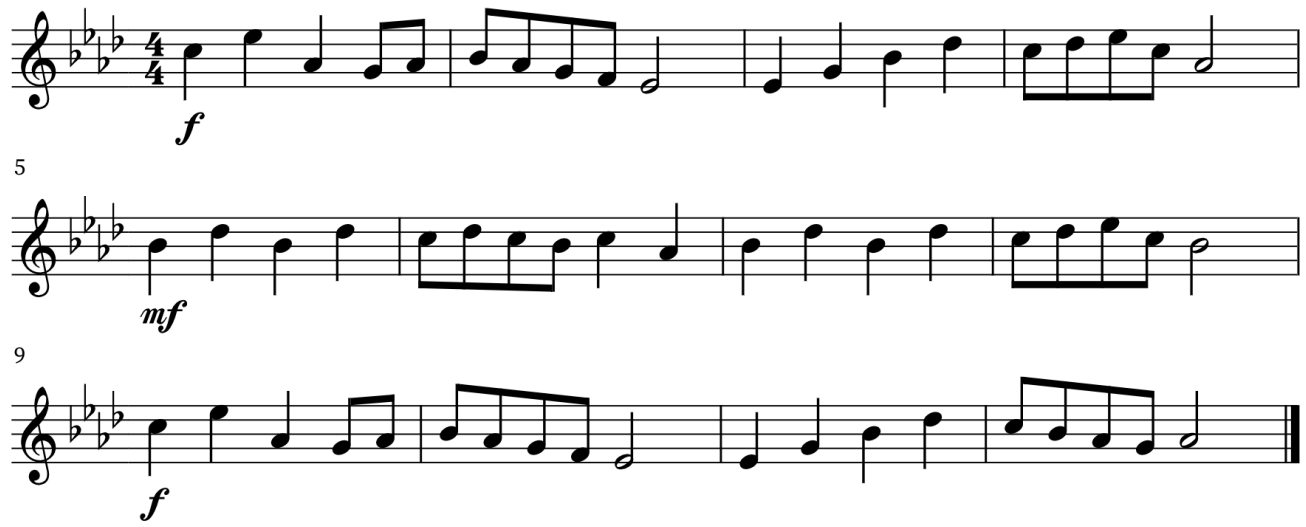

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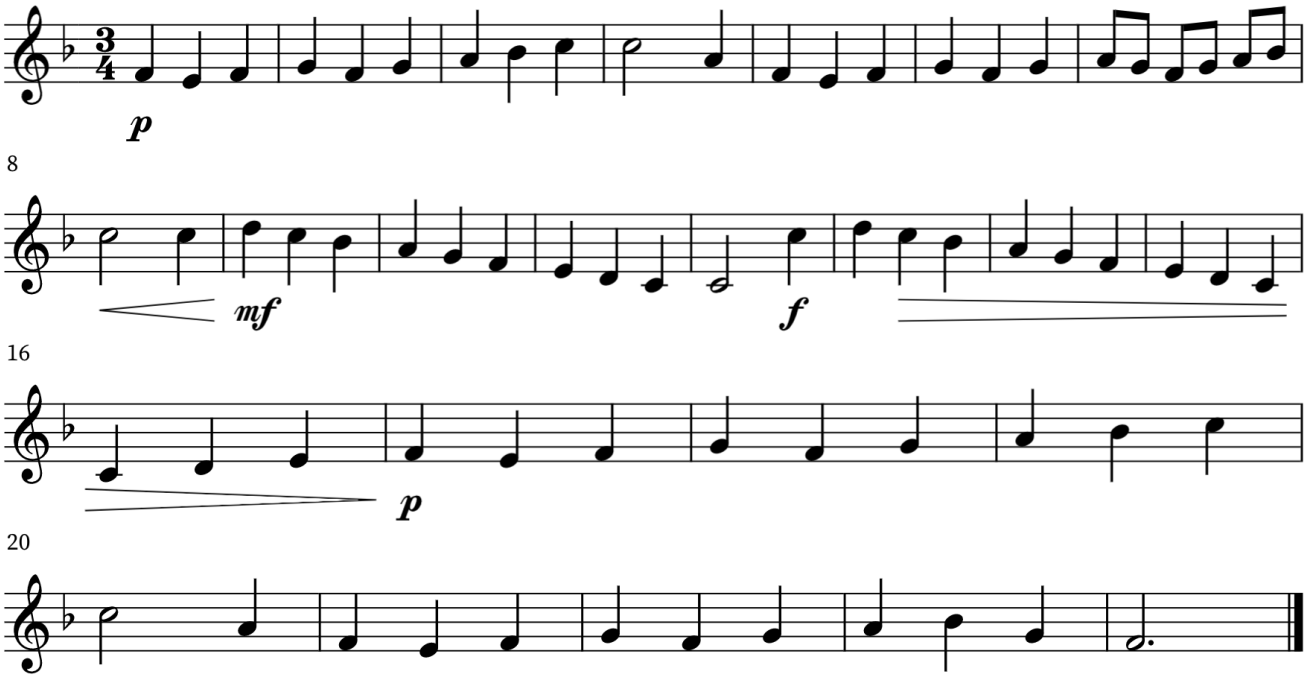

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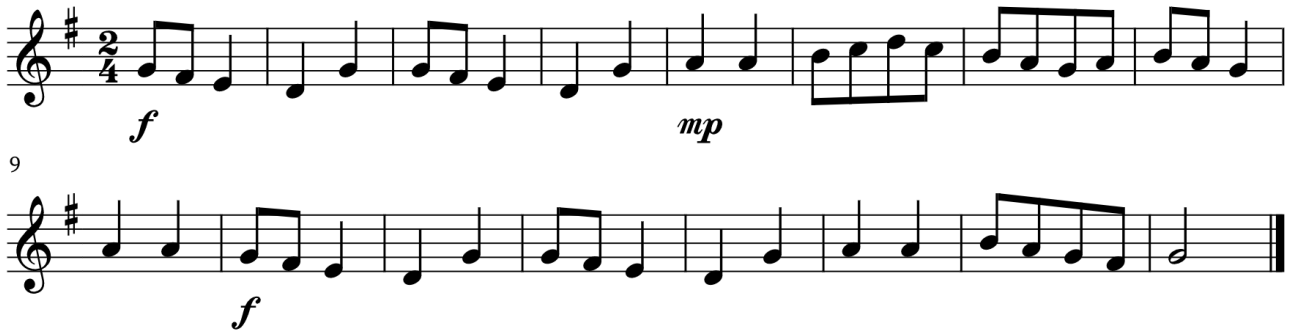

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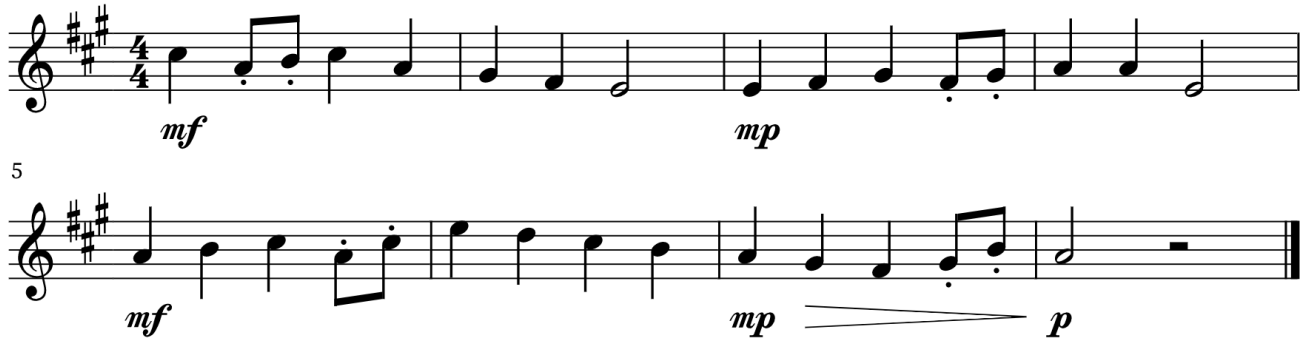

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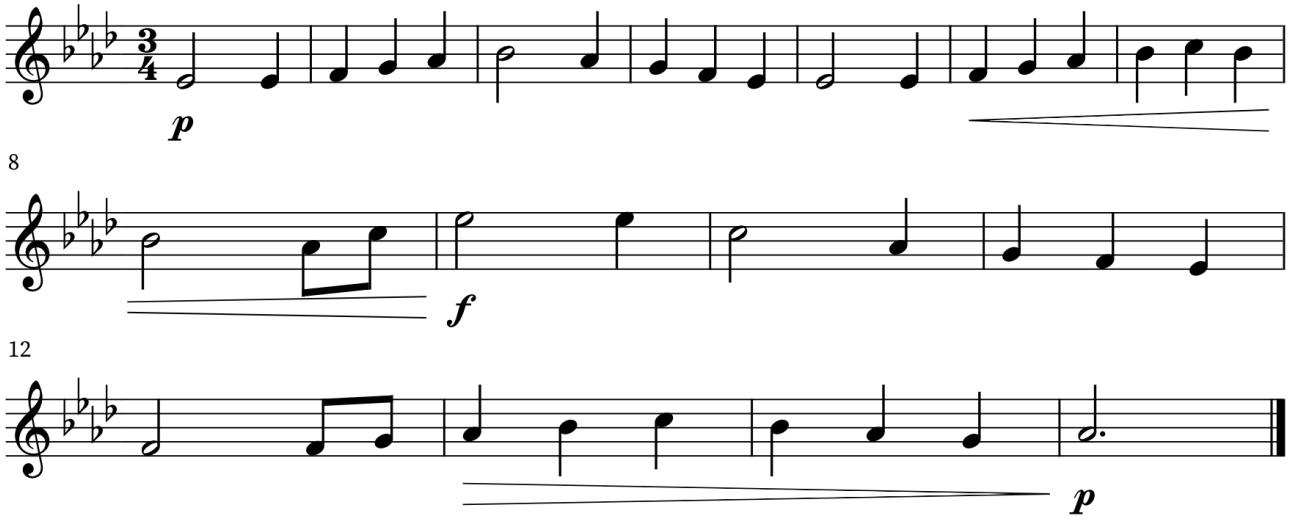

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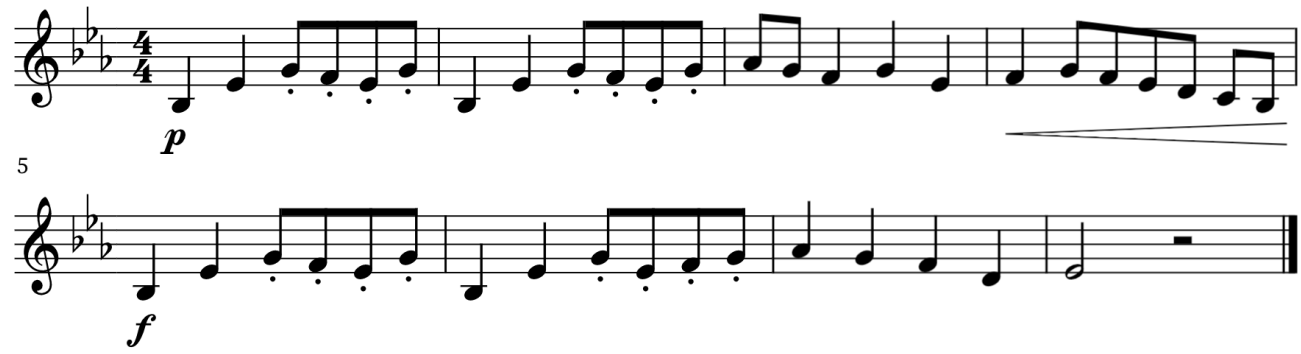

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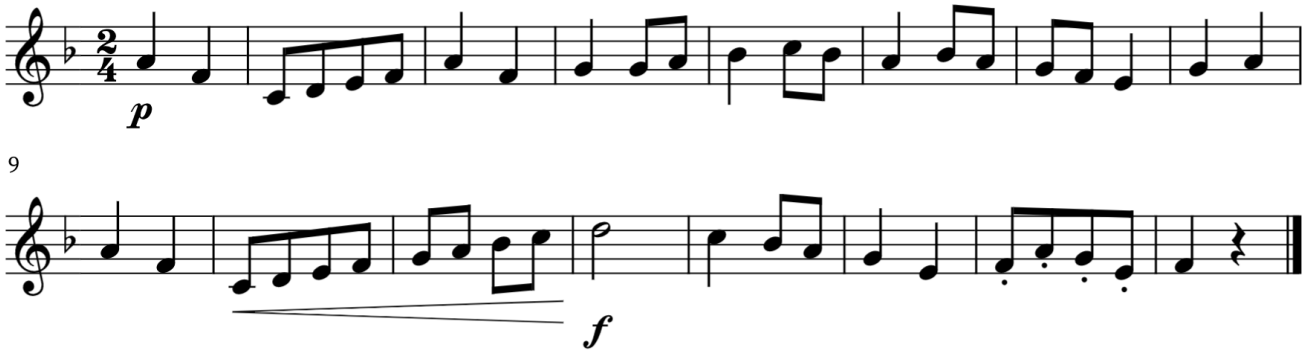

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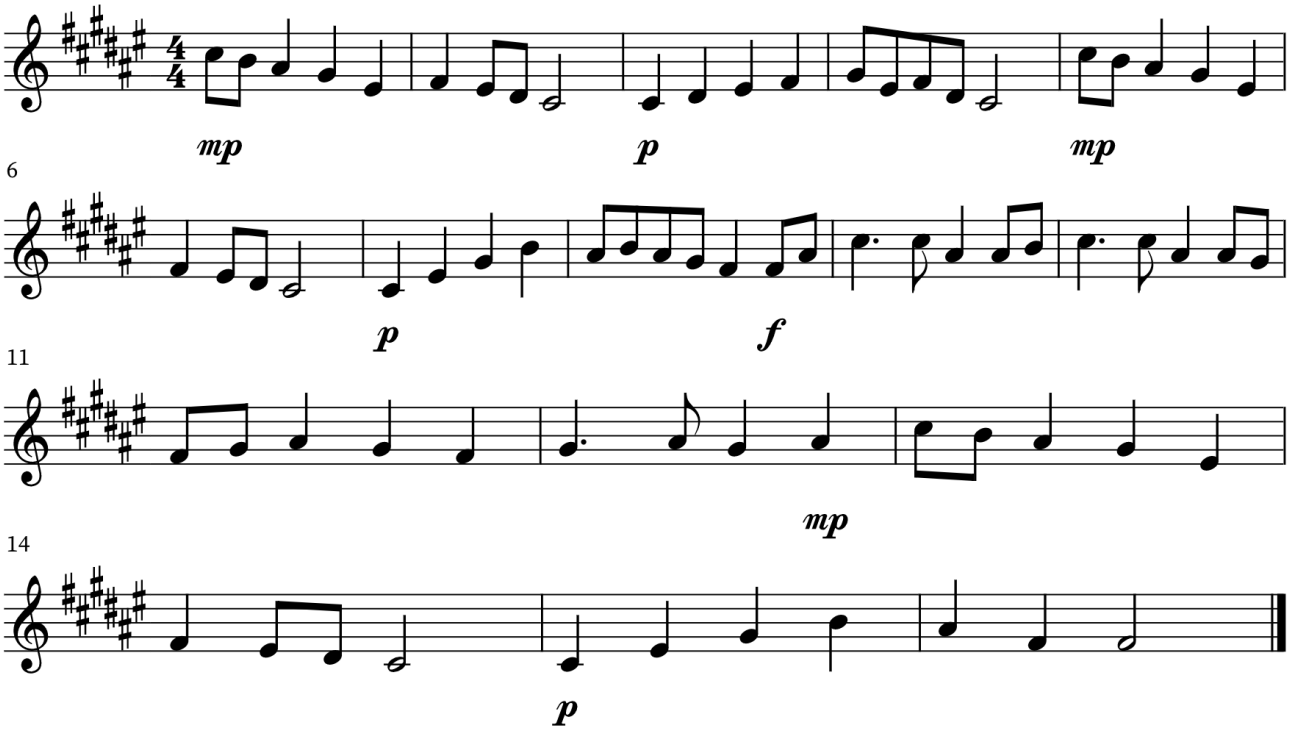

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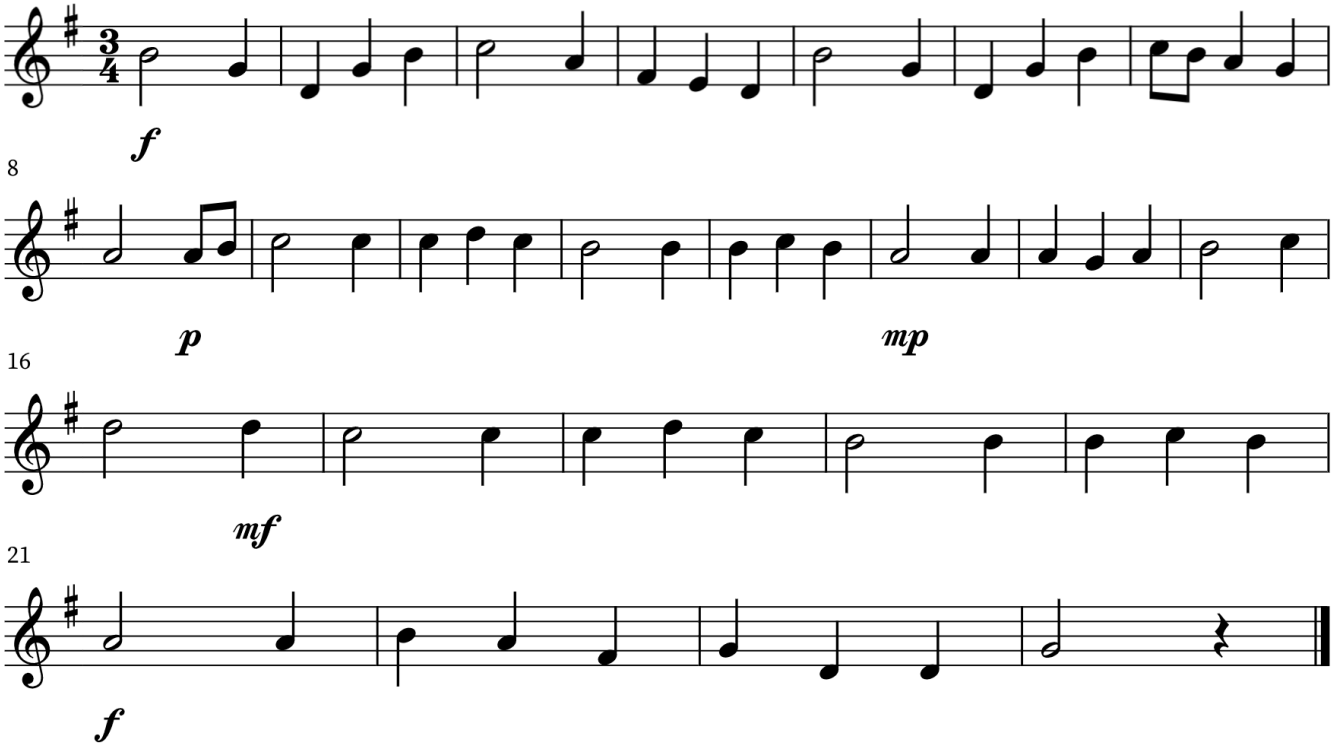

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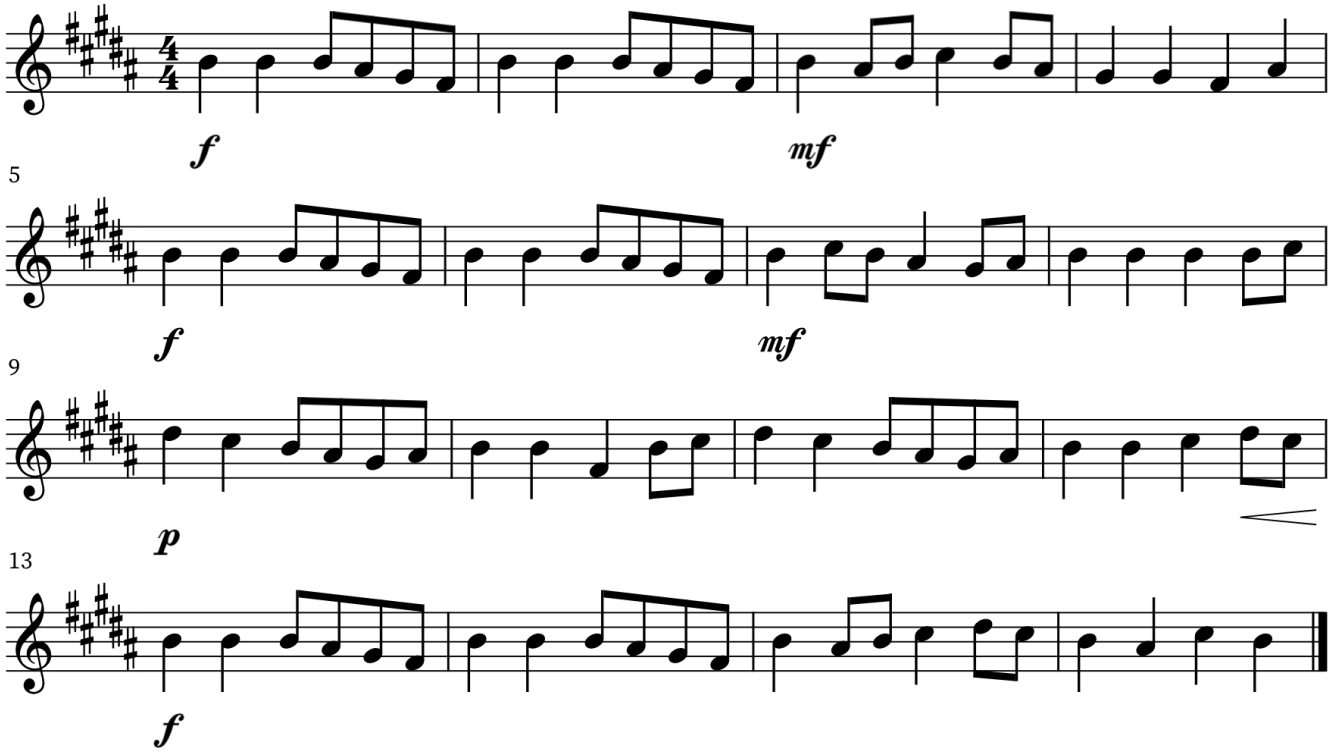

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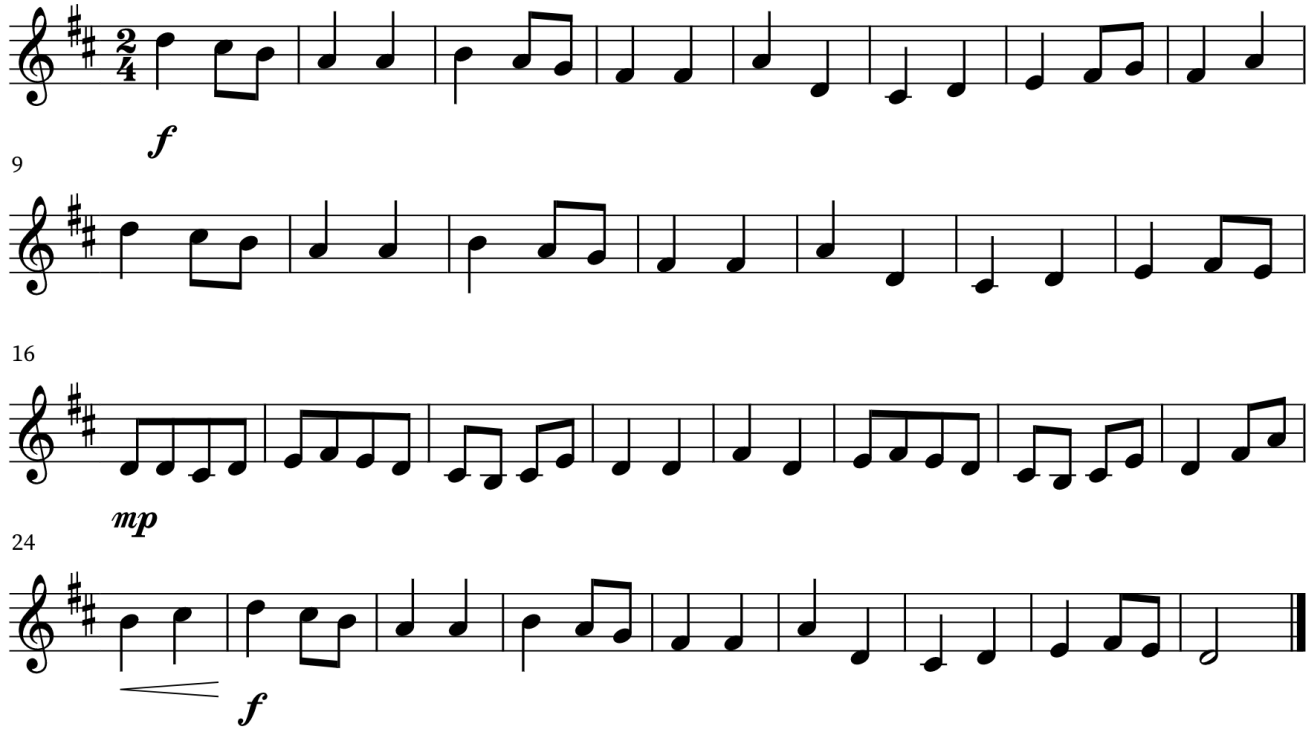

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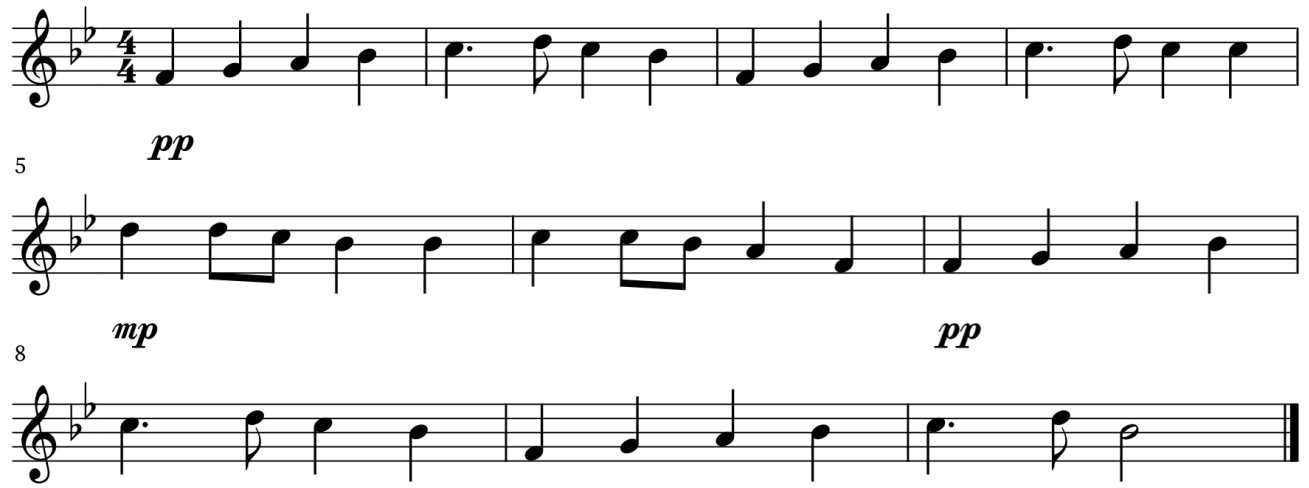

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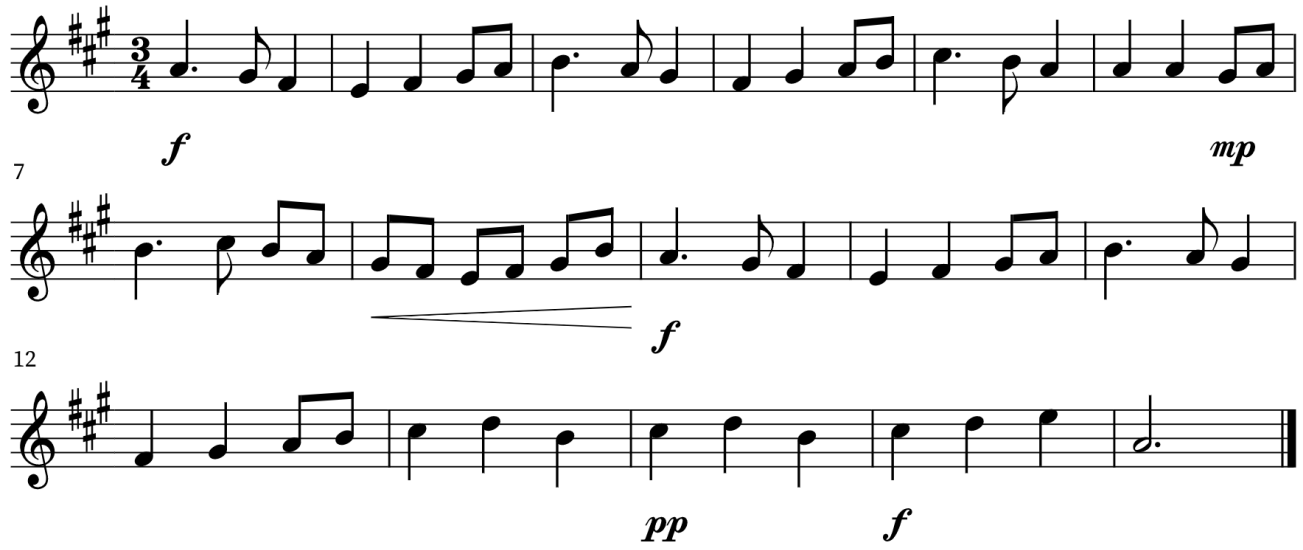

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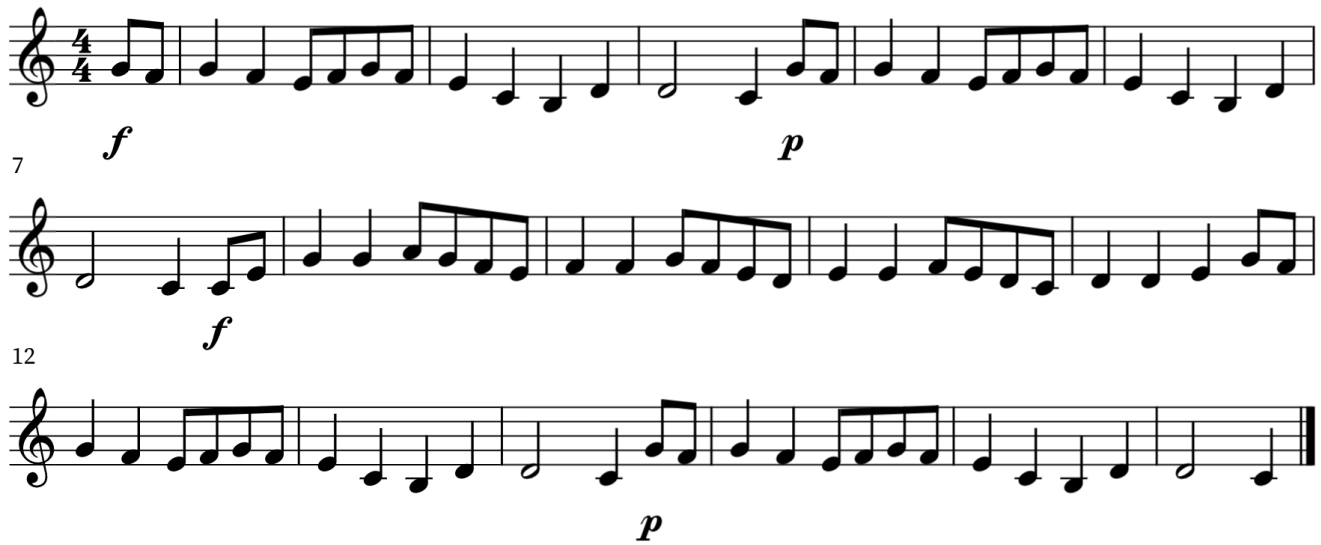

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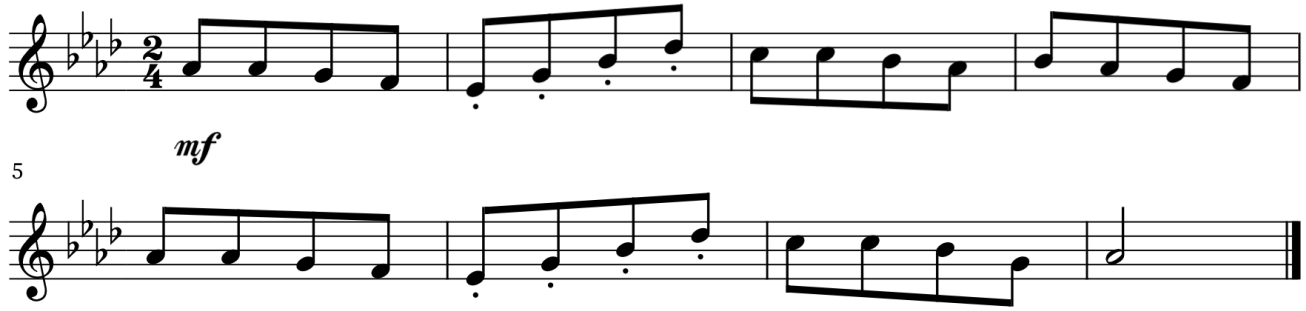

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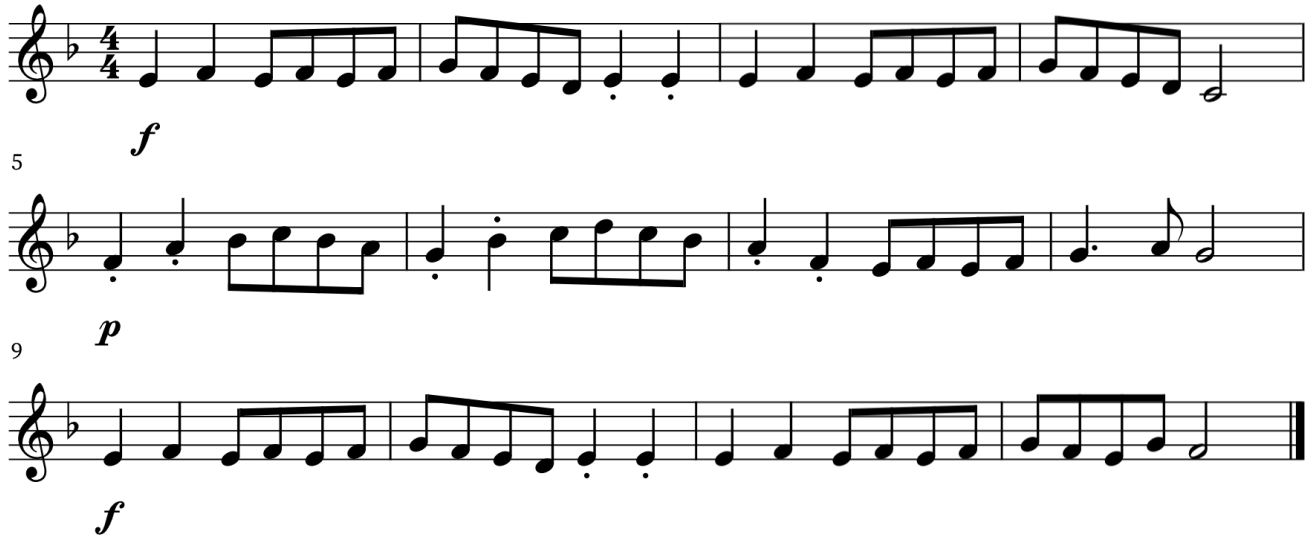

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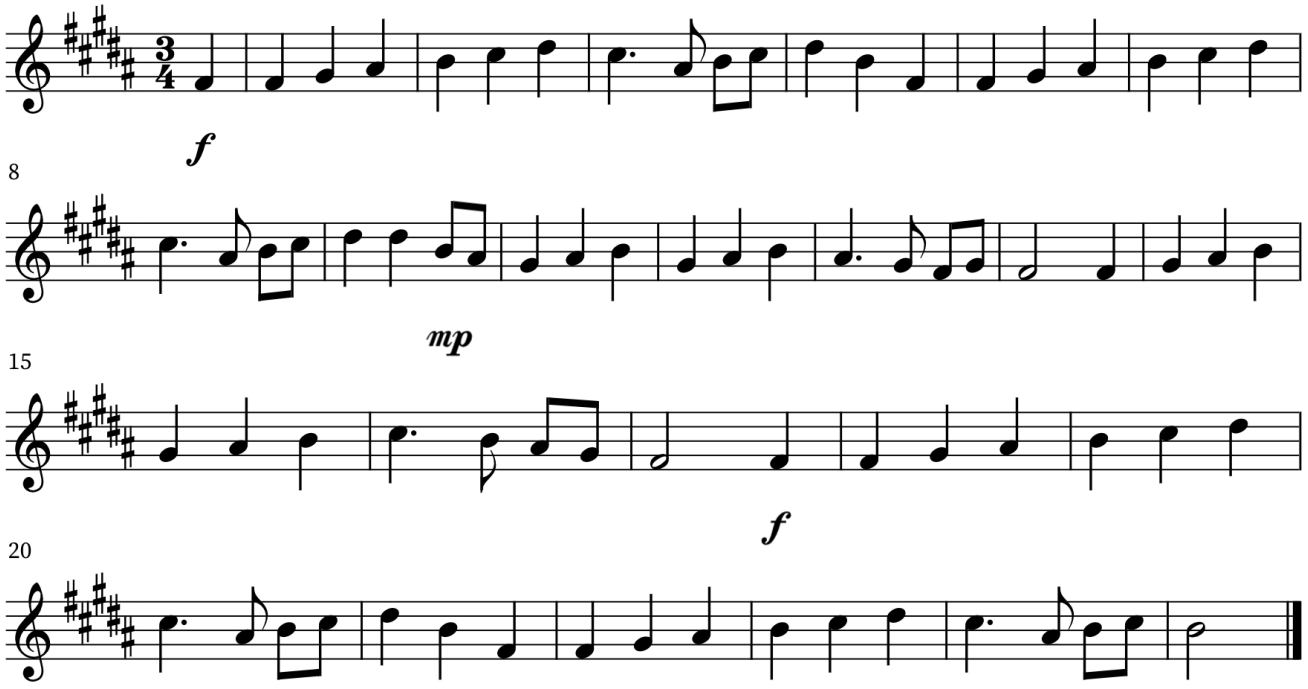

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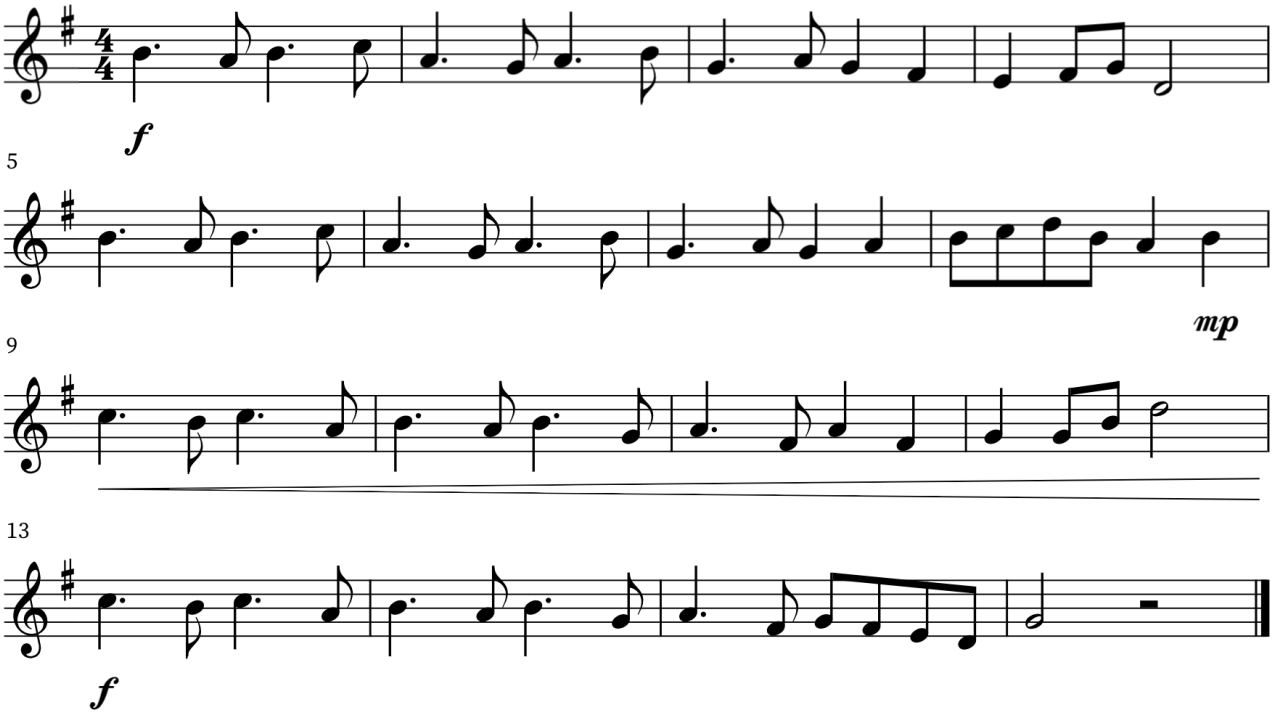
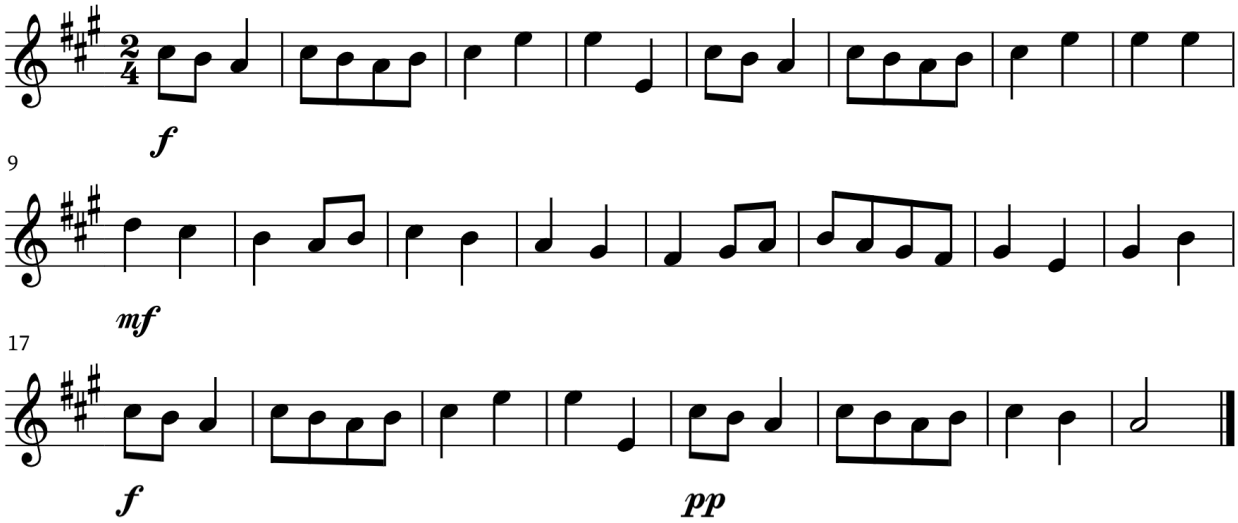
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