

BRIGHT MELODIES 1

The Melodic Way To Sightreading

By BRENT BLOCK

FOR ALL TREBLE CLEF INSTRUMENTS •

Division of
Halcyon Music
Produced by [illegible]

TABLE OF CONTENTS

SIGHT MELODIES 1

The Melodic Way To Sightreading

by BRENT BLOCK

FOR ALL TREBLE CLEF INSTRUMENTS *

If you're working on becoming a *super reader*, this book is for you! It contains a series of melodies designed to help you develop your sightreading abilities and can be an excellent supplement or follow-up to your own course of study.

The melodies herein are arranged in graduated groups (see below) that progress from those that use simple rhythms to those that use more complex ones. Within the first few groups, the ranges of the melodies gradually expand and include leger line notes above and below the staff. Thereafter the ranges are mixed.

These melodies were drawn from various musical styles that you're likely to encounter anywhere, such as rock, renaissance, baroque, folk, classical, jazz and Latin styles. Playing a variety of styles will aid you in interpreting music.

You'll also find a variety of time signatures, tempi, direction signs, key signatures and metronome settings. The metronome settings are there to set a particular tempo (and in some cases to provide a technical challenge). However, if a piece is too hard at its setting, start it slower and work up to tempo. Once you've worked a piece up to tempo, here's another challenge: With a 4/4 piece, try playing it with only two beats per measure and then one beat per measure. With a 3/4 piece, try playing it with one beat per measure.

HOW THE BOOK IS ORGANIZED

Melodies 1 through 11: Use whole, half and quarter note rhythms and rests. The melodic ranges are graduated, i.e. they get wider as they progress.

Melodies 12 through 22: Add eighth notes and rests. The melodic ranges are, once again, graduated.

Melodies 23 through 32: Add accidentals. The ranges continue to be graduated.

Melodies 33 through 42: Add key signatures. The melodic ranges are mixed.

Melodies 43 through 47: Add ties and dotted quarter notes. The melodic ranges are mixed.

Melodies 48 through 52: Written in cut time with mixed melodic ranges.

Melodies 53 through 64: Return to 4/4 and 3/4 and add sixteenth notes. Ranges continue to be mixed.

Melodies 65 through 75: Add triplets with mixed melodic ranges.

Note to guitarists: At the bottom of some of the melodies is a *guitar position indication*. This is only a recommendation; try playing the melody in several different positions.

*If you find that the range of a melody goes below your instrument's capability, then play an octave higher.

Edited by: RONNY S. SCHIFF

Design by: ELYSE WYMAN

Cover Photograph by: LEON WHITE



A Division of
Belwin Mills
Publishing Corp.
Bellevue, WA 98005

Dedicated to Annette S. Block

MT236
B59
S5
1981

1.

POP (♩=116)

(A)

A mi 7 E mi 7 F/G G

B mi 7 (b5) A mi 7 D mi 7 G7 C

(B)

F/G E mi 7 A mi 7 G7 C

F/G E mi 7 A mi 7 G7 C

(C)

A mi 7 E mi 7 F/G G

B mi 7 (b5) A mi 7 D mi 7 G7 C

(GUITAR - USE OPEN, 2ND OR 5TH POSITION)

2.

CLASSICAL (♩=104)

(A)

C G D mi G7 C

D mi G7 C A mi D mi G7 C

(B) G7 C Dmi F G7

(C) C G7 Dmi

E mi F G7 C

(GUITAR - USE OPEN, 2ND OR 5TH POSITION)

3.

COUNTRY WALTZ (♩ = 132)

(A) C F Dmi G7

C F C G7 C

(B) F E mi

Dmi G7 C C7

(C) F E mi

Dmi G7 C

(GUITAR - USE OPEN, 2ND OR 5TH POSITION)

4.

FOLK BALLAD (♩=96)

(A) Dmi Ami Dmi C Dmi

Dmi Ami Dmi **FINE**

Dmi Ami Dmi C Dmi

C G Dmi

(B) C Dmi F Dmi C

G Dmi Ami Dmi Ami **D.C. AL FINE**

(GUITAR - USE OPEN, 2ND OR 5TH POSITION)

5.

MODAL JAZZ (♩=84)

(A) Ami^(ADD9) Emi F/G Ami **FINE**

(NO REPEAT ON D.C.)

(B) E7sus4 Ami F/G CMA7

Dmi G Ami

(B) Emi Ami G C Dmi

Emi Ami (C) Ami

Ami Dmi G Ami D.C. AL FINE

(GUITAR - USE 5TH POSITION)

9.

RENAISSANCE (♩=112)

(A) Dmi C G Ami Dmi C Dmi Ami

Dmi C G Dmi C Dmi Ami

(B) Dmi C G Ami Dmi C Dmi Ami

Dmi F G Ami Dmi C Dmi Ami

(C) Dmi C G Dmi C Dmi

(GUITAR - USE 7TH POSITION)

10.

JAZZ ROCK (♩=120)

Chord progression for Exercise 10:

- Line 1: C/D, G/C, F/G, G/C
- Line 2: C/D, Dmi7, G/C, F/G
- Line 3: C, G/B, F/A, G/C
- Line 4: C/D, G/C, Dmi7, G
- Line 5: F, C/E, F, F/G
- Line 6: C, G/B, C, G/B, C, G/B, C

(GUITAR - USE 7TH POSITION)

11.

ROCK (♩=132)

Chord progression for Exercise 11:

- Line 1: N.C., Am1, C, D
- Line 2: C, Em1, Am1

(B) Ami G F G Ami G F G

Ami N.C. G Emi Ami

C D C Ami

Emi Ami Emi Ami

Emi Ami

(GUITAR - USE 7TH POSITION)

12.

MODAL FOLK (♩ = 112)

(A) Dmi F Dmi Ami Dmi F Dmi Ami

Dmi F Dmi G C Dmi Ami Dmi

(B) Dmi Ami Dmi G

Dmi Ami C Ami Dmi

(GUITAR - USE OPEN, 2ND OR 5TH POSITION)

13.

CLASSICAL WALTZ (♩=108)

(A) C Ami F C G

Musical staff 1 for section A, showing the first measure with a treble clef, 3/4 time signature, and a piano (p) dynamic marking. The notes are C4, E4, G4, and F4.

Ami Dmi Emi G

Musical staff 2 for section A, showing the second measure with notes G4, A4, B4, and C5.

Ami Emi Dmi C G7

Musical staff 3 for section A, showing the third measure with notes G4, A4, B4, and C5.

C F C G7 C

Musical staff 4 for section A, showing the fourth measure with notes G4, A4, B4, and C5.

(B) C Emi F C G7

Musical staff 1 for section B, showing the first measure with a treble clef, 3/4 time signature, and a piano (p) dynamic marking. The notes are C4, E4, G4, and F4.

C Emi F

Musical staff 2 for section B, showing the second measure with notes G4, A4, B4, and C5.

G7 C Ami

Musical staff 3 for section B, showing the third measure with notes G4, A4, B4, and C5.

F C G C

Musical staff 4 for section B, showing the fourth measure with notes G4, A4, B4, and C5.

Ami F C G7 C

Musical staff 5 for section B, showing the fifth measure with notes G4, A4, B4, and C5.

(GUITAR - USE OPEN, 2ND OR 5TH POSITION)

14.

ROCK (♩ = 100)

(A)

A_m1



A_m1

(B)

B_m1



B_m1



(C)

A_m1



A_m1



(D)

E_m1



E_m1



(E)

A_m1



A_m1

E_m1

A_m1



(GUITAR - USE OPEN OR 2ND POSITION)

15.

ROCK (♩ = 92)

(A) EMI D EMI D EMI D EMI BMI

EMI D C D EMI BMI EMI FINE

(B) Ami C D C Ami C D Ami

Ami C D C Ami C D Ami

(C) EMI BMI EMI BMI EMI BMI EMI BMI

EMI BMI EMI BMI EMI BMI EMI D.C. AL FINE N.C.

(GUITAR - USE OPEN OR 2ND POSITION)

16.

COUNTRY ROCK (♩ = 112)

(A) C G C G F Ami G

C G C G F Ami G F/G

(B) C G C G C G

N.C. G C

(GUITAR - USE OPEN OR 2ND POSITION)

17.

JAZZ ROCK (♩ = 84)

(A) N.C. **S.** E7(+9)

E7(+9) To CODA

E7(+9)

E7(+9) **(B)** A7 A7sus4

A7 A7sus4 A7

A7sus4 B7(+5) **(D.S. AL CODA)**

CODA E7(+9) B7(+5) E7(+9)

(GUITAR - USE OPEN, 2ND OR 5TH POSITION)

18.

BOLERO (♩=112)

(A) ♩ F G

F G

To CODA

F G

G F G

B \flat Ami G

B \flat Ami G

1. N.C. 2. N.C.

(B) Ami Emi B \flat G

Ami B \flat G

D.S. ♩ AL CODA

⊕ CODA B \flat Ami G

B \flat Ami G F

(GUITAR - USE 5TH POSITION)

19.

JAZZ WALTZ (♩ = 80)

N.C. (A) Ami7 Emi7 Ami7 Emi7 Dmi7

c/D G/D Ami7 Emi7 Ami7

Emi7 Dmi7 c/D G/D Ami (B) G/A

Ami7 G/A Ami7 F#MA7 Emi7 Ami

(GUITAR - USE 5TH POSITION)

20.

JAZZ BALLAD (♩ = 76)

(A) F/Bb Ami7 Gmi7 C7(b9) F/Bb CMA7 DbMA7 Gmi7 Ami7

To CODA
BbMA7 Ami7 Gmi7 C9 Gmi7 C# C7

(B) Ami7 Dmi7 AbMA7 G/C Emi7 c/D Gmi7 D.C. AL CODA C7(b9)

CODA
Gmi7 C9 F#MA7

(GUITAR - USE 7TH POSITION)

21.

ROCK (♩ = 112)

(A) Amⁱ F G Amⁱ

(B) G Amⁱ F G Amⁱ

(B) D C Amⁱ G D Amⁱ

D C Amⁱ G D Amⁱ

(C) G Amⁱ F G Amⁱ

G Amⁱ F G Amⁱ

(D) Amⁱ F G Amⁱ

G Amⁱ G Amⁱ

F G Amⁱ

(GUITAR - USE 7TH POSITION)

22.

POP (♩=104)

(A) N.C. CMA7 Emi7 Ami7

F/G CMA7 Emi7 Dmi7

F/G Ami7 Dmi7 Ami7

Dmi7 FMA7 F/G C

(c) **(B)** CMA7 C CMA7

C F FMA7 F

FMA7 CMA7 C CMA7

C Dmi7 Ami7 FMA7

Ami7 Dmi7 F/G C

(GUITAR - USE 7TH POSITION)

23.

Pop (♩=112)

(A) G D/F# Emi C

Bmi7 Ami7 D7 G D/F#

Emi E7 Ami D7 G FINE

(B) G Ami7 Bmi7 C Bmi7 Emi

Ami7 G Ami7 Bmi7 C

Bmi7 Emi Ami7 D7 G

(C) B7 Emi Ami

D7 G B7 Emi

Ami D7 G D.C. AL FINE

(GUITAR - USE OPEN OR 2ND POSITION)

24.

CLASSICAL (♩=126)

(A) D A D

G Em1 A A7

D G D G

D A D FINE

(B) G D Em1 A G

D A A7 D

1. 2.

(C) Bm1 Em1 A F# Bm1

D A G Em1 F#7

Bm1 A G Bm1 A (D.C. AL FINE)

(GUITAR - USE OPEN OR 2ND POSITION)

25.

OVERTURE (♩ = 116)

(A) C G C G C G A7 D

D7 G D7 G D7 G C D7 G B7

(B) Em1 Am1 B7 Em1 Am1 B7 Em1

B7 Em1 B7 Em1 B7 Em1

(C) D Am1 G

N.L. (D) C G C G C G

(G) C G C G C G C G C G C

(GUITAR - USE OPEN OR 2ND POSITION)

26.

GYPSY FOLK (♩ = 132)

(A) Dm1 Gm1 Dm1 A

Dmi To CODA Gmi A Dmi
 (B) F Bb F Bb C7
 F C Bb F Bb C7 F A D.C. AL CODA
 CODA Dmi Bb Gmi Dmi A Dmi

(GUITAR - USE OPEN, 2ND OR 5TH POSITION)

27.

ROCK (♩ = 84)

(A) Gmi F C Gmi F Gmi
 F C Gmi D7(+9) Gmi
 (B) C Gmi Eb F Gmi C
 Gmi Bb F Gmi D7(+9) (C) Gmi F
 C Gmi F Gmi F C Gmi

(GUITAR - USE OPEN OR 3RD POSITION)