

300 PROGRESSIVE SIGHT READING EXERCISES FOR DOUBLE BASS

VOLUME 1



ROBERT ANTHONY

300 Progressive Sight Reading Exercises For Double Bass

Montgomery Ward



300 Progressive Sight Reading Exercises For Double Bass:

300 Progressive Sight Reading Exercises for Double Bass Large Print Version Robert Anthony, 2015-01-05 THIS IS THE LARGE PRINT VERSION OF THIS BOOK It was designed to be easy to SEE on a Kindle or for the vision impaired The print is VERY LARGE on purpose For the Large Print Version the 300 exercises are broken down into two books Part One contains exercises 1 150 and Part Two contains exercises 151 300 THIS IS NOT A METHOD BOOK It is precisely what it says it is 300 Progressive Sight Reading Exercises Volume One is comprised of 300 progressive eight bar exercises that cover the keys of C Major F Major G Major A Minor D Minor and E Minor Time signatures include 4 4 Common Time 3 4 2 4 6 8 and 2 2 Cut Time The remaining key signatures additional time signatures tempo markings and dynamics markings will be covered in future volumes All of the exercises are eight measures long Many sonatinas jazz standards and pop songs use 32 Bar Form A A B A Binary Form A B and Ternary Form A B A with each section often being eight bars Thus eight measures one period of music makes the perfect length for sight reading studies in my opinion How to use this book Start where the exercises begin and work across the book from exercise 1 5 9 13 and so on until you get to a point where the music challenges you and then mark your ending point The next practice play exercises 2 6 10 14 and so on The next 3 7 11 15 and so on and finally 4 8 12 16 and so on If you want to work at your break point the point in the book where you can no longer play musically work DOWN the page instead of across the pages These books differ from conventional methods in that technical and theoretical instructions have been omitted in the belief that these are more appropriately left for the teacher to explain to the student Bela Bartok Mikrokosmos I whole heartedly agree with Bartok s sentiment and if music teachers would ask their students what they like least or hate the most about typical lessons it is the method books that win this contest EVERY TIME I have completely eliminated method books from my own teaching practice and have much happier and more productive students than ever While this book is intended to train sight reading skills it may also be used by beginners or those new to reading to acquire basic reading skills but it assumes one either has a teacher or can at least find C on their instrument It starts at a very basic level only three notes and adds a new note rhythm or concept every four exercises and thoroughly reinforces them throughout the rest of the book Next the music s composition is a slave to its function The purpose of the books is to train reading skill and the exercises keep challenging the range that has been established by previous exercises as well as less than convenient intervallic skips They are composed from a music first perspective as opposed to an instrument first perspective and are purposely composed to be difficult to memorize For example the first exercises begin on C because they are in the key of C and then go on to sometimes start and end on different scale degrees of the same key Those familiar with the Fundamental Modes will likely recognize what they are hearing but those unfamiliar with these modes will likely be hearing something that sounds a bit different or odd until their ears acclimate to these sounds I see many students go through this process with altered dominants and augmented triads as well Additionally a 20th century composition technique

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300 Progressive Sight Reading Exercises for Double Bass Robert Anthony, 2015-01-02

First and foremost THIS IS NOT A METHOD BOOK. It is precisely what it says it is. 300 Progressive Sight Reading Exercises Volume One is comprised of 300 progressive eight bar exercises that cover the keys of C Major F Major G Major A Minor D Minor and E Minor. Time signatures include 4/4 Common Time 3/4 2/4 6/8 and 2/2 Cut Time. The remaining key signatures additional time signatures tempo markings and dynamics markings will be covered in future volumes. All of the exercises are eight measures long. If one has done any study of formal analysis they will find that eight measures is a typical period of music and usually contains two four bar phrases also typical in length. For example many sonatinas jazz standards and pop songs use 32 Bar Form A B A Binary Form A B and Ternary Form A B A with each section often being eight bars. Thus eight measures one period of music makes the perfect length for sight reading studies in my opinion.

How to use this book: Start where the exercises begin and work across the book from exercise 1 5 9 13 and so on until you get to a point where the music challenges you and then mark your ending point. The next practice play exercises 2 6 10 14 and so on. The next 3 7 11 15 and so on and finally 4 8 12 16 and so on. If you want to work at your break point the point in the book where you can no longer play musically work DOWN the page instead of across the pages. Note: This book is also available in a LARGE PRINT version that for printing purposes had to be divided into two books. If you have poor vision or want this book to be easy to SEE on an electronic device you might prefer the Large Print Version.

These books differ from conventional methods in that technical and theoretical instructions have been omitted in the belief that these are more appropriately left for the teacher to explain to the student. Bela Bartok Mikrokosmos I whole heartedly agree with Bartok's sentiment and if music teachers would ask their students what they like least or hate the most about typical lessons it is the method books that win this contest EVERY TIME. I have completely eliminated method books from my own teaching practice and have much happier and more productive students than ever.

While this book is intended to train sight reading skills it may also be used by beginners or those new to reading to acquire basic reading skills but it assumes one either has a teacher or can at least find C on their instrument. It starts at a very basic level only three notes and adds a new note rhythm or concept every four exercises and thoroughly reinforces them throughout the rest of the book. Next the music's composition is a slave to its function. The purpose of the books is to train reading skill and the exercises keep challenging the range that has been established by previous exercises as well as less than convenient intervallic skips. They are composed from a music first perspective as opposed to an instrument first perspective and are purposely composed to be difficult to memorize. For example the first exercises begin on C because they are in the key of C and then go on to sometimes start and end on different scale degrees of the same key. Those familiar with the Fundamental Modes will likely recognize what they are.

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The Organ world **300 Progressive Sight Reading Exercises for Guitar Large Print Version** Robert Anthony, 2015-01-03 THIS IS THE LARGE PRINT VERSION OF THIS BOOK It was designed to be easy to SEE on a Kindle or for the vision impaired The print is VERY LARGE on purpose For the Large Print Version the 300 exercises are broken down into two books Part One contains exercises 1 150 and Part Two contains exercises 151 300 THIS IS NOT A METHOD BOOK It is precisely what it says it is 300 Progressive Sight Reading Exercises Volume One is comprised of 300 progressive eight bar exercises that cover the keys of C Major F Major G Major A Minor D Minor and E Minor Time signatures include 4 4 Common Time 3 4 2 4 6 8 and 2 2 Cut Time The remaining key signatures additional time signatures tempo markings and dynamics markings will be covered in future volumes All of the exercises are eight measures long Many sonatinas jazz standards and pop songs use 32 Bar Form A A B A Binary Form A B and Ternary Form A B A with each section often being eight bars Thus eight measures one period of music makes the perfect length for sight reading studies in my opinion How to use this book Start where the exercises begin and work across the book from exercise 1 5 9 13 and so on until you get to a point where the music challenges you and then mark your ending point The next practice play exercises 2 6 10 14 and so on The next 3 7 11 15 and so on and finally 4 8 12 16 and so on If you want to work at your break point the point in the book where you can no longer play musically work DOWN the page instead of across the pages These books differ from conventional methods in that technical and theoretical instructions have been omitted in the belief that these are more appropriately left for the teacher to explain to the student Bela Bartok Mikrokosmos I whole heartedly agree with Bartok's sentiment and if music teachers would ask their students what they like least or hate the most about typical lessons it is the method books that win this contest EVERY TIME I have completely eliminated method books from my own teaching practice and have much happier and more productive students than ever While this book is intended to train sight reading skills it may also be used by beginners or those new to reading to acquire basic reading skills but it assumes one either has a teacher or can at least find C on their instrument It starts at a very basic level only three notes and adds a new note rhythm or concept every four exercises and thoroughly reinforces them throughout the rest of the book Next the music's composition is a slave to its function The

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Catalog Sears, Roebuck and Company,1911 Musical Observer ,1923 Metronome ,1954 *Down Beat* ,1958 The contemporary music magazine **Catalogue** Montgomery Ward,1941 **The Best of Sears Collectibles, 1905-1910** Sears, Roebuck and Company,1976 *International Musician* ,1953 The Musical Times and Singing-class Circular ,1871 **Large Print** Robert Anthony,2024-01-26 The Large Print editions contain the same music as the Standard Print versions 300 Progressive Sight Reading Exercises For printing and electronic delivery purposes the large print editions needed to be released in two parts each containing 150 of the exercises Part 1 is comprised of exercises 1 150 and Part 2 is comprised of exercises 151 300 This most recent update includes a new cover design so that the Large Print and Standard Print versions are no longer confused for one another While this book is intended to train sight reading and aural skills it may be used by beginners or those new to reading music to acquire basic reading skills It starts at a very easy level and gradually introduces a new note rhythm or concept and thoroughly reinforces them throughout the rest of the book Preview and instructions will be posted on the Robert Anthony Publishing website Etude Music Magazine Theodore Presser,1895 Includes music 300 Progressive Sight Reading Exercises for Viola Large Print Version Robert Anthony,2015-01-05 THIS IS THE LARGE PRINT VERSION OF THIS BOOK It was designed to be easy to SEE on a Kindle or for the vision impaired The print is VERY LARGE on purpose For the Large Print Version the 300 exercises are broken down into two books Part One contains exercises 1 150 and Part Two contains exercises 151 300 THIS IS NOT A METHOD BOOK It is precisely what it says it is 300 Progressive Sight Reading Exercises Volume One is comprised of 300 progressive eight bar exercises that cover the keys of C Major F Major G Major A Minor D Minor and E Minor Time signatures include 4 4 Common Time 3 4 2 4 6 8 and 2 2 Cut Time The remaining key signatures additional time signatures tempo markings and dynamics markings will be covered in future volumes All of the exercises are eight measures long Many sonatinas jazz standards and pop songs use 32 Bar Form A A B A Binary Form A B and Ternary Form A B A with each section often being eight bars Thus eight measures one period of music makes the perfect length for sight reading studies in my opinion How to use this book Start where the exercises begin and

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300 Progressive Sight Reading Exercises For Double Bass Introduction

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