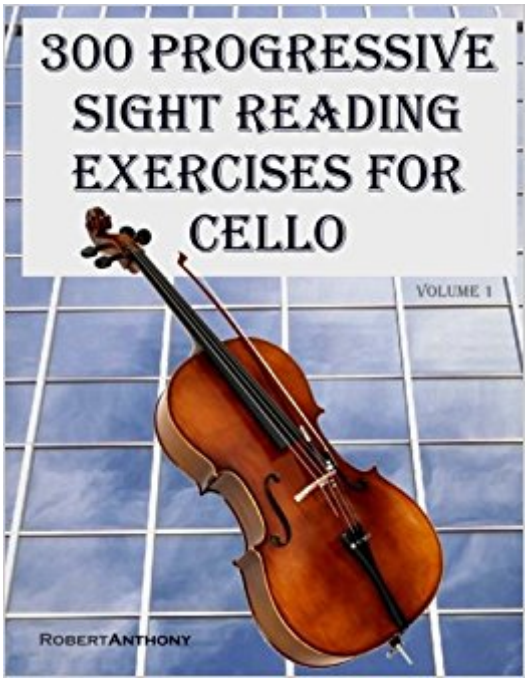
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300 Progressive Sight Reading Exercises For Cello (Volume 1)



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Synopsis

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 Ã¢â ¬Ëœperiodà¢â ¬â„¢ of music and usually contains two, four-bar phrases (also typical in length). For example, many sonatinas, jazz standards, and pop songs use Ã¢â ¬Å“32 Bar FormÃ¢â ¬Â• (A A B A), Ã¢â ¬Å“Binary FormÃ¢â ¬Â• (A B), and Ã¢â ¬Å“Ternary FormÃ¢â ¬Â• (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 Ã¢â ¬â • 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 onÃ¢â ¬Â¦ 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 Ã¢â ¬Å“break pointÃ¢â ¬Â• (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. Ã¢â ¬Å“These books differ from conventional Ã¢â ¬Ëœmethodsà¢â ¬â„¢ 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.Ã¢â ¬Â• Ã¢â ¬â • Bela Bartok, Mikrokosmos. I whole-heartedly agree with Bartokà¢â ¬â„¢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 musicÃ¢â ¬â„¢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 intervalic skips. They are composed from a Ã¢â ¬Ëœmusic-firstÃ¢â ¬â„¢ perspective, as opposed to an Ã¢â ¬Ëœinstrument-firstÃ¢â ¬â„¢ 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 (Bartok, Stravinsky) Ã¢â ¬â • Serial Composition Ã¢â ¬â • has also been used on several of the pieces, so if your ears are unfamiliar with this type of music, you might at first be uncomfortable with what you are hearing.

Book Information

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Robert Anthony is a Multi-Instrumental Musician and has worked with Gene Simmons, A&E Television, Friends of Distinction, Ron Keel, Andy Byrd, Billy Truitt, and many more. Robert has been teaching music students for greater than 25 years.

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