



## 300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1)

*By Robert Anthony*

Download now

Read Online ➔

### **300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1)** By Robert Anthony

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 (Bartok, Stravinsky) — Serial Composition — 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.

 [Download 300 Progressive Sight Reading Exercises for Saxoph ...pdf](#)

 [Read Online 300 Progressive Sight Reading Exercises for Saxo ...pdf](#)

# **300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1)**

*By Robert Anthony*

## **300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1) By Robert Anthony**

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 intervalic 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 (Bartok, Stravinsky) — Serial Composition — 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.

### **300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1) By Robert Anthony Bibliography**

- Rank: #7478883 in Books
- Published on: 2015-01-04
- Format: Large Print
- Original language: English
- Number of items: 1
- Dimensions: 11.00" h x .37" w x 8.50" l, .88 pounds
- Binding: Paperback
- 164 pages

 [Download 300 Progressive Sight Reading Exercises for Saxoph ...pdf](#)

 [Read Online 300 Progressive Sight Reading Exercises for Saxo ...pdf](#)

## **Download and Read Free Online 300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1) By Robert Anthony**

---

### **Editorial Review**

#### **About the Author**

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.

### **Users Review**

#### **From reader reviews:**

##### **Morgan Woods:**

Here thing why this particular 300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1) are different and trusted to be yours. First of all examining a book is good nonetheless it depends in the content of computer which is the content is as tasty as food or not. 300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1) giving you information deeper and in different ways, you can find any guide out there but there is no publication that similar with 300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1). It gives you thrill reading journey, its open up your eyes about the thing that will happened in the world which is possibly can be happened around you. It is possible to bring everywhere like in recreation area, café, or even in your method home by train. If you are having difficulties in bringing the published book maybe the form of 300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1) in e-book can be your choice.

##### **Freddy Lamberth:**

Are you kind of hectic person, only have 10 or 15 minute in your morning to upgrading your mind expertise or thinking skill actually analytical thinking? Then you have problem with the book as compared to can satisfy your limited time to read it because this time you only find book that need more time to be read. 300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1) can be your answer mainly because it can be read by you actually who have those short extra time problems.

##### **Francis King:**

Don't be worry when you are afraid that this book may filled the space in your house, you might have it in e-book means, more simple and reachable. This 300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1) can give you a lot of pals because by you checking out this one book you have thing that they don't and make you more like an interesting person. This book can be one of a step for you to get success. This book offer you information that might be your friend doesn't understand, by knowing more than various other make you to be great men and women. So , why

hesitate? Let me have 300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1).

**Brenda Moulton:**

As we know that book is essential thing to add our know-how for everything. By a e-book we can know everything we would like. A book is a pair of written, printed, illustrated or perhaps blank sheet. Every year seemed to be exactly added. This e-book 300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1) was filled in relation to science. Spend your spare time to add your knowledge about your scientific research competence. Some people has several feel when they reading some sort of book. If you know how big good thing about a book, you can feel enjoy to read a publication. In the modern era like at this point, many ways to get book that you just wanted.

**Download and Read Online 300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1) By Robert Anthony #4W92FGVZQ7K**

# **Read 300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1) By Robert Anthony for online ebook**

300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1) By Robert Anthony Free PDF d0wnl0ad, audio books, books to read, good books to read, cheap books, good books, online books, books online, book reviews epub, read books online, books to read online, online library, greatbooks to read, PDF best books to read, top books to read 300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1) By Robert Anthony books to read online.

## **Online 300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1) By Robert Anthony ebook PDF download**

**300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1) By Robert Anthony Doc**

**300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1) By Robert Anthony Mobipocket**

**300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1) By Robert Anthony EPub**

**4W92FGVZQ7K: 300 Progressive Sight Reading Exercises for Saxophone Large Print Version: Part One of Two, Exercises 1-150 (Volume 1) By Robert Anthony**