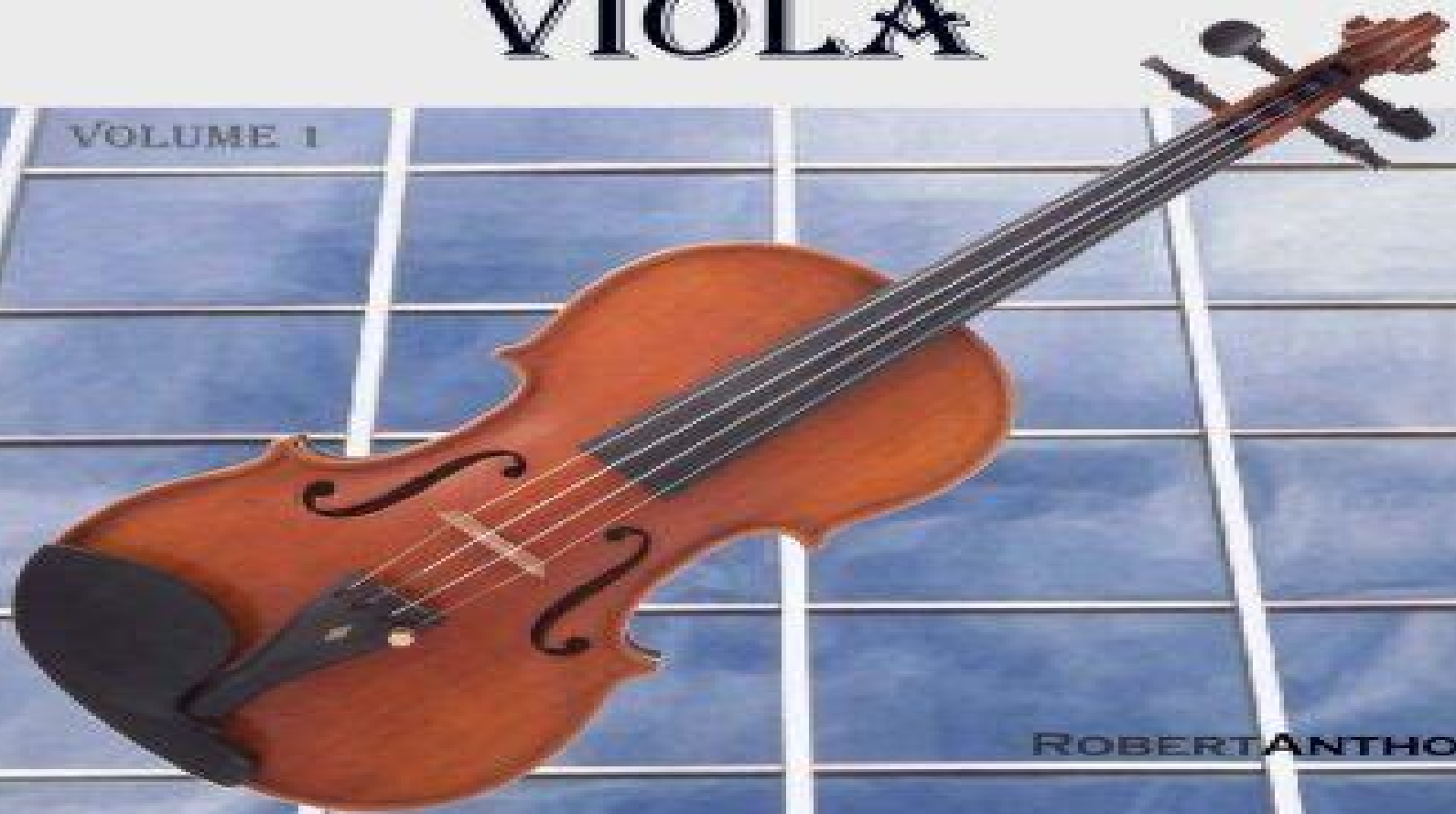


300 PROGRESSIVE SIGHT READING EXERCISES FOR VIOLA

VOLUME 1



ROBERT ANTHONY

300 Progressive Sight Reading Exercises For Viola Volume 1

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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

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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 Viola 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 wholeheartedly 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 [Catalog of Copyright Entries](#) Library of Congress. Copyright Office,1961 **American String Teacher** ,1960 **El-Hi Textbooks in Print** ,1930 *Catalog of Copyright Entries* Library of Congress. Copyright Office,1961 **Catalog of Copyright Entries. Fourth Series** Library of Congress. Copyright Office,1960 **Catalogue of Title-entries of Books and Other Articles Entered in the Office of the Librarian of Congress, at Washington, Under the Copyright Law ... Wherein the Copyright Has Been Completed by the Deposit of Two Copies in the Office** Library of Congress. Copyright Office,1960 The record of each copyright registration listed in the Catalog includes a description of the work copyrighted and data relating to the copyright claim the name of the copyright claimant as given in the application for registration the copyright date the copyright registration number etc *300 Progressive Sight Reading Exercises for Piano Large Print Version* Robert Anthony,2015-02-01 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 train reading skills for both hands equally Half of the pieces emphasize the right hand the other half emphasize the left The first 32 exercises isolate the hands while the remaining exercises combine them For most of the exercises the de emphasized hand stays within a single five finger position Time signatures include 4 4 Common Time 3 4 2 4 6 8 and 2 2 Cut Time This entire first volume is in C Major or its relative modes Key signatures accidentals dynamics tempo and expressive 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 play every fourth exercise or so 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 If you want to work at your break point the point in the book where you can no longer play musically work on consecutive exercises You should be reading different material from the book each practice 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

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Table of Contents 300 Progressive Sight Reading Exercises For Viola Volume 1

1. Understanding the eBook 300 Progressive Sight Reading Exercises For Viola Volume 1
 - The Rise of Digital Reading 300 Progressive Sight Reading Exercises For Viola Volume 1
 - Advantages of eBooks Over Traditional Books
2. Identifying 300 Progressive Sight Reading Exercises For Viola Volume 1
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an 300 Progressive Sight Reading Exercises For Viola Volume 1
 - User-Friendly Interface
4. Exploring eBook Recommendations from 300 Progressive Sight Reading Exercises For Viola Volume 1
 - Personalized Recommendations
 - 300 Progressive Sight Reading Exercises For Viola Volume 1 User Reviews and Ratings
 - 300 Progressive Sight Reading Exercises For Viola Volume 1 and Bestseller Lists
5. Accessing 300 Progressive Sight Reading Exercises For Viola Volume 1 Free and Paid eBooks
 - 300 Progressive Sight Reading Exercises For Viola Volume 1 Public Domain eBooks
 - 300 Progressive Sight Reading Exercises For Viola Volume 1 eBook Subscription Services
 - 300 Progressive Sight Reading Exercises For Viola Volume 1 Budget-Friendly Options

6. Navigating 300 Progressive Sight Reading Exercises For Viola Volume 1 eBook Formats
 - ePub, PDF, MOBI, and More
 - 300 Progressive Sight Reading Exercises For Viola Volume 1 Compatibility with Devices
 - 300 Progressive Sight Reading Exercises For Viola Volume 1 Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of 300 Progressive Sight Reading Exercises For Viola Volume 1
 - Highlighting and Note-Taking 300 Progressive Sight Reading Exercises For Viola Volume 1
 - Interactive Elements 300 Progressive Sight Reading Exercises For Viola Volume 1
8. Staying Engaged with 300 Progressive Sight Reading Exercises For Viola Volume 1
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers 300 Progressive Sight Reading Exercises For Viola Volume 1
9. Balancing eBooks and Physical Books 300 Progressive Sight Reading Exercises For Viola Volume 1
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection 300 Progressive Sight Reading Exercises For Viola Volume 1
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine 300 Progressive Sight Reading Exercises For Viola Volume 1
 - Setting Reading Goals 300 Progressive Sight Reading Exercises For Viola Volume 1
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of 300 Progressive Sight Reading Exercises For Viola Volume 1
 - Fact-Checking eBook Content of 300 Progressive Sight Reading Exercises For Viola Volume 1
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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