

1000 MUSIC READING STUDIES FOR BASS GUITAR



Robert Anthony

1000 MUSIC READING STUDIES FOR BASS GUITAR

Key Signatures: Up to 6 Sharps and 6 Flats

Time Signatures: 4/4, C, 3/4, 2/4, 6/8, and 3/8

Foreword and instructions are available in pdf format at:

www.RobertAnthonyPublishing.com

Each key signature begins at an easy level and gets progressively more difficult with each page. If you find the first exercises to be too difficult for your skill level, I recommend proceeding through my book:

200 Easy Sight Reading Studies for Bass Guitar

Instructional video links will be posted at the above website as videos are produced. If this book is helping you, please post a positive review at whichever website you had purchased it from. If you have questions, suggestions, or constructive criticism, feel free to use the email link on my site to let me know.

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Foreword and Instructions

“A little effort over a long period of time...”

Quick Start Guide:

- 1) Break the binding in so the book will lie flat on the music stand.
- 2) Study the first twelve exercises in C Major. There is a diagram for hand placement in the coming pages of these instructions.
- 3) Study exercises 76-87 (the first 12 in G Major). Use the diagrams if needed.
- 4) Study exercises 151-162 (the first 12 in F Major).
- 5) Practicing your reading skills for short, frequent periods is more effective than practicing for longer, infrequent periods.

In Detail:

1000 Music Reading Studies was designed to be a useful tool for musicians of all levels to grow and maintain their music reading skills. There are many ‘right’ ways to use this book, but I will offer some suggestions:

First, you will want to break the binding in so that the book will lay flat on a music stand. I plan on posting a video link on www.RobertAnthonyPublishing.com on how I recommend doing so.

Second, each of the fifteen key signatures starts at approximately the same difficulty level, and progresses with each page. A beginning-level musician may start in the key of C Major and work their way through the first 12 exercises. Then move onto the key of G Major (starting at exercise 76) — do the same thing — and then the key of F Major (Exercise 151).

Hand-placement diagrams for the keys of C, G, F, D, Bb, A, Eb, and E Major are included in these instructions and are valid for the first twelve exercises in each key. The remaining pieces expand in range. Many of the pieces can be played in multiple positions. The diagrams are for the positions most suitable for beginners.

You may now make some choices on how you want to study from this book: You can do the same thing in the remaining keys, or perhaps you might want to revisit the keys of C, G, and F and get a little further in those keys. If you want to work on rhythm, you may ignore the pitches and focus entirely on rhythm. You do not even need an instrument to practice the rhythms — you may simply tap them. There is not a right or wrong choice, in my opinion.

Next, if you are beyond beginning-level, you will have more freedom in how you choose to use this book. You can focus on improving in a key that you have played in before, or perhaps expand into a key that you have less experience with.

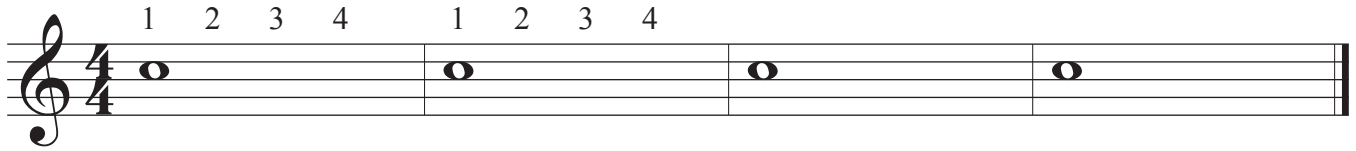
Additionally, in order to develop good reading skills it is very important to read music frequently. Try including at least two to four exercises each practice as part of your warm-up and be sure to play different exercises each practice. I recommend leaving the book on the music stand, open to wherever you left off from your last practice session, and put your other practice materials in front of it once your sight reading has been trained for the day.

Finally, these instructions are likely to evolve as I continue to use them with my own students, and as I start to get feedback others studying from this book. Check back at www.RobertAnthonyPublishing.com for updates and / or instructional video links every so often.

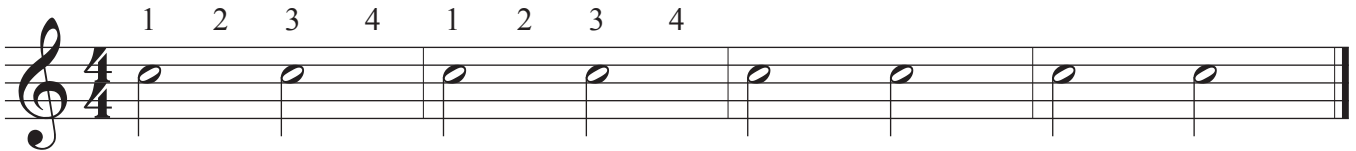
Whole, Half, and Quarter Notes

And How to Count Them in 4/4 Time

Whole Notes receive 4 beats:



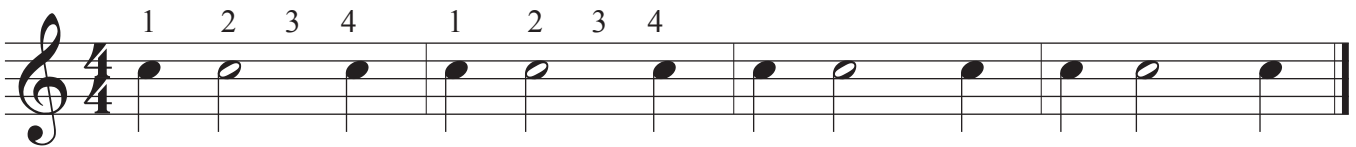
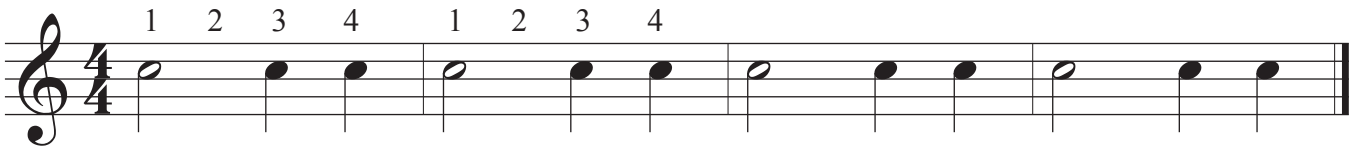
Half Notes receive 2 beats:



Quarter Notes receive 1 beat:



Dotted Half Notes receive 3 beats

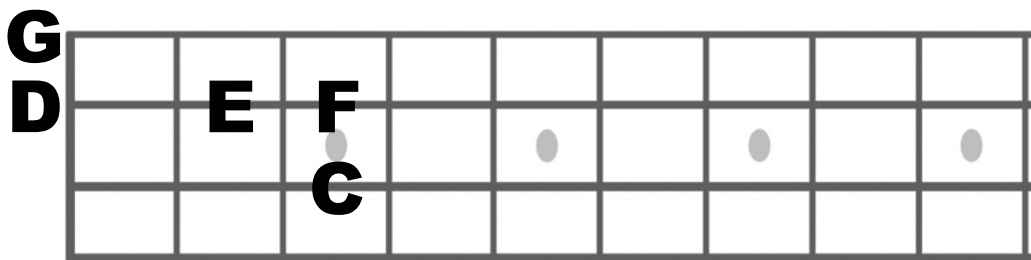


Instructional videos on rhythm and counting will be posted at
www.RobertAnthonyPublishing.com as they are created.

Key Signature of C Major

Relative to A Minor

The five note starting range used in this section is below:



Musical notation and guitar tablature for the five-note range C-G.

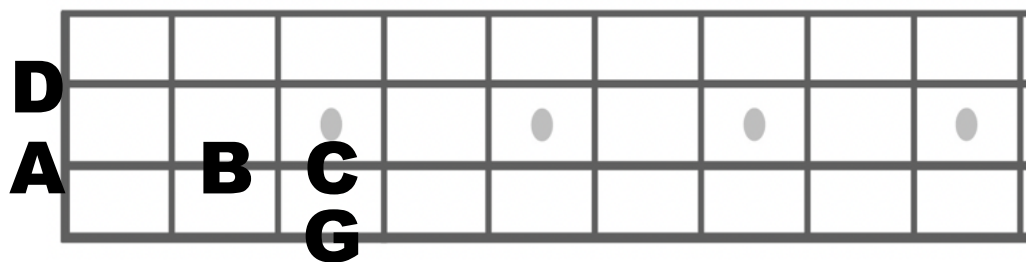
The musical notation shows a bass clef with a colon. The notes C, D, E, F, and G are circled and placed on the first five lines of the staff.

The guitar tablature shows the strings T, A, and B. The fret numbers are 3, 0, 2, 3, and 0, corresponding to the notes C, D, E, F, and G.

Key Signature of G Major

Relative to E Minor

The five note starting range used in this section is below:



Musical notation and guitar tablature for the five-note starting range in G Major.

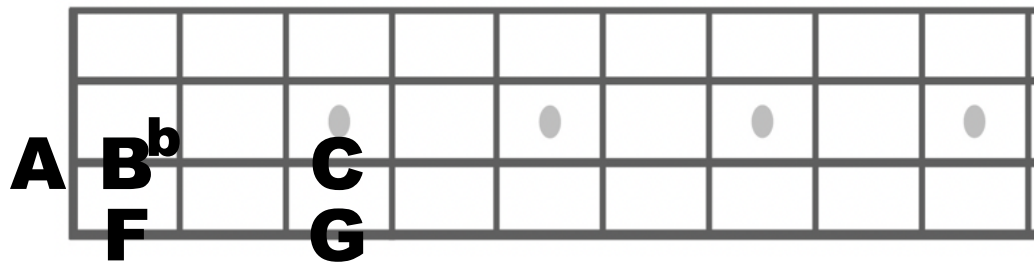
The musical notation is in bass clef with a key signature of one sharp (F#). The notes are G, A, B, C, and D, each circled.

The guitar tablature shows the fret numbers for each note: G (3), A (0), B (2), C (3), and D (0).

Key Signature of F Major

Relative to D Minor

The five note starting range used in this section is below:

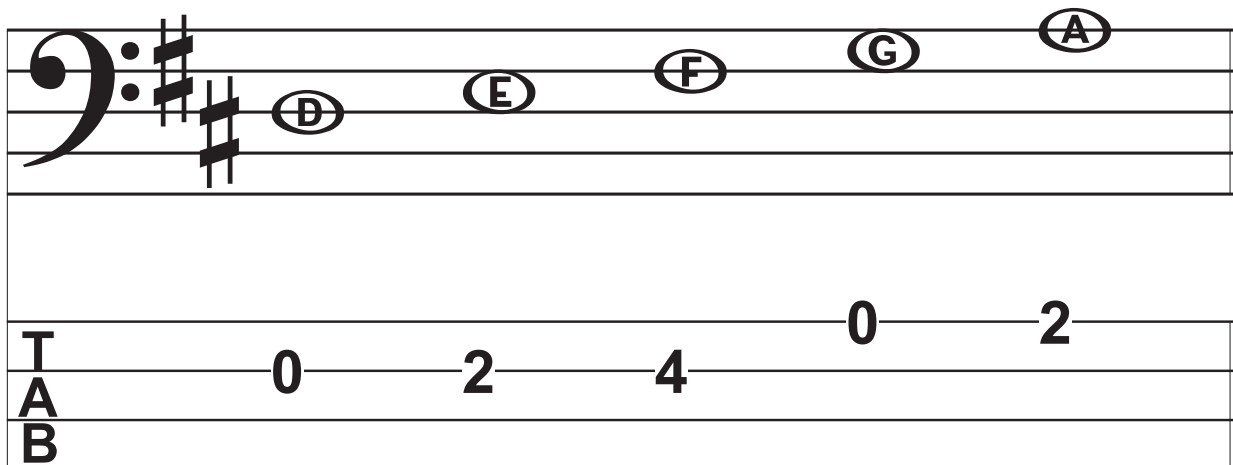
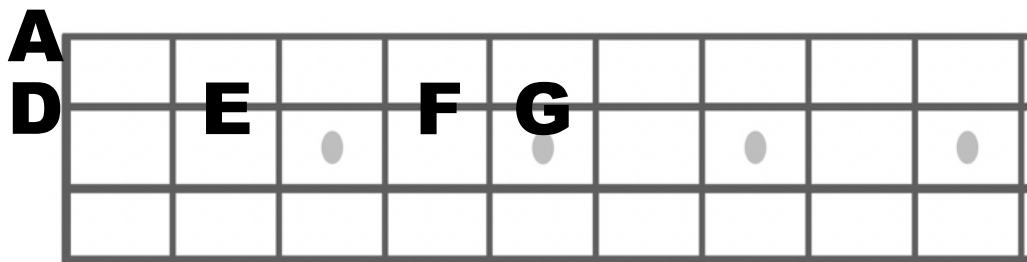


The musical notation shows a bass clef with a key signature of one flat (Bb). The notes F, G, A, B, and C are written on the staff, each enclosed in a circle. Below the staff is a fretboard diagram with three lines labeled T, A, and B from top to bottom. The fret numbers 1, 3, 0, 1, and 3 are written below the A and B lines, corresponding to the notes F, G, A, B, and C respectively.

Key Signature of D Major

Relative to B Minor

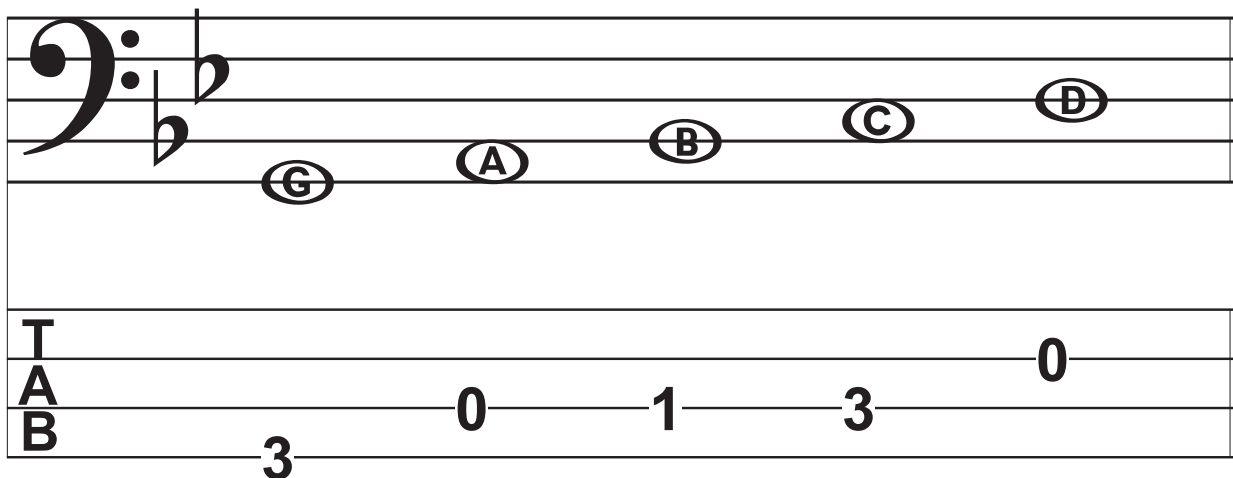
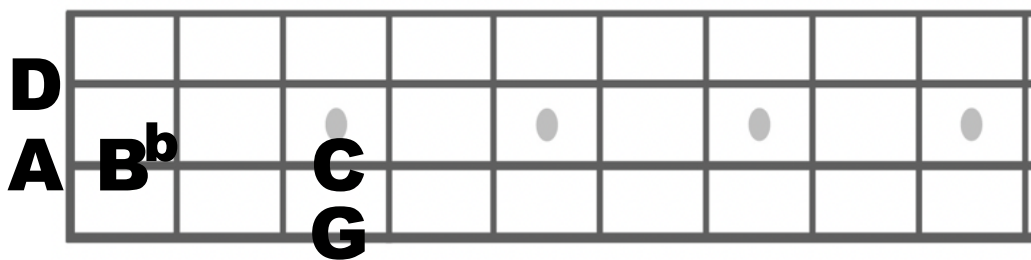
The five note starting range used in this section is below:



Key Signature of Bb Major

Relative to G Minor

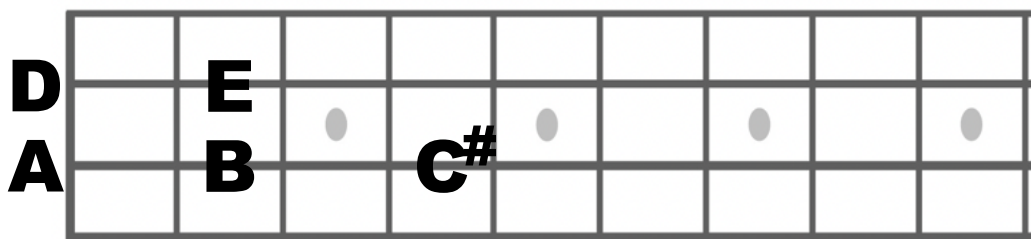
The five note starting range used in this section is below:



Key Signature of A Major

Relative to F# Minor

The five note starting range used in this section is below:

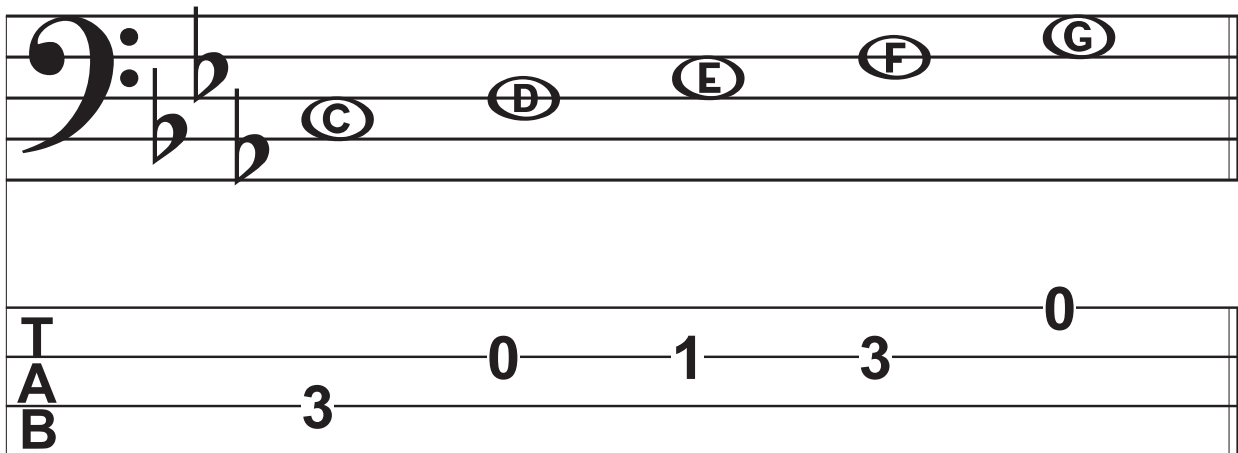
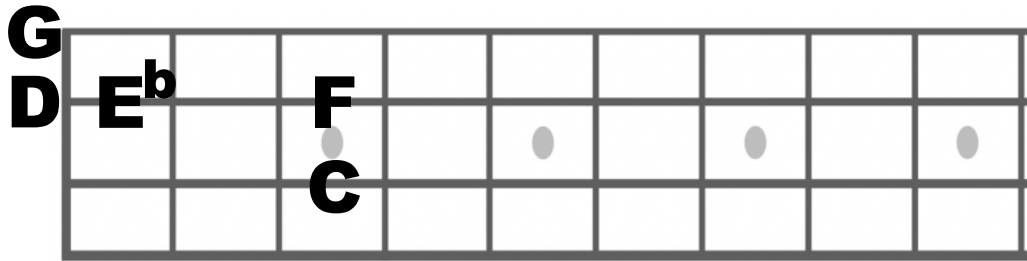


A musical staff and a guitar tablature line showing the A major scale. The staff is in bass clef with a key signature of two sharps (F# and C#). The notes are A, B, C, D, and E. The tablature line shows the fret numbers 0, 2, 4, 0, and 2 for the same notes.

Key Signature of Eb Major

Relative to C Minor

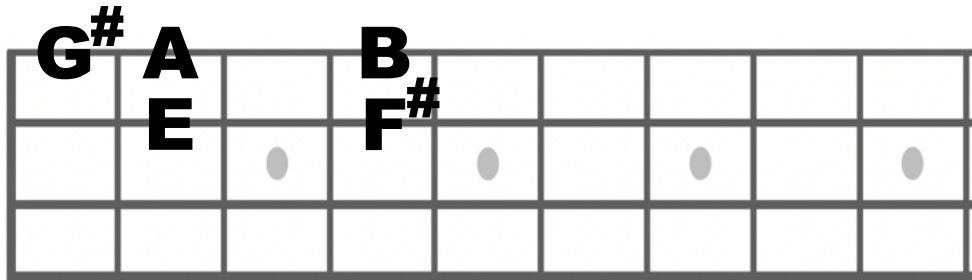
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Key Signature of E Major

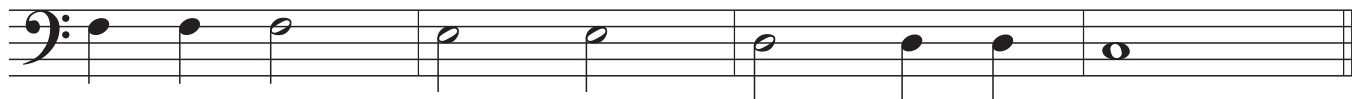
Relative to C# Minor

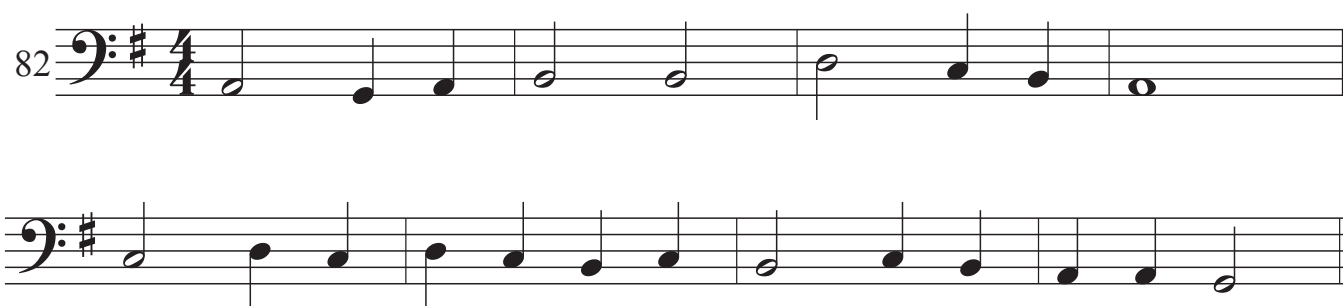
The five note starting range used in this section is below:

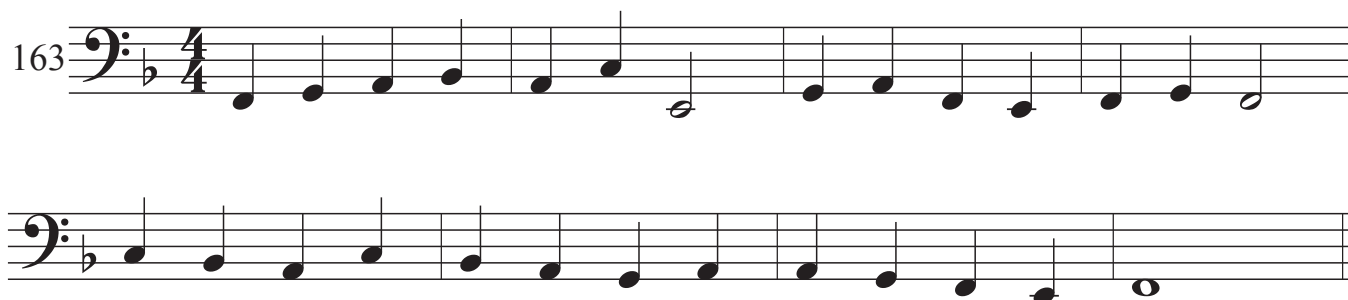


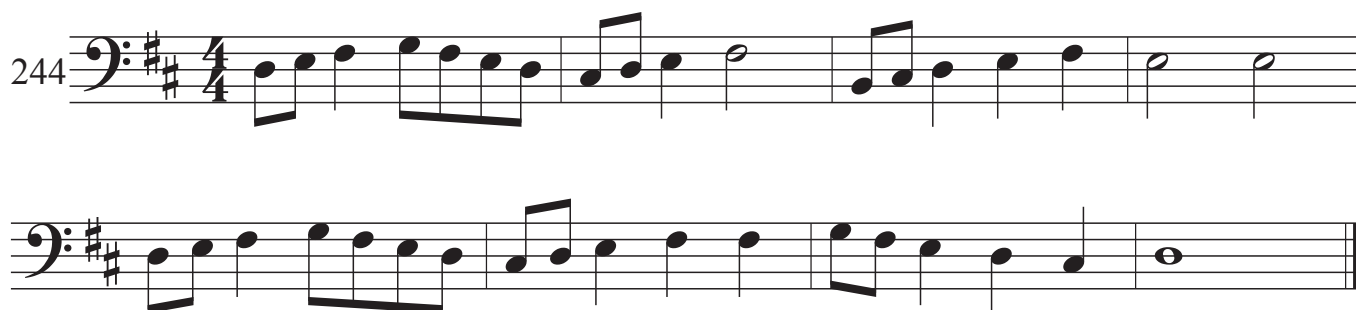
T
A
B

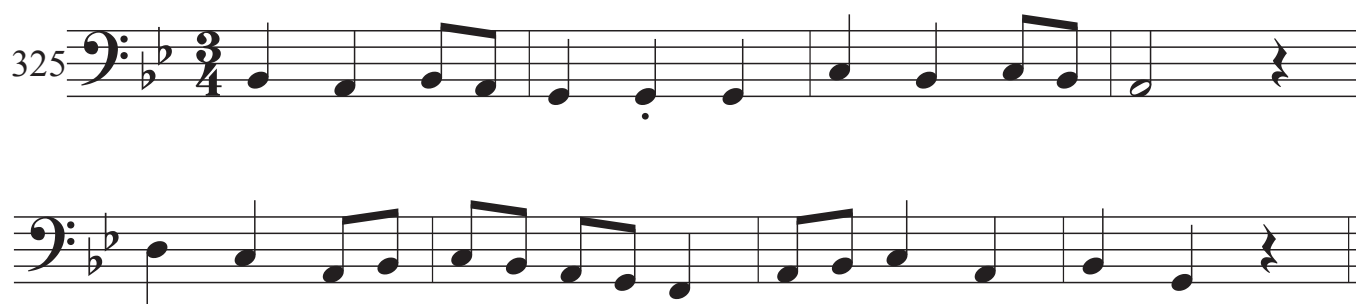
2 4 1 2 4

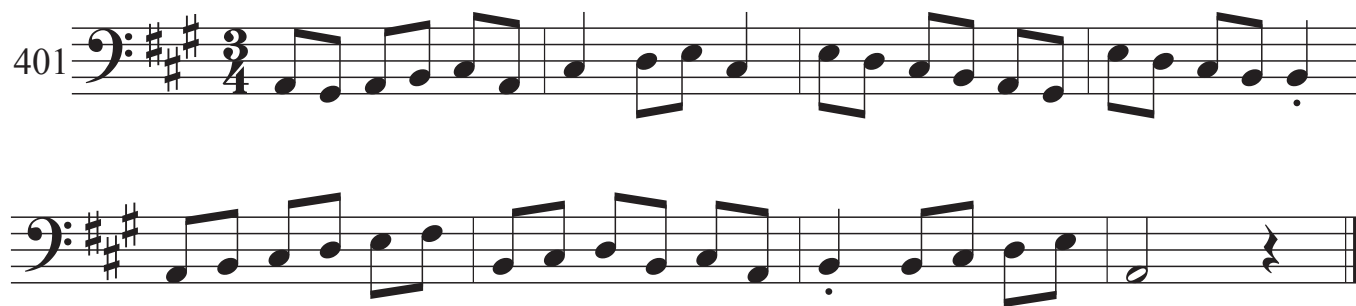












482

mf

mp

563

The image shows two staves of musical notation in bass clef, key of D major (F# C# G# D), and common time (C). The first staff contains measures 563-567, and the second staff contains measures 568-572. The notation includes eighth and sixteenth notes, rests, and dynamic markings 'mp' and 'p'.

Staff 1 (Measures 563-567):

- Measure 563: *mp* (mezzo-piano), eighth notes D2, F#2, C#2, G#2, D3.
- Measure 564: eighth notes D3, F#3, C#3, G#3, D4.
- Measure 565: eighth notes D4, F#4, C#4, G#4, D5.
- Measure 566: eighth notes D5, F#5, C#5, G#5, D6.
- Measure 567: eighth notes D6, F#6, C#6, G#6, D7.

Staff 2 (Measures 568-572):

- Measure 568: *mp* (mezzo-piano), eighth notes D2, F#2, C#2, G#2, D3.
- Measure 569: eighth notes D3, F#3, C#3, G#3, D4.
- Measure 570: eighth notes D4, F#4, C#4, G#4, D5.
- Measure 571: eighth notes D5, F#5, C#5, G#5, D6.
- Measure 572: eighth notes D6, F#6, C#6, G#6, D7.

644

mp

725

p *mp* *mf*

801

The image shows a musical score for two staves in bass clef, 2/4 time, key of B-flat major. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff contains triplet markings (*3*) over groups of notes.

mf

3 *3*

882

mp

p

Detailed description: The image shows two staves of musical notation in bass clef. The key signature has four sharps (F#, C#, G#, D) and the time signature is 6/8. The first staff begins with a mezzo-piano (*mp*) dynamic. It contains four measures: the first has a half note D2 tied to the second measure; the second has a half note D2; the third has a half note D2 with a natural sign; the fourth has a half note D2. The second staff begins with a piano (*p*) dynamic. It contains four measures: the first has a half note D2 tied to the second measure; the second has a half note D2; the third has a half note D2 with a natural sign; the fourth has a half note D2. The piece ends with a double bar line.

968

mf

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