300 PROGRESSIVE SIGHT READING EXERCISES FOR MANDOLIN

VOLUME 2

ROBERT ANTHONY

300 PROGRESSIVE SIGHT READING EXERCISES FOR MANDOLIN

Volume 2

The primary goal of this book is to train the ability to read music and to free the musician from being dependent on tablatures or other communication systems that are not used in the academic or professional worlds. This book has been designed to train aural skills concurrently with reading skills.

Preview, instructions, video lessons and more:

www.RobertAnthonyPublishing.com

Instructional video links will be posted on this site 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 requests, suggestions, or constructive criticism, feel free to use the email link on my website to let me know.

Free pdf downloads of manuscript, tab paper, keyboard and fretboard diagrams, and so on are available on my website.

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Preview

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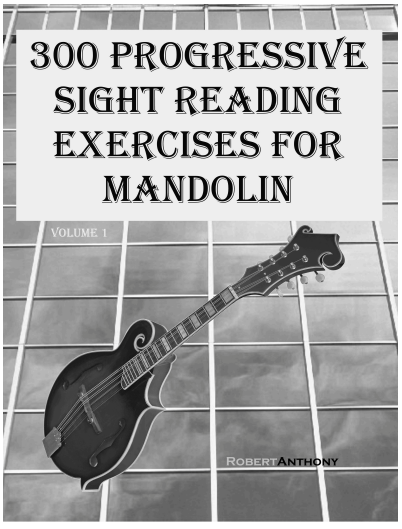
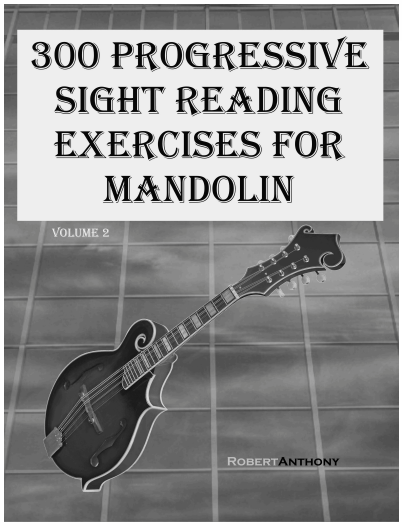




Foreword:

Volume Two starts out rhythmically simpler than Volume One ends, and then — of course — progresses to a more difficult level, adding dynamic markings, expanding the key signatures to C, G, F, D, Bb, A, Eb, E, Ab Major and their relative minor keys and modes, and adding the time signatures 3/8 and 9/8 into the mix.

Instructions and a free preview are available in pdf form at:
www.RobertAnthonyPublishing.com

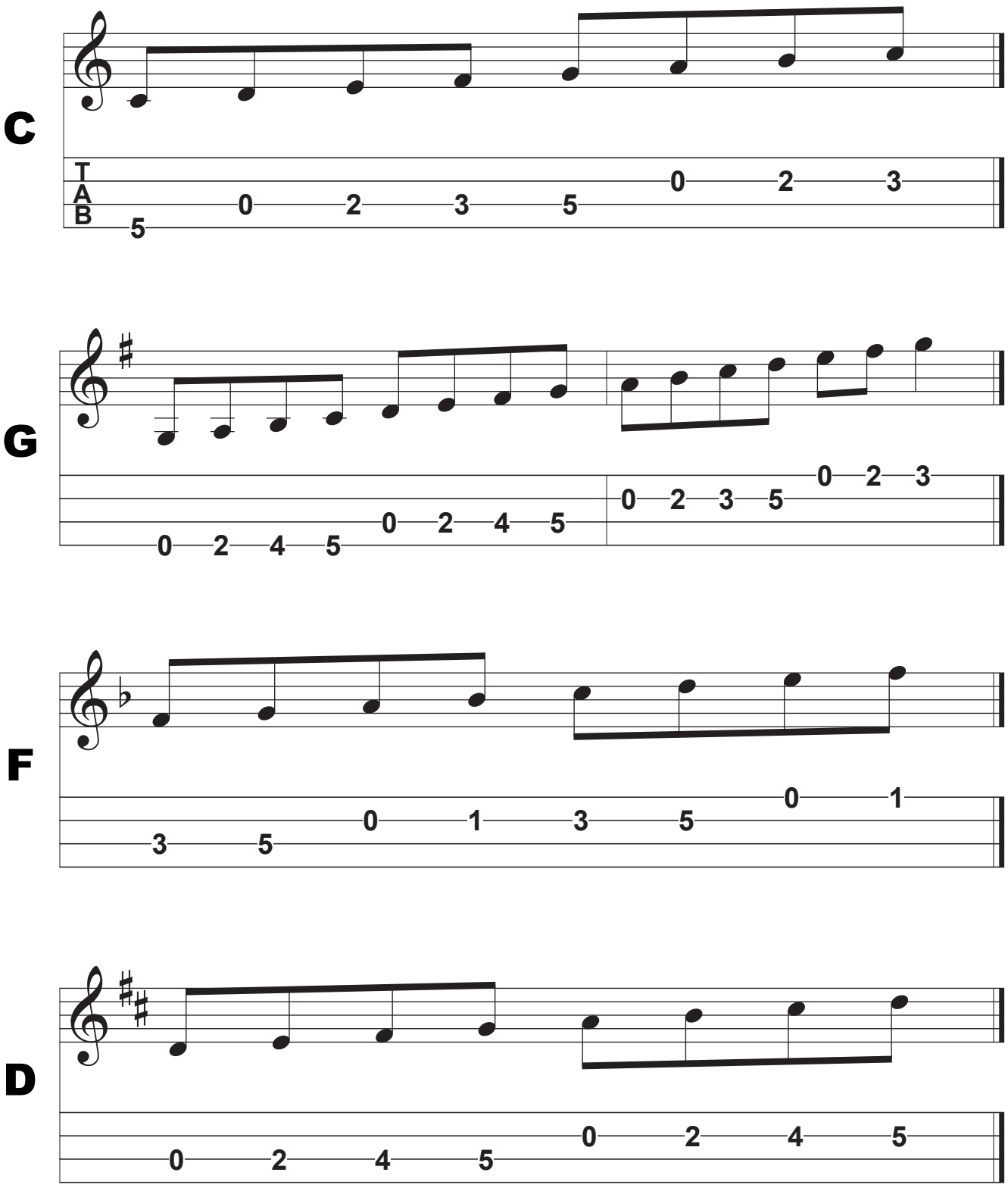
Like in Volume One, the exercises are all eight measures (two phrases, or one period) in length. While they are composed to be melodic and pleasant to the ear, they are also composed to be difficult to memorize, and utilize many rhythms that seem to be absent from other sight reading books.

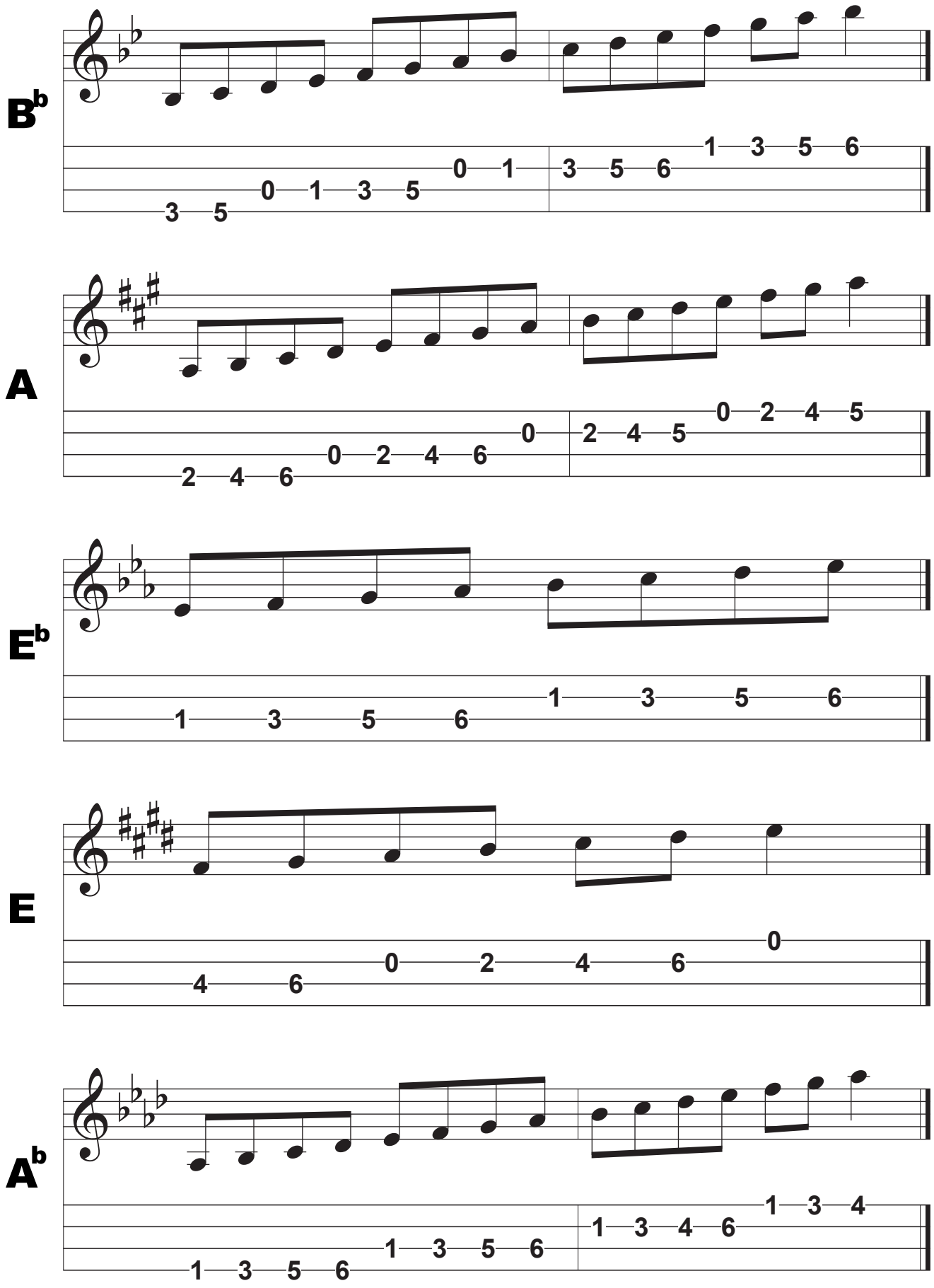
Next, I have made the staff font slightly larger than standard. While this will largely go unnoticed in the printed version of this book, it should make the electronic versions significantly easier to read.

Finally, there are many correct ways to use this book. The instructions and a preview in pdf form are posted on my website so that I can update the instructions as I discover additional strategies. For example, I sometimes receive emails in which people tell me how they like to use this book. My opinions will evolve the more I use this book to train my students, so I want the ability to easily update the instructions as needed. The link for the pdf download will be directly below the picture of the cover of this book. Instructional videos supporting this book will be posted, as they are created, in the same place.

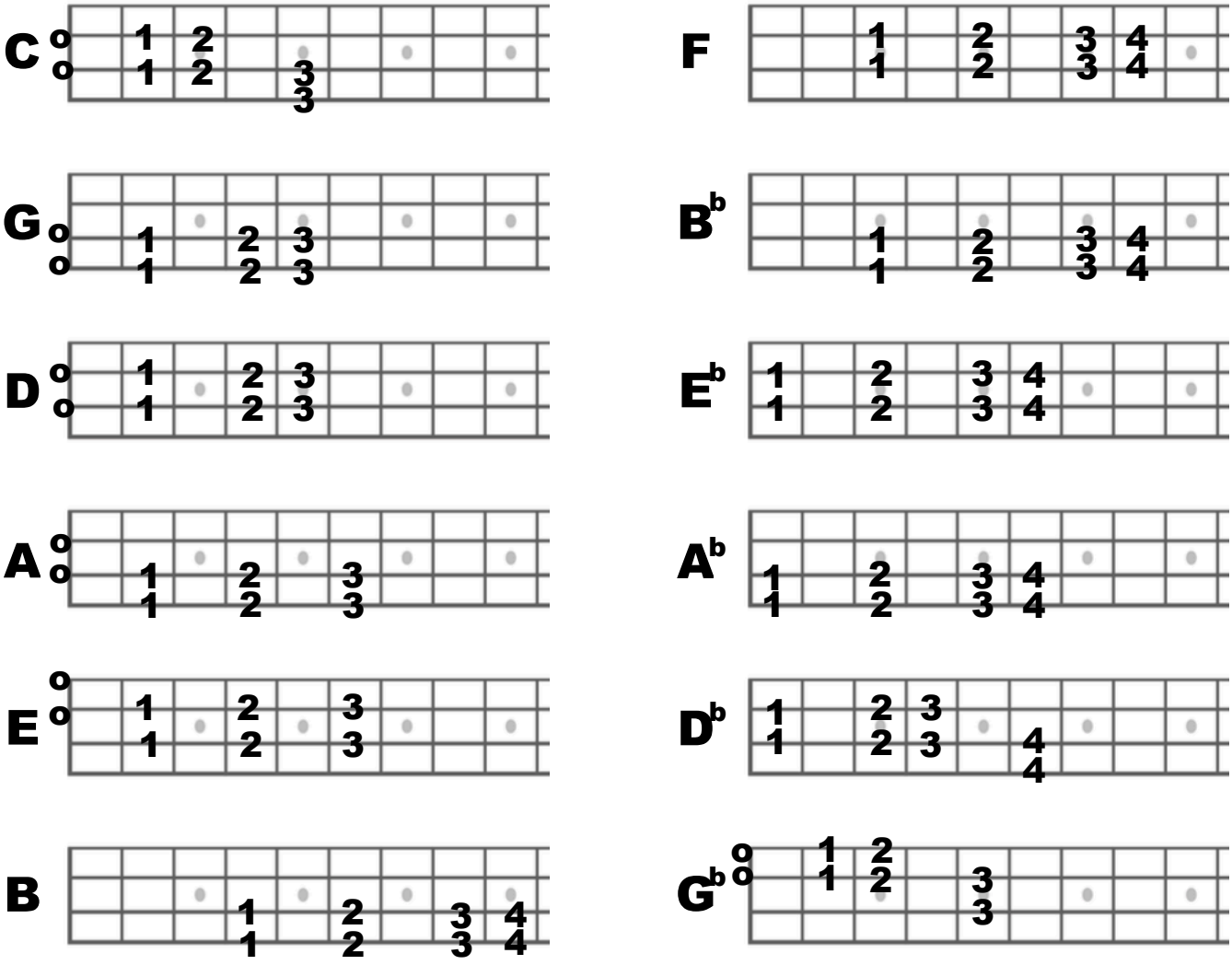
~ Robert Anthony

Major Scales in First Position




B♭
3 5 0 1 3 5 0 1 3 5 6 1 3 5 6
A
2 4 6 0 2 4 6 0 2 4 5 0 2 4 5
E♭
1 3 5 6 1 3 5 6
E
4 6 0 2 4 6 0
A♭
1 3 5 6 1 3 5 6 1 3 4 6 1 3 4

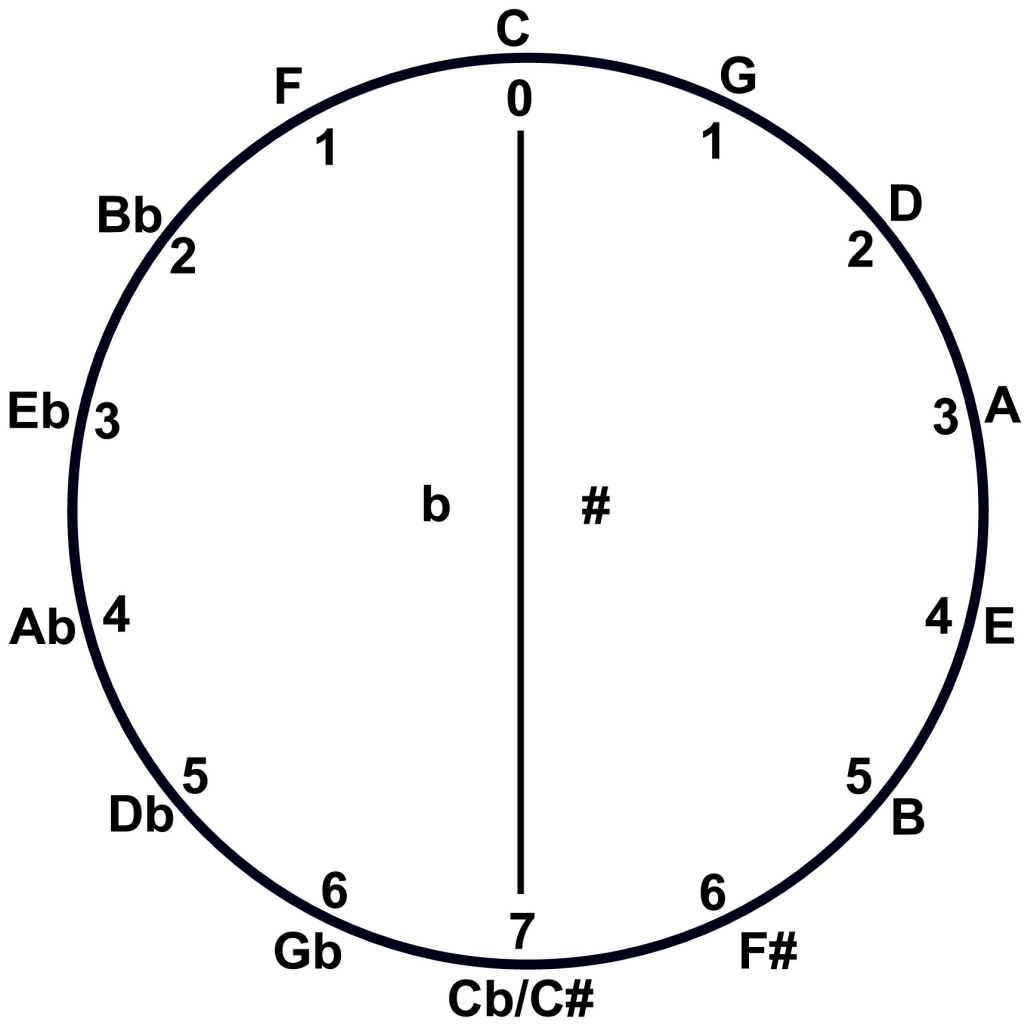
Major Scales



The twelve Major scale fingerings above are included for convenience. These will make memorizing the scales a much easier task. If you are uncertain how to read these, compare these to the tablature versions (C, G, F, D, Bb, A, Eb, E, and Ab) that precede this page to help.

The Circle of Fifths on the next page will help to identify the key signature, and will let you know when to use which scale. Closed position (higher on the fretboard) scale fingerings will be included in the pdf instructions at: www.RobertAnthomyPublishing.com

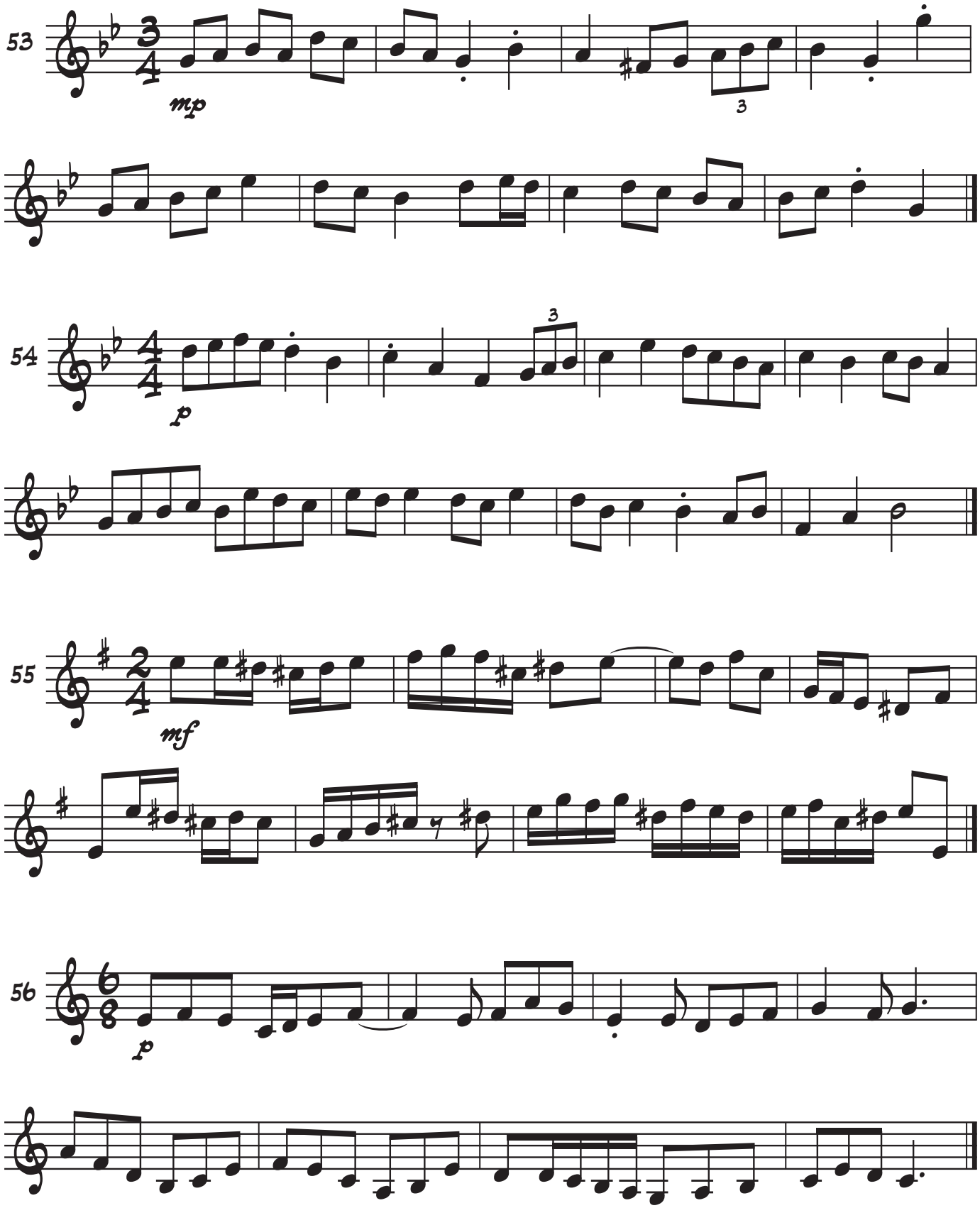
Circle of Fifths



You can use the Circle of Fifths to recognize key signatures by how many sharps (#) or flats (b) are in the key. The key of A Major has three sharps, for example, and the key of Bb has two flats. In the key signatures, sharps always occur in the order: F C G D A E B, while flats always occur in the opposite order: B E A D G C F. Level One uses only the keys of C (no sharps or flats) and G (All Fs are sharped). Sharps make a note one key higher, while flats make a note one key lower.

The following sentence will help you to memorize these orders:

Frank's Cat Got Drunk At Elmo's Bar


53
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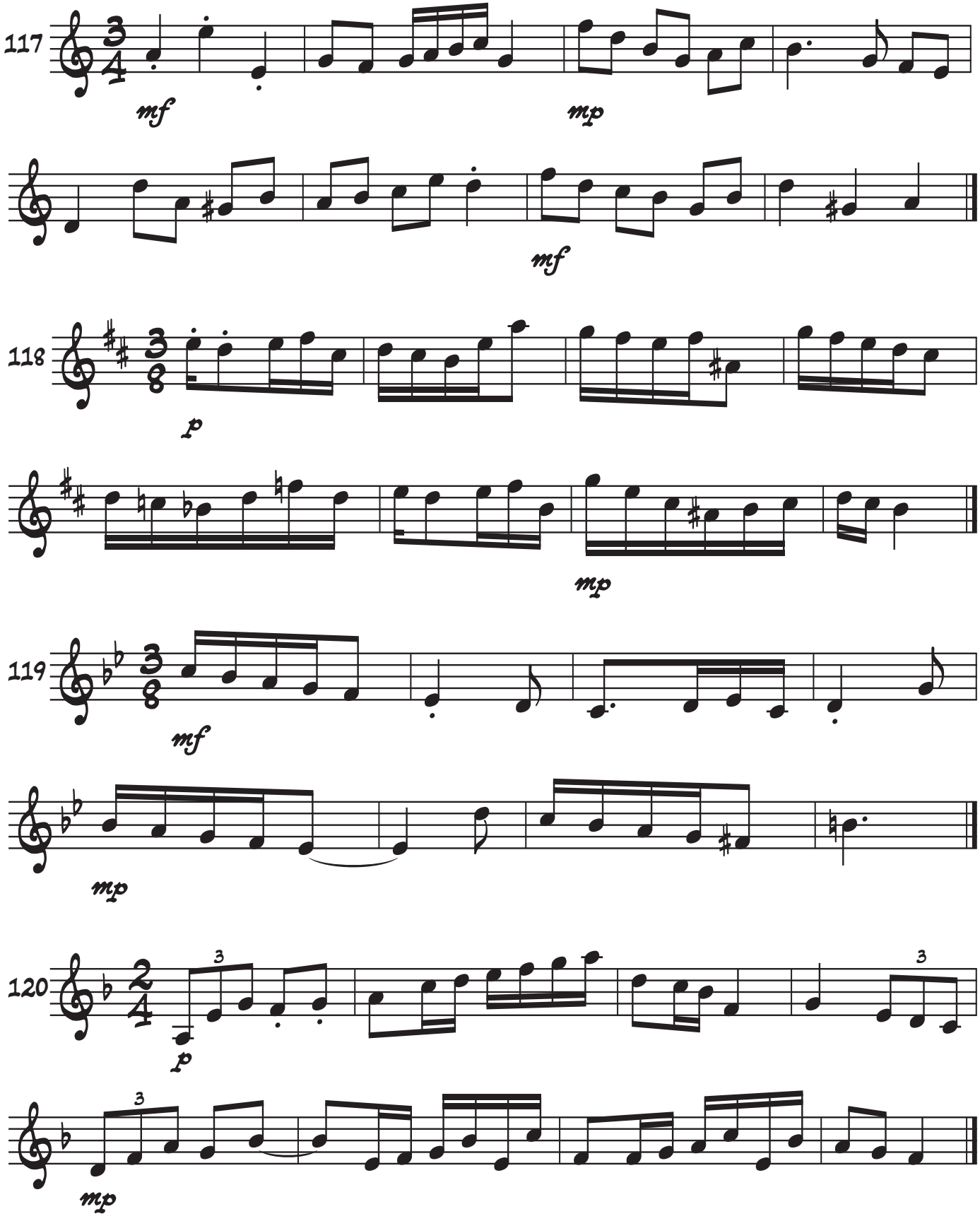
3
54
3
p
55
mf
56
p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mf
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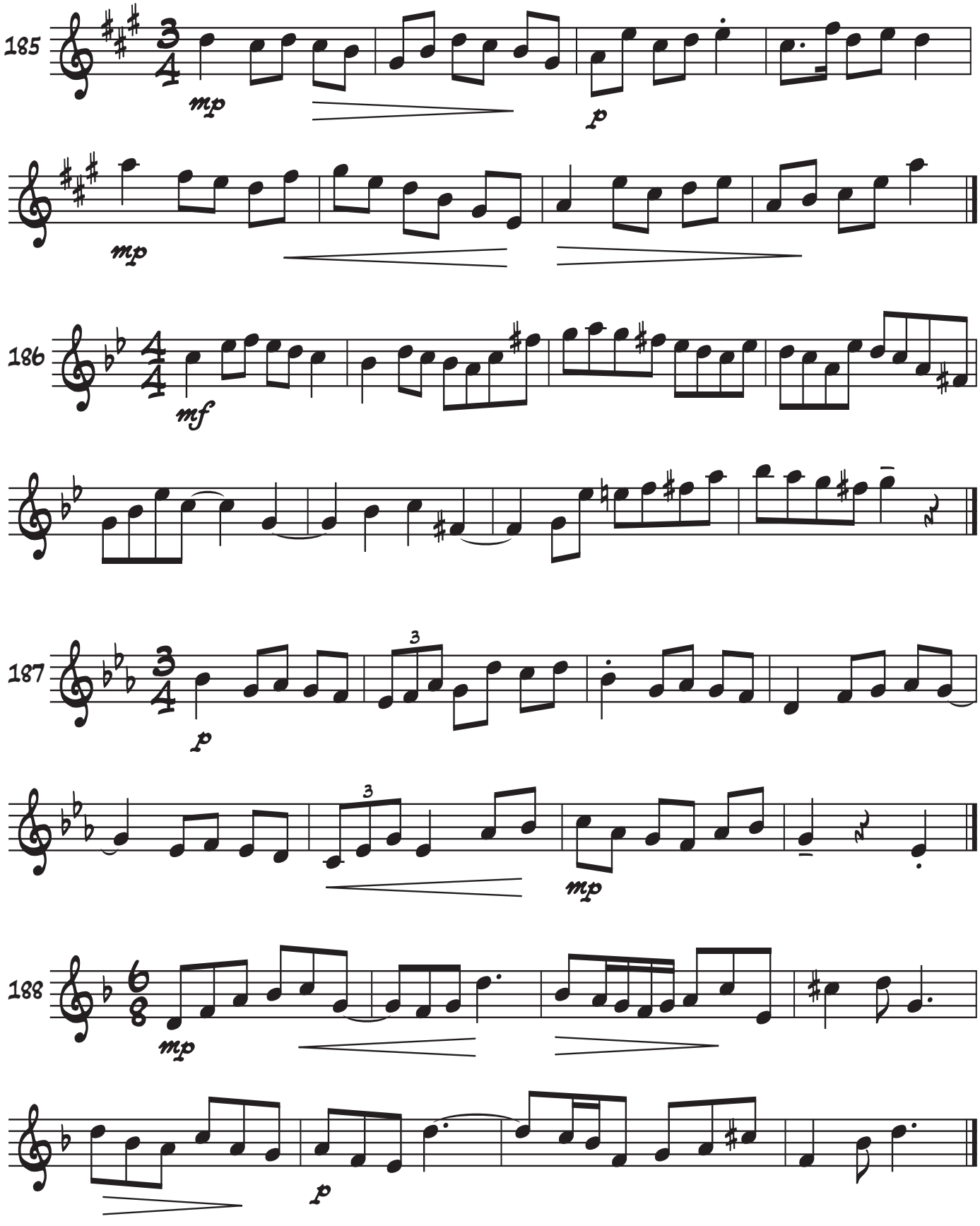
120
3
p
3
mp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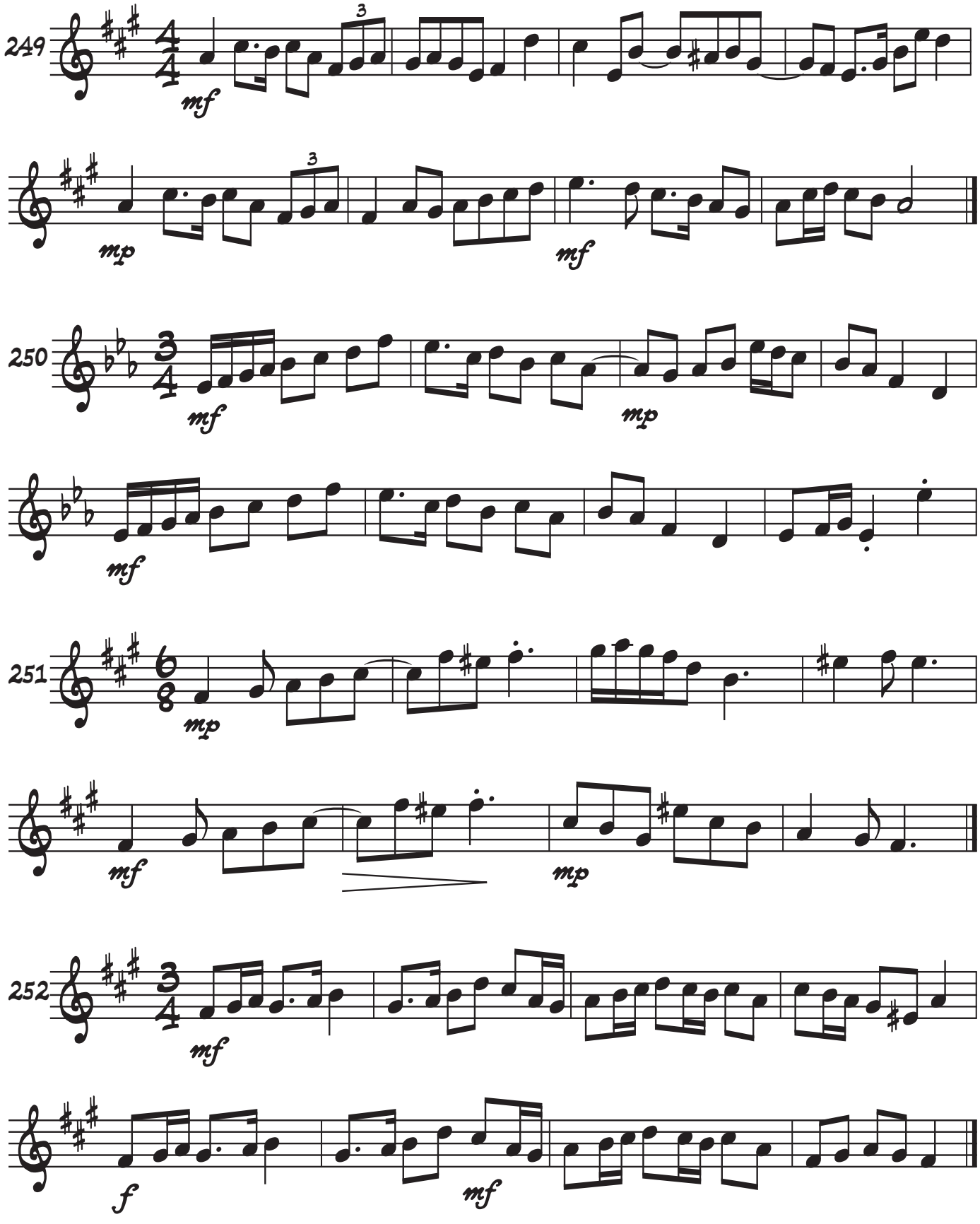
249
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252
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mf