

300 PROGRESSIVE SIGHT READING EXERCISES FOR SAXOPHONE

VOLUME 2



ROBERT ANTHONY

300 PROGRESSIVE SIGHT READING EXERCISES FOR SAXOPHONE

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.

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) Review the C, G, and F Major scales on page six.
- 3) Exercises 1-16 are in the keys of C Major (no sharps or flats), G Major (one sharp), and F Major (one flat).
- 4) Play the Major scale that corresponds to the key of the exercise.
- 5) Look over the rhythms used in the music. There are pages on counting rhythms toward the end of this book. Use them if you need them.
- 6) Play the exercises slowly enough to be able to play them well. While this is intended to be a sight reading book, playing the same piece several times might help to train your overall reading skills.
- 7) Practicing your reading skills for short, frequent periods is more effective than practicing for longer, infrequent periods.

In Detail:

300 Progressive Sight Reading Exercises 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, this book starts with the key signatures of C, G, and F Major. New keys are gradually introduced, but the music continues to progress in difficulty throughout the book. Practice all of the scales daily until they are memorized, making sure to be aware of how they are supposed to sound. The more you open your ears while using this book, the more it will help you. Real musicians do not 'just' read music or play 'by-ear' — they do both. These skill sets empower one another.

Additionally, in order to develop good reading skills it is 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. If you get to a

point where the music is too difficult, try going back to the beginning and work your way up to that level again. This time you should be able to get at least a bit further before encountering the same issue. Repeat this process until you have finished the book. Most students study the book by working their way through it several times.

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.

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

C

G

F

D

B^b

Musical staff for B^b in treble clef. The key signature has two flats (Bb and Eb). The notes are: (b)B, C, D, (b)E, F, G, A, (b)B. The notes (b)B, C, D, and (b)E are grouped with a bracket above them. The notes F, G, A, and (b)B are grouped with a bracket above them.

A

Musical staff for A in treble clef. The key signature has three sharps (F#, C#, G#). The notes are: A, B, (b)C, D, E, (b)F, (b)G, A. The notes A, B, and (b)C are grouped with a bracket above them. The notes E, (b)F, and (b)G are grouped with a bracket above them.

E^b

Musical staff for E^b in treble clef. The key signature has two flats (Bb and Eb). The notes are: (b)E, F, G, (b)A, (b)B, C, D, (b)E. The notes (b)E, F, G, and (b)A are grouped with a bracket above them. The notes (b)B, C, D, and (b)E are grouped with a bracket above them.

E

Musical staff for E in treble clef. The key signature has three sharps (F#, C#, G#). The notes are: E, (b)F, (b)G, A, B, (b)C, (b)D, E. The notes E, (b)F, and (b)G are grouped with a bracket above them. The notes B, (b)C, and (b)D are grouped with a bracket above them.

A^b

Musical staff for A^b in treble clef. The key signature has four flats (Bb, Eb, Ab, and Db). The notes are: (b)A, (b)B, C, (b)D, (b)E, F, G, (b)A. The notes (b)A, (b)B, C, and (b)D are grouped with a bracket above them. The notes (b)E, F, G, and (b)A are grouped with a bracket above them.

B

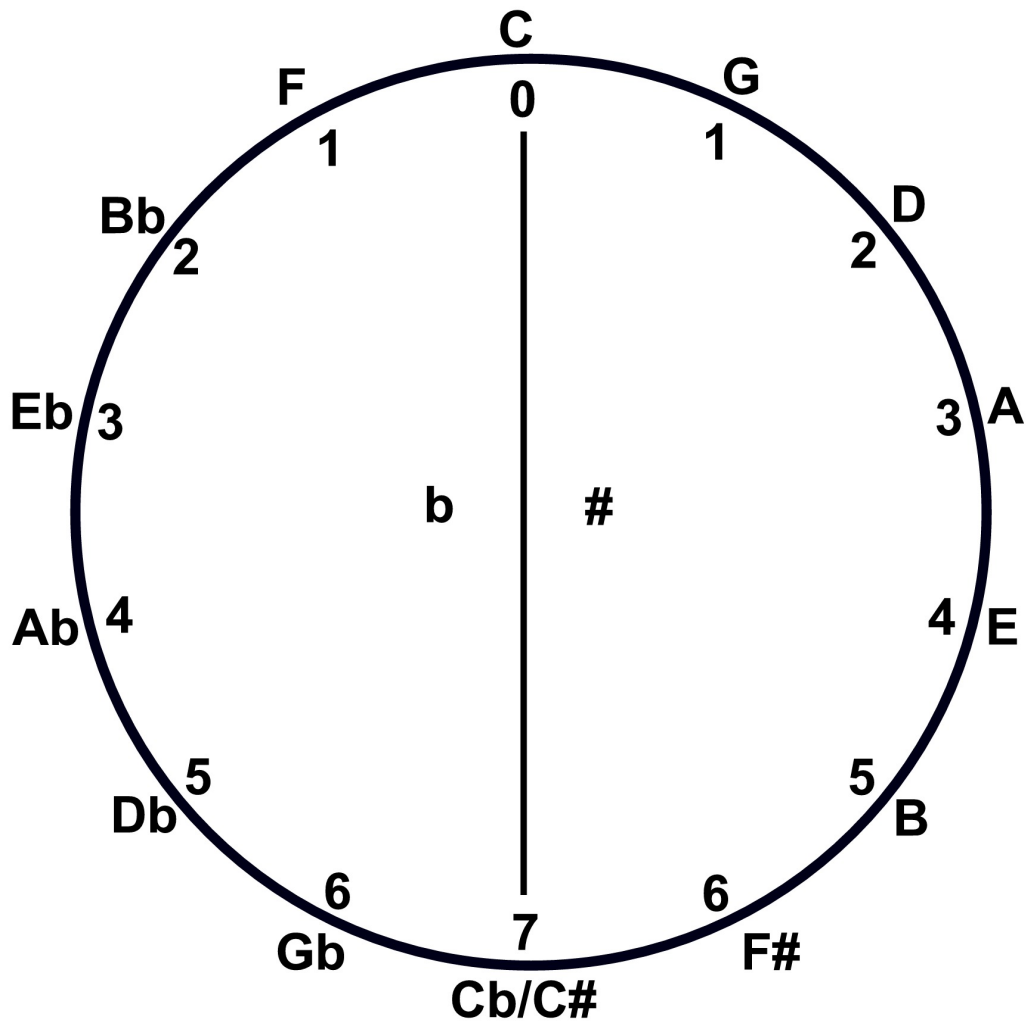
D^b

F#

G^b

Link for Saxophone fingerings

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 *mp*

54 *p*

55 *mf*

56 *p*

Musical score for measures 117-120. The score is written in treble clef with various time signatures and dynamics.

Measure 117: $3/4$ time signature. Dynamics: *mf* (first half), *mp* (second half).

Measure 118: $3/8$ time signature. Dynamics: *p* (first half), *mp* (second half).

Measure 119: $3/8$ time signature. Dynamics: *mf* (first half), *mp* (second half).

Measure 120: $2/4$ time signature. Dynamics: *p* (first half), *mp* (second half). Includes triplets.

185 *mp* *p*

mp

186 *mf*

187 *p* 3

3 *mp*

188 *mp* *p*

Detailed description: This page of a musical score contains measures 185 through 188. It is written for a single melodic line in treble clef. Measure 185 is in 3/4 time with a key signature of two sharps (F# and C#), starting with a mezzo-piano (*mp*) dynamic. Measure 186 is in 4/4 time with a key signature of two flats (Bb and Eb), starting with a mezzo-forte (*mf*) dynamic. Measure 187 is in 3/4 time with a key signature of three flats (Bbb, Ebb, and Ab), featuring a piano (*p*) dynamic and a triplet of eighth notes. Measure 188 is in 6/8 time with a key signature of one flat (Bb), starting with a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as slurs, hairpins, and articulation marks.

249 *mf*

mp *mf*

250 *mf* *mp*

mf

251 *mp*

mf *mp*

252 *mf*

f *mf*