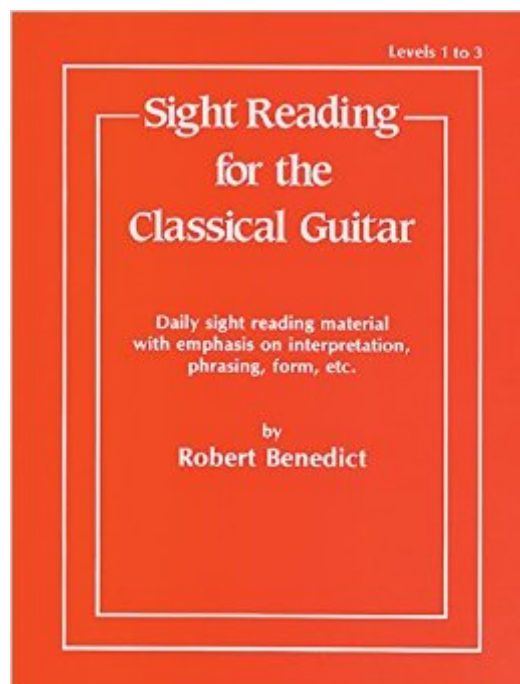


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# Sight Reading For The Classical Guitar, Level I-III: Daily Sight Reading Material With Emphasis On Interpretation, Phrasing, Form, And More



## Synopsis

This book for the classical guitar has been compiled to improve sight reading, an often neglected aspect of musicianship. With the guitar, musical components (scales, chords, arpeggios, etc.) may often be played in various positions. While this is one of the reasons that the instrument produces such colorful and interesting timbres, it also contributes to the difficulties of sight reading. It is important to develop facility in reading, recognizing the notes, as well as the bar positions in which to play them, the fingerings, the rhythmic patterns, and any markings if interpretation (dynamics, phrasing, articulation, etc.). This book provides an orderly and systematic approach to the study of sight reading, based upon standards for sight reading for the classical guitar found in respected schools around the world.

## Book Information

Paperback: 48 pages

Publisher: Alfred Music; 1/30/85 edition (March 1, 1985)

Language: English

ISBN-10: 0769209742

ISBN-13: 978-0769209746

Product Dimensions: 0.2 x 9 x 11.8 inches

Shipping Weight: 6.4 ounces (View shipping rates and policies)

Average Customer Review: 4.5 out of 5 stars [See all reviews](#) (59 customer reviews)

Best Sellers Rank: #57,102 in Books (See Top 100 in Books) #102 in [Books > Arts &](#)

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## Customer Reviews

I ordered this book in the hopes that it would be useful not only for my students but for myself as well and it really does deliver. This text, Level I-III, assumes that the student has at least a basic knowledge of music theory but not so much that it's useless for beginners. It starts out with simple diatonic exercises on the first string, a great departure point and a common starting point for many generations of guitarists. Just as it states on the cover, Benedict emphasizes dynamics, interpretation, phrasing and form almost right from the start. This wide scope permeates the lessons and lends a lightness and freshness to the lessons that keeps the student wanting more. The pacing of the exercises is carefully constructed and there are no big jumps in difficulty, which is

great. Equally useful is his addition of random rhythm patterns at the end of each level. With all the emphasis on tone production, dynamics and interpretation, students (and teachers) often neglect their rhythmic mastery and with Benedict's inclusion of these random rhythms and his even-handed approach, one is sure to learn something no matter their experience level! There haven't been many books that have made my list of instructional essentials but this book and the second volume have proven to be indispensable to myself and to many of my students. The fact that this book just happens to make you a better sight-reader in the mean time is a testament to its transparency and usability. Highly recommended.

While not exactly a classical guitar beginner, I nevertheless noticed that my rate of progress was not matching my hard work in diligently practicing. My teacher knew that I was working hard and one day when she noticed my frustration she told me to get Sight Reading for the "Classical Guitar: Level 1-3" and, same title, Level 4-5. I did and immediately discovered what I had not sensed or heard...or understood what my teacher had been gently telling me. Quoting from the Foreword of this book, "...it is important to develop facility in reading, recognizing the notes, as well as the bar positions in which to play them, the fingerings, the rhythmic patterns, and any markings of interpretation (dynamics, phrasing, articulation, etc.)." The beginning guitarist, and even those more advanced, must develop skill in these facets if real progress is to be made. The exercises are mostly one-line, easy to read--even melodic--compositions that you will know when you have played them correctly. I particularly like the brief, direct, no-preaching comments the author makes. The book provides a thrifty, interest-keeping tool that now occupies a significant part of my daily practice routines. And, my progress is getting back on schedule.

I teach classical guitar and one day one of my students came into my studio with this book (Levels 1 to 3). It didn't take but a few seconds for me to realize how perfect it was and I ordered one immediately. I've had the second book (Levels 4 & 5) and wrote a review a long time ago praising it, but never bothered to check out this book until recently. It is perfect for those who are brand new to classical guitar notation or notation in general. The exercises are so well laid out. You would use this book as a supplement to your regular guitar studies, assuming you are learning musical notation. This book will not tell you where the notes are, but delves into the musicality aspect of reading the notation and playing it. Since you can "Look Inside!" you can get a good idea of how the exercises are laid out and how they progress from simple to more challenging. My youngest student using this book is 7 and my oldest is 68 and both are learning very valuable aspects of musical

expression. It looks deceptively simple at first but it will quickly spotlight areas of musical weakness that need to be worked on. It hammers an area of music reading which is usually the hardest to grasp, and most frequently left out of method books and that is rhythm. Learning what the names of the notes are and where they are on the guitar is not that much of a challenge, but playing rhythmically precise is often the hardest aspect of playing music. It has several pages of pure rhythmic practice dispersed throughout the book (which I wish you could see but unfortunately can't), which are gold mines for rhythmic practice. As far as I'm concerned this entire book is a gold mine for excellent, practical knowledge for music reading and interpretation. The subsequent book, Levels 4 & 5 is also wonderful. You will learn a lot if using this book by yourself, but if you use it in conjunction with a qualified teacher, you will get much more out of it.

I teach classical guitar and have found this book to be one of those "rare jewels" I sometimes am fortunate to come upon. This has to be one of the best books for understanding how to read classical guitar music notation, learning how to play up the neck in higher positions, phrasing, familiar and less frequently used tempo terms such as "Placidamente" (peacefully), and "Giocoso" (playfully). It also contains some excellent rhythm exercises and much, much more. It does not begin at the beginner's level but starts off on the very first page with intervals of a tenth, chord reading, and rhythmic reading in two voices. Every page is absolutely loaded with useful information and exercises that will make you slow down and really think about what you are doing and why. I cannot say enough good things about this book and it holds a very cherished place among my many other music books. I use it frequently to the point that many of the pages are now a bit worn-looking, but if you want to really become not just a good guitarist, but a great one, this book will definitely help you advance to those higher levels of musicality most guitarists never go.

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