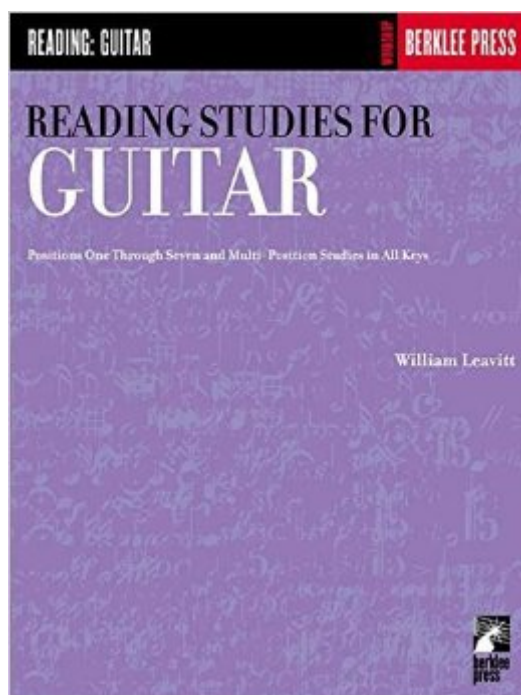


The book was found

Reading Studies For Guitar: Positions One Through Seven And Multi-Position Studies In All Keys



Synopsis

(Guitar Solo). A comprehensive collection of studies for beginners to improve their reading and technical ability. Covers: positions 1 through 7 in all keys while introducing scales, arpeggios, written-out chords, and a variety of rhythms and time signatures.

Book Information

Paperback: 112 pages

Publisher: Berklee Press Publications (June 1, 1979)

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ISBN-13: 978-0634013355

Product Dimensions: 9 x 0.3 x 12 inches

Shipping Weight: 13.6 ounces (View shipping rates and policies)

Average Customer Review: 4.4 out of 5 stars [See all reviews](#) (33 customer reviews)

Best Sellers Rank: #140,508 in Books (See Top 100 in Books) #94 in [Books > Arts & Photography > Music > Theory, Composition & Performance > Exercises](#) #158 in [Books > Arts & Photography > Music > Songbooks > Guitars & Fretted Instruments > Guitars](#) #294 in [Books > Arts & Photography > Music > Instruments > Guitar](#)

Customer Reviews

This will be the most boring, most useful book you'll ever come across. Playing this (and its companion Advanced book for positions 8-12) each all the way through once a week for about half a year was seriously the best thing I ever did for guitar. You'll hate doing it, but you'll never complain about not knowing how to read music in any key (F# anyone?) and you'll automatically know the fretboard inside and out, up and down.

This book is great for anyone who wants a hardcore "drill-book" for learning sight reading on guitar. Some suggestions though. Don't do the exercises mindlessly. Use the appropriate scale pattern(s), count out the rhythm beforehand and use a metronome.

Simply put, if you want to become a competent sight reader, you need to have this book. This is the book that truly solidified my sight reading skills, and I can't recommend it enough. The sight reading starts on page 2 or so, with a brief introduction by Leavitt. The reading sections begin in open position, then progress through positions through VII.

This is a great book for developing eye+finger+fretboard co-ordination...There are exercises in all keys (ouch!). The best thing is make sure you READ the intro by Leavitt, ie play the pieces without stopping - and dont play too fast - thats not the point of the book. One thing I'd like to have seen was maybe more rhythmic variations. BUT there is another book (Melodic Rhythm studies) so there you go. This is a real old-school reading book, I recommend it.

This is a no-nonsense book for honing your sight reading skills. Many books just concentrate on single note reading. Reading Studies For Guitar allows one to work on chord reading as well. Highly recommended.

Great learning book by all accounts. But I can't read music, only tab (yes, a shortcoming; I know). I failed to realize that when I ordered. But I feel comfortable in my review due to the credibility of the people I've seen who've used, or use this series of books.

In general I love William Leavitt's work. I was "schooled" with Melodic Rhythms for Guitar. This book is "Ok". I think some of the best points in this book are (1) the key changes in each tune really keep you on your toes, and (2) the authors advise, specifically "don't learn these tunes until they are memorized" as this defeats the purpose of a true sight reading exercise. While there are some jems in this book, after working through some parts I felt more inspired to pull scores from my music library at random or google sheet music for songs I've never heard or played before. For the price it's not a bad book to have.

The reading exercises cover the gamut of scales and key signatures. The book is very good for solidifying your finger-eye connection for notes. The weakness of this book is that nearly all the reading exercises are rhythmically simple, mainly constant streams of eight notes. It would have been a stronger book to include more complicated rhythms, with rests. The other William Leavitt book, "Melodic Rhythms for Guitar," covers some of this. But MRfG's weakness is that it's too jazz centric, written primarily with 8th notes, rather than 16th notes. Where are the 16h notes? There should be another volume of one of these books that addresses rhythms more comprehensively.

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