

# 1000 MUSIC READING STUDIES FOR PIANO



*Robert Anthony*



# 1000 MUSIC READING STUDIES FOR PIANO

*Robert Anthony*

**Key Signatures: Up to 6 Sharps and 6 Flats**

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

**Foreword and Instructions are available in pdf format at:**

**[www.RobertAnthonyPublishing.com](http://www.RobertAnthonyPublishing.com)**

**Each key signature begins at an easy skill 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 Piano**

**Instructional video links will be posted on the above site as videos are produced. Questions or concerns may be addressed to the email address posted on the website.**

**If this book is helping you, please post a positive review at whichever website you had purchased it from. If you have suggestions or constructive criticism, feel free to send an email to let me know your concerns.**

**This book is dedicated to the memory  
of my music student: Nicole Ludena.**

**©2022 Robert Anthony Publishing. All Rights Reserved.**

**Cover Art Citations: © Can Stock Photo / David Schrader / uatp1 / Andrey Kuzmin**

# 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. They are in C Major, and there is a keyboard diagram for hand placement in the coming pages of these instructions.
- 3) Study exercises 77-88 (the first 12 in G Major). Use the keyboard diagrams if needed.
- 4) Study exercises 153-164 (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 for Piano 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](http://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 should start in the key of C Major and work their way through the first 12 exercises, which are able to be played in a single five-finger position. Then move onto the key of G Major (starting at exercise 77) — do the same thing — and then the key of F Major (Exercise 153).

Keyboard / 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, and will require position changes. Fingerings are included for all 1000 exercises, but keep in mind that there can be several correct fingerings for many of the pieces.

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 to be near a piano or keyboard to practice the rhythms — you may simply tap them. There is not a right or wrong choice, in my opinion. The odd numbered exercises emphasize the right hand, while the even numbered emphasize the left. This allows each hand and clef reading to develop equally. If you are able to read for both hands at the same



time, then do so, but feel free to work on the hands separately.

If you wish to practice sight reading without having fingerlings provided, my books 300 Progressive Sight Reading Exercises for Piano (volumes 1, 2, and 3) were created precisely for this. These books spend more time in each key, but get rhythmically more difficult than does 1000 Music Reading Studies for Piano.

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.

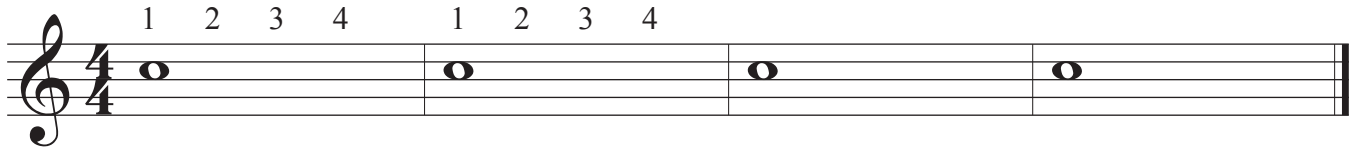
Additionally, in order to develop good reading skills it is very important to read music frequently. Try including at least two to four exercises each practice as part of your warm-up and be sure to play different exercises each practice. I recommend leaving the book on the music stand, open to wherever 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](http://www.RobertAnthonyPublishing.com) for updates and / or instructional video links every so often.

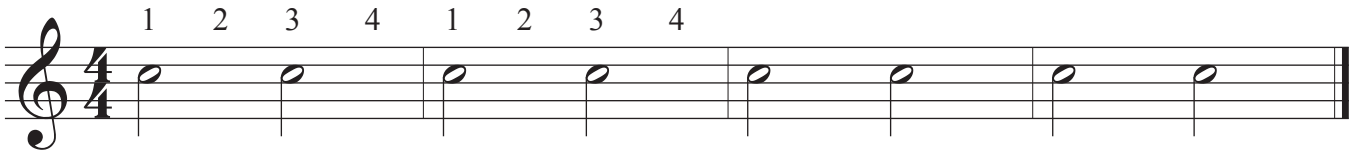
# Whole, Half, and Quarter Notes

## And How to Count Them in 4/4 Time

Whole Notes receive 4 beats:



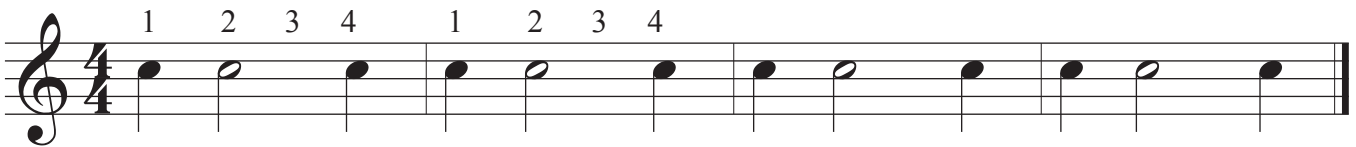
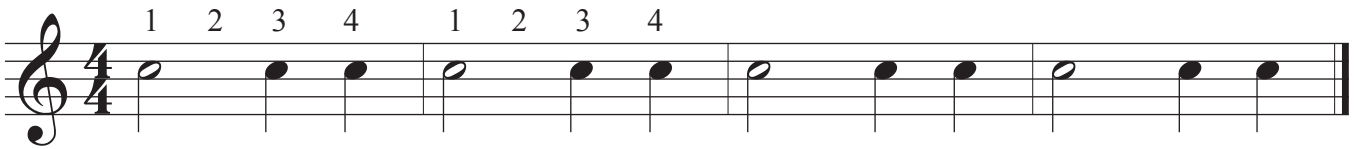
Half Notes receive 2 beats:



Quarter Notes receive 1 beat:



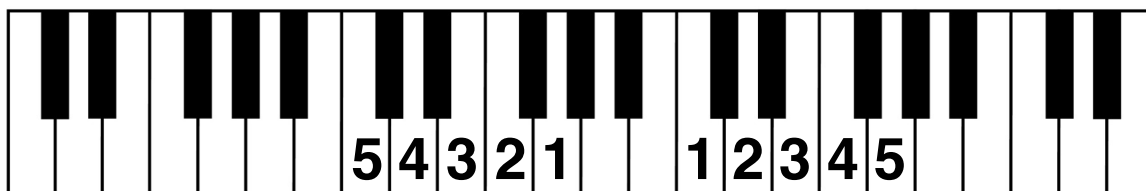
Dotted Half Notes receive 3 beats



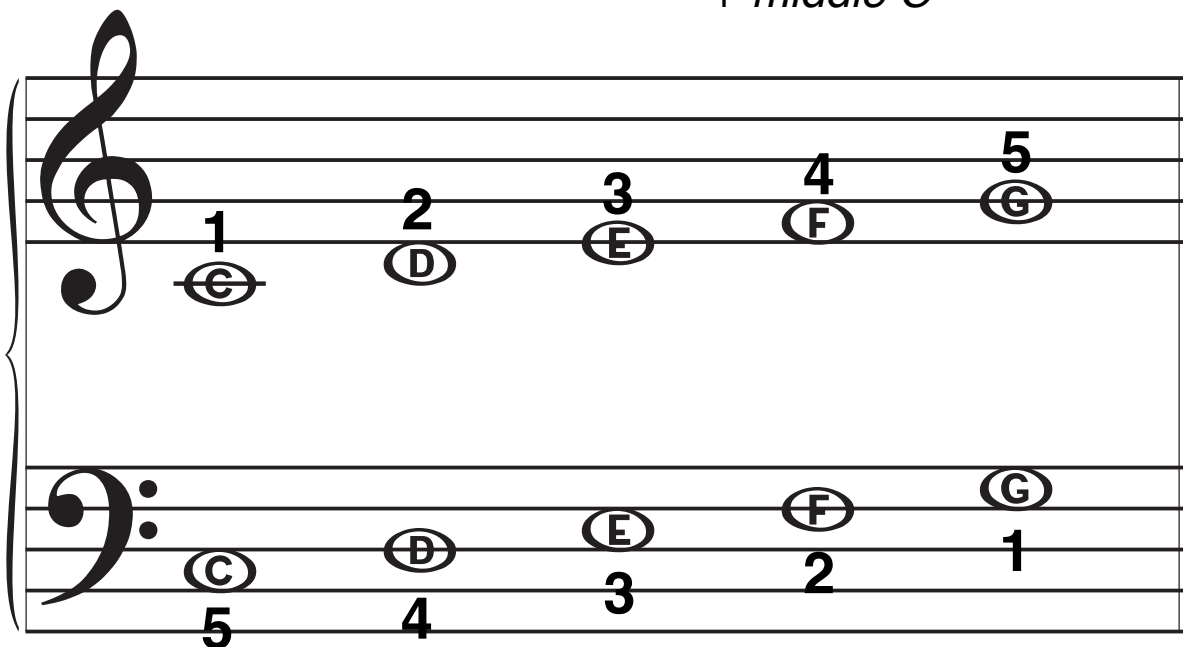
Instructional videos on rhythm and counting will be posted at  
[www.RobertAnthonyPublishing.com](http://www.RobertAnthonyPublishing.com) as they are created.



# The Key Signature of C Major

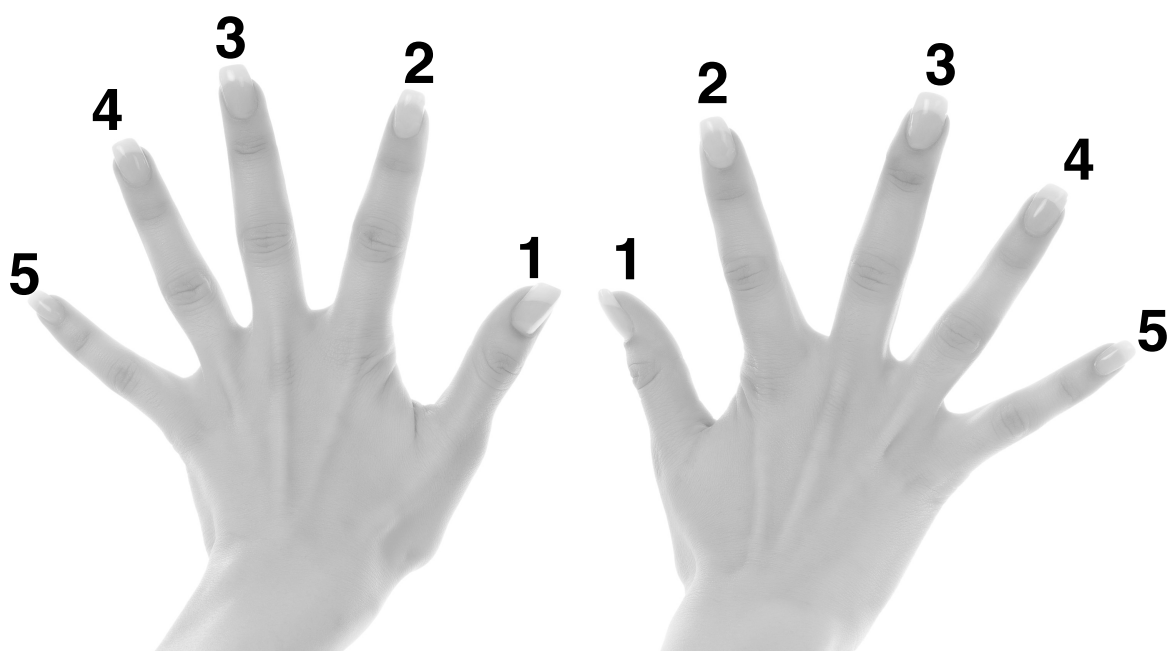


↑ *middle C*



# The Key Signature of G Major

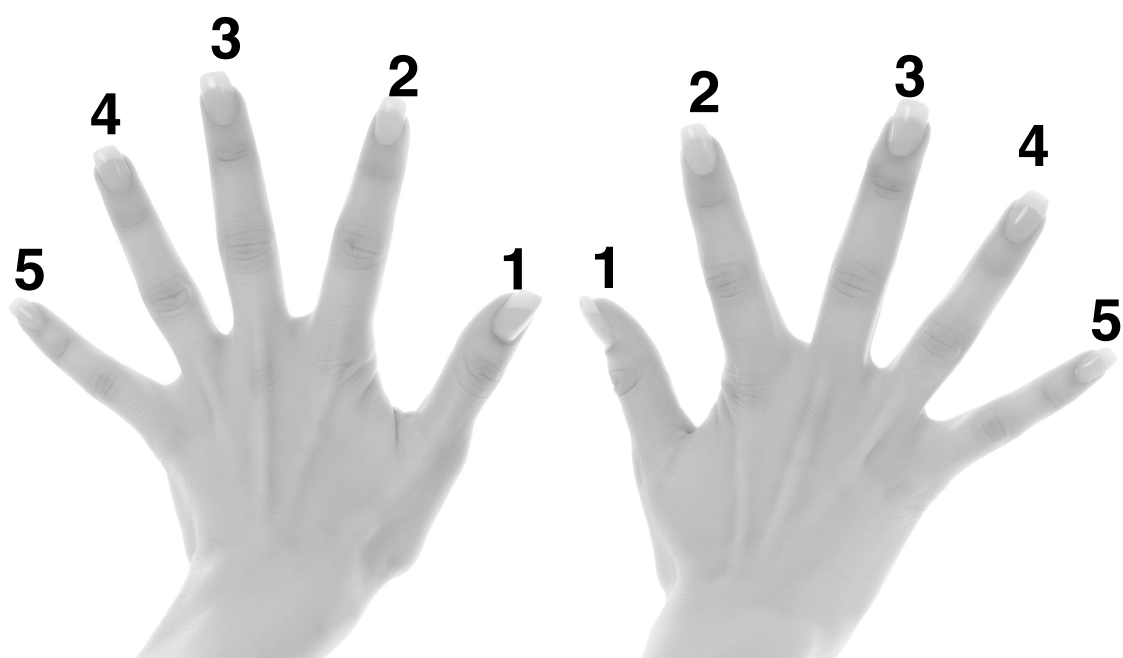
The diagram illustrates the key signature of G Major. At the top, a piano keyboard is shown with the first seven white keys labeled 5, 4, 3, 2, 1, 1, 2, 3, 4, 5 from left to right. An upward arrow points to the first '1' (middle C) with the text *middle C*. Below the keyboard, a musical staff in treble clef shows the G Major scale: G (1), A (2), B (3), C (4), D (5). The bass staff shows the G Major scale: G (5), A (4), B (3), C (2), D (1). The key signature is one sharp (F#).





# The Key Signature of F Major

The diagram illustrates the key signature of F Major. At the top, a piano keyboard is shown with fingerings for the right hand: 5, 4, 3, 1, 1, 2, 3, 4, 5. An arrow points to the middle C (C4) on the keyboard. Below the keyboard, a musical staff in treble clef shows the notes F, G, A, B, C with fingerings 1, 2, 3, 4, 5 respectively. The notes are circled and labeled with their letter names. Below the treble staff, a musical staff in bass clef shows the notes F, G, A, B, C with fingerings 5, 4, 3, 2, 1 respectively. The notes are circled and labeled with their letter names.



# The Key Signature of D Major

The diagram illustrates the key signature of D Major. At the top, a piano keyboard is shown with fingerings for the ascending scale: 5 4 3 2 1 for the first octave and 1 2 3 4 5 for the second. An arrow points to the middle C (C4) on the keyboard. Below the keyboard, a musical staff in treble and bass clefs shows the D Major scale. The treble clef staff has a key signature of two sharps (F# and C#) and notes D (1), E (2), F# (3), G# (4), and A (5). The bass clef staff has notes D (5), E (4), F# (3), G# (2), and A (1).





# The Key Signature of Bb Major

Pieces are in G Minor, relative to Bb Major

The diagram illustrates the key signature of Bb Major and its relative minor, G Minor. At the top, a piano keyboard is shown with the two flats (Bb and Eb) highlighted. Below the keyboard, an upward arrow points to the middle C (C4) on the piano, labeled "middle C". The musical notation below shows the scale for both hands. The right hand (treble clef) plays the Bb Major scale: Bb (1), A (2), B (3), C (4), D (5). The left hand (bass clef) plays the G Minor scale: G (5), A (4), B (3), C (2), D (1). The notes are circled and labeled with their respective finger numbers.



# The Key Signature of A Major

The diagram illustrates the A major scale across three components:

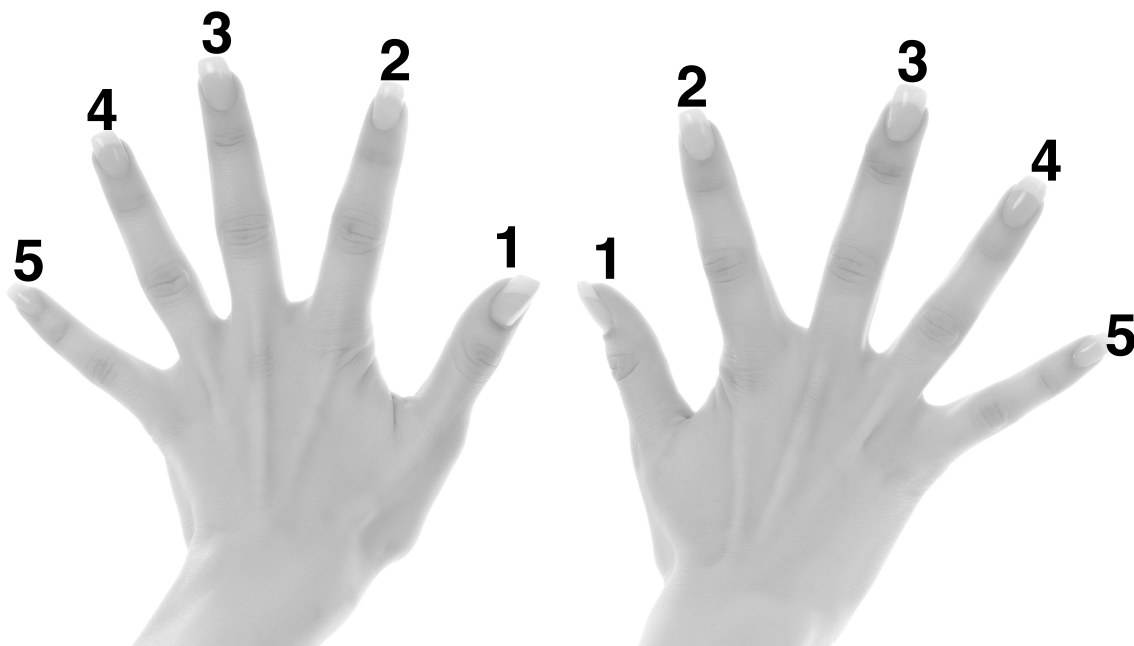
- Piano Keyboard:** A simplified keyboard showing the A major scale from A4 to A5. The notes are A (white), B (black), C (white), D (black), E (white), F# (black), G# (black), and A (white). Fingerings are indicated below the keys: 5 4 2 1 for the first octave and 1 2 4 5 for the second octave.
- Musical Notation:** The scale is written on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The treble clef shows the scale from A4 to E5 with fingerings 1, 2, 3, 4, 5. The bass clef shows the scale from A3 to E4 with fingerings 5, 4, 3, 2, 1.
- Labels:** An upward arrow points to the middle C (C4) on the keyboard and the C note in the treble clef, labeled "↑ middle C".



# The Key Signature of Eb Major

Pieces are in C Minor, relative to Eb Major

The diagram illustrates the key signature of Eb Major. At the top, a piano keyboard is shown with fingerings for the right hand: 5-4-3 for the first three white keys (C, D, E), 2-1 for the next two (F, G), and 1-2-4-5 for the next four (A, B, C, D). An arrow points to the middle C (C4) on the keyboard. Below the keyboard, a musical staff in treble clef shows the first five notes of the Eb Major scale: C4 (finger 1), D4 (finger 2), E4 (finger 3), F4 (finger 4), and G4 (finger 5). The notes are circled and labeled with their letter names and finger numbers. The bass staff is empty.





# The Key Signature of E Major

A diagram illustrating the key signature of E Major. At the top, a piano keyboard is shown with the notes of the E Major scale highlighted. The right hand (RH) fingering is 4, 3, 2, 1, 1, 4, 5. The left hand (LH) fingering is 5, 2, 1, 1, 4, 5. An arrow points to the middle C (C4) on the keyboard. Below the keyboard, the musical notation for the E Major scale is shown in treble and bass clefs. The treble clef scale starts on E4 (middle C) and goes up to B4. The bass clef scale starts on E3 and goes up to B3. The notes are circled and labeled with their letter names and finger numbers.

↑ *middle C*

**Treble Clef:** 1 (E), 2 (F), 3 (G), 4 (A), 5 (B)

**Bass Clef:** 5 (E), 4 (F), 3 (G), 2 (A), 1 (B)



## Preview

If you have not yet acquired this book, this preview will give you an idea of how the book progresses in difficulty. Keep in mind that this is a short sample, and each key signature starts at the same difficulty level as exercise 1, and each key signature progresses to the same difficulty level as exercise 981.

1

5



82

1

3

163

This musical score consists of two systems, each with a grand staff (treble and bass clefs) in 4/4 time with a key signature of one flat. The first system, labeled '163', contains measures 163 through 166. Measure 163 features a triplet of eighth notes in the bass clef and a quarter note in the treble clef. Measure 164 has a quarter note in the treble and a half note in the bass. Measure 165 has a quarter note in the treble and a half note in the bass. Measure 166 has a half note in the treble and a half note in the bass. The second system contains measures 167 through 170. Measure 167 has a quarter note in the treble and a half note in the bass. Measure 168 has a quarter note in the treble and a half note in the bass. Measure 169 has a quarter note in the treble and a half note in the bass. Measure 170 has a half note in the treble and a half note in the bass. The piece concludes with a double bar line at the end of measure 170.

244

4/4

4

4

3

2

4

1

321

402

This musical score consists of two systems, each with a grand staff (treble and bass clefs). The key signature is A major (two sharps) and the time signature is 3/4. The first system (measures 402-404) features a treble staff with a whole rest in measure 402, followed by eighth notes in measures 403 and 404, and a triplet of eighth notes in measure 405. The bass staff has a descending eighth-note line in measure 402, followed by eighth notes in measures 403 and 404, and a triplet of eighth notes in measure 405. The second system (measures 405-408) continues the patterns, with a whole rest in measure 405, eighth notes in measure 406, and a triplet of eighth notes in measure 407. The bass staff has eighth notes in measure 405, followed by eighth notes in measure 406, and a triplet of eighth notes in measure 407. The piece concludes with a final measure (408) containing a whole rest in the treble and a half note in the bass.

483

This musical score is for piano, spanning measures 483 to 486. It is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation is presented in two systems, each with a grand staff (treble and bass clefs).  
Measure 483: The right hand begins with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The left hand plays a half note G3. Fingering: 1 for G4, 3 for G3.  
Measure 484: The right hand has a dotted quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The left hand has a dotted quarter note G3, followed by eighth notes A3-B3, and a quarter note C4. Fingering: 2 for B4, 2 for B3.  
Measure 485: The right hand has eighth notes D5-C5, B4-A4, and a quarter note G4. The left hand has a half note G3. Fingering: 3 for G4, 3 for G3.  
Measure 486: The right hand has eighth notes F4-E4, D4-C4, and a quarter note B3. The left hand has a half note G3. Fingering: 5 for F4, 3 for B3. The piece concludes with a double bar line.



564

mp

4 3 5 1 3 1

4 1 1

641

*p*

*pp*

*p*

722

*mp*

*mf*

3

4

5

8

4

3

803

The musical score consists of two systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The first system (measures 803-804) begins with a piano (*p*) dynamic. Measure 803 features a four-measure rest in the bass and a melodic line in the treble starting on G4, marked with a '4' above the first note. Measure 804 continues the treble melody with a slur and a '7' above the eighth note. The second system (measures 805-806) continues the treble melody with slurs and fingerings (3, 4, 1). Measure 805 has a '5' above the first note and a '3' below the eighth note. Measure 806 has a '2' below the eighth note. The final measure (806) includes accents (>) on the treble notes and a '5' below the bass note.

892

1

*mf*

3

1

2

*mp*

1

2

*p*

5

1

1

1

2

1

981

mp

1 2 3

1 2