

300 PROGRESSIVE SIGHT READING EXERCISES FOR PIANO

VOLUME 1



ROBERT ANTHONY

300 PROGRESSIVE SIGHT READING EXERCISES FOR PIANO

Volume One

The primary goal of this book is to train the ability to read music for the piano without being dependent on finger numbers being provided, such as what one would find in a “Piano-Vocal-Guitar” book — which is the majority of song books for pop, rock, country, etc. (Elton John, The Beatles, and Taylor Swift and so on).

Preview, instructions, video lesson and more:

www.RobertAnthonyPublishing.com

**Instructional video links will be posted on the above 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, keyboard
diagrams, and more are available on my website**

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 diagrams on page 10: “C Position”. The first 24 exercises can be played entirely in this position.
- 3) Study exercises 1-24. Use the keyboard diagrams if needed.
- 4) If you do not already know the Major scales for one octave, right and left hands, study the visual depictions on page 18. Memorize the C Major scale for the right and left hands. They do not need to be played together at this point. There is a video linked on my website for Major Scales.
- 5) Practicing your reading skills for short, frequent periods is more effective than practicing for longer, infrequent periods.

In Detail:

300 Progressive Sight Reading Exercises for Piano (volume 1) 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.

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. 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 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.

Some good strategies:

1. For new readers, you will want to become familiar with C Position as described in the “Quick Start Guide” at the beginning of these instructions. While the goal is not to memorize the pieces, you may find it beneficial to repeat exercises 1-24 several times before attempting the pieces that will require position changes.

2. For those who read bass clef poorly — This is the primary reason this book has been created this way. You can use the treble clef to help teach yourself bass clef, since the pieces 1-24 are exactly the same: If you get confused as to what the note is, you may peak at the treble version for help. This really works. Try it and you will not be disappointed in the results! The inverse of this, of course, works for bass clef readers who struggle with treble clef.
3. This book has been composed with the concept of Invertible Counterpoint. While the melodies merely swap hands, remember the purpose of this book — to train your ability to read music without depending on finger numbers. Surely, if you've looked at an Elton John, the Beatles, or Taylor Swift song book for piano, most of them do not include fingerings. Neither do the Jazz Real Books. Anyway, even though they are for all intents and purposes the same melodies, the fingerings are completely different for each hand. Surely any "Professional Piano Teacher" that has the ability to point out "serious flaws" in a book that they have not read, nor studied should be able to tell you that!
4. Some people like to work their way through the book, a few pages at a time in its entirety — and then repeat several times before moving onto the next volume.
5. Need an easier book to start? Try "200 Easy Sight Reading Studies for Piano". Need to be able to read in every key signature, with fingerings for every piece? Try "1000 Music Reading Studies for Piano".

Want to be able to read from that Elton John song book that has been collecting dust? Continue through this book, and its later volumes.

6. Have some ideas on how to use this book that I have not presented? Use the email link on www.RobertAnthonyPublishing.com and let me know. Better yet, leave a review for this book at Amazon and let everyone else know how it has helped you and how you use it!

Finally, 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. 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.

200 Easy Sight Reading Studies for Piano

Key Signatures:
C, G, F, D, Bb, A, Eb,
and E Major

John W. Schaum

**Progressive
sight reading
in all key
signatures up
to six sharps
and six flats.
All pieces have
fingerings.**

1000 MUSIC
READING
STUDIES
FOR PIANO

Robert Anthony

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Instructions, Preview, and so on:
www.RobertAnthonyPublishing.com

Instructional videos supporting this book will be posted as they are created.

This book is designed to train your ears while you learn to free yourself from depending on finger numbers. This book differs from other reading books in that it trains both hands equally, and the material is melodic and composed — not just 'note-salad'. There is nothing else like it.

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Foreword:

Volume One is comprised of 300 progressive eight-bar exercises that train reading skills for both hands equally: Half of the pieces emphasize the right hand, the other half emphasize the left. The first 32 exercises isolate the hands while the remaining exercises combine them. For most of the exercises, the de-emphasized hand stays within a single five-finger position. Time signatures include 4/4 (Common Time), 3/4, 2/4, 6/8, and 2/2 (Cut Time).

This entire first volume is in C Major or its relative modes. There are no key signatures, sharps, or flats. While these concepts will be covered in future volumes, this book has been designed unlike any other sight reading book for piano that I have encountered in that it trains both hands to play equally, well beyond a simple five-finger position, and it gets fairly detailed in the rhythms and time signatures used.

All of the exercises are eight measures long. If one has done any study of formal analysis, they will find that eight measures is a typical 'period' of music and usually contains two, four-bar phrases (also typical in length). For example, many sonatinas, jazz standards, and pop songs use "32 Bar Form" (A A B A), "Binary Form" (A B), and "Ternary Form" (A B A), with each section often being eight bars. Thus, eight measures (one period of music) makes the perfect length for sight-reading studies in my opinion.

Finger numbers have been included for a small portion of the pieces only to provide examples of correct fingering. That said, there is more than one correct fingering for nearly every piece of music — in this book, or any other. Be sure to study the pages on scales provided in this book if you do not already know all of the Major scales with the correct right and left hand fingerings.

A basic rule to keep in mind is that it is okay to run out of fingers on the thumb's side — you can simply cross over like the scale fingerings, but it is NOT okay to run out of fingers on the pinky's side. The only way out of the later scenario is a 'switch', where one would hold down a note with a finger and change fingers without letting the key up first. I have found the switch to be almost always unnecessary if you have made good fingering choices. You will acquire such decision-making skills by using this book. There is no other like it.

While this book is intended to train sight-reading skills, it may also be used by beginners or those new to reading to acquire reading skills. It starts at a very basic level and adds a new note, rhythm, or concept every couple of pages and thoroughly reinforces them throughout the rest of the book.

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

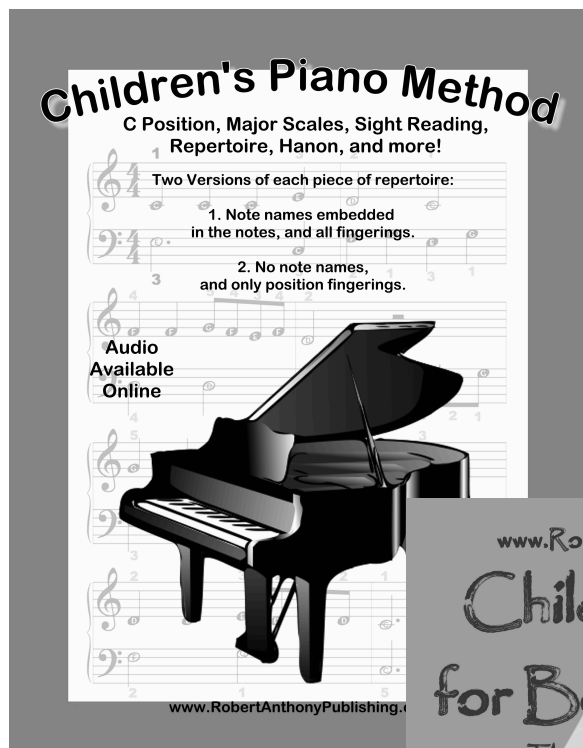
significantly easier to read.

Finally, there are many correct ways to use this book. For that reason, the instructions and a preview 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 in the same place. For those who had purchased the older version of this book which has no fingerings, all of the pieces with fingerings will be included in the free preview.

~ Robert Anthony

Available at www.RobertAnthonyPublishing.com



All three books are similarly structured: Versions of songs with all note names and fingerings, and without note names, and minimal fingering.



Preview of Children's Piano Method

Two arrangements: left with note names and all fingerings;
right with no note names and minimal fingering.

Minuet

A Variation of W.A. Mozart's Famous Minuet

Left arrangement of the Minuet, measures 36-39. The score is in 3/4 time. Measure 36: Treble clef, notes G4 (fing. 3), A4 (fing. 5), B4 (fing. 1); Bass clef, whole note G3. Measure 37: Treble clef, notes C5 (fing. 2), D5 (fing. 4), E5 (fing. 3); Bass clef, whole note G3. Measure 38: Treble clef, notes F#5 (fing. 5), G5 (fing. 1), A5 (fing. 2); Bass clef, whole note G3. Measure 39: Treble clef, notes B5 (fing. 2), A5 (fing. 4), G5 (fing. 1); Bass clef, whole note G3.

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Minuet

A Variation of W.A. Mozart's Famous Minuet

Right arrangement of the Minuet, measures 36-39. The score is in 3/4 time. Measure 36: Treble clef, notes G4 (fing. 3), A4 (fing. 5), B4 (fing. 1); Bass clef, whole note G3. Measure 37: Treble clef, notes C5 (fing. 2), D5 (fing. 4), E5 (fing. 3); Bass clef, whole note G3. Measure 38: Treble clef, notes F#5 (fing. 5), G5 (fing. 1), A5 (fing. 2); Bass clef, whole note G3. Measure 39: Treble clef, notes B5 (fing. 2), A5 (fing. 4), G5 (fing. 1); Bass clef, whole note G3.

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Largo

Dvorak

Left arrangement of the Largo, measures 96-99. The score is in 4/4 time. Measure 96: Treble clef, notes G4 (fing. 3), A4 (fing. 5), B4 (fing. 3), C5 (fing. 2), D5 (fing. 1); Bass clef, whole note G3 (fing. 5). Measure 97: Treble clef, notes E5 (fing. 2), F#5 (fing. 3), G5 (fing. 5), A5 (fing. 3), B5 (fing. 2); Bass clef, whole note G3 (fing. 5). Measure 98: Treble clef, notes C6 (fing. 3), B5 (fing. 5), A5 (fing. 3), G5 (fing. 2), F#5 (fing. 1); Bass clef, whole note G3 (fing. 5). Measure 99: Treble clef, notes E5 (fing. 2), D5 (fing. 3), C5 (fing. 2), B4 (fing. 1); Bass clef, whole note G3 (fing. 5).

96

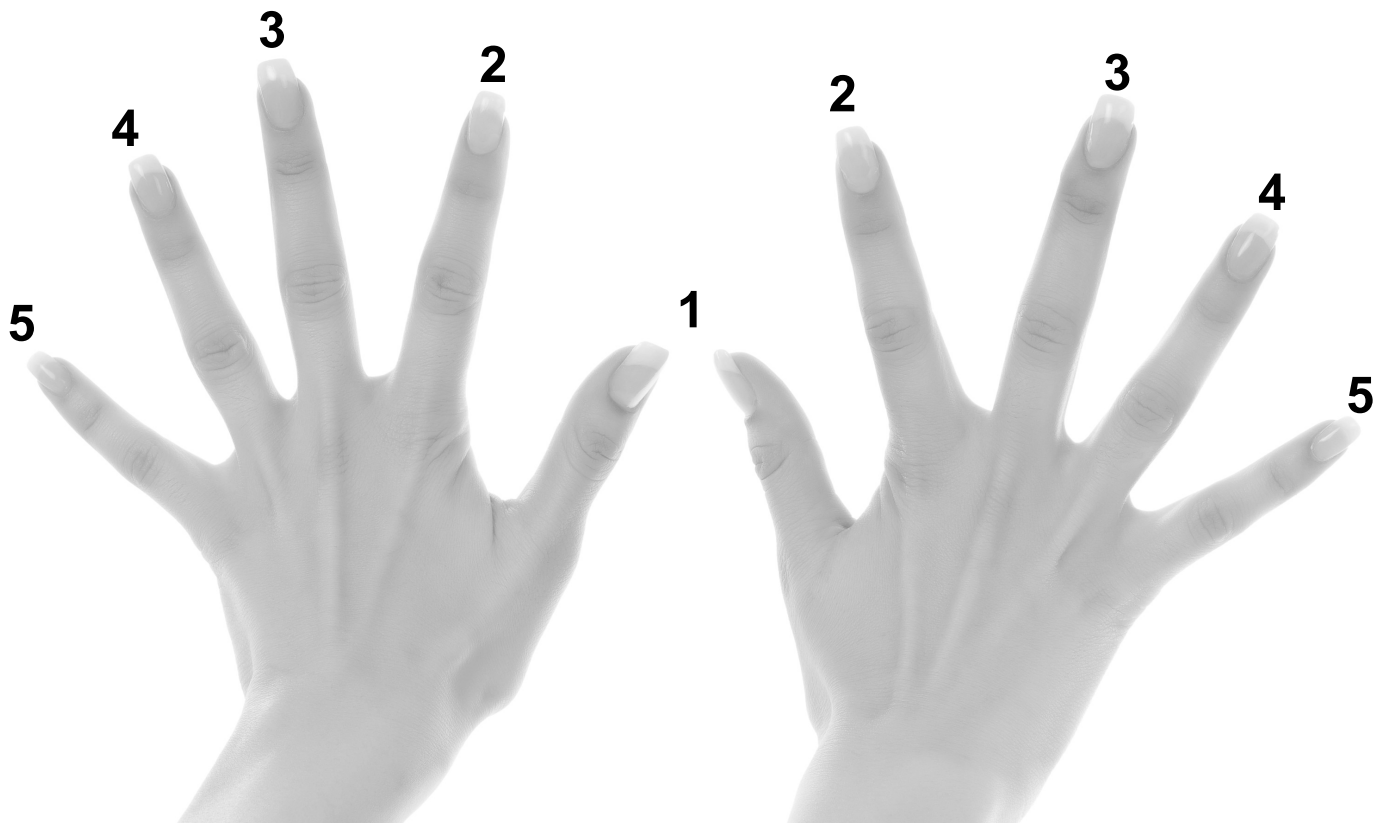
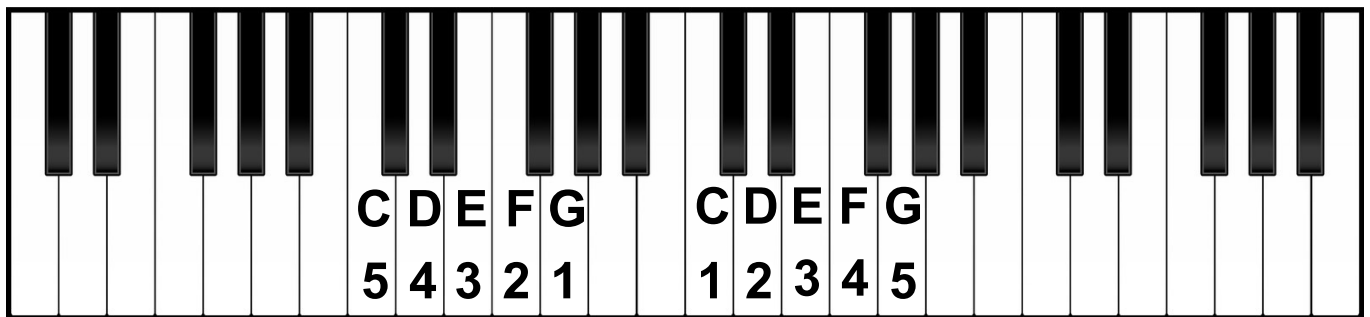
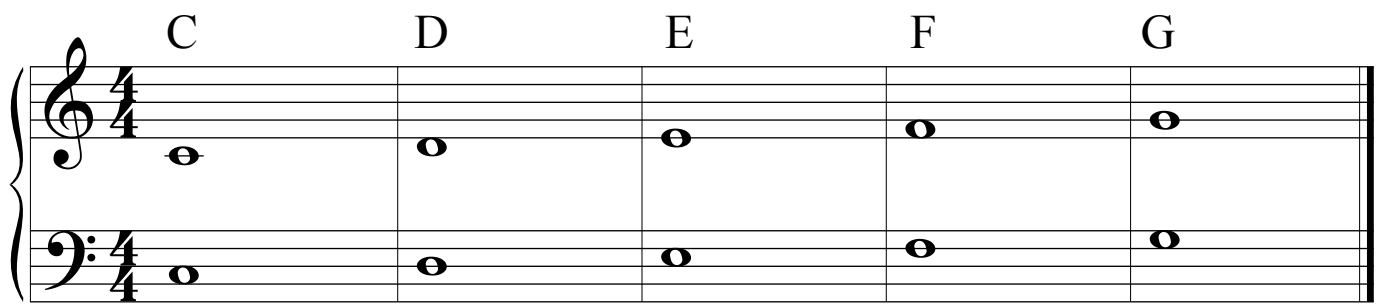
Largo

Dvorak

Right arrangement of the Largo, measures 96-99. The score is in 4/4 time. Measure 96: Treble clef, notes G4 (fing. 3), A4 (fing. 5), B4 (fing. 3), C5 (fing. 2), D5 (fing. 1); Bass clef, whole note G3 (fing. 5). Measure 97: Treble clef, notes E5 (fing. 2), F#5 (fing. 3), G5 (fing. 5), A5 (fing. 3), B5 (fing. 2); Bass clef, whole note G3 (fing. 5). Measure 98: Treble clef, notes C6 (fing. 3), B5 (fing. 5), A5 (fing. 3), G5 (fing. 2), F#5 (fing. 1); Bass clef, whole note G3 (fing. 5). Measure 99: Treble clef, notes E5 (fing. 2), D5 (fing. 3), C5 (fing. 2), B4 (fing. 1); Bass clef, whole note G3 (fing. 5).

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C Position



C position can be used exclusively for the first 24 reading exercises. Many of the exercises thereafter may be started in C position, but require decisions on how to navigate the fingering and changes of position on the keyboard.

The scale fingerings on the following pages are vital to understanding basic keyboard navigation and are to be memorized.

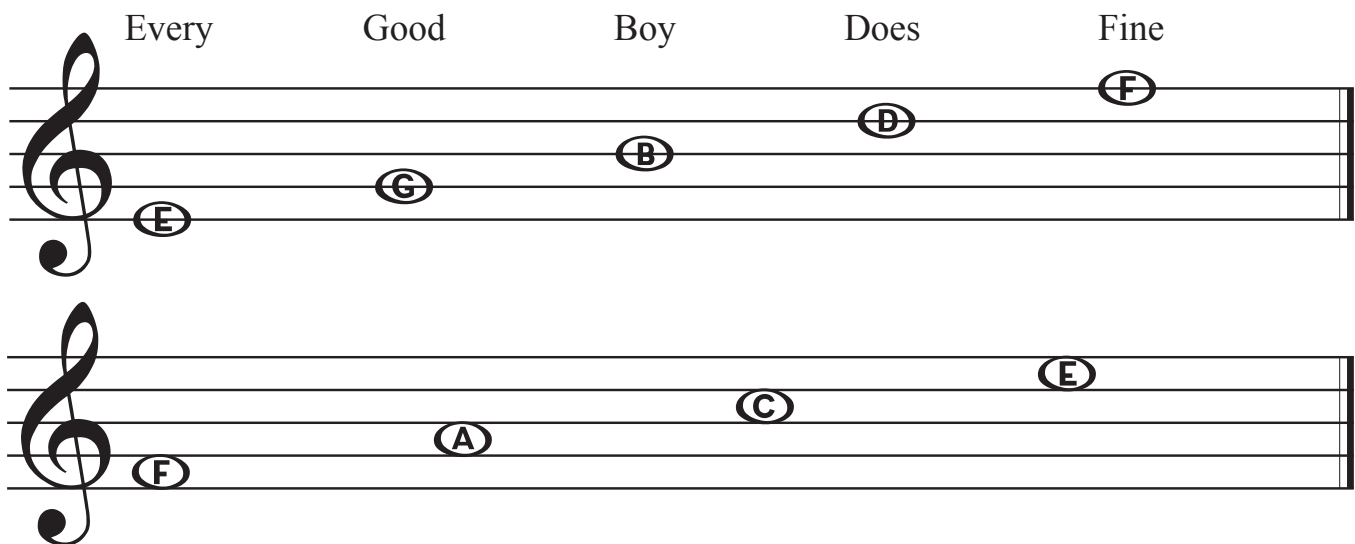
The reading exercises are best done early in practice and it is important to read different material on a regular basis — thus the vast quantity of material in this book.

Volume Two of this series expands beyond the keys of C Major and A Minor into the keys of G Major, F Major, E Minor, and D Minor. Future volumes will further expand into every major and minor key.

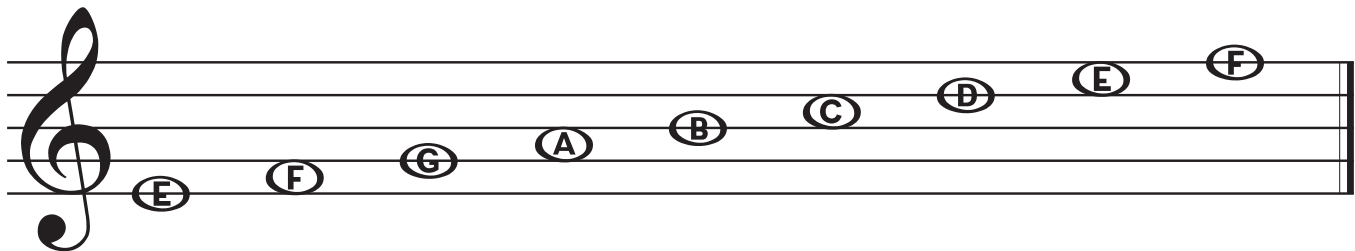
Finally, some of the music in this book is “modal” and some uses the 20th Century composition technique known as “Set Theory”. Understanding of these concepts is not vital to reading the exercises — though while appearing to be perhaps in the key of C Major, these might present sounds that the performer is unfamiliar with.

Identifying Note Names in Treble Clef

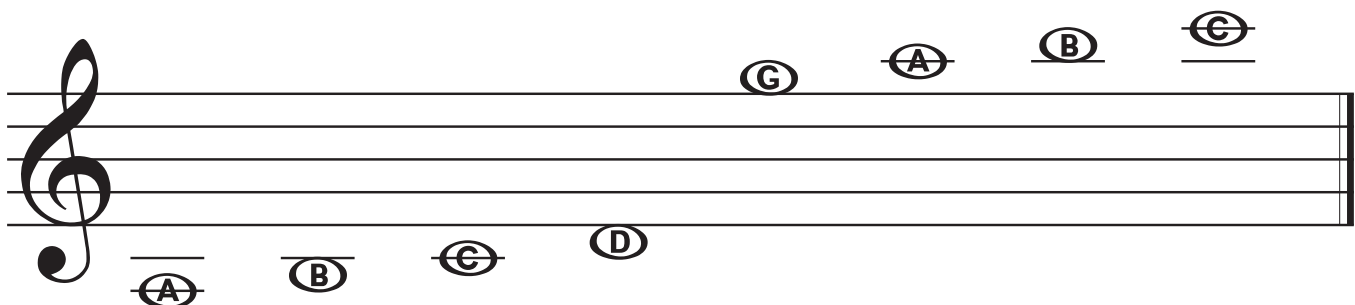
Traditional Approach



While the traditional approach above is helpful, you will likely find it to be easier to be aware that the musical alphabet (ABCDEFG) simply ascends the lines and spaces of the staff.



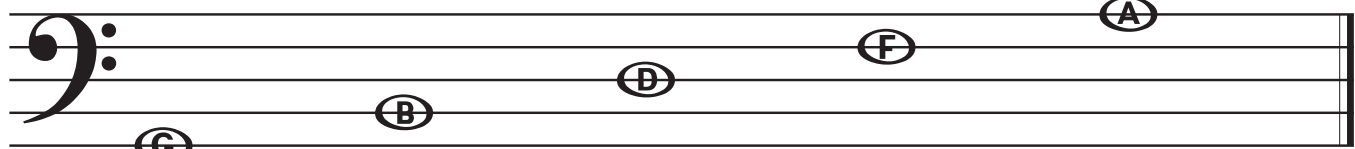
Ledger lines are used to extend the range of the staff as pictured here:



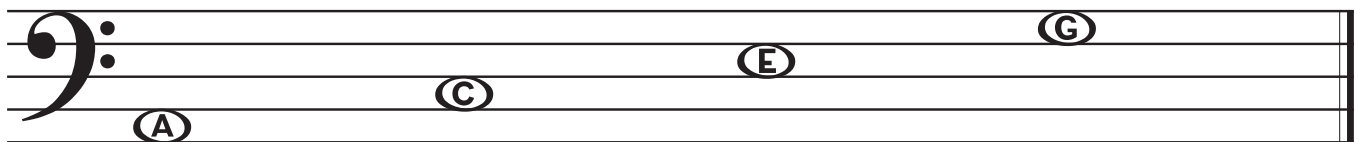
Identifying Note Names in Bass Clef

Traditional Approach

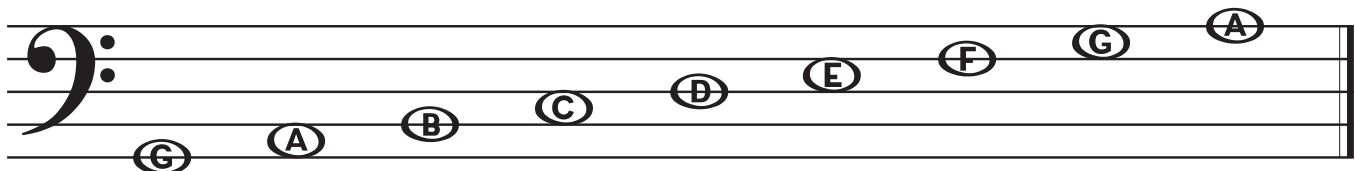
Good Boys Do Fine Always



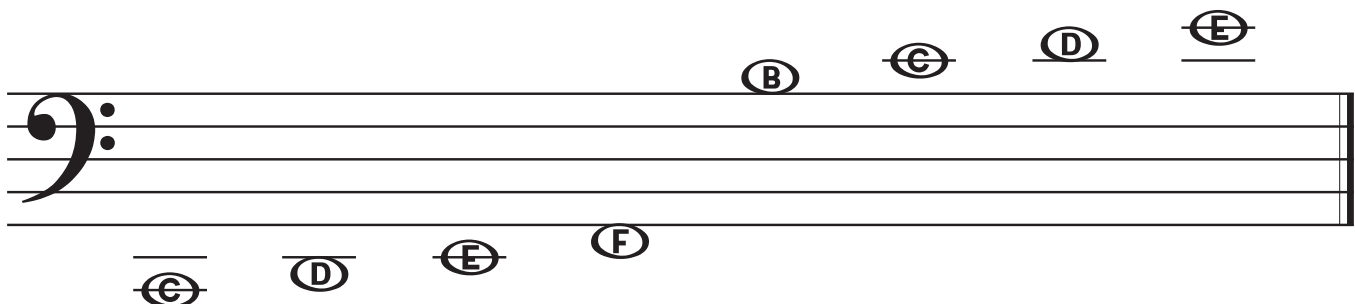
All Cows Eat Grass



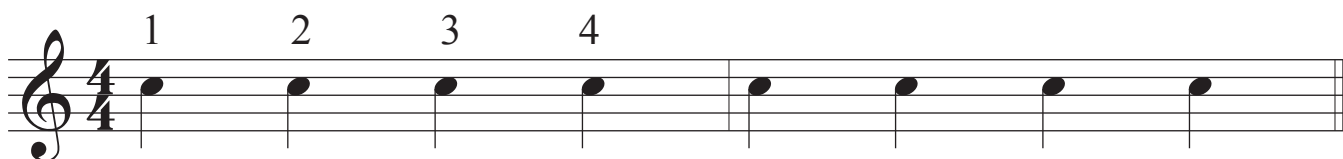
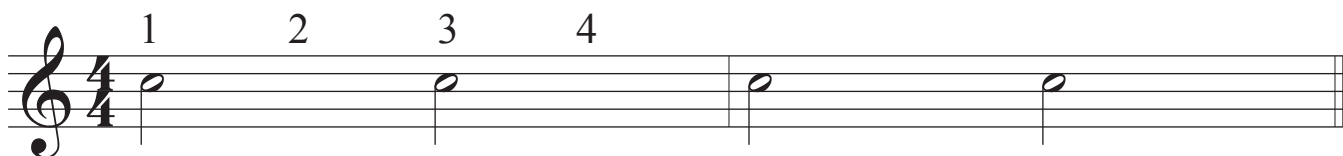
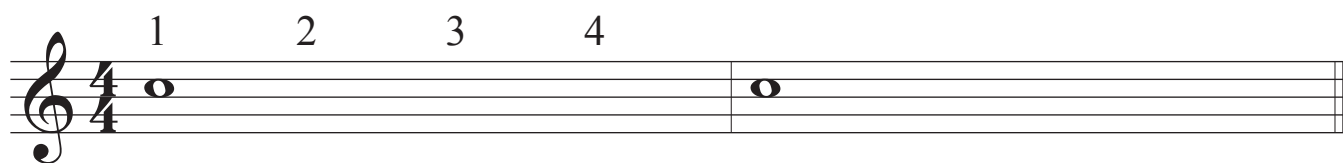
While the traditional approach above is helpful, you will likely find it to be easier to be aware that the musical alphabet (ABCDEFGG) simply ascends the lines and spaces of the staff.



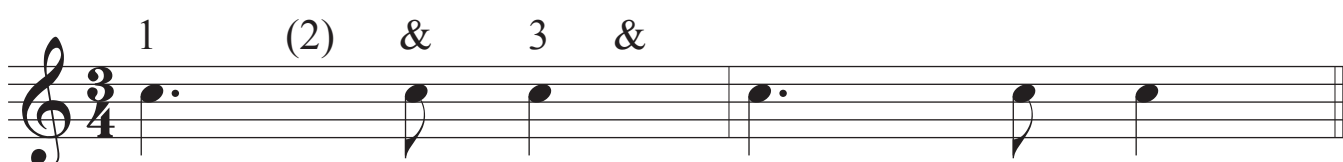
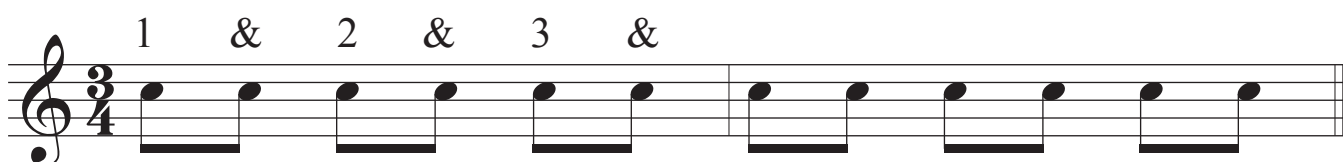
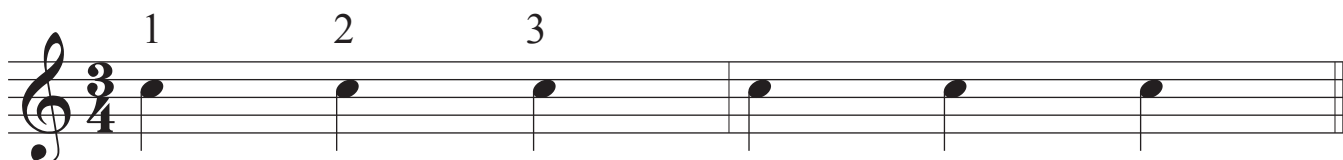
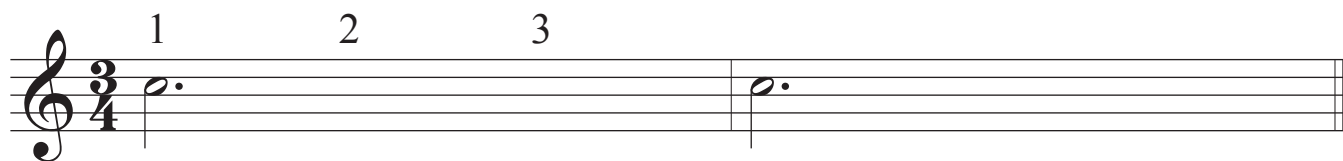
Ledger lines are used to extend the range of the staff as pictured here:



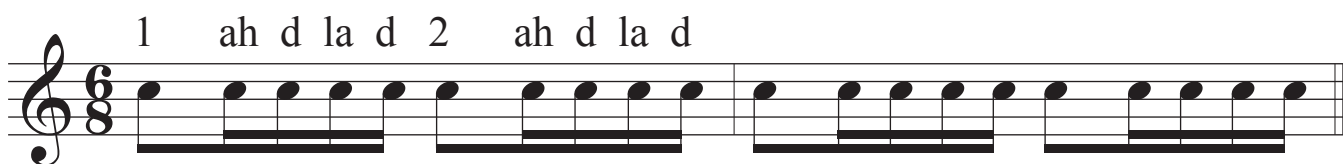
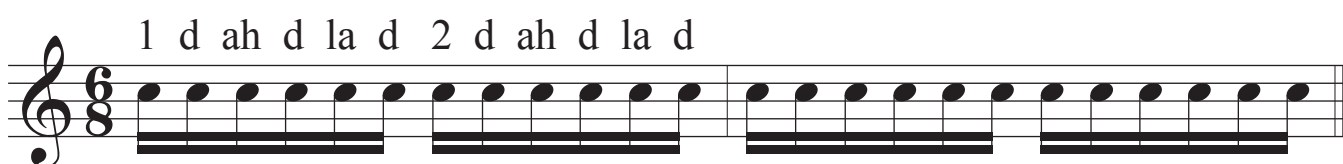
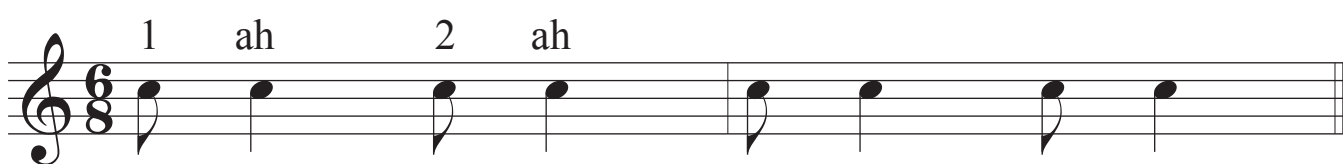
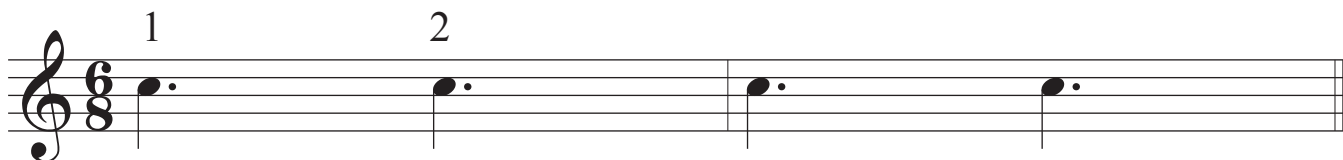
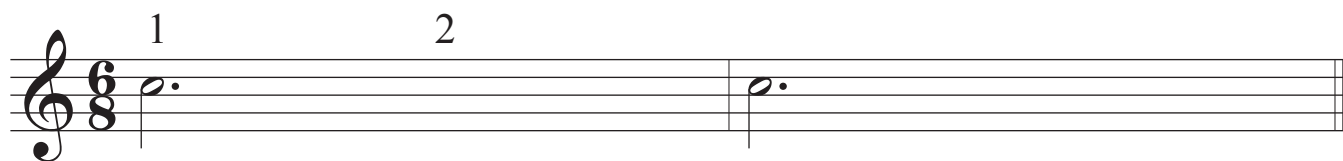
Counting Rhythms in 4/4



Counting Rhythms in 3/4



Counting Rhythms in 6/8



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**Train your common left-hand chord vocabulary
while playing the best Christmas Music classics!**

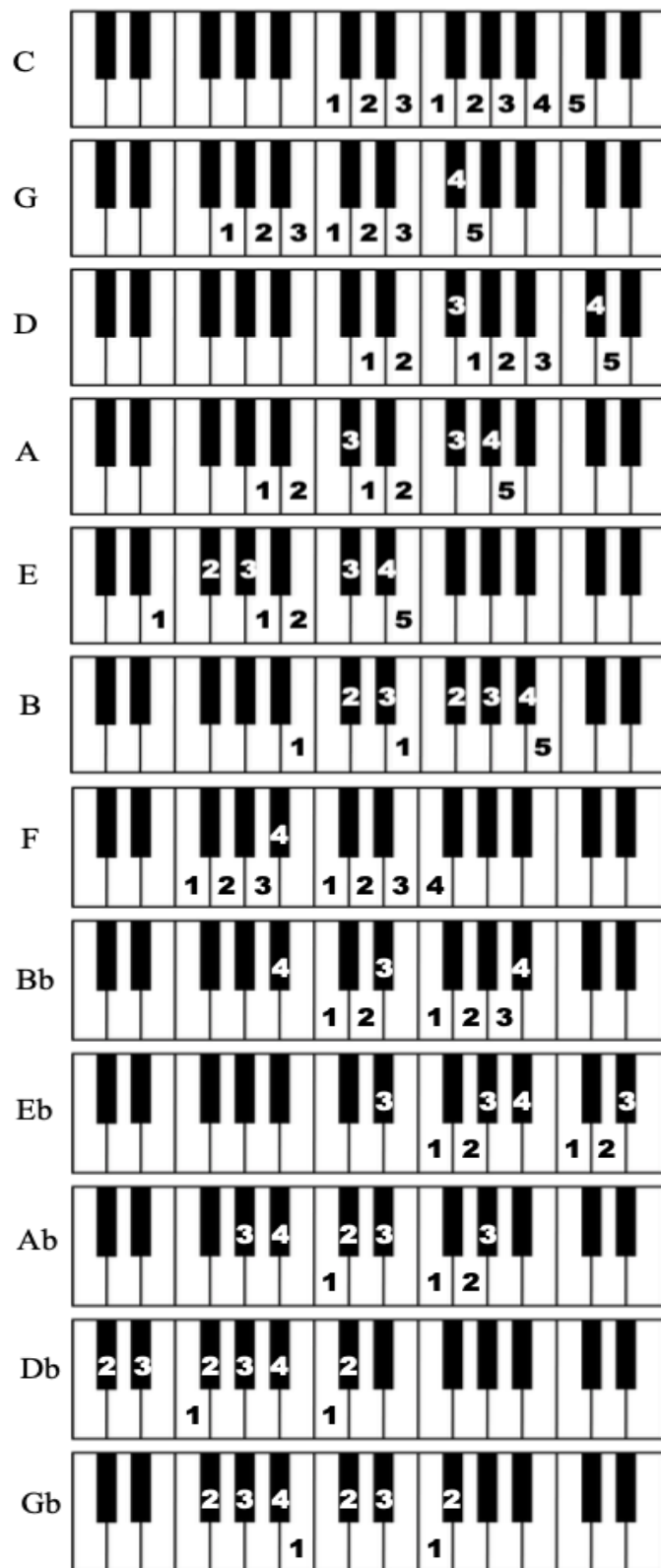
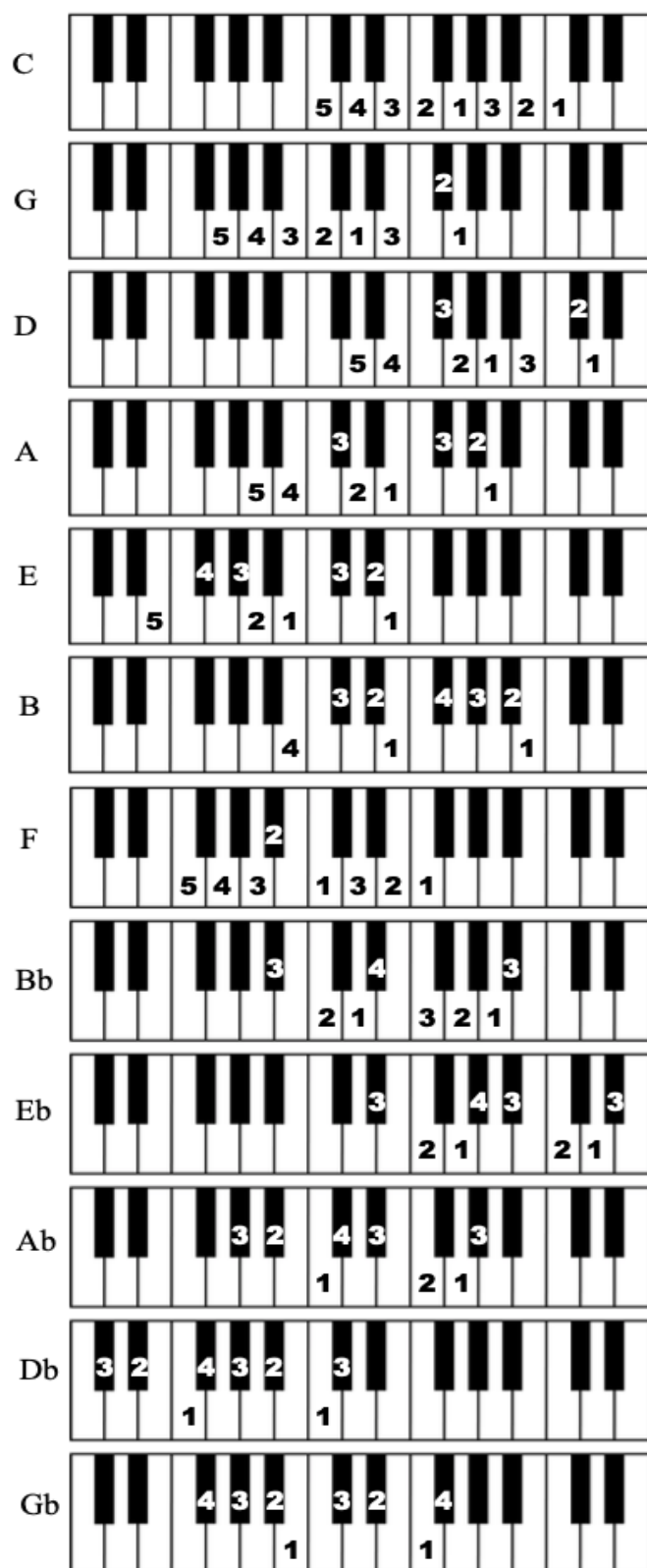
Two different levels of difficulty for each song.



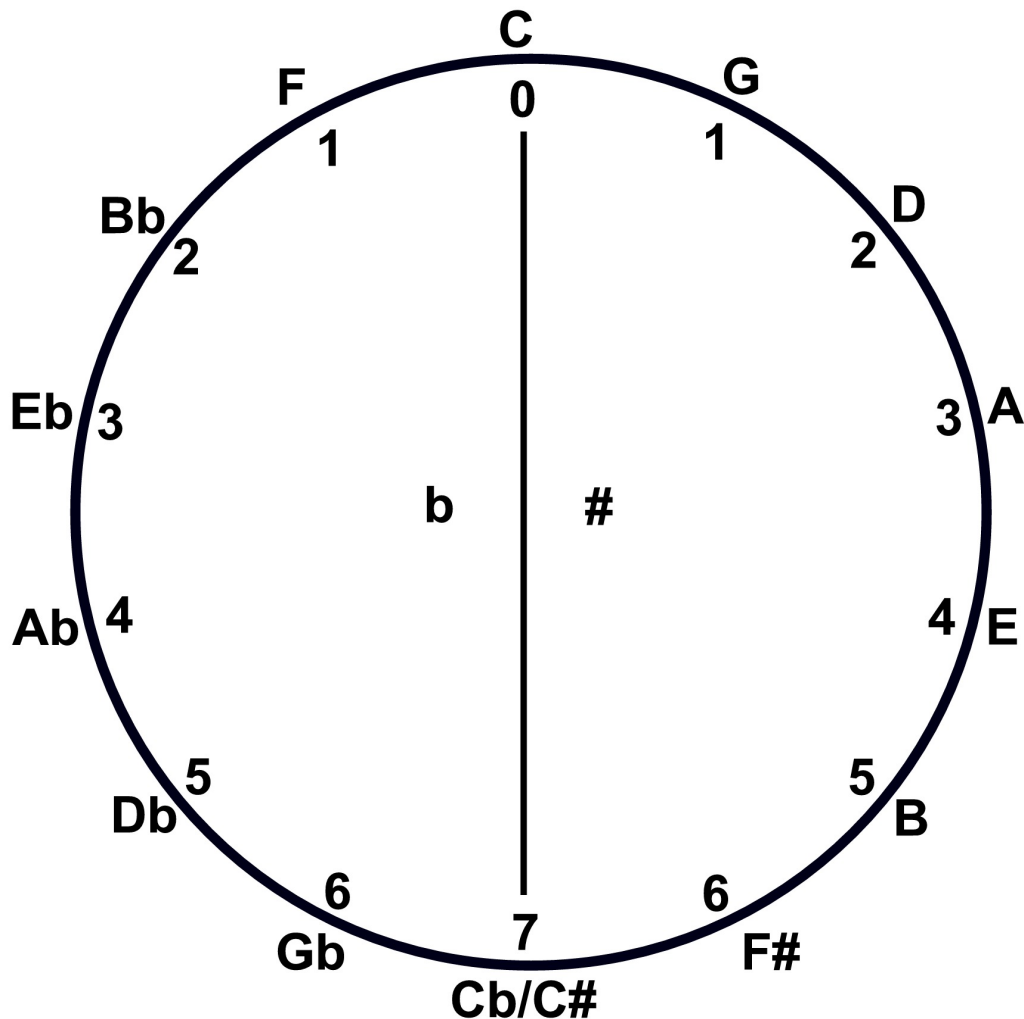
Major Scales

Left Hand

Right Hand



Circle of Fifths



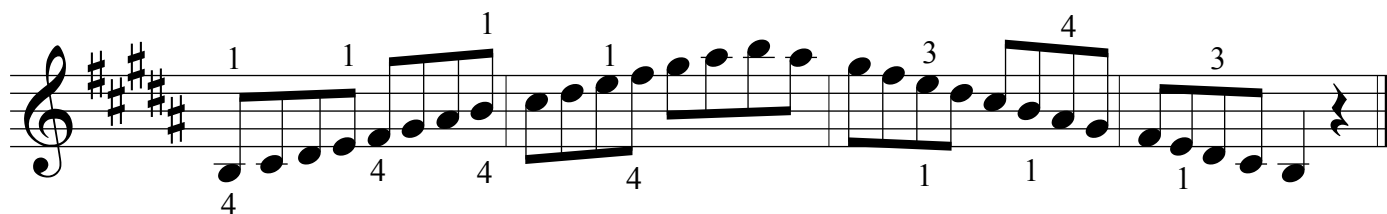
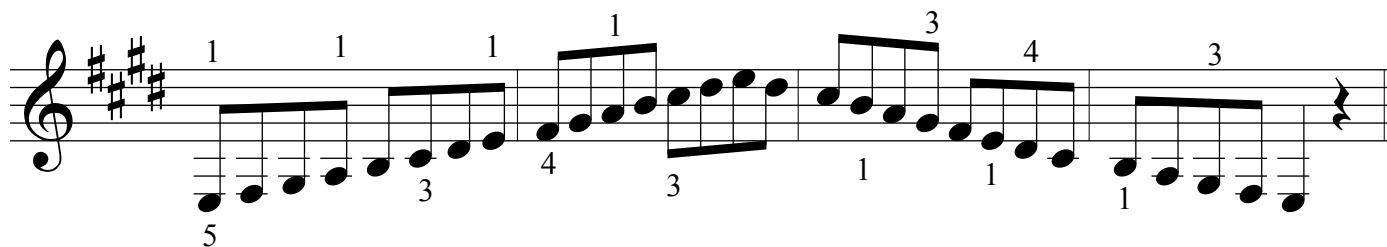
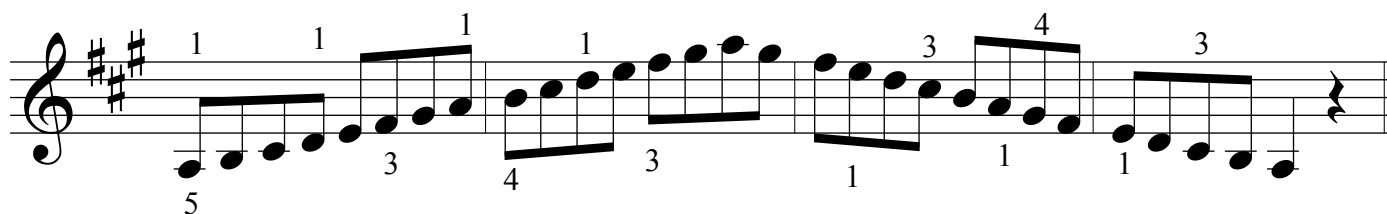
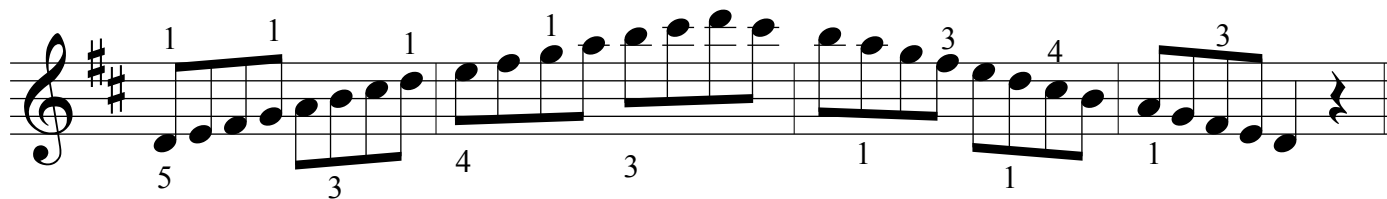
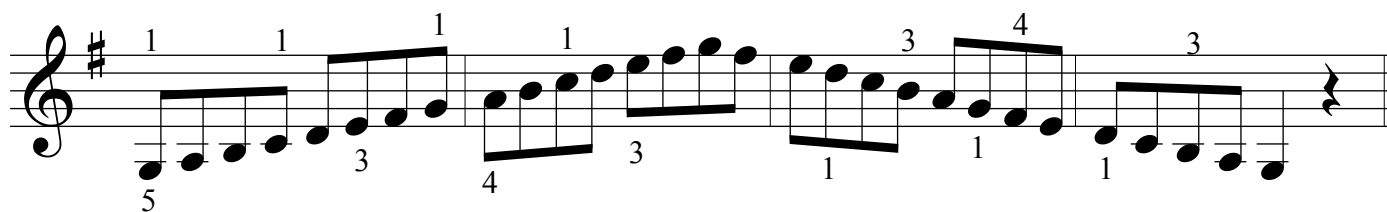
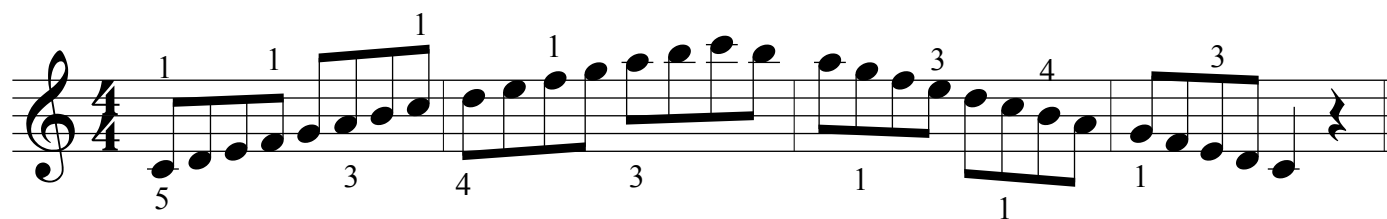
You can use the Circle of Fifths to recognize key signatures by how many sharps (#) or flats (b) are in the key. The key of A Major has three sharps, for example, and the key of Bb has two flats. In the key signatures, sharps always occur in the order: F C G D A E B, while flats always occur in the opposite order: B E A D G C F.

The following sentence will help you to memorize these orders:

Frank's Cat Got Drunk At Elmo's Bar

Major Scales, Two Octaves

Sharp Keys



Major Scales, Two Octaves

Flat Keys

The image displays six staves of musical notation, each representing a major scale in a flat key, spanning two octaves. The scales are written in treble clef with a 4/4 time signature. The keys are B-flat major, E-flat major, A-flat major, D-flat major, G-flat major, and C-flat major. Each scale is presented with fingerings (numbers 1-4) and slurs to guide the performer. The scales are arranged in a descending order of key signature flats, from one flat to six flats. The notation includes eighth and sixteenth notes, with slurs indicating the flow of the scale across the two octaves. The final note of each scale is a whole note, followed by a double bar line.

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef and contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, and C5. The lower staff is in bass clef and contains a single whole note chord, C4-E4-G4, which serves as the harmonic accompaniment for the melody.

26

4 5

The first measure of the exercise is shown. The treble clef staff contains a whole rest. The bass clef staff contains a sequence of notes: a quarter note G2, a quarter note A2, a half note B2, a quarter note C3, a quarter note D3, a half note E3, a quarter note F3, a quarter note G3, a half note A3, a quarter note B3, a half note C4, and a whole note D4. A finger number '1' is written below the first note (G2).

33

1 1 5

4

50

3

4 1 5

4 4

74

1
2 4 3 2 1 5

1 3

105

5 1 1

Detailed description: This system contains measures 105 through 108. The treble clef staff begins with a quarter rest, followed by an eighth-note triplet (G4, A4, B4) marked with a '5' above it. The bass clef staff has a half-note G3 in measure 105, a half-note F3 in measure 106, and a half-note E3 in measure 107. In measure 108, the treble clef has a quarter rest, and the bass clef has a half-note D3 marked with a '5' below it. Measures 106 and 107 each have a quarter rest in the treble and a half-note G3 in the bass. Measure 108 has a quarter rest in the treble and a half-note F3 in the bass.

2 3 5 2 4 3 2 3

Detailed description: This system contains measures 109 through 112. The treble clef staff has an eighth-note triplet (G4, A4, B4) marked with '2' and '3' above it in measure 109, followed by a quarter rest. In measure 110, the treble has an eighth-note triplet (A4, B4, C5) marked with a '5' above it, followed by a quarter rest. In measure 111, the treble has an eighth-note triplet (B4, C5, D5) marked with a '2' above it, followed by a quarter rest. In measure 112, the treble has an eighth-note triplet (C5, D5, E5) marked with a '4' above it, followed by a quarter rest. Measures 109 and 110 have a half-note G3 in the bass. Measures 111 and 112 have a half-note F3 in the bass.

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VOLUME 2

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VOLUME 3

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Boldly-printed music. Use these books to train your ability to read music without depending on finger numbers, like what you will find in jazz Real Books, Piano-Vocal-Guitar books of pop, rock, R&B, country, and so on.

**Volumes
1, 2, and 3**