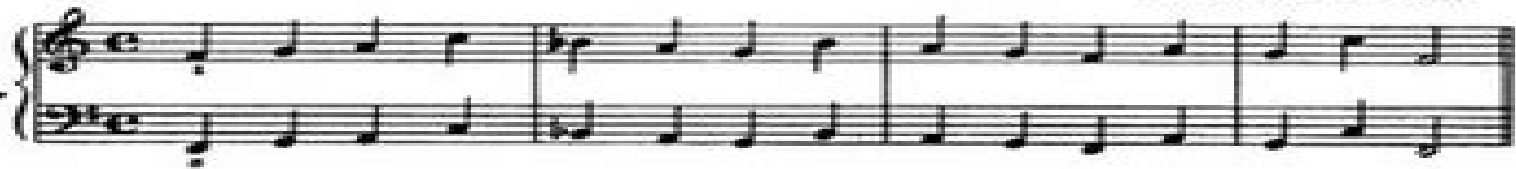


PROGRESSIVE EXERCISES IN SIGHT READING.


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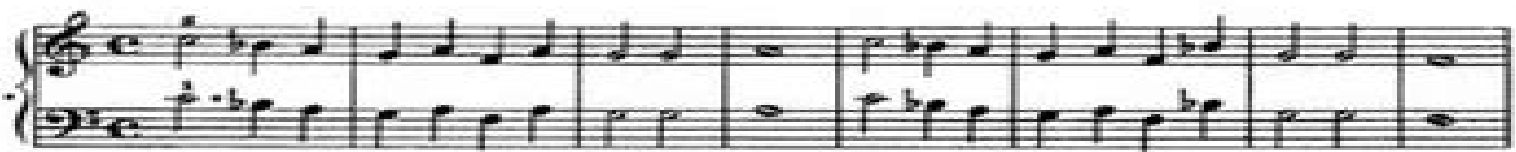
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Progressive Sight Reading Exercises For Piano

Robert Anthony



Progressive Sight Reading Exercises For Piano:

100 progressive sight-reading exercises for piano students, 1956 *Progressive sight reading exercises* Hannah Smith, 1893 **300 Progressive Sight Reading Exercises for Piano Large Print Version** Robert Anthony, 2015-02-01

THIS IS THE LARGE PRINT VERSION OF THIS BOOK It was designed to be easy to SEE on a Kindle or for the vision impaired The print is VERY LARGE on purpose For the Large Print Version the 300 exercises are broken down into two books Part One contains exercises 1 150 and Part Two contains exercises 151 300 THIS IS NOT A METHOD BOOK It is precisely what it says it is 300 Progressive Sight Reading Exercises 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 Key signatures accidentals dynamics tempo and expressive markings will be covered in future volumes All of the exercises are eight measures long 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 How to use this book Start where the exercises begin and play every fourth exercise or so from exercise 1 5 9 13 and so on until you get to a point where the music challenges you and then mark your ending point The next practice play exercises 2 6 10 14 and so on If you want to work at your break point the point in the book where you can no longer play musically work on consecutive exercises You should be reading different material from the book each practice These books differ from conventional methods in that technical and theoretical instructions have been omitted in the belief that these are more appropriately left for the teacher to explain to the student Bela Bartok Mikrokosmos I whole heartedly agree with Bartok s sentiment and if music teachers would ask their students what they like least or hate the most about typical lessons it is the method books that win this contest EVERY TIME I have completely eliminated method books from my own teaching practice and have much happier and more productive students than ever While this book is intended to train sight reading skills it may also be used by beginners or those new to reading to acquire basic reading skills but it assumes one either has a teacher or can at least find C on their instrument It starts at a very basic level only three notes and adds a new note rhythm or concept every four exercises and thoroughly reinforces them throughout the rest of the book Next the music s composition is a slave to its function The purpose of the books is to train reading skill and the exercises keep challenging the range that has been established by previous exercises as well as less than convenient intervalic skips They are composed from a music first perspective as opposed to an instrument first perspective and are purposely composed to be difficult to memorize For example the first exercises begin on C because they are in the key of C and then go on to sometimes start and end on different scale degrees of

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the standard print versions of these books on the Robert Anthony Publishing website *300 Progressive Sight Reading Exercises for Piano* Robert Anthony, 2015-01-29 First and foremost THIS IS NOT A METHOD BOOK It is precisely what it says it is 300 Progressive Sight Reading Exercises 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 Key signatures accidentals dynamics tempo and expressive markings will be covered in future volumes 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 Various strategies to using this book may be implemented With my students I start toward the beginning and zig zag through the book skipping the appropriate number of pages to make it into the more challenging sections The further they are in the book the more we skip This approach prevents the student from memorizing the exercises allowing for them to remain useful Note Although Amazon has classified this book as large print there is also a LARGE PRINT version much larger print that for printing purposes had to be divided into two books and is clearly marked on the cover and in the title If you have poor vision or want this book to be easier to SEE on an electronic device you might prefer the LARGE PRINT Version These books differ from conventional methods in that technical and theoretical instructions have been omitted in the belief that these are more appropriately left for the teacher to explain to the student Bela Bartok Mikrokosmos I whole heartedly agree with Bartok s sentiment and if music teachers would ask their students what they like least or hate the most about typical lessons it is the method books that win this contest EVERY TIME I have completely eliminated method books from my own teaching practice and have much happier and more productive students than ever While this book is intended to train sight reading skills it may also be used by beginners or those new to reading to acquire basic reading skills but it assumes one either has a teacher or can at least find C on their instrument It starts at a very basic level only three notes and adds a new note rhythm or concept every four exercises and thoroughly reinforces them throughout the rest of the book Next the music s composition is a slave to its function The purpose of the books is to train reading skill and the exercises keep challenging the range that has been established by previous exercises as well as less than convenient intervallic skips They are composed from a music first perspective as opposed to an instrument first perspective and are purposely composed to be difficult to memorize For example the first exercises begin on C because they are in the key of C and then go on to sometimes start and end on different scale degrees of the same key Those familiar with

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300 Progressive Sight Reading Exercises for Piano Volume Two Robert Anthony, 2015-12-13 Volume Two picks up where Volume One left off It 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 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 second volume expands to include the keys of C Major A Minor G Major E Minor F Major D Minor and some of the relative modes of each The remaining keys and additional time signatures including Complex Meter will be covered in future volumes Finger numbers have been intentionally excluded from the 300 exercises in order to train the piano player to be able to find their own fingering solutions 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 How to use this book Start where the exercises begin and work across the book from exercise 1 5 9 13 and so on until you get to a point where the music challenges you and then mark your ending point The next practice play exercises 2 6 10 14 and so on The next 3 7 11 15 and so on and finally 4 8 12 16 and so on If you want to work at your break point the point in the book where you can no longer play musically work DOWN the page instead of across the pages Note This book is also available in a LARGE PRINT version that for printing purposes had to be divided into two books If you have poor vision or want this book to be easy to see on an electronic device you might prefer the Large Print Version These books differ from conventional methods in that technical and theoretical instructions have been omitted in the belief that these are more appropriately left for the teacher to explain to the student Bela Bartok Mikrokosmos I whole heartedly agree with Bartok s sentiment and if music teachers would ask their students what they like least or hate the most about typical lessons it is the method books that win this contest EVERY TIME I have completely eliminated method books from my own teaching practice and have much happier and more productive students than ever While this book is intended to train sight reading skills it may also be used by beginners or those new to reading to acquire basic reading skills but it assumes one either has a teacher or can at least find C on their instrument It starts at a very basic level only three notes and adds a new note rhythm or concept every four exercises and thoroughly reinforces them throughout the rest of the book Next the music s composition is a slave to its function The purpose of the books is to train reading skill and the exercises keep challenging the range that has been established by previous exercises as well as less than convenient intervalic skips They are composed from a music first perspective as

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How to Read Sheet Music Fast: Leticia Gus,2025-07-27 How to Read Sheet Music Fast A Beginner's Guide Unlock the language of music quickly and confidently Reading sheet music doesn't have to be overwhelming This beginner friendly guide

breaks down musical notation into easy steps helping you read interpret and play music in record time Whether you re learning piano violin flute or singing this book gives you the tools to read music fluently even if you ve never seen a staff before Inside you ll discover The basics of musical symbols clefs notes and rhythms How to identify pitch duration time signatures and key signatures Step by step methods to train your sight reading skills Practice exercises to reinforce each concept How to build muscle memory and pattern recognition Techniques for reading ahead and playing smoothly A bonus section on ear training and tempo control Perfect for new musicians parents students and self taught learners who want to decode sheet music fast and start playing with confidence **Piano - Guided Sight-Reading** Leonhard

Deutsch,2011-03-23 Sight reading is a skill which offers a student access to all music literature a skill through which he can acquaint himself with any composition unaided by a teacher Nor can the ability to sight read be lost Once musical notation has become a living picture for the student it will remain so and he will at any time afterward be able to perform any music whether he practices regularly or not Sight reading does not conflict with repertoire study On the contrary a good sight reader has no trouble in perfecting a piece and is all the more stimulated to do so After a student has developed adequate facility in sight reading he is ready for unrehearsed or little rehearsed performance this is especially important for chamber musicians and accompanists Also to musicians in other fields who take piano lessons as an additional subject sight reading will be very welcome Thus it is suitable for every piano pupil For the amateur student however the sight reading method is imperative Not only does it direct him to an appropriate goal developing musicianship but it also helps him to attain it It is not the privilege of especially talented persons To play a piano piece correctly at sight implies nothing more than a coordination of the player s ears eyes and hands Every normal person can develop that coordination though it may mean hard work for some The efficacy of sight reading has been proven by my own teaching experience and by that of my co workers over a period of a great many years with numerous students of all ages and types Most of our students would have failed under traditional instruction Many actually had failed but they resumed their piano studies with our new approach and then succeeded [Mrs Curwen's Pianoforte Method - A Guide to the Piano](#) Mrs. Curwen,2020-07-14 Originally published in 1913 A concise and comprehensive step by step instruction book on all aspects of piano playing Many of the earliest books on music particularly those dating back to the 1900s and before are now extremely scarce and increasingly expensive Pomona Books are republishing these classic works in affordable high quality modern editions using the original text and artwork

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Progressive Sight Reading Exercises For Piano Introduction

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