

# CONTENTS

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About This Course.....	5
About the Author.....	5
<b>UNIT 1: Introduction to Rhythm</b>	
<b>Lesson 1:</b> Introduction to Note Values .....	6
<b>Lesson 2:</b> The Beat .....	8
<b>Lesson 3:</b> Introduction to the Kodály System - Quarter, Half, and Whole Notes.....	11
<b>Lesson 4:</b> Exercises with Quarter, Half, and Whole Notes, with Kodály Syllables .....	13
<b>UNIT 2: Introduction to the Staff, Clefs, and Treble Clef Notes</b>	
<b>Lesson 5:</b> Introduction to Pitch and Note Names.....	14
<b>Lesson 6:</b> The Staff and Clefs .....	15
<b>Lesson 7:</b> Introduction to the Treble Clef - C, G.....	17
<b>Lesson 8:</b> Treble Clef - C, E, G .....	18
<b>UNIT 3: All Treble Clef Notes</b>	
<b>Lesson 9:</b> Treble Clef - C, D, E, G .....	20
<b>Lesson 10:</b> Treble Clef - C, D, E, F, G .....	22
<b>Lesson 11:</b> Treble Clef - A, C, D, E, F, G .....	24
<b>Lesson 12:</b> Treble Clef - All Notes .....	26
<b>UNIT 4: Ties and Rests</b>	
<b>Lesson 13:</b> Ties .....	28
<b>Lesson 14:</b> Introduction to Rests - The Quarter Rest.....	29
<b>Lesson 15:</b> The Half Rest.....	32
<b>Lesson 16:</b> The Whole Rest.....	34
<b>UNIT 5: The Bass Clef</b>	
<b>Lesson 17:</b> Bass Clef - C, F .....	36
<b>Lesson 18:</b> Bass Clef - A, C, F .....	37
<b>Lesson 19:</b> Bass Clef - A, C, F, G .....	39
<b>Lesson 20:</b> Bass Clef - A, B, C, F, G.....	41
<b>UNIT 6: More Bass Clef and Ledger Lines</b>	
<b>Lesson 21:</b> Bass Clef - A, B, C, E, F, G .....	43
<b>Lesson 22:</b> Bass Clef - All Notes .....	45
<b>Lesson 23:</b> Introduction to Multiple Ledger Lines .....	47
<b>Lesson 24:</b> Ledger Lines Above the Bass Staff.....	48
<b>UNIT 7: More Ledger Lines</b>	
<b>Lesson 25:</b> Ledger Lines Below the Bass Staff .....	49
<b>Lesson 26:</b> Ledger Lines Below the Treble Staff.....	50
<b>Lesson 27:</b> Ledger Lines Above the Treble Staff .....	51
<b>Lesson 28:</b> Rhythm Review .....	52

**UNIT 8: Eighth and Sixteenth Notes**  
**Lesson 29:** Eighth Notes ..... 54  
**Lesson 30:** Sixteenth Notes..... 56  
**Lesson 31:** Treble Clef Review ..... 58  
**Lesson 32:** Bass Clef Review ..... 60

**UNIT 9: Reading in Two Clefs**  
**Lesson 33:** Reading Two Clefs - Introduction to the Grand Staff ..... 62  
**Lesson 34:** Grand Staff - More Notes ..... 64  
**Lesson 35:** Grand Staff - All Notes (No Ledger Lines)..... 66  
**Lesson 36:** All Notes - Notes Common to the Bass and Treble Staves ..... 68

**UNIT 10: Dots and Sixteenth Rests**  
**Lesson 37:** Eighth and Two Sixteenths ..... 71  
**Lesson 38:** Eighth Rests..... 73  
**Lesson 39:** Introduction to Dots - Dotted Whole and Half Notes ..... 75  
**Lesson 40:** Dotted Quarter Notes ..... 77

**UNIT 11: More Dots, Notes and Rhythm ... Finally Together, Introduction to Meter**  
**Lesson 41:** Dotted Eighth Notes ..... 79  
**Lesson 42:** Notes and Rhythm Together ..... 81  
**Lesson 43:** Introduction to Measures and Meter - Simple Duple, Triple, and Quadruple Meters..... 82  
**Lesson 44:** Notes, Rhythm, and Meter on Multiple Staves - Multiple Musical Lines ..... 84

**UNIT 12: Other Musical Elements**  
**Lesson 45:** Triplets..... 85  
**Lesson 46:** More Simple Meters, Compound Meters ..... 86  
**Lesson 47:** Accidentals and Key Signatures..... 88  
**Lesson 48:** Dynamics, Articulations, and Repeats ..... 89

**TESTS** ..... 91

**TESTS ANSWER KEY** ..... 111

## ABOUT THIS COURSE

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These lessons are intended to teach students how to read music. Though this is the first step in studying the rudiments of music theory, the course will not go into music theory proper, in which students would study the hows and whys of music.

*Reading Music: Introduction to Music Theory* is organized in twelve units, each consisting of four lessons. In the *Student Text*, a small amount of new information is introduced in each lesson and is reviewed multiple times to ensure mastery. The *Student Workbook* contains exercises for practicing what students learn. The *Teacher Guide* provides answers to the exercises as well as unit tests.

This course is suitable for all ages, from primary students to adults. Younger students will benefit from a slower pace (one lesson per week) and may need a teacher's help. Older students and adults could easily complete one lesson per day.

The following is a list of items that may be useful to remember throughout the course.

1. Whenever the symbol ♣ appears, a short audio track is available. It is not necessary to listen to these tracks if the teacher of the course is capable of playing the examples on a piano. The tracks are indispensable to those studying these lessons on their own.
2. Rhythms will be studied using the Kodály syllable system, introduced in Lesson 3. This system helps students to understand and feel the rhythms more easily, especially in the early stages.
3. As this course focuses on reading notes and not learning to sing, the Kodály system will not be used for notes.
4. The rhythmic dictation exercises at the end of some lessons are more difficult and thus optional. However, it is highly recommended to attempt them. Audio tracks for each dictation are also provided.

## ABOUT THE AUTHOR

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Patrick Fata has performed with his wife, Amy, for more than twenty years throughout the United States and Europe. They have released five albums.

Originally from France, Patrick's studies took him from the Conservatoire National de Région de Rueil-Malmaison in Paris to Huntington University and Butler University in Indiana, where he specialized in piano performance.

He served on the faculty of Taylor University for nineteen years. He has also coached a string ensemble at Highlands Latin School in Indianapolis, has accompanied the Indianapolis Children's Choir Master Chorale, and has been artist-in-residence for the Hancock County Children's Choir.

The music curriculum he has written for Memoria Press combines history and theory into books designed to develop children's appreciation of classical music. He also composes and arranges works for schools, concert musicians, and churches.

# LESSON 1: Introduction to Note Values

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1. Trace and then draw whole notes as shown.



2. Trace and then draw half notes as shown.



3. Trace and then draw quarter notes as shown.



4. Trace and then draw single eighth notes as shown.



5. Trace and then draw beamed eighth notes as shown.



6. Label the parts of the note.



Complete the equations below as shown. The "+" sign has been added to emphasize the fact that a note is missing.

Example:

$$\text{Whole Note} = \text{Half Note} + \text{Half Note}$$

1.  $\text{Whole Note} = \text{Half Note} + \text{Quarter Note}$

2.  $\text{Whole Note} = \text{Quarter Note} + \text{Quarter Note} + \text{Quarter Note} + \text{Quarter Note}$

3.  $\text{Half Note} = \text{Quarter Note} + \text{Quarter Note}$

4.  $\text{Quarter Note} = \text{Eighth Note} + \text{Eighth Note}$

5.  $\text{Whole Note} = \text{Quarter Note} + \text{Quarter Note} + \text{Quarter Note} + \text{Quarter Note}$

6.  $\text{Whole Note} = \text{Quarter Note} + \text{Quarter Note} + \text{Quarter Note} + \text{Quarter Note}$

7.  $\text{Half Note} = \text{Quarter Note} + \text{Quarter Note} + \text{Quarter Note}$

8.  $\text{Half Note} = \text{Quarter Note} + \text{Quarter Note} + \text{Quarter Note}$

9.  $\text{Whole Note} = \text{Quarter Note} + \text{Quarter Note} + \text{Quarter Note} + \text{Quarter Note}$

10.  $\text{Whole Note} = \text{Quarter Note} + \text{Quarter Note} + \text{Quarter Note} + \text{Quarter Note}$

## LESSON 33: Reading Two Clefs - Introduction to the Grand Staff

Write the name of the notes.

1.

C G C F C G C C F C

2.

C F C F C G C G F G

3.

G G F C C F F C C G

4.

C F C G C F C C G F

Write the notes on the staff. Since you have learned several of each of these notes, you may give any of the notes as an answer. Choose differently every time.

5.

A grand staff consisting of a treble clef (top) and a bass clef (bottom). The notes are placed as follows: F (treble, 4th line), C (treble, 3rd line), C (treble, 3rd line), G (treble, 4th line), G (treble, 4th line), F (treble, 4th line), C (treble, 3rd line), F (treble, 4th line), G (treble, 4th line), C (treble, 3rd line). The bass staff contains empty staves with orange note heads on the 1st, 2nd, and 3rd lines.

6.

A grand staff consisting of a treble clef (top) and a bass clef (bottom). The notes are placed as follows: C (treble, 1st line), C (treble, 1st line), G (treble, 2nd line), F (treble, 4th line), F (treble, 4th line), C (treble, 1st line), C (treble, 1st line), G (treble, 2nd line), G (treble, 2nd line), C (treble, 1st line). The bass staff contains empty staves with orange note heads on the 1st, 2nd, and 3rd lines.