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

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

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

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

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

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

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

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

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

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

Write the name of the notes.

1.

Musical staff 1: Treble clef (top) and Bass clef (bottom). Treble clef notes: G4 (first line), A4 (second line), B4 (third line), C5 (third space). Bass clef notes: F3 (second space), E3 (second line), D3 (first line), C3 (below first line). There are also empty lines for practice: Treble clef (first space, second space, third line, fourth space) and Bass clef (third space, fourth space, fifth line).

2.

Musical staff 2: Treble clef (top) and Bass clef (bottom). Treble clef notes: D5 (fourth space), E5 (fifth line), F5 (above fifth line), G5 (above fifth line), A5 (above fifth line). Bass clef notes: B2 (below first line), A2 (below first line), G2 (below first line), F2 (below first line), E2 (below first line). There are also empty lines for practice: Treble clef (first space, second space, third line, fourth space) and Bass clef (third space, fourth space, fifth line).

3.

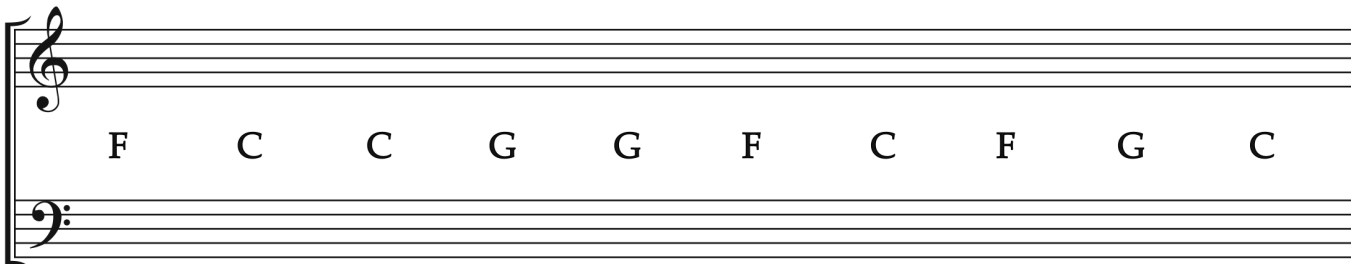
Musical staff 3: Treble clef (top) and Bass clef (bottom). Treble clef notes: C5 (third space), B4 (third line), A4 (second line), G4 (first line), F4 (below first line). Bass clef notes: E3 (second line), D3 (first line), C3 (below first line), B2 (below first line), A2 (below first line). There are also empty lines for practice: Treble clef (first space, second space, third line, fourth space) and Bass clef (third space, fourth space, fifth line).

4.

Musical staff 4: Treble clef (top) and Bass clef (bottom). Treble clef notes: G4 (first line), F4 (below first line), E4 (below first line), D4 (below first line), C4 (below first line). Bass clef notes: B3 (below first line), A3 (below first line), G3 (below first line), F3 (below first line), E3 (below first line). There are also empty lines for practice: Treble clef (first space, second space, third line, fourth space) and Bass clef (third space, fourth space, fifth line).

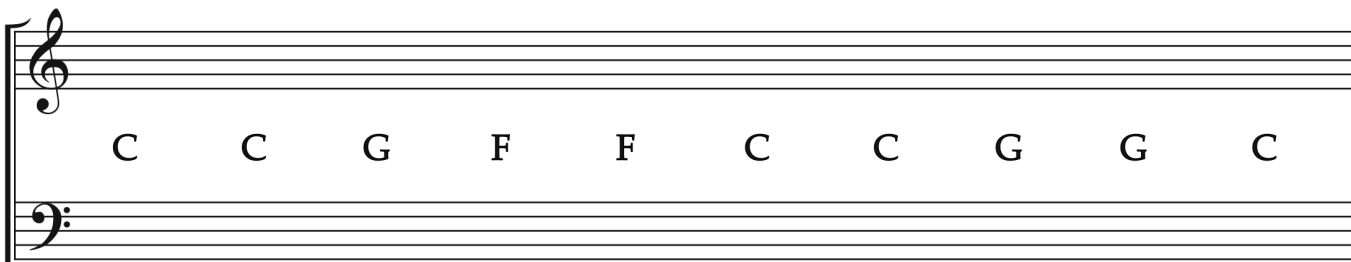
Write the notes on the staff. Since you have learned several of each of these notes, you may give any of the notes as an answer. Choose differently every time.

5.



F C C G G F C F G C

6.



C C G F F C C G G C