

The best way to learn to read music is to actually read it, so let's start by practicing sounding the duration of notes. You'll hear four beats before each exercise begins. We'll sound each note with a "Ta." Point to each note as you sound it out.

EXERCISE 1



Remember to point to each note as you sound it. Here's Exercise 2.

EXERCISE 2



As a learning aid you may find it helpful in practicing to give a little pulse or emphasis to the second beat of half notes, Ta-a Ta-a. The same can be done with the second and third beats of dotted half notes, Ta-a-a, and beats 2, 3, and 4 of whole notes, Ta-a-a-a. Let's try it on Exercise 3.

EXERCISE 3



Let's make a couple of observations about the beat. First, it's steady and even. Second, the speed of the beat can be different for each exercise or song. Here's a song sung with rather long beats:



The shorter the duration of the beat, the "faster" a piece of music sounds to us. Here's the same song with a shorter beat:

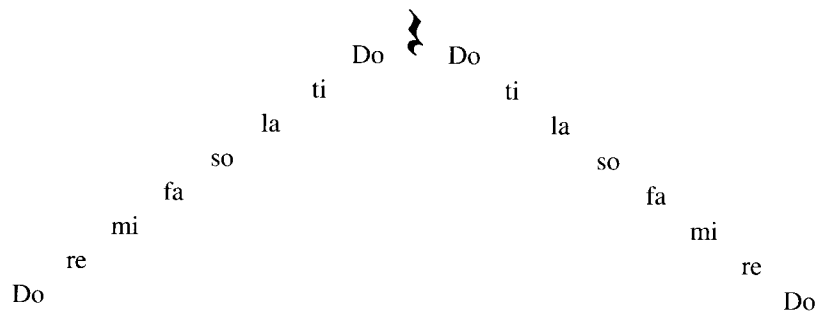


The speed of music is referred to as the **tempo**. So, we might describe a song as having a slow tempo, a moderate tempo, or a fast tempo.

Exercise 4 is a special exercise. You are given a large box divided into four columns and four rows, resulting in sixteen smaller boxes. Each box contains various combinations of notes, each adding up to four beats of time. By the way, it makes no difference whether the long "stem" of the note goes up or down. You see it both ways in this exercise.

EXERCISE 18

The Scale



In singing the scale, you moved from one pitch to the next without skipping over any pitches. This is movement by step. Now, if I sing Do to Mi, it is not a step because I skip over Re. Therefore, I have moved by skip. See examples in the book.

Practice singing the scale until it is easy to sing quickly and from memory.



Key Words:

step – When we move from a pitch to the pitch that is immediately above or below it in the scale, we say that we have moved by step. Here are some examples of movement by step:

Do to Re So to La Fa to Mi Ti to Do Mi to Re

skip – In singing the scale you moved by step from one pitch to the next. If, in moving from one pitch to another, one or more pitches are skipped over, the movement is said to be by skip. Some examples of movement by skip are:

Do to Mi So to Do Re to So Do to Fa Mi to So

NOTE: For the remainder of the course, the recording will mostly consist of exercises. Most explanations of new concepts will be presented in the book. Key Words are still in bold and are explained in the text and/or in the Glossary of Terms on pages 37-41. So, it is especially important that you pause or stop the recording and take a moment to study new material when it is introduced.

Track #14



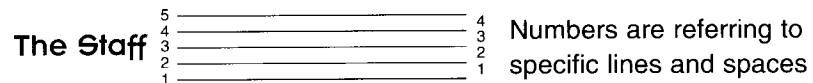
Cassette Count _____

We're going to continue our practice now with a series of exercises that move by step. (We'll take up skips later.) Since these exercises combine rhythm *and* pitch, resulting in a **melody**, they can be described as *melodic* exercises. In these first melodic exercises, pitch is indicated in your music by the first letter of each syllable name: D for Do, R for Re, and so forth. Each pitch is one beat long.

Since pitch has to do with the highness and lowness of sounds, it is helpful to see this represented visually in notation. This is done with a musical symbol called the **staff**. The staff consists of five parallel lines on which notes are placed on the lines and on the spaces between the lines. See below.



The five horizontal, parallel lines on which notes are placed to show pitch is known as the **staff**.



The following illustration shows a scale written on the staff in two ways. One with letters representing the syllable names, and the other with notes. The letters and notes are placed on the lines and spaces of the staff. Notice that the scale's movement by step shows up on the staff as movement from line to space, and space to line.

The Scale



On the staff, movement by step is from a line to the space right above it or below it. Or, if a note is on a space, a step away is to the line right above it or below it.

The following illustration shows how notes on the staff are named. Take a moment to study this in the four melodies below.

Naming Notes On The Staff



A comparison of the four melodies reveals a very important point: *Do can be located anywhere on the staff; all the other scale pitches are located in relation to where Do is.* If Do is on a line, Re is always on the space right above it; Mi is two steps above on the next line. If Do is on a space, Re is on the line above it, and Mi is on the next space, etc.