



# Why Teach Music?

Deborah Smith

Plato said "I would teach children music, physics, and philosophy; but most importantly music, for the patterns in music and all the arts are the keys to learning."

Shinichi Suzuki said that "Teaching music is not my main purpose. I want to make good citizens. If children hear fine music from the day of their birth and learn to play it, they develop sensitivity, discipline and endurance. They get a beautiful heart."

Richard Gill said "We teach music because it is unique and good. We teach music so that children can make their own music. We teach music because it acts in a unique way on the heart, mind, soul and spirit of the child, stimulating thought and imagination in very special ways. These are the real reasons for teaching music."

According to Rudolf Steiner the making of music is essential in experiencing what it is to be fully human.

A study by researchers at the German Institute for Economic Research concluded that music training "improves cognitive and non-cognitive skills more than twice as much as sports, theater or dance."

In 1999, James Caterall, an arts education policy analyst at UCLA, found that students who studied music had higher grades, higher test scores, better attendance records and higher rates of community engagement than other students.

Susan Hallam, from the Institute of Education at the University of London, said "Music should be central to the school curriculum because it improves children's health and wellbeing. Music is as important a subject for schoolchildren to study as English or Maths".

Studies have found that students from low income families who receive high levels of engagement with the arts are more likely to be involved in the community, do volunteer work, finish a degree and follow a professional career path.

As music teachers we should all have a very clear rationale for why we teach music.

That is what you set out to achieve every time you walk into your classroom.

A:								
?:								

## Why Do I Teach Music?

To produce adults to whom music is not a way of earning a living but a way of life and

To allow students to

- develop a true knowledge and understanding of the language of music, making ALL types of music and music making accessible;
- experience music they would not usually be exposed to;
- improve listening skills – learn to listen;
- experience small successes which in turn improves self-confidence;
- learn perseverance when practicing a skill, concept, musical work etc for a long time in order to achieve long term success. This helps students learn to set, and work towards, goals;
- improve the ability to concentrate and focus - memory;
- improve their health and well-being;
- think creatively and to learn to express themselves through music;
- connect to other people and to assist with the development of social skills such as self-control, the ability to work in a group and to learn sensitivity towards others;
- develop language (singing) and to aid physical coordination (singing/clapping games);
- experience joy and to have fun in a safe environment.....

## Why Do YOU Teach Music?

### Bolero

Maurice Ravel

The image displays the first three systems of the musical score for Bolero by Maurice Ravel. The score is written in 3/4 time and features a prominent triplet pattern in the bass line. The first system shows the beginning of the piece with a treble clef and a 3/4 time signature. The second system continues the melody and bass line. The third system shows the continuation of the piece, with the bass line featuring a triplet pattern. The score is written in black ink on a white background.

etc

# Madrigal

Moderato

Anonymous

Musical score for Madrigal, consisting of two systems of two staves each. The first system is in C major, 4/4 time, and the second system is in G major, 3/8 time. The score includes a repeat sign with first and second endings in the second system.

# The Birch Tree

Traditional Russian Folksong

Musical score for The Birch Tree, featuring a single staff with lyrics. The score is in B-flat major, 2/4 time, and includes three numbered phrases.

1. 2. 3.

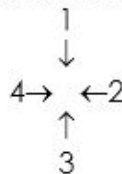
See the love - ly birch in the mea - dow,  
Cur - ly leaves all dance when the wind blows,  
Lui li lui li the wind blows,  
lui li lui in the mead - ow.

# Goodnight!

Music, lyrics and actions by Deborah Smith



**Game directions:** Students stand in groups of four with each pair facing each other and number around the group: 1, 2, 3, 4.



## Phrase 1 (& 3)

- Beat 1: Tap own hands on own knees
- Beat 2: Clap own hands together
- Beat 3: Tap right hand to left knee and left hand to right shoulder and look right
- Beat 4: Clap own hands together
- Beats 5 to 8: Repeat Beats 1 to 4 with opposite hand and shoulder

## Phrase 2

### Passing the beat

- Beat 9: Student no 1 claps both their hands against the hands of student no 2
- Beat 10: Student no 2 claps both their hands against the hands of student no 3
- Beat 11: Student no 3 claps both their hands against the hands of student no 4
- Beat 12: Student no 4 claps both their hands against the hands of student no 1
- Beats 13 to 16: Repeat Beats 9 to 12 in reverse direction beginning with student no 1 claps both their hands against the hands of student no 4

## Phrase 3

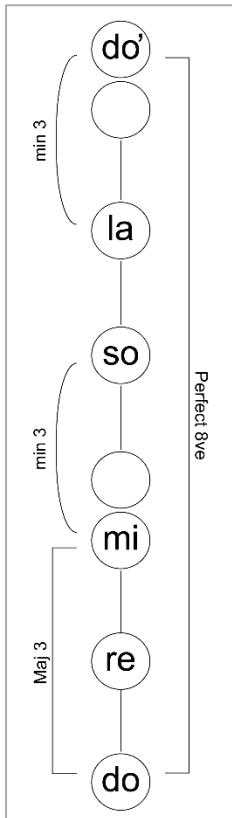
- Beat 17: Tap own hands on own knees
- Beat 18: Clap own hands together
- Beat 19: Tap right hand to left knee and left hand to right shoulder and look right
- Beat 20: Clap own hands together
- Beats 21 to 24: Repeat Beats 1 to 4 with opposite hand and shoulder

## Phrase 4

- Beat 25: Clap own hands together
- Beat 26: Students 1 & 3 clap hands together up and across the centre of the group while students 2 & 4 reach sideways and tap their left hand on the shoulder of the student to their left and their right hand on the shoulder of the student on their right.
- Beat 27: Clap own hands together
- Beat 28: Students 2 & 4 clap hands together up and across the centre of the group while students 1 & 3 reach sideways and tap their left hand on the shoulder of the student to their left and their right hand on the shoulder of the student on their right.
- Beats 29 to 32: Repeat Beats 25 to 28

# “Teaching across many levels...”

Deborah Smith



## Example: Pentatonic scale practice

**Basic activity:** Students sing the *do* pentatonic scale in solfa, with handsigns, and letter names in a chosen *do*, naming known intervals.

**Extension activity 1:** Divide class in two, one group sing the scale notes and the other group name the intervals in turn.

**Extension activity 2:** Sing while clapping a chosen ostinato.

**Extension activity 3:** Sing while clapping the rhythm of a known song.



The musical notation is in 2/4 time. The first line has a melody with lyrics "Bought me a dog, bought me a cat." The second line has a melody with lyrics "They both fight but do not mind that,". The third line has a melody with lyrics "Hi - ho my dar - ling.".

## Intervals

### Example: Interval knockout

**Basic activity:** Interval knockout using Major 2nd, minor 3rd and Perfect Octave.

Before beginning this activity, sing Major 2nds, minor 3rds and Perfect Octaves, ascending or descending as directed from random notes.

Then, instead of using handsigns, as in Solfa Knockout, students hold up two fingers for a Major 2nd and 3 fingers pointing down for a minor 3rd, hold both hands, palms facing out for a Perfect Octave.

As more intervals are added signs will need to be agreed on by the class before beginning the game.

**Extension activity:** Sing back the interval with appropriate solfa. Students are not allowed to use the same solfa twice e.g. the first time a Major 2nd is heard the solfa could be do to re but the second time a Major 2nd is heard the solfa must be something different i.e. re to mi.

## Melody

### Example 1: Singing a song with a melodic ostinato

No - one in the house but Di - nah, Di - nah.

No - one in the house but me, I know.

No - one in the house but Di - nah, Di - nah,

play - ing on the old ban - jo.

d s | d s :||

**Basic activity:** Half the class sing "Dinah" in solfa with handsigns and half sing the above ostinato in solfa with handsigns. Swap halves.

**Extension activity level 1:** Sing "Dinah" in solfa and handsign the ostinato.

**Extension activity level 2:** Sing the ostinato in solfa and handsign the solfa for "Dinah".

**Extension activity level 3:** Sing "Dinah" in solfa and play the ostinato on a keyboard instrument.

**Extension activity level 4:** Students create their own ostinato to sing individually or with a partner as the class sings the song.

### Example 2: Melodic dictation

**Basic activity:** Melodic dictation on the staff – rhythm given. Students sing the tone set of the dictation and then sing and show the melodic contour of each phrase (all on a neutral syllable such as "loo").

Students work out the solfa of the melody they hear first above the staff (below the given rhythm) in solfa and then write these notes onto the staff using the given rhythm in the given *do*.

**Extension activity level 1:** Transpose this melody into other *dos*.

**Extension activity level 2:** Practice inner hearing the melody until it is memorised then sing for the class in solfa with handsigns once the dictation activity is complete.

**Extension activity level 3:** Write a rhythmic second part to the melody using only known rhythms.

**Extension activity level 4:** Write a second melodic part to the melody using only *so* & *do* or similar.

### Example 3: Formal assessment activity

**Basic activity:** To compose, in stick notation, and on the staff, an 8 bar melody, in an F or G *do* pentatonic scale.

**Extension activity level 1:** Notate your melody onto the staff in an F, G and C *do*.

**Extension activity level 2:** Add a simple bassline using only notes from the pentatonic scale. Notate this onto a bass clef staff below your melody.

**Extension activity level 3:** Input compositions onto the staff in Sibelius. Using the IWB have class perform some of the compositions & discuss what aspects of the composition makes it work well.

## Harmony

### Example 1: Singing basslines

**Basic activity:** Read the following bassline from the board in solfa:



**Extension activity level 1:** Sing the above bassline in letter names in an F, C & G *do*.

**Extension activity level 2:** Students sing the above bassline in the rhythm of a known song or abstract given rhythm e.g.



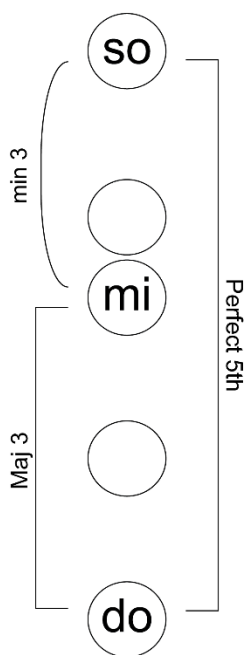
**Extension activity level 3:**

Write the above bassline onto the bass clef staff in an F, C and G *do*.

**Extension activity level 4:** Students create their own basslines and write these in both formats (with arrows and on the staff) and then sing them in solfa and letter names.

**Extension activity level 5:** Students sing the full triads that can be created on each bass note e.g. *do mi so mi do* |, Major etc.

### Example 2: Singing tonic triads



**Basic activity:** Sing the tonic triads of C, F and G Major in solfa with handsigns and in letter names.

**Extension activity level 1:** Divide the class into three groups and have one group sing the tonic of each triad, one group sings the mediant and one group sings the dominant as required. At the end of each exercise, all students sing their notes together creating the triad.

**Extension activity level 2:** Students sing a tonic (Major) triad on any given note played by teacher. For example, the teacher plays a note which will be *do* and the class sings a tonic triad from this note, ascending and descending in solfa with handsigns.

**Extension activity level 3:** Students sing the triads labelling all the intervals found between each pair of notes.

# Rhythm

## Example 1: Clever echo using known rhythms

**Basic activity:** The teacher claps a rhythm using only elements known consciously by the students. The students clap the rhythm once then clap again while saying the rhythm names.

**Extension activity level 1:** Students create (by writing down or improvising on the spot) and clap patterns instead of teacher. (This can be checked first if required).

**Extension activity level 2:** Students can be asked to write down the last pattern clapped (or last two patterns etc).

**Extension activity level 3:** Students can be asked to clap the pattern before last, or the first pattern or another selected pattern such as the pattern clapped by a particular student.

**Extension activity level 4:** Students can be asked to clap chosen patterns forwards then backwards.

## Example 2: Rhythmic sightreading



**Basic activity:** Students read a rhythmic sightreading exercise in their heads in rhythm names and tap the beat.

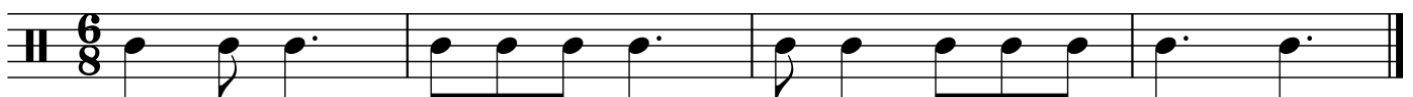
Read rhythmic sightreading exercise out loud in rhythm names while conducting the beat. Repeat from memory.

**Extension activity level 1:** Students tap the beat in one hand and the rhythm in the other while reading the rhythm names aloud and in their heads.

**Extension activity level 2:** Clap rhythms forwards then backwards.

**Extension activity level 3:** Walk the beat, tap a chosen ostinato in one hand and the rhythm in the other.

**Extension activity level 4:** Walk the beat, clap a second sight reading exercise simultaneously and read the rhythm names of the first.



**Extension activity level 5:** Compose a new sightreading exercise based on the current one and perform for the class from memory.



### Example 3: Formal assessment activity

**Basic activity:** To compose, notate and perform a 16 bar rhythm.

#### Extension activity level 1:


Part A. You may use any rhythmic element you know.

Part B. Write a short paragraph explaining why you wrote what you did. Consider compositional devices such as pattern, form, repetition etc.

**Extension activity level 2:** Add a simple melody (writing the solfa beneath the rhythm) using only do re mi. Notate this onto the staff in an F and G do.

**Extension activity level 3:** Input finished composition onto the staff in Sibelius. Using the IWB have class perform some of the compositions and discuss what aspects of the composition makes it work well.

**Other ideas:** Smith, D (2001 - 2013) Musicianship & Aural Training for the Secondary School Series of books and CDS. Melbourne. Deborah Smith Music.


 Note that in these books the ladder symbol means that the activity is for advanced students or can be used as an extension activity.

# Musicianship & Aural Training for the Secondary School Years 7 - 10

## Deborah Smith

Teaching a Kodály based program in secondary school can be fun!

### RHYTHM – PREPARE, LESSON 11


**Rhythmic Preparation Activity**, preparation for  Lesson 12, page 23.

On the board, derive the rhythm of "Trees", discovering a new note that lasts for two sounds. (See first section of Lesson 12).

**Lesson 12**

**Notes Lasting Longer than One Beat**  
Sing "Trees" pointing to the beat circles.

○	○	○	○	○	○
○	○	○	○	○	○
○	○	○	○	○	○
○	○	○	○	○	○



Sing the song again and write a stroke inside each beat circle showing where you hear a word.  
Did you notice any words (sounds) that lasted for more than one beat?

## Trees

Words and music by Deborah Smith




Have you seen the trees in the meadow,  
5 with their branches up to the sky?





© 2011 Deborah Smith

## RHYTHM –PRESENT, LESSON 12

**Elements Taught Consciously** (Written Activities), pages 23 and 24.

 and their associated rests and **andante**

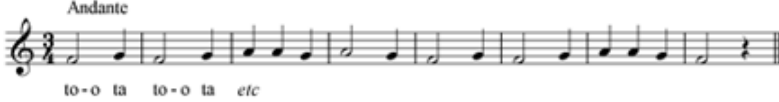
Sing the song again and write a stroke inside each beat circle showing where you hear a word.  
Did you notice any words (sounds) that lasted for more than one beat?

 = minim (English Name)  = half note (American Name) = <b>one</b> sound (word) lasting for two beats. Its rhythm name is to-o or ta-a.	 = minim rest  = half note rest = silence lasting for two beats.
---	--

Read the rhythm names of "Trees" while conducting the beat (using the 3 metre pattern).

**Trees**

Andante



(Note the new tempo marking "**Andante**" which means at an easy walking pace).

## RHYTHM –PRACTICE, GENERAL

**Rhythmic Practice Activity** Rhythmic canon with "Trees" after 3 beats.

Sing the above song with the words while clapping the rhythmic pattern in canon (after 2 or 4 beats). The rhythm of the song could be on the board to begin with. Begin with half the class clapping and half singing and progress to all students singing and clapping.



Sing the rhythm names while clapping in canon.

## MELODY – PREPARE, LESSON 10

**Melodic Preparation Activity**, preparation for so, Lesson 11, page 21.

On the board, derive the solfa of "Up Above", using a "?" when the new note is heard. (See first section of Lesson 11, page 21).


### Lesson 11


**So**

Sing "Up Above", pointing to "Up Above – Rhythmic Pattern".

Complete the solfa using *do re* and *mi*. If you hear a note that is not *do re* or *mi* write *so* – the solfa name of this new note.

**Up Above – Rhythmic Pattern**





# MELODY –PRESENT, LESSON 11

## Elements Taught Consciously (Written Activities), pages 21 and 22.

### so and the interval of a skip

Consider the following questions about the new note *so*:

1. Is it higher or lower than *mi*?
2. How much higher?

Write the new note *so* on the tone ladder.  
It is more than a step higher than *mi*.

☞ The interval between *mi* and *so* is also a "skip".  
(It skips over a step, the same as *do* and *mi*).

The handsign for *so* looks like this:



Here are the four notes learned so far in an F *do* and a G *do*.

**F do**

d r m s  
F G A C

**G do**

d r m s  
G A B D

Complete the letter names beneath "Up Above – F *do*" below.

Sing the solfa showing the handsigns then sing the letter names (covering the letter names you have just written).

#### Up Above – F *do*

F G A C



# MELODY –PRACTICE, LESSON 11

## Melodic Practice Activities

### 1. Sightreading – tone ladder with *do re mi* and *so*.

Have the tone ladder on the board with known solfa notes written in the appropriate places. Students sing the notes as the teacher or other students point to them.



# CANONS, LESSON 12

## Suggested Canon, preparation or practice of . Lesson 12, page 23.

### "Summer Has Come"

#### Summer Has Come

Words and music by Deborah Smith

1. Sum - mer has come,  
2. bright is the day,  
3. blue skies and warm breez - es  
4. are here to - day.

© 2011 Deborah Smith

# GAMES, LESSON 12

**Suggested Game**, practice of all known rhythms.

"Rhythm Snake 3" using 

Students sit in a circle. Teacher begins by clapping two beats of rhythm. (This can increase to four beats as the students improve).

The student sitting on the teacher's left must clap the teacher's two beat rhythm (with rhythm names) and then their own two beat rhythm (without rhythm names).

The next student on the left claps the teacher's two beat rhythm, the previous student's rhythm (with rhythm names) and their own two beat rhythm (without rhythm names) etc. This continues until the rhythm can no longer be remembered.



Advanced students can be asked at any time to clap the last eight beats of rhythm with rhythm names.



# ASSESSMENT, LESSON 12

## Revision Lesson 3, pages 93 and 94.


This revision lesson can be set for homework or classwork now.

**Revision Lesson 3**


**Q. 1**  
Write the following stick notation as staff notation on the staff below in an F do then sing in letter names while conducting.

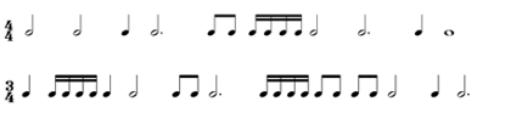
**Q. 2**  
Write the tone set of the above melody on the staff. Remember to circle the final note.



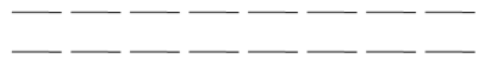
**Q. 3**  
Add barlines to the following rhythms. Inner hear these exercises in rhythm names and clap only the semiquavers out loud.




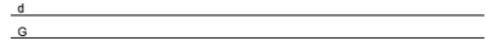

**Q. 4**  
Add barlines to the following rhythms. Then tap the beat on your knee and the rhythm on the desk as you read the rhythm names.






**Q. 5**  
Compose sixteen beats of rhythm (using rhythms learned so far) on the following beat lines.



**Q. 6**  
a. Write the tone set using the blank staff below this song.  
b. Write the solfa and letter names beneath the notes.  
c. Circle two pairs of notes that create steps.  
d. Sing the first bar in solfa, the second bar in letter names and so on.

**Q. 7**  
Transpose Q. 6 from a G do down into an F do. Write the tone set and complete the letter names beneath the notes you write.

**Q. 8**  
Complete the following statements:

- The interval between do and mi is a \_\_\_\_\_
- The interval between do and re is a \_\_\_\_\_
- The interval between re and mi is a \_\_\_\_\_
- The interval between mi and so is a \_\_\_\_\_

# LISTENING, LESSON 23


## Listening Excerpt 5, pages 119 and 120.

"Morning", "Ase's Death" and "In the Hall of the Mountain King" from Peer Gynt Suite No 1 by Edvard Grieg (1843-1907).

As preparation play recording of "Ase's Death" from Peer Gynt Suite No 1 by Edvard Grieg, as background music as students enter or leave the classroom.

See [www.dsmusic.com.au/digitalresources](http://www.dsmusic.com.au/digitalresources) for more information and links to websites with information, audio recordings and videos of performances etc.

**Listening Lesson 5**



**Peer Gynt Suite No 1 by Edvard Grieg (1843-1907)**

In 1874 a Norwegian playwright called Henrik Ibsen wrote a play about a Norwegian character called Peer Gynt. Peer was a boastful, selfish yet likeable young man who spent his life moving from one adventure to another.

Edvard Grieg wrote the music which accompanied this play called "Incidental Music to Peer Gynt". (Music written to accompany the action in a play is called "incidental" music). As with Tchaikovsky's ballet "The Nutcracker" Grieg took eight movements from the original score and turned them into two four-movement "suites".

**"Morning" (or "Morning Mood")**

In the incidental music, Grieg wrote "Morning" for a scene in the play where Peer is watching the sunrise over the Sahara Desert in North Africa. This is the first movement of Suite No 1.

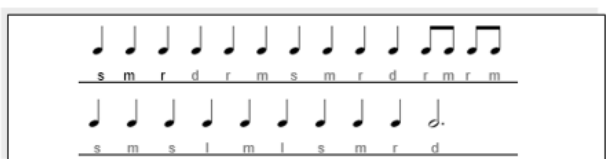
**Q. 1**  
What two families of the orchestra are featured most in "Morning"? The woodwinds and strings

**Q. 2**  
What instrument plays the tune at the beginning of this melody? The flute

**Q. 3** What other instrument features in this melody? The oboe

**Q. 4**  
Describe this melody, in particular what characteristics of this melody make the listener think of the sun rising? The use of a bright sounding instrument such as the flute and oboe etc

**Q. 5**  
Listen to the melody again and complete the solfa beneath the rhythm below.



s m r d r m s m r d r m r m

s m s l m l s m r d

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**DEBORAH SMITH MUSIC**  
Musicianship and Aural Training for the Secondary School

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/ Digital Resource / 5A. "Morning" From Peer Gynt Suite No 1 By Edvard Grieg

NEWSLETTER / BLOG

Name \*

Email Address \*

Which would you like to receive? \*

Newsletters (teachers & students)

Blog (teachers)

Submit

### 5A. "MORNING" FROM PEER GYNT SUITE NO 1 BY EDVARD GRIEG

May 1, 2012 Deborah

Link 1 - Lessons 22 and 23

Audio only recording, of "Morning" performed by the Leipzig Gewandhaus Orchestra (this recording is from the play so there is some dialogue first. Begin at 00:12 for music only)

Lesson 23

Good orchestral version showing instruments being played by the Jerusalem Orchestra



Peer Gynt Suite No. 1, Op. 46 "Morning Mood" by Edvard Grieg

# TECHNOLOGY, LESSON 23

## IWB/Sibelius Activity

**Interval Fixing** – Resource required: Sibelius file of various correctly and incorrectly labelled intervals in both bass and treble clef.

Have the computer or a piano play the bottom note then sing the expected interval in solfa and letter names e.g. C to E, is written on the staff with "Major 3rd" written underneath. Students sing "do mi" and "C E".

Then the interval on the screen is played and students alter the top note to fix that interval.



Fix the interval by changing the bottom note.

Teacher Activities Lesson 23 Page 2

The screenshot shows five musical staves, each labeled with a number and an interval name. The staves are arranged vertically. The first staff is in treble clef, labeled '1. Major 3rd'. The second staff is in treble clef, labeled '2. Perfect Octave'. The third staff is in bass clef, labeled '3. Major 2nd'. The fourth staff is in bass clef, labeled '4. Major 3rd'. The fifth staff is in treble clef, labeled '5. Perfect 4th'. Each staff shows a sequence of notes and rests. The interface includes 'Full Score' labels at the top of each staff and small blue icons on the right side of each staff.

## DIGITAL RESOURCES – [WWW.DSMUSIC.COM.AU](http://WWW.DSMUSIC.COM.AU)

### digital resources – level 1 teacher

As part of the purchase of our Level 1 2nd Edition Teacher Book, you have access to extensive online resources including music files, lesson examples and Sibelius/IWB activities. Online resources for other books coming soon!

[Click here](#) to access the digital resources for Level 1 Teacher, 2nd Edition.

# Musicianship & Aural Training for the Secondary School TCE

## Deborah Smith

Teaching a Kodály based program in secondary school can be fun!

### Planning

#### What do our Year 12s need to know?

What do we mean by "know"?

It means that for each new rhythmic element learned our students can:

- aurally discriminate how many (equal or unequal) sounds on a beat make up the new rhythmic element
- aurally recognise and write the new rhythmic element
- visually recognise and write the new rhythmic element
- sing, in time names, the new rhythmic element
- improvise and compose using the new rhythmic element

#### TCE Music Literacy Curriculum Overview

Note: Section refers to the Section number in Level 3 "Musicianship & Aural Training for the Secondary School" Books and CDs

Section	Rhythm	Scales	Intervals	Melody	Chords	Chord Progressions
1	<ul style="list-style-type: none"> <li>Simple Time Rhythm</li> <li>Rhythmic Shorthand</li> <li>Simple Time Transcription</li> </ul>	<ul style="list-style-type: none"> <li>The Major Scale</li> <li>Focus on keys up to 1# and 1,</li> </ul>	<ul style="list-style-type: none"> <li>Major, Perfect &amp; Minor Intervals</li> <li>Intervals within Scales</li> </ul>	<ul style="list-style-type: none"> <li>Melodic Transcription</li> </ul>	<ul style="list-style-type: none"> <li>Triads</li> <li>Major Triad</li> </ul>	<ul style="list-style-type: none"> <li>Recognition of a Bassline in a melody</li> </ul>
2	<ul style="list-style-type: none"> <li>The Dot</li> <li>Ties</li> <li>Ostinato</li> </ul>	<ul style="list-style-type: none"> <li>Other Major Scales</li> <li>Transposition</li> <li>Key Signatures</li> <li>Focus on keys up to 1# and 1,</li> </ul>	<ul style="list-style-type: none"> <li>Writing Intervals</li> <li>Inversions</li> <li>Visual Interval Recognition in a Melody</li> </ul>	<ul style="list-style-type: none"> <li>Melodic Transcription</li> </ul>	<ul style="list-style-type: none"> <li>Intervals in Triads</li> </ul>	<ul style="list-style-type: none"> <li>Primary Triads in a Major Key</li> </ul>
3	<ul style="list-style-type: none"> <li>Compound Time Rhythm</li> <li>Compound Time Transcription</li> </ul>	<ul style="list-style-type: none"> <li>The natural minor scale</li> <li>More Key Signatures</li> <li>Focus on keys up to 2# and 2,</li> </ul>	<ul style="list-style-type: none"> <li>Writing Intervals</li> <li>Inversions</li> <li>Visual Interval Recognition in a Melody</li> </ul>	<ul style="list-style-type: none"> <li>2 Part Melodic Transcription</li> </ul>	<ul style="list-style-type: none"> <li>Major Triads in Major Scales</li> </ul>	<ul style="list-style-type: none"> <li>Recognition &amp; Transcription of chord progressions in a Major key</li> </ul>
4	<ul style="list-style-type: none"> <li>Compound Time Rhythm</li> </ul>	<ul style="list-style-type: none"> <li>The harmonic minor scale</li> <li>Accidentals</li> <li>Focus on keys up to 2# and 2,</li> </ul>	<ul style="list-style-type: none"> <li>Intervals within the harmonic minor Scale</li> <li>Enharmonic intervals</li> <li>Compound intervals</li> </ul>	<ul style="list-style-type: none"> <li>Melodic Transcription</li> </ul>	<ul style="list-style-type: none"> <li>The minor triad</li> </ul>	<ul style="list-style-type: none"> <li>Major &amp; Primary Triads in a minor Key</li> </ul>
5	<ul style="list-style-type: none"> <li>Two part rhythms</li> <li>3/4, 3/8</li> <li>Recognition of rhythms</li> </ul>	<ul style="list-style-type: none"> <li>The melodic minor scale</li> <li>Visual Key Recognition</li> <li>Focus on keys up to 3# and 3,</li> </ul>	<ul style="list-style-type: none"> <li>Intervals within the melodic minor Scale</li> </ul>	<ul style="list-style-type: none"> <li>Melodic Transcription</li> </ul>	<ul style="list-style-type: none"> <li>minor triads in scales</li> </ul>	<ul style="list-style-type: none"> <li>Perfect &amp; Plagal Cadences</li> <li>Transcription of a Chord Progression in a minor key</li> </ul>





**SECTION 1 Lesson Plans – Across 2-3 weeks**

<b>LESSON 1 – LEARNING: RHYTHM</b>	Date: _____ (Tick below when completed)
Completed Rhythm Section 1 (pages 1-2)	
Watched <a href="#">V1 Rhythmic elements taught</a>	
Watched <a href="#">V2 Time Signatures</a>	
Watched <a href="#">V3 Rhythmic Sightreading</a>	
<b>LESSON 1 – Practice</b>	
Read one simple time rhythm in rhythm names with conducting <a href="#">VMPC Rhythm Sightreading Sheet 1</a>	
<b>LESSON 2 - SCALES</b>	Date: _____ (Tick below when completed)
Completed Scales Section 1 (page 4)	
Watched <a href="#">V5 The Major scale</a>	
Watched <a href="#">V6 Melodic Sightreading</a>	
<b>LESSON 2 – Practice</b>	
Sing the Major scale in solfa with handsigns <a href="#">Major Scale Practice Video</a>	
Sing one C Major melody (in treble clef only), in solfa with handsigns using the <a href="#">VMPC Melodic Sightreading Sheet 1</a>	
Read one simple time rhythm in rhythm names with conducting <a href="#">VMPC Rhythm Sightreading Sheet 1</a>	
<b>LESSON 3 - INTERVALS</b>	Date: _____ (Tick below when completed)
Completed Intervals Section 1 (pages 6 & 7)	
Watched <a href="#">V8 Major, Perfect &amp; minor Intervals</a>	
Watched <a href="#">V9 Practice of Major &amp; Perfect Intervals</a>	
Worksheet 3 (page 8) Q. 8	
<b>LESSON 3 - PRACTICE</b>	
Sing all Major & Perfect Intervals in solfa with handsigns <a href="#">V9</a>	
Sing the Major scale in solfa with handsigns <a href="#">Major Scale Practice Video</a>	
Sing one C Major melody (in treble clef only), in solfa with handsigns using the <a href="#">VMPC Melodic Sightreading Sheet 1</a>	
Read one simple time rhythm in rhythm names with conducting <a href="#">VMPC Rhythm Sightreading Sheet 1</a>	

## Rhythm

### “ Practice Activities” or how to get better

First with notation then from memory

- Practice reading all rhythms while keeping a steady beat (preferably conducting)
- Use inner hearing to isolate and highlight particular beats of a bar e.g. only read the rhythm names of the rhythm on the first beat of each bar and inner hear the rest.
- Use inner hearing to isolate and practice difficult rhythms e.g. read rhythm in rhythm names  and inner hear all the \_\_\_\_\_ or vice versa read only the  out loud.
- Practice creating logical rhythms quickly in simple duple, triple & quadruple meters and compound duple meter

### Why use Rhythm Names and Conducting?

Rhythm names are functional rhythm and conducting is functional beat!

Rhythm/time names give a VERBAL rhythmic language that sounds correct when spoken.

**Deborah Smith Music Video Tutorials**

**More Semiquavers in Simple Time**

This lesson is taken from the Musicianship & Aural Training for the Secondary School Level 3 Student & Teacher books, pages 66 & 67: by Deborah Smith

**Section 7**  
Simple Time Rhythm - ♩ & ♪

One combination of quavers and semiquavers that lasts for one beat in simple time is ♩. This is three uneven sounds on a beat with the longest sound at the start.

**Rhythmic Example 30**

Another simple time combination of quavers and semiquavers that lasts for one beat is ♪. This is three uneven sounds on a beat with the longest sound at the end.

**Deborah Smith Music Video Tutorials**

**Rhythmic Shorthand**

This lesson is taken from the Musicianship & Aural Training for the Secondary School Level 3 Student & Teacher books, page 2: by Deborah Smith

**Rhythmic Shorthand for Transcription**

When played a rhythm to write down or transcribe it is helpful to have a way of quickly notating what you hear without having to work out what the rhythms actually are. This is called rhythmic shorthand.

Above each bar to be transcribed write a stroke for each beat. During the first playing listen and follow the rhythm and point to the beat strokes above the empty bars. Then, as you continue listening, mark each beat stroke with a line for each sound you hear.

For example:

- if you hear one sound on a beat (a crotchet) mark the beat stroke with one line: |
- if you hear two sounds on a beat (quavers) mark the beat stroke with two lines: //
- if you hear nothing on a beat, leave the beat stroke blank as this would be a rest or a long note.

<https://www.youtube.com/watch?v=36TmZgDnw-I>

## Scales

<https://www.youtube.com/watch?v=QDODDVKRgac>

### “Practice Activities” or how to get better

First with notation then from memory

- Sing all scales in solfa with handsigns, and letter names in all keys ascending AND descending, labelling intervals.
- Sing random notes in scale and inner hear all others
- Sing sequences in different scales i.e. drmd, rmfr, mfsm, fslf etc
- Sing scales using particular rhythmic patterns
- Sing scales with various rhythmic ostinati
- Sing scales conducting in different metres
- Sing scales and handsign in canon, inner hearing what you are handsigning
- Write **all** possible scales ascending AND descending in treble and bass clef with and without a key signature (i.e. with accidentals).
- Practice writing **all** possible key signatures in treble and bass clef.

**Deborah Smith Music Video Tutorials**

**The Major Scale**

This lesson is taken from the Musicianship & Aural Training for the Secondary School Level 3 Student & Teacher books, page 4: by Deborah Smith

**Scales – The Major Scale**

The Major scale is one of the most common scales in use in the world today. It has been used as a basis for composition since approximately 1800 AD.

This scale was originally called the *diatonic* scale and makes reference to an ancient system, the *diatonic* system.

Notes in a scale can be labelled in many ways. We can number the scale degrees as follows:

We can label the scale degrees with their **letter names**:

Tone: Supertonic, Mediant, Submediant, Dominant, Subtonic

You can use a **functional naming system** such as tonic triads (designated by the tonic note of a Major scale is always 'I').

**Letter names** can also be used to label notes.

The following C Major scale shows notes labelled using solfa and letter names.

**C Major**

Use **solfa** on appropriate notes to indicate that a note is in an octave. **Secondary octaves** (2nd) beside a note's name indicates it is an octave.

**Deborah Smith Music Video Tutorials**

**Scales**

<https://www.youtube.com/watch?v=S7k7K5APY-A>

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Musicianship & Aural Training for Years 7 to 10

## Intervals

### “Practice Activities” or how to get better

First with notation then from memory

- Sing all intervals ascending and descending in solfa with handsigns and letter names in all possible keys.
- Sing all intervals in Major and melodic minor scales ascending and descending in solfa with handsigns and letter names in various keys.
- Sing intervals from given bottom note e.g. play C on the piano then sing a Major 3rd above. Check by playing E on the piano etc.
- Sing and label intervals within melodies in solfa and letter names.
- Sing and label intervals within chords in solfa and letter names.
- Practice writing all intervals in treble and bass clef.

## Melody

### “Practice Activities” or how to get better

Using songs from text book and any resource available:

- Focus on melodies in Major and melodic minor keys up to three sharps and flats but cover all possible keys
- Choose any *new* canon or melody and try to hear it in your head many times. (Preferably in solfa showing the handsigns). Spend about 5 minutes doing this before singing out loud to hear fully and then playing it on an instrument to confirm accuracy.
- Add memorising to this so that when you sing the melody out loud for the first time do so without looking at the notation.
- Sing canons or melodies isolating sections of tonal importance using inner hearing. Sing only the *do* and *mi* and inner hear all other notes etc.
- Focus on cadence points and common “words” such as m, r, d or s d etc.
- Practice creating logical melodies quickly in Major and harmonic minor keys up to three sharps and flats in treble clef

www.dsmusic.com.au'. On the right side, there is a preview of the book's content, showing a section titled 'Melody - Melodic Transcription' with a musical staff and text instructions."/>

**Deborah Smith Music**  
**Video Tutorials**

**Melodic Transcription**

This lesson is taken from the  
Musicianship & Aural Training  
for the Secondary School  
Level 3 Student & Teacher books, page 9:  
by Deborah Smith

Available from Deborah Smith Music at [www.dsmusic.com.au](http://www.dsmusic.com.au)  
Produced by Deborah Smith, 2013

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**Melody - Melodic Transcription**

A Melodic Transcription is a short musical piece where a melody (with or without accompaniment) is played several times so that it can be heard in solfa or on the staff.

• You can use a short musical notation for solfa to write the first letter of each solfa note in lower case. For example "C" becomes "c".

**Practice Question 1 - Melodic Transcription**

1. Study the melody in notation given below, and the following Practice Question 1. In three sets of 4 notes, sing the 4 notes in solfa and letter names.
2. Sing the notes up exercise in rhythmic notation and sing it through several times in solfa, letter names and rhythmic notation.

**Warm Up Exercise**

3. Practice Question 1 will be played several times. Before it begins, write the first notes for your Melodic Transcription which have been composed for you. The solfa for the melody given is given below.

4. The first line only (see Practice Question 1) and to complete the notation, extended and, if possible, the solfa of the last few notes. (These may remain in your memory after it has been played).

5. Use the next three examples of the melody to write the solfa you hear under your rhythmic notation.

6. Write the notes of this melody onto the staff before the staff playing. Use the first playing to check your composition. Check the correct number of notes in each bar.

**Practice Question 2**

7. An a cappella composed and conducted transcription, sing through in solfa, rhythmic and letter names.

<https://www.youtube.com/watch?v=ymbCb3N31sY>

# VMPC Melodic Composition Sheet 1

For example:

3

# VMPC Melodic Sightreading Sheet 1

Melody 1 (Audio will start with two bars of crotchets on the starting note of the melody) ▶

Melody 2 (Audio will start with one bar of crotchets on the starting note of the melody) ▶

Melody 3 (Audio will start with two bars of crotchets on the starting note of the melody) ▶

Melody 4 (Audio will start with one bar of crotchets on the starting note of the melody) ▶

<http://dsmusic.com.au/>

do'		do'
ti		ti
la		la
so		so
fa		fa
mi		mi
re		re
do		do

# Chords & Chord Progressions

## “Practice Activities” or how to get better

First with notation then from memory

- Sing all in solfa and letter names, labelling intervals, ascending AND descending.
- Continually change the order you sing them in.
- Sing from the same bottom note labelling chord type, ascending AND descending.
- Practice writing all chord types in treble and bass clef beginning on various bottom notes.
- Practice writing all chords within all Major and harmonic minor keys in treble and bass clef.
- Practice listening to and reproducing (singing back) basslines, (i.e. with any very short segment of recorded music) listen and try to sing back the bass line. If possible, try to find the tonic and think tonally. (Hymn style music is great for this). Use solfa or letter names.
- Sing chord charts in solfa with handsigns and letter names, (See Musicianship & Aural Training for the Secondary School, Level Three, page 65 and 73)
- Memorise, and be able to write down quickly, all possible chords found in a Major and harmonic minor key, in order in Roman numerals,
- Sing 7th chord charts in solfa with handsigns and letter names, (See Musicianship & Aural Training for the Secondary School, Level Three, page 148 and 160)
- Study and memorise these chord charts for possible chords with bass notes
- Sing all root position chords from the same bottom note or top note in major & harmonic minor scales
- Practice recognising triads versus 7th chords (i.e. simply listening for whether a chord has a 7th in it or not)

**Cadence:** a "resting place" or a place in the music where you can pause or stop.

### Major Triad

The image shows two staves of musical notation. The first staff is in 4/4 time and contains a whole note chord consisting of three notes: a quarter rest, a quarter note 'd', and a quarter note 'm'. Below the notes are the labels 'Major' and 'Major'. The second staff is also in 4/4 time and contains a sequence of notes: a quarter note 'd', a quarter note 'm', a quarter note 'Major 3rd', a quarter note 'm', a quarter note 's', a quarter note 'minor 3rd', a quarter note 'd', a quarter note 's', and a quarter note 'Perfect 5th'. Below the notes are the labels 'd m Major 3rd, m s minor 3rd, d s Perfect 5th'.

<https://www.youtube.com/watch?v=S00Lhq57qw>

<https://www.youtube.com/watch?v=QFaft1JMyfA>

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