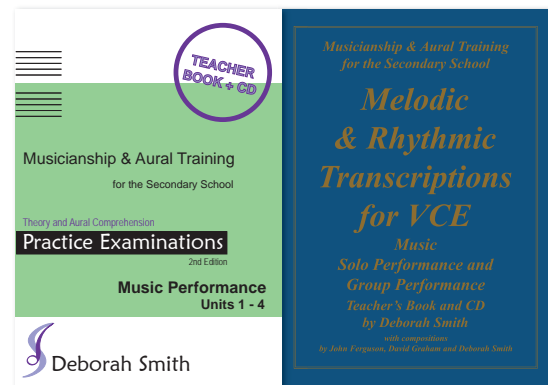
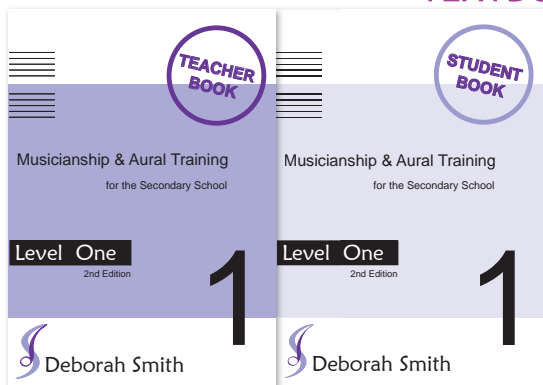


THE COMPLETE CLASSROOM MUSIC PROGRAM

TEXTBOOKS, CDS AND DIGITAL RESOURCES



DEBORAH SMITH MUSIC

musicianship and aural training for the secondary school

WHY USE THIS SERIES?

- One stop shop including texts, digital books, CDs and online resources
- Start teaching what matters – right from Year 7
- Teach the language of music sequentially and thoroughly
- Suitable for all Australian Secondary Schools music curriculum
- Teach music theory, musicianship and aural skills in an integrated, fun and practical manner

LEVEL 1 TEACHER BOOK

Lesson 11 Teacher Activities

Teacher Activities
Lesson 11 Page 1

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

so and the interval of a skip

Suggested Canon, unconscious preparation for Lesson 12, page 23.

"Summer Has Come"

Suggested Game, fun.

"Long Legged Sailor"

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).

Rhythmic Practice Activity

Echo clapping using  and 

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.



Advanced students clap patterns instead of teacher while counting the beat.

Echo clapping is a form of instant rhythmic dictation. The rhythm can be any length but 4 or 8 beats is most common.

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.

2. Solfa to letter names (and letter names to solfa) in a G *do* using only *do re* and *mi*.

The teacher sings a short phrase in solfa and the students sing it back in letter names. Repeat with teacher singing letter names and students singing solfa back.

Teacher Activities Lesson 11 Page 1

Aural and Theory Activities, page 22.

Q. 37 Melodic Recognition (see page ix for instructions)



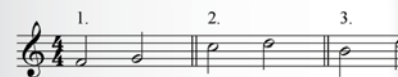
Students memorise the given melodies and recogn

Q. 38 Melodic Dictation – Solfa (see page ix for instructions)

Q. 39 Melodic Dictation – Staff (see page ix for instructions)

Q. 41 Aural Interval Recognition (see page ix for instructions)

The intervals to play or sing (two or three times each) are



Listening Excerpt 3, pages 115 and 116.

"Dance of the Mirlitons" and "Dance of the Sugar Plum Flower" by Pyotr Ilyich Tchaikovsky (1840-1893).

As continued preparation for Listening Excerpt 3, play audio from The Nutcracker Suite, by Pyotr Ilyich Tchaikovsky, and leave the classroom.

Read the opening paragraph of page 115 and research about the music. See www.dsrmusic.com.au/digitalresources for more information, audio recordings and videos of performances.

IWB/Sibelius Activity

Q. 37 Melodic Recognition, page 22 – Resource requires this question.

As a class, enter Q. 37 Melodic Recognition, first melody. Sing in solfa then play the file to check. Change the first melody to play the file, then change to the third melody and sing in solfa.

Instrumental Activities

1. "Trees".

Play "Trees" using known *do re* and *mi*.

2. Sight Reading – Stick Notation.

Read stick notation or tone ladder solfa (using only *do re* and *mi*).

Creative Assignment 2 (see online teacher resources)

This assignment can be performed for the class (continue on page 22).

Teacher Activities Lesson 11 Page 1

LEVELS 1, 2 & 3 TEACHER RESOURCE PACKS INCLUDE:

- teacher book containing a full student book with all answers and dictations
- detailed teacher lesson plans for each written lesson with canons and games to suit (Levels 1 & 2)
- preparation and practice activities for every musical element taught
- interactive Whiteboard/Sibelius activity suggestions
- instrumental activities for use in a keyboard laboratory, in instrumental ensemble lessons or with Orff instruments such as glockenspiels and xylophones (Level 1)
- full access to the Digital and Online Resources sections of the website

FEATURES INCLUDE:

- structured lessons that sequentially build on skills and knowledge
- a broad, detailed and thorough curriculum
- continuous, varied and interesting revision activities to make sure that no student is left behind
- extension activities in all lessons for students with advanced levels of knowledge
- 1000+ theory and aural transcription activities arranged in a structured order of level of difficulty
- the use of technology to enhance student learning including Interactive Whiteboard and Sibelius activities
- free digital versions of the texts for use on IWB, laptop, iPad, tablet computer etc
- all teacher planning in the form of lesson plans, curriculum documents, assessment documents etc.

LEVEL 1 STUDENT BOOK

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

d r m s

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*.

<p>F do</p> <p>d r m s F G A C</p>	<p>G do</p> <p>d r m s G A B D</p>
---	---

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

Q. 36 Transposition

Transpose "Up Above – F *do*" from an F *do* (on page 21) up into a G *do*.

Q. 37 Melodic Recognition

$\frac{2}{4}$ d r m m m s s m r m r d

$\frac{2}{4}$ d r m m m s s m r d r d

$\frac{2}{4}$ d r m m m s s s m m r d

Q. 38 Melodic Dictation – Solfa

Q. 39 Melodic Dictation – Staff

Q. 40 Visual Interval Recognition

Name these intervals as either steps or skips. **F** is *do*.

1. 2. 3. 4.

Q. 41 Aural Interval Recognition (step or skip)

1. 2. 3. 4.

LEVELS 1, 2 & 3 STUDENT BOOKS INCLUDE:

- written lessons covering every conceivable secondary level musical concept
- revision lessons (formal/informal assessment or homework)
- guided listening lessons (Level 1)
- puzzle pages (Level 1)
- supplementary worksheets

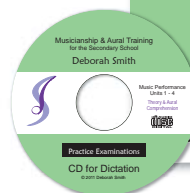
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1408 QUESTIONS
98 SONGS
36 GAMES

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for the secondary school

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- ten graded theory and aural Practice Examinations (written for Victoria's VCE curriculum but beneficial for students studying music at senior levels in all states)
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MELODIC & RHYTHMIC TRANSCRIPTIONS, TEACHER BOOK AND CD INCLUDES:

- more than seventy 3 and 4 part melodic and rhythmic transcription exercises given in a sequential level of difficulty
- a teacher information section with suggestions and teaching approaches to multi part transcriptions exercises
- CD contains all dictations with relevant count-ins



CDs INCLUDE:

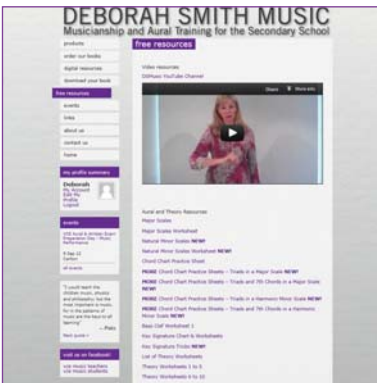
- all aural transcription material found in the text
- make practicing at home easy for your students

more sample pages and information at dsmusic.com.au

DIGITAL RESOURCES ONLINE

DIGITAL AND ONLINE RESOURCES INCLUDE:

- downloadable digital copies of all books owned
- all song, canon and game material referred to in the texts
- assignment assessment sheets
- written and aural examinations
- additional puzzles and supplementary worksheets
- website links for each listening activity in the text
- all files required for the Interactive Whiteboard/Sibelius activities
- curriculum planning documents
- reporting and assessment documents
- direct access to free online support from the author and much more



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"ase's death" from peer gynt suite no 1 by edvard grieg


Link 1 - Lessons 24 and 25

Audio only recording, of "Ase's Death", performed by the Leipzig Gewandhaus Orchestra

Link 2 - Lesson 25

Complete Q. 7 using this video as the conductor conducts in 4 (not 8 as in most other videos of this work) making the rhythmic dictation more obvious.

Video performed by the Edinburgh University Symphony Orchestra - conductor Russell Cowieson.



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"If you can walk you can dance. If you can talk you can sing"
— Zimbabwe Proverb

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about the author



DEBORAH SMITH B Mus (Distinction); Grad Dip Teach; A Mus A (Clarinet); ATCL (Piano)

Deborah Smith began her musical career as a clarinetist, studying with Floyd Williams, and pianist, studying with Charles Glenn, at the Queensland Conservatorium of Music, where she completed her Bachelor of Music Performance degree with distinction.

Deborah went on to further study in the field of music education, in particular the Kodály method of music teaching. She is a graduate of the Holy Names (California) Summer Institute and has studied under and worked alongside numerous experts in Kodály methodology such as Judith Johnson, James Cuskelly, Anne Comiskey and Dr Edward Bolkovac.

Her numerous teaching experiences include Classroom Teacher (K to 12) at Clayfield College (QLD), Head of Junior School Music at Scotch College (VIC), Director of Music at Lowther Hall Anglican Grammar School (VIC) and Director of Music at Ivanhoe Girls' Grammar School (VIC). In these positions she developed and implemented successful, fully aural based programmes for students from Kinder to VCE.

Deborah is a respected authority on music education, teaching and aural training and is a regular guest lecturer at many Australian Universities.

She is a highly sought after speaker at conferences and gives numerous lectures and workshops to students and teachers where her informative, enthusiastic and entertaining style has always been well received.