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

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

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 rhythm dictation. The rhythm can be any length but 4 or 8 beats is suitable.

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.

Aural and Theory Activities, page 22

Q. 37 Melodic Recognition (see page ix for instructions)
- Students memorise the given melodies and recognise

Q. 38 Melodic Dictation – Staff (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 Fairy” by I. Tchaikovsky
- As continued preparation for Listening Excerpt 3, play and discuss

IWB/Sibelius Activity

Q. 37 Melodic Recognition, page 22 - Resource required

Creative Assignment 2 (see online teacher resource)
- This assignment can be performed for the class (continue...
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.

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

Lesson 11

So
Sing "Up Above", pointing to "Up Above – Rhythmic Pattern".
Complete the sofa using do re and mi. If you hear a note that is not do re or mi write so – the sofa name of this new note.

Up Above – Rhythmic Pattern

Consider the following questions about the new note so.
1. Is it higher or lower than mi?
2. How much higher?

Write the 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".

The handwritten notes for so looks like this.

Here are the two notes learned so far in an F do and G do:

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

Sing the sofa showing the hand signs then sing the letter names (counting the letter names you have just written)
PRACTICE EXAMINATIONS, TEACHER BOOK AND CD, 2ND ED INCLUDES:
• 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)
• CD contains all dictations with relevant count-ins

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 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

dsmusic.com.au/digitalresources
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.

About the author

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