

Designing a Music Language Curriculum for Area of Study 3

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"Music performance involves the synthesis of knowledge of the music work/s being performed including their structure, style, context and expressive qualities..... to present musically engaging performances".

VCE Music 2017-2021 Study Design page 20

Music literacy is **NOT** a separate aspect of music performance, rather it is indispensable if our students are to achieve full musical independence and their full musical potential.

Step 1 - Determine what our students NEED to know by the end of the course.

Unit 4 - Area of Study 3

Music language

In this area of study students continue to systematically develop their understanding of music language used for performance, interpretation, critical listening and analysis. They develop and refine their ability to identify, recognise, notate and transcribe short music excerpts, as well as to re-create short sections of music by singing, humming and/or playing. Students practise and refine their ability to notate music by hand. They further develop their understanding of ways expressive elements of music can be interpreted in the performance of music works. They apply this knowledge to analyse and compare ways in which performers have interpreted a variety of works, including works created by Australian composers/songwriters after 1980 and works by composers working in other times and locations.

Outcome 3

On completion of this unit the student should be able to identify, re-create, notate and transcribe short excerpts of music, and discuss the interpretation of expressive elements of music in pre-recorded works.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

From the VCE Music 2017-2021 Study Design page 41

By the end of unit 4, students should:

- Understand how the music language is used for
 - performance,
 - interpretation,
 - critical listening and
 - analysis.
- Be able to
 - identify,
 - recognise,
 - notate and
 - transcribeshort music excerpts
- Be able to re-create short sections of music by
 - singing,
 - humming and/or
 - playing.
- Be able to notate music by hand.
- Understand ways expressive elements of music can be interpreted in the performance of music works.
- Analyse and compare ways in which performers have interpreted a variety of works,

To have the knowledge and skills needed to access, understand, analyse and evaluate (listen to, perform, read and write) music with understanding.

Key skills

Music language

- *identify the size and quality of ascending and descending intervals that are presented either aurally or in writing, in treble and/or bass clef, in isolated and melodic contexts*
- *identify ascending and descending scales and modes that are presented either aurally or in writing in treble and/or bass clef*
- *recognise and identify the tonality of a melody of not more than four bars in length that is presented aurally or in writing in treble and/or bass clef*
- *sing intervals, scales, modes, short melodic phrases and chord-tone arpeggios*
- *use conventional music notation to write intervals, scales, modes and chords in treble and/or bass clef*
- *imitate and/or improvise on short melodic motifs by singing, humming or playing*
- *imitate by clapping, tapping or playing regular and syncopated rhythm patterns of no more than four bars in simple, compound and/or asymmetric meters*
- *improvise on short rhythmic patterns by clapping, tapping or playing*
- *use a pitched instrument and/or their voice to play or sing and then notate a previously unseen and unheard diatonic melody of no more than four consecutive bars, that is: presented aurally, based on a major or melodic minor scale, in keys that use up to three sharps or flats (transposing instruments at written pitch); in simple duple, simple triple, simple quadruple and compound duple meters; where the pitch of the first note and the rhythm of the melody are given*
- *use conventional notation to transcribe missing melodic passages of not more than four bars in a diatonic melody of no more than eight bars based on major and melodic minor scales; in keys that use up to three sharps or flats; in simple duple, simple triple, simple quadruple and compound duple meters; where no more than two of the bars to be transcribed are consecutive*
- *identify root position triads and chords presented aurally in block harmony and as arpeggios*
- *identify diatonic progressions of up to six chords: in major keys or in minor keys where the basis for chord building is the harmonic minor scale; that are in keys that use up to three sharps or three flats; that use combinations of root position triads and 7th chords; that are presented homophonically; that conclude with common cadences that end on either the tonic, dominant or submediant chords*
- *aurally recognise & identify rhythmic patterns and phrases of no more than two bars in length and up to a total of four bars in an eight bar excerpt presented by non-pitched percussion instruments in two parts*
- *use conventional music notation to transcribe rhythm patterns of up to four bars from an excerpt that is no longer than eight bars, in simple duple, simple triple, simple quadruple and compound duple, triple and quadruple meters, which is presented by a non-pitched percussion instrument and where no more than two of the bars to be transcribed are consecutive.*

Listening and interpretation

- *use music terminology and language*
- *discuss ways in which performers and/or conductors shape interpretations in pre-recorded works through their approach to and manipulation of tempo, tone colour, dynamics, articulation, phrasing, blend of instrumental voices, balance of music lines, improvisation/embellishment/ornamentation*
- *compare the treatment of elements of music to achieve expressive outcomes in pre-recorded performances of music works, such as tempo, dynamics, tone colour, articulation, phrasing, blend of instrumental voices, balance of music lines, improvisation/embellishment/ornamentation*
- *discuss expressive outcomes resulting from interpretative decisions made by performers and/or conductors.*

From the VCE Music 2017-2021 Study Design page 42

For each rhythmic element (rhythm, time signature etc) learned our students should be able to:

- aurally identify the rhythmic element
- aurally discriminate how many (equal or unequal) sounds make up the rhythmic element, and how they interact with the beat (e.g. two equal sounds on one beat)
- aurally recognise and write the rhythmic element
- visually recognise and write the rhythmic element
- sing, in rhythm names, the rhythmic element
- improvise and compose using the rhythmic element

For each melodic element (note, scale, interval etc) learned our students should be able to:

- aurally identify the melodic element
- aurally identify that this melodic element is a step/major 2nd or skip/minor 3rd above or below the known elements
- aurally recognise and reproduce the handsign for the melodic element
- read and sing the melodic element in tonic solfa and letter names (in a variety of keys), from both stick and staff notation
- write the melodic element, in stick notation and on the staff (in a variety of keys)
- aurally recognise and write the melodic element in stick notation and on the staff
- improvise and compose using the melodic element

For each harmonic element (triad, chord, cadence etc) learned our students should be able to:

- aurally identify the harmonic element
- aurally identify the intervals that create this harmonic element
- read and sing the harmonic element in tonic solfa and letter names (in a variety of keys)
- write the harmonic element on the staff in (in a variety of keys)
- aurally recognise and name, or write on the staff, the harmonic element
- recognise the tonal function (e.g. tonic, dominant etc) individual triads or chords can have within major and harmonic minor keys

For each expressive element of music learned our students should be able to:

- aurally identify the expressive elements and use appropriate and relevant terminology and language
- discuss ways in which performers can manipulate the expressive elements of music to shape interpretations of a wide variety of works
- compare ways in which performers can manipulate the expressive elements of music to shape interpretations of the same work in different ways
- discuss expressive outcomes resulting from interpretative decisions made by performers
- express thoughts and emotions through the music being performed: *“Through research and analysis of performances by leading practitioners, students become aware of ways that performance conventions, musical nuance and effective communication between performers and audience can facilitate engaging, exciting and meaningful performances”*
“Students develop language to articulate their awareness and understanding of the impact that interpretative decisions have on the music they perform, listen to and analyse”. **VCE Music 2017-2021 Study Design page 20**
- Use works being prepared for performance by students for analysis – find performances of these by others











Step 2 – Determine what specific elements and concepts do our students need to know

From the VCE Music 2017-2021 Study Design pages 20 to 23

Music language chart

Concept	Knowledge	Units 1 and 2	Units 3 and 4
Aural awareness	Systems for critical listening, aural identification of music characteristics, singing and re-creating fundamental music language	✓	✓
Intervals	Diatonic intervals	✓	✓
	Naming conventions used to identify size and quality	✓	✓
	Sound and structure – major, minor, perfect: 4ths, 5ths, 8ves	✓	✓
	Sound and structure – diminished, augmented	✓	✓
	Sound and structure – tritone (aural contexts only)	✓	✓
	Sound and structure – 2nds, 3rds, 6ths, 7ths	✓	✓
Scales	Sound and structure – major	✓	✓
	Sound and structure – natural minor	✓	✓
	Sound and structure – harmonic minor	✓	✓
	Sound and structure – melodic minor	✓	✓
	Sound and structure – chromatic scale	✓	
	Sound and structure – blues scale	✓	✓
	Sound and structure – major pentatonic	✓	✓
	Sound and structure – minor pentatonic	✓	✓
Modes	Sound and structure – dorian		✓
	Sound and structure – mixolydian		✓
	Sound and structure – lydian		✓





Concept	Knowledge	Units 1 and 2	Units 3 and 4
Triads and chords in root position	Naming conventions used to identify quality and diatonic function of chords within a key	✓	✓
	Sound and structure – major, minor, diminished, augmented	✓	✓
	Sound and structure – dominant 7th (dom7 or V7), for example G7	✓	✓
	Sound and structure – major 7th (maj7), for example G ^Δ	✓	✓
	Sound and structure – minor 7th (min7), for example Gmin7	✓	✓
	Sound and structure – minor 7th flat 5 (min7flat5 or half diminished), for example G [♭] or G [♭] 7		✓
	Sound and structure – full diminished 7th, for example G [◊]		✓
	Sound and structure – suspended 4th (sus4), for example Gsus4	✓	✓
	Sound and structure – scale tone triads in major and harmonic minor keys	✓	✓
	Sound and structure – scale tone 7th chords in major and harmonic minor keys except for i7 and III7 in harmonic minor scales		✓
	Meter	Concepts of beat, pulse, feel, accent, syncopation and subdivision	✓
Simple time-signatures – duple, triple, quadruple		✓	✓
Compound time-signatures – duple, triple, quadruple			✓
Asymmetric time-signatures in groups of 5 and 7, including metrical organisation that moves between symmetric and asymmetric such as $\frac{4}{4}$ – $\frac{7}{4}$ (Note: these meters will not be assessed in transcription questions in the aural and written examination.)			✓
Notation conventions	Pitch notation in treble and bass clef	✓	✓
	Stem direction	✓	✓
	Ledger lines	✓	✓
	Key signatures	✓	✓
	Accidentals	✓	✓
	Chord names/symbols	✓	✓
	Stems, beaming, dots and ties	✓	✓
	Notation of: <ul style="list-style-type: none"> • time signatures • semibreve, minim, crotchet, quaver and semiquaver notes and equivalent rests 	✓	✓
	Triplets and duplets		✓

Concept	Knowledge	Units 1 and 2	Units 3 and 4
	Rhythmic groupings: for crotchet and minim beats including as follows:	✓	✓
Crotchet beat for example: 2 3 4 4			
			
Minim beat for example: 2 3 2 2			
			
Dotted crotchet beat for example: 3 6 9 8 8 8			
			
			
Dotted minim beat for example: 6 9 4 4			
			
			

Concept	Knowledge	Units 1 and 2	Units 3 and 4
Interpretation	Elements of music (see Cross-study specifications)	✓	✓
	Compositional devices (see Cross-study specifications)	✓	✓
	Ways of creating interpretations of works by manipulating and making decisions about tempo, dynamics, tone colour, articulation, phrasing, blend of instrumental voices, balance of music lines, improvisation/embellishment/ornamentation.	✓	✓
	Language to substantiate, discuss and describe: <ul style="list-style-type: none"> ways in which treatment of elements of music by performers contributes to creating structural, stylistic and expressive qualities of music works ways in which treatment of compositional devices by performers contributes to creating structural, stylistic and expressive qualities of music works ways in which manipulation of tempo, dynamics, tone colour, articulation, phrasing, blend of instrumental voices, balance of music lines, improvisation/embellishment/ornamentation contribute to creating interpretations of works. 	✓	✓

Step 3 – What order should these be taught in? How can they be broken down into small, sequential, easily learned parts?

Step 4 – What year level and/or unit shall we teach these in?

Year 7 Term 1 Curriculum Overview						
Lesson	Rhythmic Preparation	Melodic Preparation	Make Conscious / Written	Rhythmic Practice	Melodic Practice	Canon
1	<ul style="list-style-type: none"> Learn song <i>Dinah</i> for semiquavers,  Lesson 8	<ul style="list-style-type: none"> Learn songs <i>Hot Cross Buns</i> and <i>Catch a Flea</i> for Pitch, Lesson 2 	<ul style="list-style-type: none"> Beat Rhythm  	<ul style="list-style-type: none"> Echo Clapping Rhythmic Sightreading 1 Aural Rhythmic Recognition Aural Rhythmic Dictation IWB/Sibelius Activity: Composing altering existing rhythm 	<ul style="list-style-type: none"> Word improvisation with <i>Who's That Yonder</i> 	<ul style="list-style-type: none"> One Plays a Solo
2	<ul style="list-style-type: none"> Sing 2 metre songs with body percussion (in particular Clap Click) 		<ul style="list-style-type: none"> Staff Stem Direction Treble Clef Pitch 	<ul style="list-style-type: none"> Re make  conscious in <i>Hot Cross Buns</i> Rhythmic Sightreading 2 Aural Rhythmic Alterations Aural Rhythmic Dictation 	<ul style="list-style-type: none"> Pitch patterning with unknown phrases Aural Pitch Recognition Hand staff activities Writing treble clefs Practice writing notes IWB/Sibelius Activity: Practice pitch and stem direction 	<ul style="list-style-type: none"> One Plays a Solo
3		<ul style="list-style-type: none"> Sing <i>Hot Cross Buns</i> and <i>Catch a Flea</i> using body pitch patterning and sing "high, middle and low" instead of 	<ul style="list-style-type: none"> Metre 2 Metre conducting pattern Time signatures  Bars and barlines 	<ul style="list-style-type: none"> Rhythmic Sightreading 3, 4 and 5 Beat to rhythm in <i>Who's That Yonder</i> and <i>Hot Cross Buns</i> 		<ul style="list-style-type: none"> Laugh Ha Ha

For the full Year 7 Curriculum document go to: <http://dsmusic.com.au/wp-content/uploads/2014/07/Year-7-Curriculum-Overview.pdf>

For other curriculum documents and teaching resources for Years 7 to 12 go to <https://dsmusic.com.au/>

VCE - Outcome 3 - (Music Language) Curriculum Overview Sample

Using the Level 3 "Musicianship & Aural Training for the Secondary School" 2nd Edition and "Decoding Sound: Music Analysis for the Secondary School"

VCE Unit 1 - Outcome 3 Curriculum Overview (Term or Semester 1)

Section in MAAT	Rhythm	Scales	Intervals
1	<ul style="list-style-type: none"> ▪ Simple Time Rhythm ▪ Simple Duple and Quadruple Metres ▪ Rhythmic Shorthand ▪ Simple Time Transcription 	<ul style="list-style-type: none"> ▪ The C Major Scale 	<ul style="list-style-type: none"> ▪ Major, Perfect & Minor Intervals ▪ Intervals within a Major Scale ▪ Practicing intervals
2	<ul style="list-style-type: none"> ▪ Semiquavers in simple time ▪ The Dot ▪ Ties ▪ Ostinato 	<ul style="list-style-type: none"> ▪ Other Major Scales ▪ Transposition ▪ Key Signatures ▪ Accidentals ▪ Focus on keys up to 1# & flat 	<ul style="list-style-type: none"> ▪ Identifying Intervals ▪ Writing Intervals ▪ Inversions ▪ Visual Interval Recognition in a Melody
3	<ul style="list-style-type: none"> ▪ Compound Time Rhythm ▪ Compound Duple and Quadruple Metres ▪ Compound Time Transcription 	<ul style="list-style-type: none"> ▪ The natural minor scale ▪ More Key Signatures ▪ Focus on keys up to 2#s & flats 	<ul style="list-style-type: none"> ▪ Intervals within a natural minor Scale ▪ Diminished intervals ▪ Augmented intervals
4	<ul style="list-style-type: none"> ▪ Semiquavers in Compound Time 	<ul style="list-style-type: none"> ▪ The harmonic minor scale ▪ Focus on keys up to 2#s & flats 	<ul style="list-style-type: none"> ▪ Intervals within the harmonic minor Scale ▪ Enharmonic intervals ▪ Compound intervals
5	<ul style="list-style-type: none"> ▪ Two part rhythms ▪ Recognition of rhythms ▪ Simple and Compound Triple metres 	<ul style="list-style-type: none"> ▪ The melodic minor scale ▪ Visual Key Recognition ▪ Focus on keys up to 3#s & flats 	<ul style="list-style-type: none"> ▪ Intervals within the melodic minor Scale ▪ Ascending and descending 4ths

Section in MAAT	Melody	Chords & Chord Progressions	Listening and interpretation from "Decoding Sound"
1	<ul style="list-style-type: none"> ▪ Major melodies ▪ Simple major melodic transcriptions ▪ Treble and bass clef 	<ul style="list-style-type: none"> ▪ Triads ▪ Major Triad ▪ Intervals in a Major triad ▪ Recognition of a Bassline in a melody 	<ul style="list-style-type: none"> ▪ The Elements of Music – Overview of the Elements using "Take Five"
2	<ul style="list-style-type: none"> ▪ Melodic Transcription 	<ul style="list-style-type: none"> ▪ Intervals in Triads ▪ Primary Triads in a Major Key 	<ul style="list-style-type: none"> ▪ The Elements of Music - analysis of "Take Five"
3	<ul style="list-style-type: none"> ▪ 2 Part Melodic Transcription ▪ Transcription of minor melodies 	<ul style="list-style-type: none"> ▪ Major Triads in Scales ▪ Recognition & Transcription of chord progressions in a Major key 	<ul style="list-style-type: none"> ▪ Expressive Outcomes – Overview of the expressive outcomes using "Moonlight Sonata"
4	<ul style="list-style-type: none"> ▪ Melodic Transcriptions 	<ul style="list-style-type: none"> ▪ The minor triad ▪ minor triads in scales ▪ Primary Triads in a minor Key 	<ul style="list-style-type: none"> ▪ Expressive Outcomes - analysis of "Hallelujah"
5	<ul style="list-style-type: none"> ▪ Melodic Transcriptions 	<ul style="list-style-type: none"> ▪ Perfect & Plagal Cadences ▪ Transcription of a Chord Progression in a minor key 	<ul style="list-style-type: none"> ▪ Expressive Outcomes – overview and analysis of tempo and dynamics

VCE Unit 2 - Outcome 3 Curriculum Overview (Term or Semester 2)

Section in MAAT	Rhythm	Scales	Intervals
6	<ul style="list-style-type: none"> ▪ Compound Time Rhythms ▪ Anacrusis 	<ul style="list-style-type: none"> ▪ Diatonic & Chromatic Scales ▪ Focus on keys up to 3#s & flats 	<ul style="list-style-type: none"> ▪ Diatonic & Chromatic Intervals
7	<ul style="list-style-type: none"> ▪ Simple Time Rhythms 	<ul style="list-style-type: none"> ▪ Aural Tonality Recognition ▪ Focus on keys up to 3#s & flats 	
8	<ul style="list-style-type: none"> ▪ Compound Time Rhythm 	<ul style="list-style-type: none"> ▪ The Chromatic Scale ▪ Focus on keys up to 4#s & flats 	<ul style="list-style-type: none"> ▪ Intervals within the Chromatic Scale
9	<ul style="list-style-type: none"> ▪ Simple Time Rhythms ▪ Dotted quavers in simple time 	<ul style="list-style-type: none"> ▪ The Pentatonic Scales ▪ Focus on keys up to 4#s & flats 	<ul style="list-style-type: none"> ▪ Intervals within the Pentatonic Scales
10	<ul style="list-style-type: none"> ▪ Simple Time Rhythm ▪ Asymmetrical Time Signatures 	<ul style="list-style-type: none"> ▪ The Blues Scales ▪ Focus on keys up to 5#s & flats 	<ul style="list-style-type: none"> ▪ Intervals within the Blues Scale

Section in MAAT	Melody	Chords & Chord Progressions	Listening and interpretation from "Decoding Sound"
6	<ul style="list-style-type: none"> ▪ Melodic Transcriptions in melodic minor keys 	<ul style="list-style-type: none"> ▪ The diminished triad ▪ Root Position Triads in a Major Key 	<ul style="list-style-type: none"> ▪ Expressive Outcomes – overview and analysis of articulation, phrasing and tone colour
7	<ul style="list-style-type: none"> ▪ 3 Part Melodic Transcriptions 	<ul style="list-style-type: none"> ▪ The Augmented triad ▪ Root Position Triads in a minor Key 	<ul style="list-style-type: none"> ▪ Expressive Outcomes – overview and analysis of balance of music lines and blend of instrumental voices
8	<ul style="list-style-type: none"> ▪ Recognition of Melody 	<ul style="list-style-type: none"> ▪ The Suspended 4th triad 	<ul style="list-style-type: none"> ▪ Expressive Outcomes – overview and analysis of ornamentation, embellishment and improvisation
9	<ul style="list-style-type: none"> ▪ Pentatonic melodies ▪ Melodic Transcriptions 	<ul style="list-style-type: none"> ▪ Triads in Root Position & 1st Inversion ▪ Imperfect & Interrupted Cadences 	<ul style="list-style-type: none"> ▪ The Elements in Depth – overview and analysis of duration and pitch
10	<ul style="list-style-type: none"> ▪ Melodies based on the blues scale ▪ Melodic Transcriptions 	<ul style="list-style-type: none"> ▪ Triads in 2nd Inversion 	<ul style="list-style-type: none"> ▪ The Elements in Depth – overview and analysis of dynamics, articulation and phrasing

VCE Unit 3 - Outcome 3 Curriculum Overview (Term or Semester 3)

Section in MAAT	Rhythm	Scales	Intervals
11	<ul style="list-style-type: none"> Quaver and crotchet triplets Changing and mixed metres 	<ul style="list-style-type: none"> Modes and the Mixolydian Mode Focus on keys up to 5#s & flats 	<ul style="list-style-type: none"> Intervals within the Mixolydian Mode
12	<ul style="list-style-type: none"> Simple Time Rhythm Syncopation 	<ul style="list-style-type: none"> Visual Key Recognition of Modal Melodies Focus on keys up to 6#s & flats 	
13	<ul style="list-style-type: none"> Compound Time Rhythm Rhythms including dotted quavers 	<ul style="list-style-type: none"> Aural Key Recognition of melodies Focus on keys up to 6#s & flats 	
14	<ul style="list-style-type: none"> Compound Time Rhythm Duplet Ties in transcriptions 	<ul style="list-style-type: none"> The Dorian and Lydian Modes Focus on keys up to 7#s & flats 	<ul style="list-style-type: none"> Intervals within the dorian and Lydian Modes
15	<ul style="list-style-type: none"> Compound Time Rhythm Syncopated and dotted rhythms 	<ul style="list-style-type: none"> Visual Key Recognition without a key signature Focus on keys up to 7#s & flats 	

Section	Melody	Chords & Chord Progressions	Listening and interpretation from "Decoding Sound"
11	<ul style="list-style-type: none"> Modal melodies Melodic Transcriptions 	<ul style="list-style-type: none"> 7th Chords & the Dominant 7th The Dominant 7th Chords in Progressions 	<ul style="list-style-type: none"> The Elements in Depth – overview and analysis of structure/form and texture: balance and blend
12	<ul style="list-style-type: none"> Melodic Transcriptions 	<ul style="list-style-type: none"> The Major 7th Chord The Major 7th Chords in Progressions cont. 	<ul style="list-style-type: none"> The Elements in Depth – overview and analysis of tone colour and instrumentation
13	<ul style="list-style-type: none"> Melodic Transcriptions 	<ul style="list-style-type: none"> The minor 7th Chord The minor 7th Chords in Progressions cont. 	<ul style="list-style-type: none"> The Elements in Depth – overview and analysis of ornamentation, embellishment and improvisation
14	<ul style="list-style-type: none"> Dorian melodies Melodic Transcriptions 	<ul style="list-style-type: none"> The half diminished (7th) Chord The half diminished (7th) Chords in Major Keys 	<ul style="list-style-type: none"> Focus on Comparison (although this has been included in all previous activities)
15	<ul style="list-style-type: none"> Melodic Transcriptions Recognition of a Melody without a Key Signature 	<ul style="list-style-type: none"> The (Full) diminished 7th Chord The (Full) diminished 7th Chords in minor keys 	<ul style="list-style-type: none"> Focus on answering techniques

VCE Unit 4 - Outcome 3 Curriculum Overview (Term or Semester 4)

Section in MAAT	Rhythm	Scales	Intervals
16	<ul style="list-style-type: none"> Dotted rhythms in Compound Time Rhythm 	<ul style="list-style-type: none"> Other modes 	

Section in MAAT	Melody	Chords & Chord Progressions	Listening and interpretation from "Decoding Sound"
16	<ul style="list-style-type: none"> Lydian melodies Melodic Transcriptions 		

Step 5 – How shall we teach these?

- “Tell me & I forget. Teach me & I remember. Involve me & I learn.” Benjamin Franklin
- Music learning should be active and fun.
- MUSIC IS A LANGUAGE.
 - True music literacy is the ability to see what you hear and hear what you see – **inner hearing**.
 - Teach music as a language - in order to truly understand the elements of music one must be able to read and speak the language of music fluently.
- Teach for success – take very small steps

Step 6 – How shall we practice these?

- Learn once, Practice forever!

Rhythm Practice Tasks		
	Rhythm: Read in rhythm names	
	Rhythm: Write rhythms in shorthand	
	Rhythm: Compose simple time rhythms then read in rhythm names while conducting	S1 Rhythm Worksheet 4 S2 Rhythm Worksheet 5 Complete Rhythm Composition Worksheet - Simple Time 1 (S9)
	Rhythm: Compose compound time rhythms then read in rhythm names while conducting (beat and/or pulse)	S3 Rhythm Worksheet 2 S4 Rhythm Worksheet 4
	Rhythm: Compose two part rhythms then read in rhythm names while conducting	S5 Rhythm Worksheet 2
	compose compound rhythms using ONLY rhythms in Sections ? and including at least ?	
	while walking the beat/pulses	
	while conducting the beat/pulses	
	while walking the beat and tapping the rhythm (and vica versa)	
	while conducting the beat/pulses, inner hearing/clapping on all notes that occur on the ? beat of each bar.	
	with conducting inner hearing/clapping on all the semiquavers	
	with conducting inner hearing/ clapping on all the syncopated rhythms	

Scales Practice Tasks		
Pg	Practice Tasks	Resources
4	Scales: Sing the Major scale in solfa with handsigns	S1 Video 7a
32	Scales: Sing the natural minor scale in solfa with handsigns	S3 Video 3a
45	Scales: Sing the harmonic minor scale in solfa with handsigns	S4 Video 3a
58	Scales: Sing the melodic minor scale in solfa with handsigns	S5 Video 4a
110	Scales: Sing the Major Pentatonic scale in solfa with handsigns	S9 Video 3a
110	Scales: Sing the minor Pentatonic scale in solfa with handsigns	S9 Video 3b
125	Scales: Sing the Blues scale in solfa with handsigns	S10 Video 4a
137	Scales: Sing the Mixolydian mode in solfa with handsigns.	S11 Video 4a
174	Scales: Sing the dorian mode in solfa with handsigns.	S14 Video 4a
174 175	Scales: Sing the Lydian mode in solfa with handsigns.	S14 Video 5a
	Scales: Sing all known scales in solfa with handsigns Maj and all minors	S5 Video 4b
	Scales: Sing all known scales in solfa with handsigns up to Maj and min Pentatonic	S9 Video 3c
	Scales: Sing all known scales in solfa with handsigns up to Blues	S10 Video 4b
	Scales: Sing all known scales in solfa with handsigns (up to dorian atm)	S14 Video 5b
	Sing all known scales in solfa with handsigns, from the same bottom/top (descending then ascending) note	S3 Video 3b
	Sing all known scales in solfa with handsigns Maj and all minors, one up then next one down e.g. sing the Major scale ascending then the natural minor descending then the harmonic minor ascending etc.	
	Scales: Sing all known scales in solfa with handsigns Maj and all minors, one down then next one up e.g. sing the Major scale descending then the natural minor ascending then the harmonic minor descending etc.	

Intervals Practice Tasks (
Pg	Practice Tasks	Resources
6	Intervals: Sing all Major & Perfect Intervals in solfa with handsigns	S1 Video 11a
7	Intervals: Sing all minor & Perfect Intervals in solfa with handsigns	S1 Video 12a
7, 8	Intervals: Sing, and label, all consecutive intervals found in a Major scale in solfa with handsigns	S1 Video 13a
35	Intervals: Sing, and label, all consecutive intervals found in a natural minor scale in solfa with handsigns	S3 Video 3c

See <https://dsmusic.com.au/> and the "Musicianship & Aural Training for the Secondary School Levels 1, 2 and 3" teacher books for more practice activities and curriculum documents.