
How to teach a Comprehensive & Engaging Secondary Classroom Music Program



Presented by Deborah Smith at the
INAUGURAL aMuse F-10 Music
Education Conference:
A HARMONY OF POSSIBILITIES
13 October 2019
Trinity Grammar School, Kew



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A New Approach to Music Education

This approach is based on the belief that good quality music education

- is for EVERYONE, regardless of background OR length of exposure – even one term at Year 7 should be made to really count
- is singing based – everyone has a voice and no expensive equipment is required
- is structured, sequential and academically rigorous
- is creative, stimulating, enjoyable and active
- affirms that all students are innately musical
- enables students to continue working with music in the classroom, as a performer, and in life in a deep, meaningful and authentic way

Deborah's adaptation of the Kodály principles of music education for the Victorian secondary music classroom work is accessible, culturally relevant, high in quality and rich in content. These principles will help your students learn how to hear, read, write, interpret, create, and perform music at any level.

Teaching a comprehensive and engaging music program is made easy with the DSMusic resources (including the Musicianship & Aural Training for the Secondary School) - all the planning, creating, sourcing etc has been done!

What KNOW really means

If you really KNOW something in music you can:

- read or sing (in rhythm names/solfa/letter names) the element;
- visually recognise and write the element;
- aurally recognise and transcribe the concept or element
- improvise and compose using the element.

For example, by the time you KNOW the Major Scale you should be able to:

- sing it in solfa with handsigns
- sing it in letter names in all keys
- recognise it when it is given to you aurally
- write it on the treble and bass staves in all keys, with and without a key signature
- recognise it written on the treble and bass staves in all keys with and without a key signature
- compose, on the staff, a short simple melody in any Major key
- improvise, in solfa, a short simple phrase

Things you can do at the end of today:

- Like "DSMusic Classroom Music Teacher Support Page" and the "VCE Music Support" on Facebook
- Follow the "Deborah Smith Music" on Twitter, LinkedIn and Instagram
- Follow the "Deborah Smith Music" Vimeo channel
- Register your book(s) at www.dsmusic.com.au
- Join KMEIA to keep up with all things Kodály <http://www.kodaly.org.au/> (Students receive free membership!)
- Keep in touch: deborah@dsmusic.com.au

The Tools

Tonic or Moveable *do* Solfa

<https://dsmusic.com.au/video/what-is-tonic-solfa-brief/>

**Tonic solfa is functional melody or “Relative Pitch”
Letter names are what we call “Absolute Pitch”**

Why Use Tonic Solfa?

To truly and profoundly UNDERSTAND music, musicians need an absolute and a relative system for referring to pitch – letter names is our absolute system (therefore we DO NOT need fixed *do* solfa as well – if C is always *do* then let’s just call it C) and tonic or movable *do* solfa is our relative system.

Here are just SOME of the reasons why I teach tonic solfa:

1. Music, unlike other abstract universal languages e.g. maths – is most meaningful when actually EXPERIENCED – therefore we experience music and express music as sound, hence we SING (and play too of course!).
2. Tonic solfa gives you a language to use to “spell” music you see or hear;
3. It helps you to hear music internally (in your head with NO external stimulation) and understand what you hear;
4. It allows the musician to interpret and name each note’s function in a given key and in relation to one another. This is REGARDLESS of key, clef or instrument.
In other words, *do* is ALWAYS the tonic of a Major key, so is ALWAYS the dominant in a Major key, *la* is ALWAYS the tonic of a minor key etc.
5. It allows students to hear and experience patterns in all music – not just know them at an intellectual or academic level;
6. It allows for the integration of the aural, theoretical, spatial and kinesthetic in an approach to learning the musical language (the use of handsigns)

Handsigns

Handsigns are used to provide a visual or kinesthetic aid to singing. This allows you to actually see the height or depth of the pitch. The handsigns are made in front of the body, with *do* falling about at waist level and *la* at eye level.

Their distance in space corresponds with the size of the interval they represent.

Handsigns can help with pitch recognition, in tune singing and interval recognition (e.g. *fa* and *ti* always point to where the semitones lie).

Letter/Absolute Names

Singing in letter names reinforces academic knowledge about that particular key e.g. the key signature etc as well as helping to develop “relative pitch” (the learned version of perfect pitch).

Therefore, ALWAYS sing the correct pitch when singing in letter names or your ears will learn the wrong pitches for the notes!

Rhythm/Time 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.

Inner Hearing/Audiation

As musicians our goal should be to be able to read music just as easily as we read a language. When we read words, we hear these words in our mind rather than speaking them aloud. Just as we can hear the written word in our heads, it is important to learn how to hear written music in our heads.

Inner hearing is the process of thinking sound rather than externally making sound.

It is an essential skill when trying to produce a quality musical sound.

In other words Inner hearing is the ability to “see what you hear” (i.e. be able to imagine music you hear written on the staff) and “hear what you see” (i.e. be able to “inner hear” the music you see written on a staff).

Memory

In the Guardian, Marc Smith writes “Memorisation... produces a more efficient memory, taking it beyond its limitations of capacity and duration”.

The author of “In Praise of Memorization: 10 Proven Brain Benefits” lists ten benefits one receives from exercising our memories. These include

- training our brains to remember;
- being essential to learning new concepts;
- being important for creativity and
- helping us to practice “focus”.

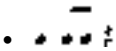

















“We need to get to the very heart of emotion in the music, and the only way is to memorize, internalize, and interpret as our own. To know the music fully”. Andrew Ingkavet

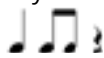






Games and Movement






Games are not just for fun, though it is important to have fun in a lesson. Games teach skills in an enjoyable way and reinforce concepts or introduce new ideas that will be explored at a later stage.

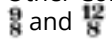

Some of the benefits of games include:









- Repetition
- Confidence and Singing
- Crossing the mid-line
- Improvisation
- Solo Singing

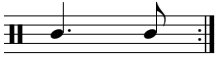
POSSIBLE SKILL DEVELOPMENT SEQUENCE YEARS 7 to 12		
RHYTHMIC	MELODIC	OTHER – in alphabetical order
<ul style="list-style-type: none"> • Beat • Rhythm •  • Rhythm names • English and American note names • Metre • 2 Metre • 2 Metre conducting pattern • Time signatures • Bars & barlines • 3 metre • 4 metre • 3 Metre conducting pattern • 4 Metre conducting pattern •  •  •  •  • Anacrusis • Tie • Repeat •  • rhythmic ostinato •  • Simple time •  • Compound time • the dot •  •  •  •  •  •  •  •  •  •  	<ul style="list-style-type: none"> • Staff • Stem Direction • Treble Clef • Pitch • Solfa (tonic) • <i>do re & mi</i> • Handsigns • Intervals • Step, skip • Stick & staff notation • Letter names • F= <i>do</i> • F, G & A • Moveable <i>do solfa</i> • G = <i>do</i> • G, A & B • The tone set • Transposition • <i>so</i> • the interval of a skip • Canon, unison, phrase & form • C=<i>do</i>; • C, D & E • ledger line • <i>la</i> • <i>do'</i> • scales • <i>do</i> pentatonic scale • Major 2nd; • <i>la</i>, • the <i>la</i> pentatonic scale • <i>so</i>, • the <i>so</i> pentatonic scale • the <i>re & mi</i> pentatonic scales • Octave • Major 3rd • <i>fa</i> • <i>ti</i> • the Major scale • Diatonic • minor 2nd, tone, semitone • Sharps and flats • The G Major scale • The F Major Scale • Key signatures • The natural minor scale • Interval names – number and quality 	<ul style="list-style-type: none"> • Accents • Beat circles • Composition • Games • Improvisation • In Tune Singing • Inner Hearing • Memory • Ostinato • Part Singing • Performance indications • Reading • Sightreading • Tone ladders • Transcription/Dictation process • Trichords • Writing • Tonal note names • Scale degrees • Writing scales

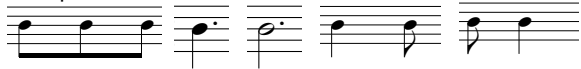
Level 1 (Year 7 & 8) Curriculum Overview MAAT Level 1	
Lesson	Content Taught (Presented or made conscious)
1	<ul style="list-style-type: none"> • Beat • Rhythm • Rhythm Names • 
2	<ul style="list-style-type: none"> • Staff • Stem Direction • Treble Clef • Pitch
3	<ul style="list-style-type: none"> • Metre • Accents • Time signatures -  • 2 Metre conducting pattern • Bars and barlines
4	<ul style="list-style-type: none"> • Solfa • <i>do re and mi</i> • Handsigns
5	<ul style="list-style-type: none"> • Intervals • Step, skip • Stick and staff notation
6	<ul style="list-style-type: none"> • Letter names • F, G, A • 3 and 4 metre conducting
7	<ul style="list-style-type: none"> • Moveable <i>do solfa</i>, • F = <i>do</i> • G, A & B • G = <i>do</i>
8	<ul style="list-style-type: none"> •  • tempo • <i>moderato</i>
9	<ul style="list-style-type: none"> • Tone set • Finalis (tonal centre) • Tone ladders
10	<ul style="list-style-type: none"> • Transposition
11	<ul style="list-style-type: none"> • <i>so</i> • interval of a skip • Letter names: C and D
12	<ul style="list-style-type: none"> •  and associated rests • <i>Andante</i> • Trichords
13	<ul style="list-style-type: none"> • Canon • Unison • Phrase • Form
14	<ul style="list-style-type: none"> • 
15	<ul style="list-style-type: none"> • C = <i>do</i> • Ledger lines • Letter name: C, D and E
16	<ul style="list-style-type: none"> •  • <i>dynamics</i> • <i>piano (p)</i> • <i>forte (f)</i> • <i>crescendo</i> • <i>decrescendo</i> • (<i>slur</i>)
17	<ul style="list-style-type: none"> • <i>la</i> • Letter names: E
18	<ul style="list-style-type: none"> • 
19	<ul style="list-style-type: none"> • <i>do'</i> • Scale
20	<ul style="list-style-type: none"> • Major 2nd • minor 3rd • Interval patterns in scales
21	<ul style="list-style-type: none"> • Slur • Tie • Repeat • Anacrusis
22	<ul style="list-style-type: none"> • low <i>la</i>,





Level 1 (Year 7 & 8) Curriculum Overview continued MAAT Level 1	
Lesson	Content Taught (Presented or made conscious)
23	<ul style="list-style-type: none"> Rhythmic Ostinato 
24	<ul style="list-style-type: none">  <i>mezzo piano (mp)</i> <i>mezzo forte (mf)</i> <i>ritard, ritardando</i> <i>adagio</i> <i>legato</i> <i>staccato</i> <i>allegro</i>
25	<ul style="list-style-type: none"> 
26	<ul style="list-style-type: none"> <i>la</i> Pentatonic Scale
27	<ul style="list-style-type: none"> <i>so</i>,
28	<ul style="list-style-type: none"> Full rhythm chart A new type of repeat
29	<ul style="list-style-type: none"> <i>so</i> Pentatonic Scale
30	<ul style="list-style-type: none"> <i>mi</i> Pentatonic Scale <i>re</i> Pentatonic Scale
31	<ul style="list-style-type: none"> Simple Time Beat Values Perfect Octave
32	<ul style="list-style-type: none"> Writing Intervals Major 3rd
33	<ul style="list-style-type: none"> 
34	<ul style="list-style-type: none"> Compound Time 
35	<ul style="list-style-type: none"> <i>presto</i> <i>largo</i> <i>cresc.</i> <i>dim. (diminuendo)</i> <i>decresc.</i> <i>rit. (ritenuto)</i> <i>Interval lines</i>
36	<ul style="list-style-type: none"> <i>fa</i>
37	<ul style="list-style-type: none"> The dot
38	<ul style="list-style-type: none"> <i>ti</i>
39	<ul style="list-style-type: none"> The Major Scale The C Major scale Tonic Diatonic
40	<ul style="list-style-type: none"> minor 2nd Tone Semitone
41	<ul style="list-style-type: none"> Sharps and Flats
42	<ul style="list-style-type: none"> G Major Scale
43	<ul style="list-style-type: none"> F Major Scale Keys and Key Signatures
44	<ul style="list-style-type: none"> The natural minor Scale The A natural minor Scale

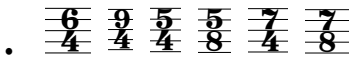

Level 2 (Year 9 & 10) Curriculum Overview MAAT Level 3	
Preparatory Lessons 1 to 13 - teach/revise all content from Level 1	
Lesson	Content Taught (Presented or made conscious)
1	<ul style="list-style-type: none"> Scale Note Labels Scale Degrees Tonal Names Letter Names Tonic Solfa
2	<ul style="list-style-type: none"> Rhythmic Shorthand (for Transcriptions) - Simple Time
3	<ul style="list-style-type: none"> Interval Names - Number and Quality Interval Lines
4	<ul style="list-style-type: none"> Harmony Chords and Triads Tonic Triads
5	<ul style="list-style-type: none"> Other Compound Time Signatures  Rhythmic Shorthand (for Transcriptions) - Compound Time
6	<ul style="list-style-type: none"> Bass Clef Singing in Letter Names
7	<ul style="list-style-type: none"> Major Triads Triads in the C Major Scale Primary Triads Roman Numerals Adding a Bassline
8	<ul style="list-style-type: none"> Visual Recognition of Key Major and Perfect Interval Revision Minor Intervals Major, Minor and Perfect Intervals Above C
9	<ul style="list-style-type: none"> Bassline Singing Recognition of a Bassline Chord Progression Singing
10	<ul style="list-style-type: none"> Three Part Rhythmic Sightreading
11	<ul style="list-style-type: none"> Triads in the C Major Scale Primary Triads in C Major Transcription of a Bassline Intervals in the Major Triad
12	<ul style="list-style-type: none"> Tones and Semitones in a Major Scale The Interval Pattern of the Natural Minor Scale The Harmonic Minor Scale Accidentals
13	<ul style="list-style-type: none"> Minor Triads Intervals in the Minor Triad Minor Triads in the C Major Scale
14	<ul style="list-style-type: none"> The Interval Pattern of the Harmonic Minor Scale Tones and Semitones in a Harmonic Minor Scale Visual Recognition of Key
15	<ul style="list-style-type: none"> Diminished Triads Intervals in the Diminished Triad
16	<ul style="list-style-type: none"> 
17	<ul style="list-style-type: none"> Aural Tonality Recognition Two Part Melodic Sightreading - Staff
18	<ul style="list-style-type: none"> Triads in the C Major Scale Chart of Triads in a Major Scale
19	<ul style="list-style-type: none"> Identifying Written Intervals Writing Ascending Intervals Writing Descending Intervals
20	<ul style="list-style-type: none"> Transcription of a Chord Progression in a Major Key
21	<ul style="list-style-type: none"> D and B\flat Major B and G Natural Minor Scales





Level 2 (Year 9 & 10) Curriculum Overview continued MAAT Level 2	
Lesson	Content Taught (Presented or made conscious)
22	<ul style="list-style-type: none"> • Triads in the A Harmonic Minor Scale • Augmented Triads
23	<ul style="list-style-type: none"> • 
24	<ul style="list-style-type: none"> • Pentatonic Scale Revision • Visual Recognition of Key
25	<ul style="list-style-type: none"> • Triads in the A Harmonic Minor Scale • Chart of Triads in a Harmonic Minor Scale • Bassline Singing in a Harmonic Minor Key
26	<ul style="list-style-type: none"> •  • Four Part Rhythmic Sightreading
27	<ul style="list-style-type: none"> • Transcription of a Chord Progression in a Harmonic Minor Key
28	<ul style="list-style-type: none"> • Two Part Melodic Dictation
29	<ul style="list-style-type: none"> • Perfect Cadence • Writing Triads
30	<ul style="list-style-type: none"> •  • Repeat revision
31	<ul style="list-style-type: none"> • E\flat Major • C Natural and Harmonic Minor Scales
32	<ul style="list-style-type: none"> • Plagal Cadence
33	<ul style="list-style-type: none"> • 
34	<ul style="list-style-type: none"> • A Major • F# Natural and Harmonic Minor Scales
35	<ul style="list-style-type: none"> • Imperfect Cadence
36	<ul style="list-style-type: none"> • 
37	<ul style="list-style-type: none"> • The Melodic Minor Scale • A Melodic Minor • The Interval Pattern of the Melodic Minor Scale • Tones and Semitones in a Melodic Minor Scale
38	<ul style="list-style-type: none"> • Interrupted Cadence
39	<ul style="list-style-type: none"> • 
40	<ul style="list-style-type: none"> • A\flat Major • F Natural, Harmonic and Melodic Minor Scales
41	<ul style="list-style-type: none"> • Triads in Root Position
42	<ul style="list-style-type: none"> • The Triplet • The Duplet
43	<ul style="list-style-type: none"> • E Major • C# Natural, Harmonic and Melodic Minor Scales
44	<ul style="list-style-type: none"> • Triads in 1st Inversion
45	<ul style="list-style-type: none"> • 
46	<ul style="list-style-type: none"> • Modulation
47	<ul style="list-style-type: none"> • Triads in 2nd Inversion
48	<ul style="list-style-type: none"> • 

Level 3 (Year 11 & 12 / VCE Music) Curriculum Overview MAAT Level 3	
Section	Content Taught (Presented or made conscious)
1	<ul style="list-style-type: none"> • Simple Time - $\frac{2}{4}$ $\frac{4}{4}$ • Simple Time - Crotchets, Quavers, Minims, Semibreves • Simple Time Rhythmic Transcription • The Major Scale • Scale degrees • Tonal Names • Letter Names • Tonic or Movable do Solfa • The Grand Staff • Major, Perfect & Minor Intervals • Intervals within Scales • Melody • Stem Direction Rules • Melodic Transcription • Triads and the Major Triad • Labelling or Naming Triads and Chords • Recognition of a Bassline as a Melody • Chord Progression with bassline
2	<ul style="list-style-type: none"> • Simple Time - Semiquavers, Ties, The Dot, Ostinato,  • Transposition • Key Signatures • Accidentals • Identifying Intervals • Writing Intervals, Inversions of Intervals • Visual Interval Recognition in a Melody • Melodic Transcriptions • Intervals in Triads • Other Major Triads in a Major Scale • Primary Triads in a Major Key

Level 3 (Year 11 & 12 / VCE Music) Curriculum Overview cont. MAAT Level 3	
Section	Content Taught (Presented or made conscious)
3	<ul style="list-style-type: none"> Compound Time - $\frac{6}{8}$ $\frac{12}{8}$  Compound Time Rhythmic Transcription The Natural Minor Scale and Relative Minor Key Signatures Diminished Intervals Augmented Intervals Interval Alteration Rule Intervals within the Natural Minor Scale Aural Interval Recognition in a Melody Melodic Transcriptions in Minor Keys Two Part Melodic Transcription Major Triads in Scales Recognition & Transcription of a Chord Progression in a Major Key
4	<ul style="list-style-type: none"> Compound Time - Siquavers, $\frac{9}{8}$ The Harmonic Minor Scale Enharmonic Intervals Compound Intervals Intervals within the Harmonic Minor Scale Minor Melodies The Minor Triad Primary Triads in a Harmonic Minor Key
5	<ul style="list-style-type: none"> Two Part Rhythms Simple Time - $\frac{3}{4}$ $\frac{3}{8}$ Recognition of Rhythms The Melodic Minor Scale Visual Key Recognition (Part 1) Ascending & Descending Perfect & Augmented 4ths Intervals within the Melodic Minor Scale Melodic Minor Melodies Perfect & Plagal Cadences Transcription of a Chord Progression in a Minor Key

Level 3 (Year 11 & 12 / VCE Music) Curriculum Overview cont. MAAT Level 3	
Section	Content Taught (Presented or made conscious)
6	<ul style="list-style-type: none"> Compound Time -  Anacrusis Diatonic & Chromatic Scales Diatonic and Chromatic Intervals Melodic Transcriptions in Melodic Minor Keys The Diminished Triad Root Position Triads in Major Keys
7	<ul style="list-style-type: none">  Four Step Rhythm Practice Activity Aural Tonality Recognition (Parts A and B) Three Part Melodic Transcription The Augmented Triad Root Position Triads in Minor Keys
8	<ul style="list-style-type: none">  The Chromatic Scale Intervals within the Chromatic Scale 3rds in a Major Scale Interval Lines Recognition of Melody Suspension The Suspended 4th Chord Chord Charts for Transcriptions
9	<ul style="list-style-type: none">  Cut Common Time Two Part Rhythm The Pentatonic Scales Intervals within the Pentatonic Scales Pentatonic Melodies Triads in Root Position Triads in 1st Inversion Imperfect & Interrupted Cadences

Level 3 (Year 11 & 12 / VCE Music) Curriculum Overview cont. MAAT Level 3	
Section	Content Taught (Presented or made conscious)
10	 <ul style="list-style-type: none"> • The Blues Scale • Intervals within the Blues Scale • Blues Melodies • Triads in 2nd Inversion
11	<ul style="list-style-type: none"> • The Triplet • Three Part Rhythm • Changing or Mixed Metres • Modes • Ionian Mode • Aeolian Mode • Mixolydian Mode • Intervals within the Mixolydian Mode • Mixolydian Melodies • 7th Chords • The Dominant 7th Chord • Dominant 7th Chords in Chord Progressions
12	 <ul style="list-style-type: none"> • Syncopation - • Visual Key Recognition (Part 2) • Melodic Transcriptions • The Major 7th Chord • Major 7th Chords in Chord Progressions

Level 3 (Year 11 & 12 / VCE Music) Curriculum Overview cont. MAAT Level 3	
Section	Content Taught (Presented or made conscious)
13	<ul style="list-style-type: none"> Compound Time -  Aural Tonality Recognition (Part C) Melodic Transcriptions The Minor 7th Chord Minor 7th Chords in Chord Progressions
14	<ul style="list-style-type: none"> The Duplet  Ties in Transcriptions The Dorian Mode, The Lydian Mode Intervals within the Dorian and Lydian Modes Dorian Melodies The Half Diminished (7th) Chord Half Diminished Chords in Chord Progressions
15	<ul style="list-style-type: none"> Compound Time -  Key Recognition of a Scale without a Key Signature Determining Tonality of a Melody without a Key Signature The Diminished 7th Chord Diminished 7th Chords in Chord Progressions
16	<ul style="list-style-type: none"> Compound Time -  Other Modes: Phrygian Mode, Locrian Mode Melodic Transcriptions

Year 7 - Curriculum Overview

Complete document at <https://dsmusic.com.au/lower-secondary-resources/>

Lesson	Rhythmic Preparation	Melodic Preparation	MAAT Lessons 1 - 10 Make Conscious / Written	Rhythmic Practice	Melodic Practice	Canon	Game	Listening	Other	Instrumental Activities
1	<ul style="list-style-type: none"> Learn song Dinah for semiquavers, Lesson 8 	<ul style="list-style-type: none"> Learn songs Hot Cross Buns and Catch a Flea for Pitch, lesson 2 	<ul style="list-style-type: none"> Beat Rhythm Staff Direction Treble Clef Pitch 	<ul style="list-style-type: none"> Echo Clapping Rhythmic Sighthreading 1 Aural Rhythmic Recognition Aural Rhythmic Dictation IWB/Sibelius Activity: Composing altering existing rhythm 	<ul style="list-style-type: none"> Word improvisation with Who's That Yonder 	<ul style="list-style-type: none"> One Plays a Solo 	<ul style="list-style-type: none"> Categories 	<ul style="list-style-type: none"> Young Person's Guide to the Orchestra by Benjamin Britten (1913-1976) 	<ul style="list-style-type: none"> Echo playing using Play rhythmic patterns of known songs on known notes 	
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 Direction Stem Direction Treble Clef Pitch 	<ul style="list-style-type: none"> Metre 2 Metre conducting pattern Time signatures Bars and barlines 	<ul style="list-style-type: none"> Re make conscious in Hot Cross Buns Rhythmic Sighthreading 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 	<ul style="list-style-type: none"> Dinah 	<ul style="list-style-type: none"> Young Person's Guide to the Orchestra 	<ul style="list-style-type: none"> Play do re mi tone sets Play known do re mi songs 	
3	<ul style="list-style-type: none"> Sing Hot Cross Buns and Catch a Flea using body pitch patterning and sing "high, middle and low" instead of words 	<ul style="list-style-type: none"> Metre 2 Metre conducting pattern Time signatures Bars and barlines 	<ul style="list-style-type: none"> Rhythmic Sighthreading 3, 4 and 5 Beat to rhythm in Who's That Yonder and Hot Cross Buns Circle beats Rewrite rhythmic groups Aural Rhythmic Dictation IWB/Sibelius Activity: Change time signatures to hear affect 	<ul style="list-style-type: none"> Rhythmic Sighthreading 3, 4 and 5 Beat to rhythm in Who's That Yonder and Hot Cross Buns Circle beats Rewrite rhythmic groups Aural Rhythmic Dictation IWB/Sibelius Activity: Change time signatures to hear affect 	<ul style="list-style-type: none"> Melodic Sighthreading 1 and 2 Echo singing using do re mi Aural Melodic Recognition Aural Melodic Dictation - Solfa IWB/Sibelius Activity: Composing altering existing rhythm or melody 	<ul style="list-style-type: none"> Laugh Ha Ha 	<ul style="list-style-type: none"> Clap Click 	<ul style="list-style-type: none"> Young Person's Guide to the Orchestra 	<ul style="list-style-type: none"> Echo playing using Play melodic ostinato with Laugh Ha Ha 	
4	<ul style="list-style-type: none"> Beat to Rhythm in Dinah 	<ul style="list-style-type: none"> Learn songs On the Road 	<ul style="list-style-type: none"> Solfa do re and mi Handsigns 	<ul style="list-style-type: none"> Ball bouncing game with 2 metre songs 	<ul style="list-style-type: none"> Melodic Sighthreading 1 and 2 Echo singing using do re mi Aural Melodic Recognition Aural Melodic Dictation - Solfa IWB/Sibelius Activity: Composing altering existing rhythm or melody 	<ul style="list-style-type: none"> Laugh Ha Ha 	<ul style="list-style-type: none"> Rhythm Snake 1 	<ul style="list-style-type: none"> Young Person's Guide to the Orchestra 	<ul style="list-style-type: none"> Revision Lesson 1 	<ul style="list-style-type: none"> Rhythm snake 1 Sighthreading from handsigns using do re mi
5	<ul style="list-style-type: none"> Body percussion in 3 and 4 metre songs Learn song Winter's Coming for Lesson 6 	<ul style="list-style-type: none"> Staff preparation activity 	<ul style="list-style-type: none"> Intervals Step, skip Stick and staff notation 	<ul style="list-style-type: none"> Question and answer using Rhythmic composition Aural Missing rhythm 	<ul style="list-style-type: none"> Re learn do re mi in On the Road Sighthreading from tone ladder using do re mi Aural Melodic Dictation - staff IWB/Sibelius Activity: Writing Hot Cross Buns using Sibelius 	<ul style="list-style-type: none"> Coffee 	<ul style="list-style-type: none"> Long Legged Sailor 	<ul style="list-style-type: none"> Peter and the Wolf by Sergei Prokofiev (1891-1953) 	<ul style="list-style-type: none"> Creative Assignment 1 	<ul style="list-style-type: none"> Melodic sighthreading - tone ladder do re mi Melodic sighthreading - Aural do re mi

Year 9 - Curriculum Overview

Complete document at <https://dsmusic.com.au/middle-secondary-resources/>

Year 9 Curriculum Overview		Note that the 13 Preparation lesson are not included here as they are revision of the Level 1 books.					
Lesson	Make Conscious / Written	Rhythmic Practice	Melodic Practice	Harmonic Practice	Canon	Game	Other
Term 1							
1	<ul style="list-style-type: none"> Scale note labels Scale degrees Tonal names Letter names Solfa 	<ul style="list-style-type: none"> Melodic sightreading 16 page 49 	<ul style="list-style-type: none"> Major scale practice - naming activity Major scale practice - sequence Sightreading - staff Melodic Dictation - Solfa Melodic Dictation - Solfa and staff IWB/Sibelius Activity: Melodic sequence activity 	<ul style="list-style-type: none"> All things shall perish 	<ul style="list-style-type: none"> A Qua Qua 		
2	<ul style="list-style-type: none"> Rhythmic Shorthand 	<ul style="list-style-type: none"> Rhythm set practice Rhythmic Shorthand practice Conducting Rhythmic Canon Aural Rhythmic Dictations 	<ul style="list-style-type: none"> Major scale practice - canon Major scale practice - sequence IWB/Sibelius Activity: Melodic sequence activity 	<ul style="list-style-type: none"> All things shall perish 	<ul style="list-style-type: none"> Sailing 		<ul style="list-style-type: none"> Creative Assignment 1
3	<ul style="list-style-type: none"> Interval names, numbers and quality Interval lines 		<ul style="list-style-type: none"> Major scale practice 1 Major scale practice - Major and minor 2nds Interval knockout with Major and minor 2nds Major scale practice - sequence Interval Line 1 Interval singing IWB/Sibelius Activity: writing interval lines on the staff 	<ul style="list-style-type: none"> Sequence Canon - Major 	<ul style="list-style-type: none"> The Lime Juice Tub 		<ul style="list-style-type: none"> Creative Assignment 1
4	<ul style="list-style-type: none"> Harmony Chords Triads Tonic Triads 	<ul style="list-style-type: none"> Echo clapping 	<ul style="list-style-type: none"> Sing of life - with tonic triad ostinato Natural minor scale practice 	<ul style="list-style-type: none"> Major scale as three part canon Tonic triad practice 1 Tonic triad practice 2 - IWB/Sibelius Activity: Creating tonic triads 	<ul style="list-style-type: none"> Lamington 		<ul style="list-style-type: none"> Creative Assignment 1
5	<ul style="list-style-type: none"> Other compound time signatures 	<ul style="list-style-type: none"> Echo clapping - compound time Rhythmic shorthand practice Henry Ma Tov and Rhythmic Shorthand Rhythm 1 Aural Rhythmic Dictations 	<ul style="list-style-type: none"> Natural minor scale practice - sequence IWB/Sibelius Activity: Melodic sequence 	<ul style="list-style-type: none"> Major scale as three part canon 	<ul style="list-style-type: none"> Lamington 		<ul style="list-style-type: none"> Revision Lesson 1
6	<ul style="list-style-type: none"> Bass clef 	<ul style="list-style-type: none"> Rhythmic canon with Alleluia 	<ul style="list-style-type: none"> Trichord singing - do pentatonic scale Trichord singing - la pentatonic scale Sightreading - hand signs Natural minor scale practice - sequence Aural Melodic Dictation - solfa and staff IWB/Sibelius Activity: Melodic sequence 	<ul style="list-style-type: none"> Tonic triad practice 2 	<ul style="list-style-type: none"> The Lime Juice Tub 		<ul style="list-style-type: none"> Creative Assignment 2

Unit 1 - Curriculum Overview

Complete document at <https://dsmusic.com.au/upperw-secondary-resources/>

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

What is a Strategy?

A strategy is a detailed plan for teaching a particular musical element.

There are six major sections to a strategy:

1. Objectives

A short summary of what the students can do by the end of the strategy e.g.

Students will be able to.....

2. Prerequisite skills (Readiness)

A list all the rhythmic and melodic skills and knowledge that the students already understand.

3. Repertoire

The list of songs containing **only** the element to be taught and elements already known.

The **presentation** or **make conscious** song should be clearly marked.

Indicate what strategy step(s) the song is used for and any other important musical information that may affect how you use the song e.g. canon, game, metre etc.

4. Preparation

This will be the most detailed section of the strategy and is divided into **Aural Preparation** and **Visual Preparation** steps. Nearly all strategies share common preparation steps.

For a rhythmic strategy, preparation steps should include:

- a. Learn repertoire

Aural Preparation:

- b. Perform repertoire with beat
- c. Perform repertoire with rhythm
- d. Beat and rhythm heard, then performed simultaneously
- e. Aurally discover the new sound
- f. Aurally discover the number of sounds on the beat (and if they are equal or unequal)

Visual Preparation:

- g. Learn what the new rhythm looks like

For a melodic strategy, preparation steps should include:

- a. Learn repertoire

Aural Preparation:

- a. Aurally discover a new sound by comparing it to what is already known.
- b. Sing known solfa and hum new sound while showing melodic contour.
- c. Discover relativity of new sound to other known sounds:
 - Is it higher or lower than the known sound?
 - How much higher or lower?

Visual Preparation:

- d. Learn the new hand sign
- e. Learn what the new sound looks like using icons ("?"), stick notation, staff notation

5. Present (Make Conscious)

The new rhythmic or melodic element is named and tied together with its sound and symbol.

6. Practice

A list of at least 12 activities designed to practice, internalise and consolidate the recently acquired knowledge.

These should be listed in order of difficulty under these **three** headings:

- **Early Stage** (usually only Perform and Read)
- **Mid Stage** (usually only Perform, Read and Write)
- **Late Stage**

Each of these stages should include at least **two** or **three** of the following types of activities:

- **Aural Practice (Perform)** – students are given aural stimulus only and respond using their voices (includes aural recognition and singing activities) (A)

Objective: Students will perform and aurally practice the new rhythmic element

- **Visual Practice (Read)** – students are given visual stimulus to read, first in stick notation then in staff notation (V)

Objective: Students will practice reading the new rhythmic element

- **Written Practice (Write)** – students are asked to write independently, first in stick notation then in staff notation, including dictations (W)

Objective: Students will practice writing the new rhythmic element

- **Creative Practice (Compose/Improvise)** – students begin creating by altering existing phrases (C)

Objective: Students will compose and improvise using the new rhythmic element

Include at least four activities for each **Early, Mid** and **Late Stage** and include at least three of each **Aural, Visual, Written** and **Creative** activities overall.

Practice should

- Begin aurally then move to visually (including writing)
- Begin with known repertoire, progressing to unknown repertoire (abstract – including Art Music)
- Occur in a variety of contexts
- include dictation activities
- Melodic elements – include staff placement of new note on a G = do and a C = do

What ARE the Three “Ps”

One of the first things an aspiring Kodály teacher is taught when embarking upon any Kodály course are the Three Ps - **Prepare, Present** and **Practice**. These three things form the basis of the process we use to teach ANY and EVERY element of music. Our belief is that students should KNOW everything about a new musical concept BEFORE they learn the actual name and that, once named, that concept is then practiced in as many ways as possible FOREVER!

Preparation - teaching everything there is to know about a particular musical element without actually naming it!

- Students learn repertoire that includes the new element appropriately placed;
- Students discover a new sound and how it relates to what they already know about melody/rhythm;
- Must happen slowly and in very small steps and must include constant reinforcement;
- Makes use of visual/physical and aural activities to ensure that all types of students have a chance to “get it”;
- Don’t move onto the next step until MOST of your class understands;
- Traditional teaching usually puts this in the reverse order.

Present / Make Conscious - naming the already known element

- A very minor step in the whole process – simply naming the note.

Practice - self explanatory!

- Set up in three phases – early, middle and late;
- Goes on forever in as many different possible ways as you can find/ create;
- Covering performing, reading, writing and creating (improvisation and composition).

Preparation: How to prepare a rhythmic element:

Aurally – can you hear it?

- Students discover a new rhythm in known songs;
- Students identify on which word(s) the new rhythm is found;
- Students discover the characteristics of the new rhythm (e.g. semiquavers
- would be discovered as more than two sounds on a beat then as four
- equal sounds on a beat).

Visual – can you see it?

- Students will recognise and express the visual symbol for the new rhythm;
- Students may compare the new rhythm to known rhythms visually (use of ostinato using known rhythms);
- Students write and recognise the written version of the new rhythm.

Physical – can you feel it?

- Using body percussion;
- Clapping ONLY the new rhythm;
- Clapping on everything EXCEPT the new rhythm.

Preparation: How to prepare a melodic element:

Aurally – can you hear it?

- Students discover a new note in known songs;
- Students identify on which word(s) the new note is found;
- Students discover the characteristics of the new note in relation to the notes they know e.g. so would be discovered firstly as higher than mi then as a skip higher than mi.

Visual – can you see it?

- Students will use pitch patterning to show the melodic contour including the new note;
- Students will learn the handsign for the new note;
- Students will recognise and express the visual symbol for the new note using stick notation;
- Students will learn the placement of the new note on the staff in relation to known notes: "If mi is in the second space and so is a skip above mi then so will belong in the third space etc".

Physical – can you feel it?

- Showing melodic contour in the air;
- Pitch patterning - showing the pitch of notes on the body e.g. shoulders are so and waist is mi;
- Hand staff – five fingers are the lines of the staff;
- Use of handsigns;
- Use of tone ladders.

Present

Make the knowledge conscious – name it!

Rhythm: Students learn the rhythm/time name of the new note:

"When we hear four equal sounds on a beat we say "ti-ka-ti-ka. This is its rhythm name".

Students learn the English AND American names:

"Musicians call this rhythm "semiquavers" or "sixteenth notes".

Melody: Students learn the solfa name of the new note: so and associate it with the handsign:

"When we hear the note a skip above mi it is called so.

Students learn the letter names of the new note when written on the staff.

Practice

Early Practice Activities:

- Re-do present lesson with other repertoire;
- Clever echo activities;
- Solfa knockout.

Late Practice Activities:

- Transpose from one do to another;
- Compose short rhythms;
- Compose melody to add to rhythm given;
- Rhythm snake games;
- Improvise short rhythms/melodies.





Middle Practice Activities:

- Recognise song from rhythm/ staff notation/ stick notation;
- Song scramble;
- Reading flashcards;
- Bingo type games;
- Sight reading;
- Write known songs as stick notation/on the staff;
- Transcribe stick to staff notation and vice versa;
- Dictation activities.



Rhythmic Strategy Outline Example -

Objectives/Outcomes/Learning Intentions

Students will be able to:

1. Aurally identify four even sounds on a single beat.
2. Aurally identify  in known and unknown songs.
3. Accurately read and perform  in known and unknown songs.
4. Write  in stick notation and on the stave using known and unknown songs.
5. Improvise and compose rhythmic patterns using 

Prerequisite skills / knowledge

1. Students existing rhythmic vocabulary includes: Beat, Rhythm, 
2. Students will have a repertoire of folk songs using  that they will be able to perform competently (well in tune and at a steady tempo) without the aid of a teacher
3.
 - a. Students will be able to sing known songs while performing the beat in a variety of ways.
 - b. Students will be able to sing known songs while performing the rhythm in a variety of ways.
 - c. Students will be able to sing known songs while performing the beat and rhythm simultaneously.

Songs for teaching

Dinah

Winter's Coming

Lara's Train

Tideo

Semiquaver Canon

Sailing

Art Music:

Dance of the Mirlitons from the Nutcracker Suite - Tchaikovsky

Rondo alla Turca - Mozart

Can Can - Offenbach

Preparation – aural discovery

Objective/Learning Intention 1.

Students will discover a new sound that is not one, two or no sounds on a beat.

Review

- a. The class sing Winter's Coming while keeping a steady beat.
- b. The class sings the song again, while performing the beat (e.g. on their feet) and the rhythm (e.g. clapped).
- c. One student claps the rhythm of the first bar.
- d. The class claps back saying the rhythm names. A: ti-ti ti-ti
- e. One student claps the rhythm of the second bar of the song.

Point

- f. The teacher asks if there any sounds in this bar that are not crotchets, quavers or crotchet rests.
- g. Teacher claps rhythm of the first and second bars of Winter's Coming again and students raise their hands if they hear something new.
A: Students should raise their hands on the first beat of the second bar.
- h. Students locate the word/s that have the new sound
A: the new sound occurs on the words "there is little"
- i. Teacher claps rhythm of the third and fourth bars of Winter's Coming again and students raise their hands if they hear something new.
A: Students should raise their hands on the first beat of the fourth bar.
- j. Students locate the word/s that have the new sound
A: the new sound occurs on the words "hail and ice a"

Reinforce

- k. The class sing Winter's Coming while clapping the rhythm of all the crotchets, quavers or crotchet rests. The new rhythm is tapped on their heads.

Objective/Learning Intention 2.

Students discover that the new rhythm has four sounds on a beat.

Review

- a. Students sing Winter's Coming while keeping a steady beat and performing the rhythm.
- b. They discover that not all the sounds in this song are crotchets, quavers or crotchet rests.
- c. Students locate the words where they hear the new rhythm.
- d. Students sing Winter's Coming and isolate the new sound by inner hearing it.

Point

- e. The teacher sings the second bar of the song and asks students how many sounds they heard on the first beat of the bar? A: Four
- f. The teacher sings the new sound and asks are the sounds even or uneven
A: They are four even (or equal) sounds on a beat.

Reinforce

- g. The class sings Winter's Coming, keeping a steady beat, highlighting the new sound using body percussion.

Preparation – visual discovery

Objective/Learning Intention:

Students will use visual symbols to represent four sounds on a beat

Review

- a. Teacher performs the rhythm pattern for Dinah and students identify the song.
- b. Students sing song while keeping a steady beat on their laps
- c. Students perform the beat and rhythm for the song simultaneously
- d. Teacher asks how many phrases in the song and the number of beats per phrase.
A: Four phrases with four beats in each phrase.
Teacher represents this on the board using beat circles (four lines of four beat circles).
- e. Teacher asks a student to point to the beat circles while the class sings the song with the words.
- f. Teacher asks how many sounds they hear on each of the last three beats of the first phrase.
A: Two on each beat
- g. Teacher asks what we do to these note stems to show they are both sharing the same beat.
A. Join them together with a line across the top (beam).
Teacher places a beam across the two note stems.
- h. Teacher asks the class to clap the rhythm for the first beat. Students clap the rhythm to the first beat only and derive how many sounds are on the beat. A. Four sounds
- i. Students determine that we must put four strokes in the beat circle to show four sounds and that, because they are all on one beat, we must join the together. Teacher adds a beam.

Point

- j. The class determines that as there are four sounds on one beat, they must be twice as fast as the known rhythm that is two sounds on one beat (quavers).
- k. The teacher explains that because they are twice as fast, we use two beams to show this and then draws a second beam across the four stems.

Reinforce

- l. The class sing the song with the words and perform the rhythm while reading it from the board.

Present

Objective/Learning Intention:

Students will learn the rhythmic duration name for  and imitate the teacher in performing this.

On the board is written the rhythmic pattern of Dinah from the previous lesson.

Review

- a. Students keep a beat in feet and clap rhythm. They deduce the song title.
- b. Teacher revises the meaning of the rhythm symbols by pointing to each and asking, how many beats and how many sounds?
A: one sound, two equal sounds, no sound and four equal sounds on a beat

Point


- c. The Teacher explains that when we see four even sounds on one beat, we say "tika tika".
- d. Students keep beat on their lap as the teacher sings the song in rhythm names.
- e. Students imitate.
- f. The teacher tells the students the music names for this new rhythm (semiquavers and sixteenth notes. Explain the mathematical origins of the whole note/quarter note etc.

Reinforce


- g. Students isolate the new sound by inner hearing the semiquavers then inner hearing everything except the semiquavers while singing the rhythm.

Practice

Objective/Learning Intention:

Students will demonstrate their growing understanding of  by practising it in a variety of ways and in increasingly difficult contexts.






Practice – Early Stage Examples

- Derive rhythm of known songs: Students sing the rhythm, in rhythm names, of other known songs from the strategy song list, one phrase at a time.
- Read rhythm of known songs: Students read and sing the rhythm, in rhythm names, of other known songs (written on the board) from the strategy song list.
- Body percussion rhythmic pattern: Use different body percussion sounds for the various rhythmic elements of a known song. For example, quavers could be clapped, crotchets clicked etc
- Hidden rhythm: Sing known songs in rhythm names, "hiding" various rhythms in your head. For example, sing the song out loud but use inner hearing for all the quavers.
- Terminology: As an academic exercise, learn English and American names for these notes and continue using this terminology in your lessons.
- Clever Echo Pattern: Teacher claps abstract 4 beat patterns using  (without rhythm names) and the students echo clap while aurally deriving the rhythm names, then immediately say the rhythm names while clapping the rhythm back.

Practice – Mid Stage Examples

- Pass the rhythm. Students sit in a circle and sing a known song with the words or rhythm names. The first student claps the rhythm on the first beat of the song, the student on their left claps the rhythm on the second beat of the song and so on.
- Rhythmic Sightreading with Inner Hearing: Students sightread abstract rhythms and inner hear chosen rhythms e.g. all crotchets.
- Correct the Teacher: Teacher performs the rhythm of a known song with at least one mistake. Students identify where and what the mistake(s) is.
- Derive unknown and more complex rhythmic patterns: Students aurally derive, and notate, the rhythm of new repertoire e.g. Grieg – In the Hall of the Mountain King.
- Write known song from memory: Given beat circles set out in phrases, students notate the rhythmic pattern of known songs. Form recognition can be added here.
- Rhythmic Dictation – Memory: Given 8 beat circles with some beats filled in, students track the beat (by pointing to the beat circles) as they listen to an 8 beat abstract rhythm, then write the missing rhythms. They may not write as they point.
- Rhythmic Dictation: Given 8 beat circles with some beats filled in, students track the beat (by pointing to the beat circles) as they listen to an 8 beat abstract rhythm, writing the missing rhythms.

Practice – Late Stage Examples

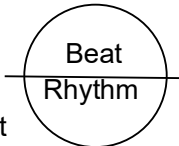
- Clever Echo Canon: Teacher claps a continuous abstract rhythm made up of 2 (then 4) beat patterns using  (without rhythm names). Students begin echo clapping, after the first 2 beats, as the teacher claps the next 2 beats, saying the rhythm names.
- Rhythmic Dictation: Given 8 beat circles, students track the beat (by pointing to the beat circles) as they listen to an 8 beat abstract rhythm, writing the rhythms in as they as they listen or from memory.
- Ostinati Composition: Students compose (write on the board) a 4 beat rhythmic ostinato using  to accompany a known song
- Question and Answer Composition: Student compose an 8 beat rhythm using  to perform for the class to use as a rhythmic dictation
- Rhythmic Dictation Composition: Student compose an 8 beat rhythm using  to perform for the class to use as a rhythmic dictation
- Rhythm snake: Students play a rhythm snake game, in a variety of ways, using only 


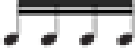
From the “Musicianship & Aural Training for the Secondary School” Level 1 Teacher Book

Practice Activities

These are activities referred to in the teacher lesson plans with their instructions. All these activities are interchangeable (within the rhythmic or melodic context) and can be altered or changed as required, while keeping the focus of the activity (i.e. what is being practiced) the same.

Rhythmic Practice Activities

1. **Ball Bouncing 2 Metre Game** Students stand in a circle. Using a heavy ball (soccer/basketball type) sing two metre songs with each student bouncing the ball on the first (heavy) beat of each bar then passing to the student on their left on the second beat of each bar and so on.
2. **Beat and rhythm.** Sing known songs with the words or rhythm names, while tapping the beat on one leg and the rhythm on the other. (An extension activity could be to swap legs on a signal from the teacher).
3. **Beat to rhythm.** Students begin singing a song (with the words or rhythm names) and clap the beat. When the teacher gives an agreed signal (e.g. striking a drum, holding a sign with the word rhythm on it etc.) the students change to clapping the rhythm and so on.
4. **Beat to rhythm (walking the beat).** Students stand in a circle facing around the circle. A piece of string or wool is placed across the centre of the circle. In one half a card with the word "beat" is placed on the floor. A card with "rhythm" on it is placed in the other half. The students walk around the circle clapping what is on the card in the same half as they are in and swapping as they cross the line.
 
5. **Body percussion metre.** Body percussion is using the body to make different percussive sounds e.g. clapping hands, clicking fingers, slapping thighs etc. To emphasise metre use a loud sound on the 1st beat of each bar (e.g. stamping your feet) and quieter sounds for the other beats of the bar (e.g. clicking fingers).
6. **Body percussion rhythmic pattern.** Use different body percussion sounds for the various rhythmic elements of a song. For example, quavers could be clapped, crotchets clicked etc.
7. **Conducting.** Students should be able to conduct the beat as they sing known songs (beat practice). Students could also be encouraged to conduct the class when singing songs specifically for improving musicality etc.
8. **Echo clapping.** 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. Echo clapping is a form of instant rhythmic dictation. The rhythm can be any length but 4 or 8 beats is most common.
9. **Echo clapping in canon.** The teacher begins by clapping 4 beats of rhythm. Students begin to clap what the teacher has clapped after 2 beats (in canon). Begin with just 4 beats of rhythm at a 2 beat canon and extend the number of beats until students can continue indefinitely. Saying the rhythm names will add to the difficulty of this task as well.
10. **Flashcard sightreading.** Students sightread rhythms from flashcards and clap back or write down from memory.
11. **Hidden rhythm.** Sing known songs in rhythm names, "hiding" various rhythms in your head. For example, sing the song out loud but use inner hearing for all the quavers.
12. **Pass the rhythm.** Students sit in a circle and sing the song with the words or rhythm names. The first student claps the rhythm on the first beat of the song, the student on their left claps the rhythm on the second beat of the song and so on.

- 13. Question and answer.** The teacher claps 4 beats of rhythm (the question) to which individual students clap back a 4 beat answer with or without rhythm names). Discuss what makes a good answer (i.e. being similar but not exactly the same as the question etc).
- 14. Replacement rhythms.** Have the rhythmic pattern of a known song on the board. Clap and sing the rhythm names. Say the rhythm names again (while clapping the beat this time) and replace certain rhythms with others. For example, use  when  is written etc.
- 15. Rhythmic canon.** Sing known songs 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. As an extension, sing the rhythm names and clap in canon.
- 16. Rhythmic ostinato.** Sing known songs with as ostinato. To begin, half the class sing the song and half clap the ostinato until the students can sing and clap the ostinato simultaneously.
- 17. Rhythmic Sightreading.** Follow these instructions for all **Rhythmic Sightreading** exercises.
- Read rhythmic sightreading exercise in your head in rhythm names while tapping the beat.
 - Read rhythmic sightreading exercise out loud in rhythm names while conducting the beat.
 - Repeat **b.** from memory.
- 18. Sing one, clap another.** Derive the rhythmic pattern of one known song on the board. Clap the rhythmic pattern of that song while singing another song with the words. Gradually erase the rhythm of the first song from the board as you continue the activity until students are inner hearing the first song as they clap its rhythmic pattern and singing the second song out loud. (An extension activity would be to alternate which song is being sung and clapped).
- 19. Two Part Rhythmic Sightreading.** Follow these instructions for all **Two Part Rhythmic Sightreading** exercises
- Read the top line and then the bottom line of the Two Part Rhythmic Sightreading Exercise in your head in rhythm names while tapping the beat.
 - Repeat **a.** out loud in rhythm names while conducting the beat.
 - Repeat **b.** from memory.
 - Perform this exercise as a two part rhythm by tapping the top part with your right hand and the lower part with your left.
 - Swap hands.
 - Perform in different ways e.g. clap the top part and stamp the bottom part etc.

Teaching using the "Musicianship & Aural Training for the Secondary School" Level 1 Program

Lesson 1 Teacher Activities

Teacher Activities
Lesson 1 Page 1

Rhythmic Preparation Activity, unconscious preparation of , Lesson 8, page 15.

Learn the song "Dinah".

Lesson 2 Teacher Activities

Teacher Activities
Lesson 2 Page 1

Suggested Game, unconscious preparation for , Lesson 8, page 15.

"Dinah"

Lesson 4 Teacher Activities

Teacher Activities
Lesson 4 Page 1

Rhythmic Preparation Activity, preparation for , Lesson 8, page 15.

Beat to rhythm (walking the beat) in "Dinah".

Students stand in a circle facing anti-clockwise.

A piece of string or wool is placed, or a line is drawn, across the centre of the circle.

In one half of the circle a card with the word "beat" is placed on the floor.


A card with "rhythm" on it is placed in the other half.



Students walk around the circle singing "Dinah" and clapping what is written on the card in the half they are in, swapping as they cross the line.



Lesson 6 Teacher Activities

Teacher Activities
Lesson 6 Page 1

Rhythmic Preparation Activity, preparation for , Lesson 8.

Students recognise there is something other than  and  in "Winter's Coming".

Sing "Winter's Coming" pointing to beat circles on the board. Discover where there are one, two or no sounds on a beat and write these into the beat circles. Sing through, using rhythm names for the rhythms that are known and the words for the unknown rhythms i.e. "ti-ti, ti-ti there is lit-tle ta".

Lesson 7 Teacher Activities

Teacher Activities
Lesson 7 Page 1

Rhythmic Preparation Activity, preparation for , Lesson 8, page 15.

Students recognise there can be four sounds on a beat and learn the symbol for 

Sing "Dinah" pointing to beat circles on the board. Repeat the Rhythmic Preparation activity from Lesson 6. Continue by asking how many sounds are heard on the first beat of each line, writing four strokes in each empty beat and join them together with two beams across the top. Sing with the words to finish.

Lesson 8

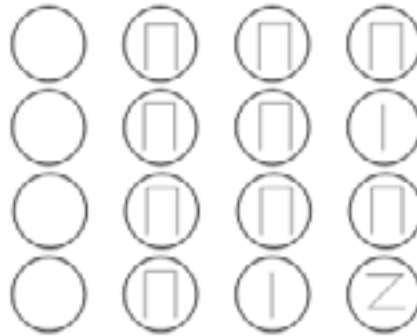
Semiquavers

Point to the beat circles as you Sing "Dinah".

Write the shorthand for the notes you know (crotchets, quavers and crotchet rests) into the beat circles where you hear them.

Now listen to how many sounds you hear on the first beat of each line.

This new rhythm has four sounds on a beat.



= four semiquavers (English Name)

= four sixteenth notes (American Name)



= four equal sounds on a beat

Its rhythm name is ti-ka-ti-ka.

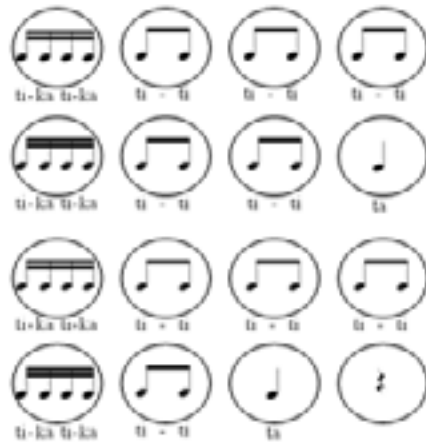


= one semiquaver or sixteenth note = a quarter of a beat. Its rhythm name is tik.

Below is the rhythm of "Dinah" shown in beat circles with rhythm names written below each note.

Sing the song in rhythm names while conducting the beat in 2 metre.

Dinah Rhythmic Pattern



Lesson 9 Teacher Activities

Teacher Activities
Lesson 9 Page 1

Rhythmic Practice Activities


1. Re-learn

Follow the steps in Lesson 8, page 1 to re-teach  in "Tideo".

2. Body percussion rhythmic pattern with "Dinah".

Use different body percussion sounds for the various rhythmic elements of a song. For example, quavers could be clapped, crotchets clicked etc.



Compose an 8 beat rhythm using  then perform it for the class from memory. Then sing "Dinah" while clapping the new composition.

Melodic Strategy Outline Example - so

Objectives/Outcomes/Learning Intentions

Students will be able to:

1. Aurally identify the intervals between *do, re, mi* and *so*.
2. Recognise and reproduce *do, re, mi* and *so* using handsigns.
3. Read and sing melodic patterns in solfa from both stick and staff notation (first with known repertoire and later with sight-reading).
4. Write melodic patterns containing *do, re, mi* and *so* in stick notation and on the staff (in keys of G, F and C).
5. Improvise and compose using *do, re, mi* and *so*.

Prerequisite skills / knowledge

1. Students have a repertoire of song material using *do, re, mi* and *so*, that they can perform competently (well in tune and at a steady tempo) without the aid of a teacher.
2. Students have a secure understanding of *do, re, mi* in an F & G = do
3. Students understand the following concepts in relation to the musical staff:
 - i. Location of high and low sounds
 - ii. Placement of notes on lines or spaces
 - iii. What 'steps' and 'skips' look like when written on the staff
 - iv. Stem direction
4. Students can recognise the interval between *do* and *re* or *re* and *mi* as a step.

Songs for teaching so

Up Above

Green, Brown & Blue

Clap, Click

Dinah

Fire in the Mountain

Goodbye Brother

Art Music:

Morning from Peer Gynt Suite by Grieg

Preparation – aural discovery

Objective/Learning Intention 1.

Students will discover there is a new pitch sound higher than *mi*.

1. Students sing Up Above with the words while pitch patterning.
2. Students deduce the solfa for the starting pitch. A: *do*.
3. Students sing Up Above again with the words while pitch patterning.
4. Teacher asks if they sang a note that was NOT *do, re* or *mi*. A: yes
5. Students identify syllables/words where they heard this new sound. A: “a” and “row”
6. Teacher asks “is our new sound higher or lower than *mi*?” A: Higher
7. Students sing Up Above with the words while pitch patterning but clap when they hear a sound that is not *do, re* or *mi*.

Objective/Learning Intention 2.

Students will discover that this new pitch sound is a skip higher than *mi*.

1. Students sing Green, Brown and Blue while pitch patterning.
2. Students deduce the solfa for the first bar. A: *do re re mi*
3. Students deduce the solfa for the second bar. A: *do re re mi*
4. Teacher sings the third bar of the song with the words and asks if this song has a note other than *do, re* or *mi*. A: Yes
5. Teacher asks students about prior learning with regards to this new note. A: It is higher than *mi*
6. Students locate the syllables/words where the new sound is heard in the third bar.
A: “co” and “what we”
7. Teacher asks if the new sound is one step or one skip higher than *mi* and demonstrates both possibilities by singing *do re mi (fa – on loo)* and *do re mi (so – on loo)*. A: Skip
8. The class sings the song again with pitch patterning – clearly demonstrating that so is a skip higher than *mi*.

Preparation – visual discovery

Objective/Learning Intention 1.

Students place a question mark (?) in stick notation to represent so

1. Students clap rhythm from the rhythmic stick notation of a known song on the board, deduce song title and sing the song with the words while pitch patterning.
2. Students deduce where *mi, re* and *mi* go in the stick notation.
3. Students are reminded of prior learning with regards to the new sound.
4. Students sing again and clap whenever they hear the new sound. While they do this, the teacher points to notation and places a ? under any note where they clap.
5. Sing the song again and inner hear the new note as a student points to the notation

Preparation – visual discovery cont.**Objective/Learning Intention 2.**

Students deduce the placement of the new sound on the staff (without naming - as the sound a skip higher than *mi*).

The stick notation of a known song is on the board with a ? for *so*. Directly in line below this is the staff notation of the same song with spaces left for *so*.

1. Students inner hear the song on the board, deduce song title and sing the song while pitch patterning.
2. Students are reminded of prior learning with regards to *so* and derive where the new note would go on the staff.
3. A ? is placed on the staff where the new note would go.
4. Sing the song again and inner hear the new note as a student points to the notation

Objective/Learning Intention 3.

Students learn the hand sign for *so*.

1. Students sing known song with words while pitch patterning.
2. Students are reminded of prior learning with regards to *so*.
3. The teacher shows the class a new action for the new sound - the handsign for *so*.
4. The teacher sings the song in solfa, singing “loo” for the new note, showing all handsigns.
5. The class, small groups and individuals imitate.

Present**Objective/Learning Intention:**

Students will learn the name *so* and associate it with the hand sign and staff placement.

Review

1. Teacher writes a phrase of a known song (that includes the new note) on the staff in F=do using a ? for *so*
2. Students sing the phrase on “loo” and deduce the song title.
3. Teacher asks how many pitch sounds there are. A: Four
4. Students locate *do*, *re* and *mi* on the notation.
5. Teacher asks students if *do*, *re* and *mi* are the only sounds on the staff?
A: No - Students locate sound that is higher than *mi*.
7. Review that the new sound is one skip higher than *mi* and the hand sign for the new sound

Point

8. Teacher tells the class that the sound that is one skip higher than *mi* is called *so*
9. Teacher sings the song in solfa demonstrating the new name in context.
10. Students imitate

Reinforce

11. Teacher asks half class to perform song in solfa on their own with handsigns. The other half watches and roles are reversed.
12. Teacher asks students to face a friend and sing the song in solfa with handsigns. Swap.

Practice

Objective/Learning Intention:

Students will demonstrate their growing understanding of *so* by practising them in a variety of ways and in increasingly difficult contexts.

Example Practice activities for *so*:

Practice – Early Stage

- Derive solfa of known songs: Students sing the solfa, of other known songs from the strategy song list, one phrase at a time.
- Identify known songs - stick: Students visually identify the known songs from stick notation on the board.
- Echo singing: The teacher sings an abstract 4 or 8 beat phrase on a neutral syllable (using only *do re mi* and *so*). Students sing the phrase back in solfa.
- Absolute/Letter names: Students learn the letter names for C and D
- Stick to Staff: Students deduce how to transfer solfa from stick notation to staff notation using F and G = *do*
- Identify known songs - staff: Students visually identify the known songs from staff notation on the board.
- Clever Echo: Teacher sings an abstract 4 beat melody on a neutral syllable (“loo”) and students sing back in solfa with handsigns.

Practice – Mid Stage


- Melodic Sightreading – stick: Students read abstract *do re mi* and *so* patterns from stick notation in an F and G = *do*
- Melodic Sightreading - staff: Students read abstract *do re mi* and *so* patterns from staff notation in an F and G = *do*
- Melodic Dictation - stick: Given 4 beats of rhythmic stick notation, students write the solfa of an abstract melodic phrase beneath each rhythmic element.
- Melodic Dictation - staff: Given 4 beats of rhythmic stick notation above a blank staff, students write the solfa of an abstract melodic phrase beneath each rhythmic element and then transfers this onto the staff in an F and G = *do*
- Write known songs on the staff in an F and G = *do*
- Learn new skip (minor 3rd) using staff and tone ladders etc

Practice – Late Stage

- ‘Twisted Tunes’ Composition: Students compose new versions of known songs by altering any of the pitches except for the last pitch of each phrase.
- Melodic Dictation Compositions: Student compose a 4 beat melody (using a given rhythm) to perform for the class to use as a melodic dictation using only *do re mi* and *so*.
- Answer My Question Composition: Student improvise a 4 beat melody (using a given rhythm) to perform as an answer to a given question sung by the whole class using only *do re mi* and *so*.
- Melodic snake: Students play a melodic snake game, in a variety of ways, using only known rhythms and *do re mi* and *so*.

From the "Musicianship & Aural Training for the Secondary School" Level 1 Teacher Book

Melodic Practice Activities

1. **Echo singing.** This is where the teacher sings a short phrase on a neutral syllable (using only notes known consciously by the students). Students are required to sing the phrase back in solfa or letter names. The phrase can be any length but 4 or 8 beats is most common.
2. **Hidden solfa.** Sing known songs in solfa or letter names "hiding" various notes in your head. For example, sing the song in solfa out loud but use inner hearing for "la".
3. **Handsigning in canon.** Sing a known song in solfa with the handsigns. Sing through again and begin handsigning after 2 or 4 beats, i.e. in canon. (Encourage students to "inner hear" the second part being handsigned).
4. **Interval knockout.** See Solfa knockout. Instead of using handsigns, students hold up two fingers for a Major 2nd and 3 fingers for a minor 3rd. As more intervals are added signs will need to be agreed on by the class before beginning the game.
5. **Interval Songs.** Sing a known song in solfa, letter names or with the words and name the intervals between each note.
6. **Interval Tone Ladder.** Sing "do re is a step" etc while pointing to known notes on a tone ladder
7. **Melodic ostinato.** Sing known songs with a melodic ostinato. Half the class sing the song and half sing the ostinato.
8. **Melodic Sightreading.** Follow these instructions for all **Melodic Sightreading** exercises.
 - a. Read melodic sightreading exercise in your head in rhythm names while tapping the beat.
 - b. Read melodic sightreading exercise out loud in rhythm names while conducting the beat.
 - c. Repeat **b.** from memory.
 - d. Sing exercise in solfa with handsigns.
 - e. Sing exercise in letter names while tapping or conducting the beat.
9. **Pentatonic scale work 1.** Students sing all known pentatonic scales in solfa, with handsigns, and letter names.
10. **Pentatonic scale work 2.** Students sing all known pentatonic scales in solfa, with handsigns, and letter names, labelling the known intervals.
11. **Pentatonic scale work 3.** Students sing all known pentatonic scales in solfa, with handsigns, and letter names, using a rhythmic pattern e.g.  etc.
12. **Pentatonic scale work 4.** Students sing all known pentatonic scales in solfa, with handsigns, and letter names, while clapping a rhythmic ostinato.
13. **Pentatonic scale work 5.** Students sing all known pentatonic scales in solfa, in canon. For example, one half of the class begin singing a "do" pentatonic scale and the other half of the class begin singing when the first half has reached "mi".
14. **Pitch patterning.** Students use body signs to show the "highs" and "lows" of pitch. For example, when "Hot Cross Buns" is sung students could put their hands on their heads for "mi", on their shoulders for "re" and on their stomachs for "do" etc as they sing the words. (Generally

used prior to learning solfa names or to reinforce note placement).

- 15. Pitch patterning** with unknown phrases using "high", "middle" and "low" body actions. Teacher sings melodic phrases on a neutral syllable (such as "loo") using only *do re* and *mi*. Students use body signs to show the "highs" and "lows" of pitch. For example, students put their hands on their heads when they hear a high note, on their shoulders for middle notes and on their stomachs for low notes as they repeat the melodic phrase.
- 16. Pitch patterning (melodic dictation).** A teacher sings a short phrase using a neutral syllable (e.g. "loo") and students show the pitch of the phrase using agreed body signs. (If student's eyes are closed this becomes an individual exercise and their understanding of these notes can be assessed. This can also be played as a "knockout" game in which students stand with their eyes closed until they get a note wrong at which time they are "out" and sit down).
- 17. Sightreading - handsign.** The teacher shows a short melody using only handsigns. Students then sing the melody back using solfa. They can then sing this melody again in letter names in any known "do". This activity could be extended by asking students to notate, from memory, what they have just sung, onto the staff or as stick notation.
- 18. Sightreading - staff.** Have known notes written on a staff on the board. Students sing the notes as the teacher points to them. Alternatively, write a short melody on the board, using these notes and the rhythms learned so far. Ask the students to sing this melody "in their heads" first – inner hearing – as this encourages all students to sightread and not just be led by the stronger students.
- 19. Sightreading – tone ladder.** 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.
- 20. Solfa knockout.** Students stand with their eyes closed. Teacher sings "do" and then any known note on a neutral syllable. Students then show the handsign for the note they have heard. If they are correct they stay standing, if wrong they are out of the game.
- 21. Solfa to letter names** (and letter names to solfa). The teacher sings a short phrase in solfa and the students sing it back in letter names and vice versa.
- 22. Two part singing from handsigns or board.** Divide the class in two and sing a two part phrase either written on the board e.g.:
do----so----do-----
do-----so----do
or from the teacher's handsigns: one half of the class following the teacher's right hand, the other half of the class following the teacher's left hand.

50 – 60 min Year 7 - Demonstration Lesson 1

(MAAT 1 pages 1 and 2)

RESOURCES: Young Person's Guide to the Orchestra, 2 lots of 8 beat circles, videos, books

Time	CSP	Song/Activity/Procedure	Goals
0		1. Have Young Person's Guide to the Orchestra playing as students enter room.	Listening Excerpt 1 (Book pg 111 & 112)
5	F#	2. Categories – food, cars, instruments <ul style="list-style-type: none"> • play game • Discuss "beat = heartbeat" 	Present Beat (Prep ta titi and za)
12	F#	3. FOCUS 1 Rhythm Learning Intention: Students will discover something different from the beat <i>Lesson 1, Teacher and Student Page 1, Video 1 – Beat & Rhythm</i> OR: Review: Students sing Hot Cross Buns while performing the beat in several different ways. <ol style="list-style-type: none"> T: sings Hot Cross Buns and claps the rhythm, T: "Was I clapping the beat or something different?" A: Different. T: "Let's Check." Teacher performs the rhythm while students perform the beat. T: "Can you describe what I was clapping?" A: The words. Point: <ol style="list-style-type: none"> T: "When we hear something that matches the pattern of the words, we call it the rhythm." T: "Please sing the song again, this time clapping the rhythm." Reinforce: <ol style="list-style-type: none"> Half the class and then smaller groups perform the rhythm pattern while the rest of the class sings the song and performs the beat. 	Present Rhythm (Prep ta titi and za)
20	D	4. One Plays a Solo <ul style="list-style-type: none"> • teach song and sing in unison • sing as movement canon - students on one part, teacher on the other, then two groups of students 	Singing Prep canon if possible

25	F#	<p>5. FOCUS 2 Melody</p> <p>Learning Intention: Students will sing a known folk song while pitch patterning.</p> <p>Review</p> <ol style="list-style-type: none"> T: "Please keep the beat quietly and sing Hot Cross Buns once more. Watch what I do as you sing". S: Sing the song and keep beat while watching T perform Hot Cross Buns showing the melodic contour Note – do not show the rhythm of each note – just the melodic contour. T: "What was I showing?" A: The melody. T: "Listen again and show me how many different pitch sounds there are in this melody by holding up the number of fingers to match". S: Hold up three fingers. T: "Sing with me showing these pitches in the air" S: Sing the words while showing the melodic contour and counting the different number of pitches. <p>Point</p> <ol style="list-style-type: none"> T: "When we sing the high pitch – put your hands on your heads, when we sing the middle pitch – put your hands on your shoulders and when we sing the low pitch put your hands on your knees." S: Sing song while pitch patterning – head/ shoulders/ knees <p>Reinforce</p> <ol style="list-style-type: none"> T: "How else could we show a high sound (other than hands on heads)? How else could we show a middle sound and how else can we show the low sound?" S: Come up with alternative ways of showing high, middle and low sounds then sing the song using these new signs. 	Prep do re mi
32	D	<p>6. Long Legged Sailor</p> <p>Teacher sings while class enjoy learning the movement. (Students won't take over the singing until the song is well-known).</p>	Fun

40	F#	<p>7. FOCUS 3 Rhythm</p> <p>Learning Intention: Students will learn the rhythm name and academic names for crotchets, quavers and crotchet rests (using Who's That Yonder)</p> <p>Lesson 1, Teacher and Student Pages 1 and 2, Video 2 – Crotchets, quavers & crotchet rests</p> <p>OR:</p> <p>Review On the board is written the rhythmic pattern of Who's That Yonder? from the previous lesson.</p> <p>a. T: "The rhythm of which song is on the board?" A: Who's That Yonder?</p> <p>b. T: "Please sing this song and clap the beat quietly". S: Students sing song while clapping the beat.</p> <p>c. T: "Please sing this song but this time clap the rhythm quietly". S: sing song while clapping the rhythmic pattern.</p> <p>d. T: points to a single stroke in a beat circle and asks, "what does this mean?" A: One sound on a beat T: points to two strokes in a beat circle and asks, "what does this mean?" A: Two even sounds on a beat T: points to a "Z" in a beat circle and asks, "what does this mean?" A: No sounds on a beat</p> <p>Point</p> <p>e. T: "The rhythm name for one sound on a beat is 'ta'. The rhythm name for 2 even sounds on a beat is 'titi' and when there is no sound on a beat we say nothing (if you need help leaving this beat silent you may whisper "za" or better still say "za" in your heads."</p> <p>f. T: "Please listen and quietly tap the beat as I sing Who's That Yonder? in rhythm names". T: sings song in rhythm names, clapping the rhythmic pattern as S: quietly tap the beat.</p> <p>g. T: "what did I do when there was no sound on a beat?" A: Used hands to demonstrate nothing or no sound.</p> <p>h. T: "Please sing in rhythm names, clapping the rhythmic pattern with me this time". S: imitate and sing song using rhythm names and clapping the rhythmic pattern.</p> <p>Reinforce</p> <p>i. T: "Please sing Who's That Yonder? in rhythm names, clapping the rhythmic pattern while you walk the beat". S: Sing song in rhythm names, clapping the rhythmic pattern while walking the beat.</p>	Present ta titi and za
	D	<p>7. Dinah</p> <p>Learn song and sing as they leave the classroom</p>	Prep for tika tika

Not Kodály trained yet – no matter! It's all here for you:

Lesson 1 Teacher Activities

Teacher Activities
Lesson 1 Page 1

Elements Taught Consciously (Written Activities), pages 1 and 2.

Beat, rhythm and rhythm names

♩ = one sound on a beat, ♪ = two sounds on a beat and ♫ = no sounds on a beat

Suggested Canon, simple canon singing

"One Plays a Solo"

In the early stages of canon singing it may be helpful to have students singing in two circles separated from each other so they can hear their own part without being distracted by the others.

Suggested Game, preparation of beat. "Categories"

Rhythmic Preparation Activity, unconscious preparation of ♩ ♪ ♫, Lesson 5, page 15. Learn the song "Dinah".

Melodic Preparation Activity, preparation for Lesson 2, pages 3 and 4.

Learn the songs "Hot Cross Buns" and "Catch a Flea".

Rhythmic Practice Activities

1. 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.

Create and clap patterns instead of teacher. (Students can write first for checking).

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

2. Rhythmic Sightreading 1, page 2.

Follow these instructions for all Rhythmic Sightreading exercises.

- Read rhythmic sightreading exercise in your head in rhythm names while tapping the beat.
- Read rhythmic sightreading exercise out loud in rhythm names while conducting the beat.
- Repeat b. from memory.

Once this exercise has been learned students can tap the beat in one hand and the rhythm in the other while reading the rhythm names aloud and in their heads.

Melodic Practice Activity

Word improvisation

Sing "Who's That Yonder?" changing the words at the end of each phrase to rhyme with a new colour. E.g. "Who's that yonder dressed in green? Must be the people who are never seen".

Teacher Activities Lesson 1 Page 1

Aural and Theory Activities, page 2.

Q. 1 Rhythmic Recognition (see page ix for instructions).

Students can clap rhythms to be recognised for the class.

Q. 2 Rhythmic Dictation (see page ix for instructions).

Clap the rhythmic dictation they have written and memorised (and had corrected by the teacher) for the class instead of the teacher for the final playings.

Listening Excerpt 1, pages 111 and 112.

"Young Person's Guide to the Orchestra" by Benjamin Britten (1913-1976).

The focus for this work is learning the various sections of the orchestra and their timbres. Play audio recording of "Young Person's Guide to the Orchestra" by Benjamin Britten as background music as students enter or leave the classroom.

See www.dsmusic.com.au/guidetothetra for more information and links to websites with information, audio recordings and videos of performances etc.

IBSE Sibelius Activity

Rhythmic Sightreading 1 – Resource required: Sibelius file of "Rhythmic Sightreading 1".

Using the IBSE and Sibelius, students take turns to alter one beat of rhythm to create a new sightreading exercise by selecting (clicking on) a ♩ ♪ or ♫ (from the keypad) and swapping this with a note(s) in the rhythm (by clicking on the rhythm to be replaced). The class then perform the new sightreading exercise.

Pressing the "Esc" key twice will clear all selections.

"Ctrl + Z" will undo previous action(s).

Students clap these new rhythms as they sing "Who's That Yonder?"

Instrumental Activities

1. Echo playing using ♩ ♪ and ♫

Teacher claps a 4 beat rhythm using the elements to be practised. Students say the rhythm names while keeping the beat then play rhythm back using known notes on their instruments.

2. Song rhythms using ♩ ♪ and ♫

Students play the rhythmic patterns of known songs such as "Who's That Yonder?" and "Hot Cross Buns" using known notes on their instruments. For example, play the rhythmic pattern of "Hot Cross Buns" on middle C.

Teacher Activities Lesson 1 Page 2

The two pages before pages
1 & 2 in teacher book

Dinah

Traditional American Folksong

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.

Formation: Students stand in circle facing inwards. One student moves around the inside of the circle facing the other students.

“No-one in the” – tap rhythm on knees

“house but” – clap rhythm

“Dinah, Dinah” – student in middle and person they are facing clap right hands together then clap own hands then clap left hands together and clap own hand (pat-a-cake). All other students continue clapping the rhythm

Repeat above actions for each phrase.

At the end of each phrase the student in the middle takes a step to their right (will clap with 4 different students – 1 for each phrase).

At the end of the song student in middle of circle swaps places with student whose hands they just clapped.

Extension: have more than one person in the middle.

Up Above

Words and music by Deborah Smith

Up a - bove a bird goes wing - ing by,

like an ar - row swift - ly through the sky.

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Long Legged Sailor

Traditional

Have you ev - er, ev - er, ev - er in your long leg-ged life, seen a
short
bow
cross
one
no

long leg - ged sail - or with a long leg - ged wife.

Long Legged Sailor – Actions

Formation: Students stand in pairs facing each other.

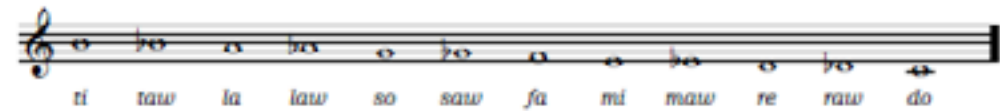
- Have: Hands on thighs
- you: clap own hands together
- ever: clap right hands together with your partner,
- ever: clap own hands,
- ever: clap left hands together with your partner,
- in your: clap own hands
- long: show “long” by holding your hands apart in front of you, palms facing each other
- legged: clap own hands together
- life: clap right hands together with your partner,
- seen a: clap own hands together
- long: show “long” by holding your hands apart in front of you, palms facing each other
- legged: clap own hands together
- sailor: clap left hands together with your partner,
- with a: clap own hands together
- long: show “long” by holding your hands apart in front of you, palms facing each other
- legged: clap own hands together
- wife: clap right hands together with your partner,

- Verse Two – Short Replace the long action with the same but hands closer together.
- Verse Three – Bow Replace the long action with bent knees, spread out and hands on knees.
- Verse Four – Crossed Replace the long action with one leg crossed over the other. Swap leg on top each time.
- Verse Five – One Replace the long action with one leg lifted up so you are only standing on one leg. Swap leg lifted each time.
- Verse Six – None Replace the long action with a jump (Toyota add style).
- Verse Seven/Eight Sing through the song twice using all adjectives and their actions one after another.

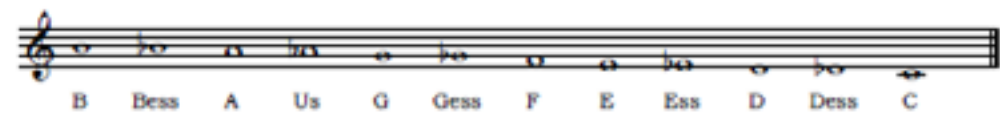
Appendices

Appendix 1

Solfa Names



Letter Names



Handsigns

Solfa Name	Handsign	Common Alterations	Handsign
<i>ti</i>		<i>taw</i>	
<i>la</i>			
<i>so</i>		<i>si</i>	
<i>fa</i>		<i>fi</i>	
<i>mi</i>		<i>maw</i>	
<i>re</i>			
<i>do</i>			

Contact deborah@dsmusic.com.au for 2020 DSMusic information

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