

# Preparation Lesson 2 Teacher Activities

Teacher Activities  
Prep Lesson 2  
Page 1

Note that this Preparation Lesson is a revision lesson covering the rhythmic skills and concepts taught in the Level 1 Musicianship & Aural Training books and as such needs only to be undertaken if required.

Teachers may choose to begin at Lesson 1 on page 49 if the concepts in Preparation Lessons 1 to 13 have already been taught.

## Elements Revised (Written Activities), pages 5 to 8.

Pitch, Staff, Staff Notation, Treble Clef, Tone Set, Ledger Line, Letter Names, Solfa, Stem Direction Rule, Handsigns, Melodic Sightreading, Stick Notation and Melodic Direction.

## Suggested Canon

"Alleluia"

## Suggested Game, practice of ♩ ♪♪ and }.

"Rhythm Snake 1" using only ♩ ♪♪ and }

## Rhythmic Practice Activity

**Question and answer** using only ♩ ♪♪ and }

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).



Students improvise the 4 beat question.

## Melodic Practice Activities

### 1. Melodic Sightreading 1, 2, 3 and 4, page 7.

Once these exercises have been learned students can alternate singing solfa for the 1st bar then letter names for the 2nd bar and so on.



Individual students or small groups do the reverse to the class i.e. if the class is singing solfa they must be singing letter names etc.

### 2. "Alleluia" Canon Practice

Sing "Alleluia" pointing to the solfa on a tone ladder on the board. Sing again and tap the rhythm in canon.



Sing and handsign in canon or sing and point to the tone ladder in canon.

## Aural and Theory Activities, page 8.

### Q. 6 Theory

Before completing this theory exercise students should inner hear the melody in solfa with handsigns and then sing out loud in solfa and in letter names.

**Q. 7 and Q. 8 Melodic Dictation - Solfa** (see page 8 for instructions).

**Preparation Activity** – Using the tone ladder on page 5 of the student book, students point to the notes as the teacher sings various notes from the tone set of the dictation in solfa. The teacher then moves to singing on a neutral syllable, for example "loo". Students echo while pointing to the correct solfa on their tone ladders and then sing back in solfa.

**Note: this type of activity should be undertaken before all melodic dictations are attempted.**



Individual students can sing or play the melodic dictation they have written and memorised (and had corrected by the teacher) for the class instead of the teacher or the CD for the final playings.

## IWB/Sibelius Activity

**Melodic Composition** – Resource required: Sibelius file of rhythm only from "Melodic Dictation – Solfa Practice Question", page 8.

Students create new melodies using only *do re* and *mi* by writing the solfa (as a lyric – right click on the first note, press "Ctrl + L" and begin typing, with a space after each solfa note name) beneath the given rhythm. They then practice it in their heads with handsigns before singing out loud for the class.



Students can use *do re mi fa* and so.



Students can alter the given rhythm.

## Supplementary Worksheet

**Adding stems and naming notes** – Complete Supplementary Sheet 2 (see [www.dsmusic.com.au/digitalresources](http://www.dsmusic.com.au/digitalresources))

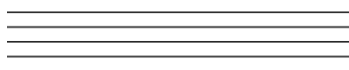
# Preparation Lesson 2 – Melodic Skills & Concepts from Level 1

## Pitch

**Pitch:** the high and low sounds in music.

We show pitch using notes on a **staff**.

**Staff (or stave):** the group of five lines and four spaces used for writing music.



☞ Music written using notes on a staff, as in "Alleluia" below is called **staff notation**.

## Alleluia

## Treble Clef



**Treble or G clef:** the symbol placed at the start of a piece of music, showing that the music has been written for treble or high voices or instruments.

☞ Note that the treble or G clef curls around the note "G", which is how it got its name.

Here are all the notes used in "Alleluia" above, written out, on the staff and in a tone ladder:

We call this set of notes the **tone set** or **range**.

## Alleluia Tone Set

☞ The **final** note of the melody (sometimes called the "**finalis**") is circled in a tone set.

☞ The lowest note: **middle C** has a short line through it because it is written off the staff. This line is called a **ledger** or **leger line**.



## Letter Names

Notes can be named in several different ways.

We can use the first seven letters of the alphabet: A, B, C, D, E, F and G.

## Alleluia Tone Set – Letter Names



## Solfa

Notes can be named using **solfa** names.

## Alleluia Tone Set – Solfa



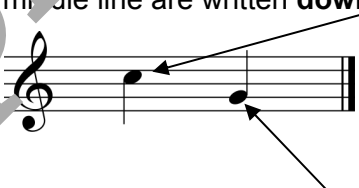
- ☞ Notice that when we write solfa names we use lower case letters and when we write letter names we use UPPER CASE (capital) letters.
- ☞ Notice also the apostrophe used to show high *do*.

## Stem Direction Rule

- ☞ Stems for notes **on** the middle line may go **up** or **down**.



- ☞ Stems for notes **above** the middle line are written **down before** (the notehead).



- ☞ Stems for notes **below** the middle line are written **up after** (the notehead).

## Handsigns

Each solfa note name has a matching handsign.

Solfa handsigns are used to physically show the notes in the air. *do* should be placed in front of your stomach and the others are each placed a little higher to show the way pitch moves.



See Appendix 3, page 166, for all the handsigns.

## Melodic Sightreading Practice Instructions

There are many Melodic Sightreading Exercises throughout this book.

Follow these instructions for each exercise.

1. Learn and practice the rhythm of the exercise by following the "Rhythmic Sightreading Practice Instructions" on page 2.
2. Inner hear then sing the melody out loud in solfa showing the handsigns.
3. Inner hear then sing the melody out loud in letter names.
4. Practice the melody in a variety of ways e.g. inner hearing chosen letter names.

### Melodic Sightreading 1

ta ta ta ta ti - ti  
do do re re do re *etc*  
C C D D C D

Written solfa names can be shortened:

d r m

### Melodic Sightreading 2

ta ta ta ta ta ta  
d r d m r d  
C D C E D C

Music written using rhythmic shorthand with solfa names beneath is called **stick notation**.

d r m

### Melodic Sightreading 3

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

### Melodic Sightreading 4

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

## Melodic Dictation – Solfa Practice Question Instructions

- Melodic Dictation – Solfa Practice Question** will be played several times. Before it begins, sing the notes that will be used in the dictation in solfa with handsigns (the tone set). The notes used in this dictation will be *do re* and *mi*.
- During the first playing listen, point to the given rhythm and complete the solfa of the last few notes. (These remain in your memory after it has finished being played).
- As you continue listening, complete the solfa you hear under the given rhythm.
- Use the final playing to check your completed melody by singing the solfa in your head.
- Once completed and corrected, sing through in solfa with handsigns.

## Melodic Dictation – Solfa Practice Question

2/4

d d r r m r d r d d

1/04

**Q. 5 Theory** Give definitions for the following terms.

Pitch: The high and low sounds in music.

Treble Clef: The symbol placed at the start of a piece of music, showing that the music has been written for treble or high voices or instruments.

Finalis: The final note of a melody.

**Q. 6 Theory** Complete the solfa and letter names below the notes in this melody.

d' s l m f r s m d r m f s l t d' t d'

C G A E F D G E C D E F G A B C B C

**Q. 7 Melodic Dictation – Solfa**

1/05

3/4

d r m d r m f m r m f m r d r d

**Q. 8 Melodic Dictation – Solfa**

1/06

4/4

d d r m m f s s m d d