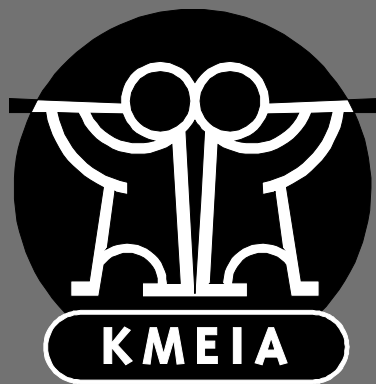


2008

The Australian Kodály Certificate in Music Education

Curriculum Outline



Kodály Music Education Institute of Australia,
Incorporated

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Course Overview

The Australian Kodaly Certificate in Music Education is a unique course of professional development designed to equip studio and classroom music teachers with the skills and resources they need to deliver a sequential, aural-based music curriculum that will engage students and achieve outstanding results.

The certificate is normally completed over three years of part time study with an accredited course provider. Participants will specialise either in Early Childhood, Primary or Secondary streams and complete a 3 year sequence in one stream.

To be eligible for the award of the Australian Kodaly Certificate in Music Education, participants must complete three levels of study in their chosen field – Early Childhood, Primary and Secondary and submit DVD recordings and detailed lesson plans of their teaching undertaken between Levels 2 and 3. In addition they must complete a Song Collection and Retrieval File and submit this to their course provider. The videos and song file must not contribute to the grading of modules in any KMEIA accredited program.

The Kodaly philosophy is based on singing and Kodaly himself believed that the essence of music education could be summed up in one word, singing. As such, Kodaly teachers possess an informed awareness of good vocal technique and strive to present an appropriate and excellent model of singing at all times. The development of appropriate singing technique is embedded in all aspects of Kodaly teaching and learning – in musicianship, methodology, practicum, conducting and choir. One of the outcomes of good music education inspired by the Kodaly philosophies is musicians who sing with ease and freedom, accuracy and expressiveness.

Year 1	Year 2	Year 3
Musicianship 15 hours	Musicianship 15 hours	Musicianship 15 hours
Methodology 1 15 hours Secondary, Primary or Early Childhood	Methodology 2 15 hours Secondary, Primary or Early Childhood	Methodology 3 15 hours Secondary, Primary or Early Childhood
Teaching Techniques 1 5 hours Secondary, Primary or Early Childhood	Teaching Techniques 2 5 hours Secondary, Primary or Early Childhood	Teaching Techniques 3 5 hours Secondary, Primary or Early Childhood
Materials 1 5 hours Secondary, Primary or Early Childhood	Materials 2 5 hours Secondary, Primary or Early Childhood	Materials 3 5 hours Secondary, Primary or Early Childhood
Choral & Ensemble Techniques 10 hours	Choral & Ensemble Techniques 10 hours	Choral & Ensemble Techniques 10 hours
Extension Studies 10 Hours	Extension Studies 10 Hours	Extension Studies 10 Hours
Total = 60 Hours	Total = 60 Hours	Total = 60 Hours

Course Detail

Entry Requirements

It is expected that applicants for the course should have, or be completing a degree/diploma or equivalent in music education and/or education. If the applicant has none of the above, they will be interviewed and offered the opportunity to demonstrate their suitability. This would include musical knowledge and skills.

Duration

Each of the three Levels would be delivered in a manner appropriate to the entity offering the accredited program. It is anticipated that one module would be delivered in each calendar year, in a locally determined pattern, allowing learners to complete the entire certificate program over three years.

However, it is recognised that more intensive modes of delivery are available, allowing students to complete the three modules in no less than two years.

Accreditation

Aspirant program providers must submit detailed program summaries prior to offering the programme. Upon submitting these summaries to the council, the course may be advertised with the words “pending approval by Kodaly Music Education Institute of Australia Incorporated.”

The maximum period of accreditation that will be granted is five years, after which time a provider must re-apply for accreditation.

The KMEIA National Council must approve all teachers in all programs. Such approval may be granted on the receipt, by the National Council, of a curriculum vitae for each proposed teacher.

NOTE:

- A maximum of 33% credit only, from other institutions offering approved Kodaly Courses, may be given for this course.

Musicianship

Musicianship involves the study of sight singing, score reading, aural perception, musical dictation and analysis using the tools of the Kodaly approach – tonic sol-fa, rhythm duration syllables and the Curwen hand signs. A candidate must complete 3 units of musicianship totalling 45 hours of study.



KMEIA acknowledges that musicianship is an area where individuals show tremendous diversity – both in presenting skills and rate of development. Accordingly, this document outlines 6 levels of study with each level involving increasingly complex skills. A candidate may begin at any level that matches his/her current level of ability and progress through the levels as determined by the course provider. To be eligible for the Australian Kodaly Certificate in Music Education in the Early Childhood strand, participants should successfully pass Level 3 in Musicianship, in the Primary strand a pass in Level 4 is required, and in the Secondary strand participants must successfully complete Level 5.

	Level 1	Level 2
Pitch and tonality	<ul style="list-style-type: none"> Do and la tetra-tonic Do pentatonic Intervals of Maj 2nd and Min 3rd Introduction to Diatony Key signatures: 2 sharps, 1 flat. 	<ul style="list-style-type: none"> All pentatonic scales (do, re, mi, so, la) Pentatonic trichords and tetrachords Diatonic Major, Natural and Harmonic Minor scales. Intervals: Maj 2nd, Min 3rd, Maj 3rd, Per 4th
Rhythm	<ul style="list-style-type: none"> Duple and triple metre in simple and compound time. Even divisions of a single beat including ±, 0µ, 1µ»» in simple time and ±, 0µµ in compound time. 	<ul style="list-style-type: none"> Duple, triple and quadruple metre in simple and compound time. Even and uneven divisions of a single beat in both simple and compound time.
Sight Singing	<ul style="list-style-type: none"> Unison, pentatonic and tetra-tonic exercises. Sol-fa and letter names in treble and bass clefs. Use of the tuning fork. 	<ul style="list-style-type: none"> Unison pentatonic exercises. Sol-fa and letter names in the treble and bass clefs. Use of the tuning fork.
Part Work	<ul style="list-style-type: none"> Simple two-part exercises and canons Introduction to sing and play. 	<ul style="list-style-type: none"> Pentatonic scales against a tonic drone Simple sing and play exercises.
Harmony		<ul style="list-style-type: none"> Simple two-part exercises including work with harmonic pillar tones (<i>d-s, l-m</i>)
Memory and dictation	<ul style="list-style-type: none"> Memorisation of simple melodic and rhythmic patterns up to 16 beats Simple melodic dictation using tetra-tonic or pentatonic tone sets. 	<ul style="list-style-type: none"> Memorisation of longer melodic and rhythmic patterns up to 8 bars.
Creative	<ul style="list-style-type: none"> Improvisation using known rhythmic and melodic vocabulary 	<ul style="list-style-type: none"> Improvisation using known rhythmic and melodic vocabulary

Musicianship (cont'd)

	Level 3	Level 4
Pitch and tonality	<ul style="list-style-type: none"> Advanced review of all pentatonic scales (<i>d, r, m, s, l</i>) Pentatonic tetra-chords Intervals Maj 2nd, Min 3rd, Maj 3rd, Per 4th, Per 5th and Min 6th Diatonic Scales – Major and Natural and Melodic Minor. 	<ul style="list-style-type: none"> Advanced review of extended pentatonic scales (<i>d, r, m, s, l</i>) Intervals – all that are found in the pentatonic scale. Diatonic Scales – Major and all forms of the Minor scale Chromatic alterations
Rhythm	<ul style="list-style-type: none"> Even and uneven divisions of a single beat in both simple and compound time Simple syncopation, including anticipation of the first beat and use of the quaver rest. 	<ul style="list-style-type: none"> More advanced syncopation, including anticipation/delay of any beat and use of quaver rest Duplet and triplet
Sight Singing	<ul style="list-style-type: none"> Solfa and letter names in the treble and bass clefs in pentatony and diatony in simple form. Use of the tuning fork 	<ul style="list-style-type: none"> Solfa and letter names in the treble and bass clefs in extended pentatony and all forms of the diatonic scales studied. Use of the tuning fork
Part Work	<ul style="list-style-type: none"> Pentatonic scales against a drone or simple melodic ostinato Ensemble performance of canons and exercises. Sing and play canons and exercises 	<ul style="list-style-type: none"> Pentatonic scales against a drone or simple melodic or rhythmic ostinato Performance of canons and exercises in small ensembles Sing and play canons and exercises.
Harmony	<ul style="list-style-type: none"> Diatonic harmony in Major and Minor keys using primary triads Diatonic triads in root position in Major and Harmonic minor scales 	<ul style="list-style-type: none"> Diatonic triads: Maj, Min, Aug and Dim. Fundamental diatonic harmony in Maj. and Min keys using primary triads. Basic introduction to Dominant 7th.
Memory and dictation	<ul style="list-style-type: none"> Memorisation of longer melodic and rhythmic patterns up to 12 bars Simple 2 part rhythmic and melodic dictation 	<ul style="list-style-type: none"> Melodic dictation using pentatonic or Major scale. Rhythmic dictation in any of the simple or compound metres. Simple 2 part dictations - rhythmic, melodic and harmonic function.
Creative	<ul style="list-style-type: none"> Improvisation using known rhythmic and melodic vocabulary 	<ul style="list-style-type: none"> Improvisation using known rhythmic and melodic vocabulary

Musicianship (cont'd)

	Level 5	Level 6
Pitch and tonality	<ul style="list-style-type: none"> Major and all forms of Minor scale Modes: Dorian, Mixolydian All intervals in the scale studied 	<ul style="list-style-type: none"> Major and all forms of Minor scales in any key Modes: Dorian, Mixolydian, Lydian, Phrygian, Locrian
Rhythm	<ul style="list-style-type: none"> Advanced syncopation, including anticipation/delay of any beat and use of quaver or semiquaver rests Exercises using straight and swing quavers 	<ul style="list-style-type: none"> Extended use of all commonly occurring rhythmic patterns in simple and compound time, including use of syncopation and the duplet and triplet.
Sight Singing	<ul style="list-style-type: none"> Solfa and letter names with simple modulations or use of the alto clef Diatony with and without chromatically altered notes in up to 4 keys. Use of the tuning fork 	<ul style="list-style-type: none"> Solfa and letter names with extended modulations or use of alto and tenor clefs. Secure use of the tuning fork
Part Work	<ul style="list-style-type: none"> Canons up to three parts Performance of canons and exercises in small ensembles Sing against melodic and rhythmic ostinato Sing and play canons and exercises 	<ul style="list-style-type: none"> More complex canons up to four parts Performance of canons and exercises in small ensembles Sing against melodic and rhythmic ostinato Sing and play canons and exercises.
Harmony	<ul style="list-style-type: none"> Maj/Min triads in all inversions Root position Diminished and Augmented triads Root position Seventh chords Progressions in Maj and Min including chords I, IV, V7, ii and vi 	<ul style="list-style-type: none"> Maj, Min, Dim, Aug triads in all inversions. Seventh chords in inversion with common resolution Progressions in Major and Minor tonality including use of Secondary Dominants
Memory and dictation	<ul style="list-style-type: none"> Melodic dictation using diatonic scales Rhythmic dictation in any of the simple or compound metres 2 part rhythmic, melodic, harmonic 	<ul style="list-style-type: none"> Diatonic with chromaticism Rhythmic dictation including asymmetric metres 2 part rhythmic, melodic, harmonic
Creative	<ul style="list-style-type: none"> Improvisation using known rhythmic and melodic vocabulary 	<ul style="list-style-type: none"> Improvisation using known rhythmic and melodic vocabulary

Methodology

Methodology involves the application of Kodaly's principles to the development of classroom teaching programmes that are suitable for Australian children. It includes the study of:

- Kodaly philosophy – basic tenets and pedagogical application
- Curriculum development
- Teaching techniques
- Sequencing learning
- Lesson planning and assessment

Candidates may choose to specialise either in Early Childhood, Primary or Secondary methodology and must complete a 3 unit sequence in one area of specialisation.

Early Childhood

To complete the requirements of the syllabus of The Australian Kodaly Certificate in Early Childhood Music Education, students must satisfactorily finish three Levels of study. These are Early Childhood Level 1, Early Childhood Level 2 and Early Childhood Level 3 (which in this Early Childhood context is equivalent to Primary Level 1).

To achieve the requirements of the Australian Kodaly Award in Early Childhood Music, students must satisfactorily complete Early Childhood Level 1 and Level 2 .

NOTE: To qualify for the Early Childhood Award, students must submit a DVD presentation, accompanied by a detailed lesson plan at the commencement of EC Level 2.

To achieve the requirements of the Australian Certificate in Music Education, students must submit a DVD presentation after they have completed Level 2. A second DVD will need to be presented at the commencement of EC Level 3.

A song collection as prescribed in the course must be submitted at the end of EC Level 2 for The Award and EC Level 3 for the Certificate.

Early Childhood course providers may elect to substitute Conducting hours with a Research Elective of equivalent hours.

Early Childhood:

Methodology 1 (Children 0 to 3 years)

Students will investigate curriculum development for Early Childhood classes through an in-depth study of the following.

1. **Overview of child development - 0 to 3 years:**
 - physical;
 - social;
 - emotional;
 - cognitive;
 - aesthetic.

2. **Musical characteristics of children - 0 to 3 years:**
 - vocal development and vocal range;
 - motor co-ordination;
 - rhythmic development
 - sound recognition and categorization;
 - aural skills
 - listening (attention/preferences)
 - concept formation.

3. **The spiral curriculum for understanding the following musical elements - 0 to 3 years:**
 - timbre;
 - tempo;
 - dynamics;
 - pitch;
 - rhythm and form appropriate for the age group.

4. **Overview of the development of musical skills - 0 to 3 years:**
 - singing;
 - moving;
 - playing instruments;
 - listening;
 - creating.

5. **Lesson planning - Long range planning and short term objectives:**
 - planning to meet individual needs
 - observing musical behaviours;
 - planning balanced music lessons for the age group.

6. Adult involvement - parents and carers:

- parents as an integral part of learning experiences;
- the role of parents in the early childhood class;
- parents as teachers in the home;
- utilising parent feedback on home musical behaviour.

Assessment

Assessment will be based on punctual class attendance, the student's willingness and preparedness to participate and on all written and practical assignments.

1. Research and group discussion on the writings of Kodaly.
2. Written and/or practical lesson segments demonstrating an understanding of the particular steps in the teaching of a concept/element covered in class.
3. Written assignments which demonstrate the student's understanding of the readings and class discussions on the value of early childhood music.
4. Lesson plans for different stages of this age group.

Outcomes

1. The students will demonstrate their ability to provide a good teacher model for this age group.
2. They will show a growing knowledge of the abilities and requirements of the children.
3. They will be able to discuss, communicate ideas, and display a growing awareness of developmental sequencing appropriate for the youngest children.

Early Childhood:

Methodology 2 (Children 3 to 5 years)

Students will continue to investigate curriculum development for Early Childhood classes through an in-depth study of the following.

- 1. Overview of child development - 3 to 5 years:**
 - physical;
 - social;
 - emotional;
 - cognitive;
 - Aesthetic.

- 2. Musical characteristics of children - 3 to 5 years: ***
 - vocal development and vocal range;
 - motor co-ordination;
 - rhythmic development;
 - sound recognition and categorization;
 - aural skills
 - listening (attention/preferences);
 - concept formation.

- 3. The spiral curriculum for understanding the following musical elements - 3 to 5 years:**
 - timbre;
 - tempo;
 - dynamics;
 - pitch;
 - rhythm and form appropriate for the age group.

- 4. Overview of the development of musical skills - 3 to 5 years:**

Active involvement of children in musical skills which foster the understanding of musical elements through:

 - singing;
 - moving;
 - playing instruments;
 - listening;
 - creating.

- 5. Lesson planning - Long range planning and short term objectives - 3 to 5 years:**
 - planning to meet individual needs.
 - planning balanced music lessons for the age group.
 - planning for emerging music literacy.

6. Evaluating the music program:

- ongoing observation of children's musical responses.
- reflective teaching practice.
- ongoing parent-teacher communication.

Assessment:

Assessment will be based on punctual class attendance, the student's willingness and preparedness to participate and on all written and practical assignments.

1. A demonstrated deeper knowledge of Kodaly's educational philosophy through individual research and group discussion on the writings of Kodaly.
2. Written and/or practical lesson segments demonstrating an understanding of developmentally appropriate teaching and learning strategies covered in class.
3. Written assignments which demonstrate the students' understanding of the value of a developmentally sequenced early childhood music programme and current trends in early childhood education.
4. Lesson plans demonstrating an understanding of short and/or long-term planning to support the musical, cognitive, motor and social development of different age groups.

Outcomes:

1. Participants will demonstrate their understanding of strategies useful in meeting the needs and abilities of each age group.
2. Participants will be able to discuss, communicate ideas and demonstrate understanding of developmental sequencing appropriate for the age group.

Early Childhood:

Methodology 3 (Children 5 to 8 years)

Participants in this stream will complete the requirements of the Primary syllabus – Level 1

Rhythmic Concepts:

- Fast/slow comparatives
- Beat/rhythm
- Basic rhythmic elements for \pm , $\dot{0}\mu$, $\text{¶}\text{¶}\text{¶}\text{¶}$ and £

Pitch and melody:

- High/low comparatives
- Repertoire of suitably restricted pitch
- Use of the moveable do system
- Melodic elements: *s-m, l*

Part Work:

- Songs/rhymes with simple rhythmic ostinati
- Songs with simple melodic ostinati
- Simple canons using well known song material

Other:

- Soft/loud comparatives
- Repertoire suitable for the teaching of these concepts and elements
- Overview of a developmental program (long range planning) and lesson planning
- An introduction to focus teaching
- Listening activities
- An introduction to the concept of developmental sequencing
- Beginning a SONG COLLECTION: Collecting, sequencing, analysing and categorising songs, games and rhymes

Assessment:

1. Assessment must allow the student to demonstrate an understanding of the musical concepts taught in this level of the course. This assessment may be by assignment. For example:
 - Lesson plans demonstrating an understanding of short and/or long-term planning to support the musical, cognitive, motor and social development for this age group
 - Written and/or practical lesson segments demonstrating an understanding of developmentally appropriate teaching and learning strategies covered in class
 - Memorisation of repertoire
 - A demonstrated deeper knowledge of Kodaly's educational philosophy through individual research and group discussion on the writings of Kodaly
2. Satisfactory attendance record and participation in all class activities.

Outcomes:

1. Participants will demonstrate their ability to provide a good teacher model.
2. Participants will show a growing knowledge of the abilities and requirements of the target age group.
3. Participants will discuss, communicate ideas and display an awareness of developmental sequencing appropriate to primary music education.

NOTE: Before a Certificate can be awarded, Methodology 3 students must submit a video or DVD presentation, accompanied by a detailed lesson plan, and a song collection as prescribed in the course.

Primary:

Methodology 1

This unit will outline repertoire, strategies and teaching process for introducing a developmental, vocal-based music programme to students in the early primary school years.

Rhythmic Concepts:

- Fast/slow comparatives
- Beat/rhythm
- Basic rhythmic elements for \pm , $\emptyset\mu$, $\text{¶}\gggg$ and £

Pitch and melody:

- High/low comparatives
- Repertoire of suitably restricted pitch
- Use of the moveable do system
- Melodic elements: *s-m, l*

Part Work:

- Songs/rhymes with simple rhythmic ostinati
- Songs with simple melodic ostinati
- Simple canons using well known song material

Other:

- Soft/loud comparatives
- Repertoire suitable for the teaching of these concepts and elements
- Overview of a developmental program (long range planning) and lesson planning
- An introduction to focus teaching
- Listening activities
- An introduction to the concept of developmental sequencing
- Beginning a SONG COLLECTION: Collecting, sequencing, analysing and categorising songs, games and rhymes

Assessment:

1. Assessment must allow the student to demonstrate an understanding of the musical concepts taught in this level of the course. This assessment may be by assignment. For example:
 - Lesson plans demonstrating an understanding of short and/or long-term planning to support the musical, cognitive, motor and social development for this age group
 - Written and/or practical lesson segments demonstrating an understanding of developmentally appropriate teaching and learning strategies covered in class
 - Memorisation of repertoire
 - A demonstrated deeper knowledge of Kodaly's educational philosophy through individual research and group discussion on the writings of Kodaly
 - Writing activities
2. Satisfactory attendance record and participation in all class activities.

Outcomes:

1. Participants will demonstrate their ability to provide a good teacher model.
2. Participants will show a growing knowledge of the abilities and requirements of primary students.
3. Participants will discuss, communicate ideas and display an awareness of developmental sequencing appropriate to primary music education.

Primary:

Methodology 2

This unit will outline repertoire, strategies and teaching process for continuing a developmental, vocal-based music programme to students in the middle primary school years.

Rhythmic Concepts:

- An introduction to 2 and 4 metre and bar line placement.
- Further rhythmic elements: \circ , $\text{0}\text{||}\text{»}$ and $\text{||}\text{»}\text{||}$

Pitch and melody:

- Additional range of melodic elements: *d*, *r*
- Simple *do* pentatonic scale
- Introduction to letter names

Part Work:

- More extensive rhythmic and melodic ostinati
- Sing and clap or show handsigns in canon
- More complex canons in 2 parts
- Partner songs

Other:

- Repertoire suitable for the teaching of these concepts and elements
- An overview of the teaching of form
- More in-depth work on focus writing and introduction to strategy outlines
- Continuation of work in lesson planning and long-range planning
- Writing activities
- Listening activities
- Continuing a SONG COLLECTION: Collecting, sequencing, analysing and categorising songs, games and rhymes

Assessment:

1. Assessment must allow the student to demonstrate an understanding of the musical concepts taught in this level of the course. This assessment may be by assignment. For example:
 - Lesson planning – a continuation of long and short term planning
 - Segments of lessons demonstrating the content taught in the course
 - Memorisation of repertoire
 - A more in-depth understanding of the Kodaly philosophy
 - Writing activities
 - Song analysis

2. Satisfactory attendance record and participation in all class activities.

Outcomes:

1. Participants will demonstrate their ability to provide a good teacher model.
2. Participants will show a growing knowledge of the abilities and requirements of middle primary students.
3. Participants will discuss, communicate ideas and display an awareness of developmental sequencing appropriate to middle primary music education.

Primary:

Methodology 3

This unit will outline repertoire, strategies and teaching process for continuing a developmental, vocal-based music programme to students in the upper primary school years.

Rhythmic Concepts:

- Further extension of rhythmic elements: \pm , \ddot{A} , $\ddot{A} \pm \ddot{A}$, \ddot{O} and \circ in simple time; \pm , $\ddot{O}\mu\mu$, and \ddot{f} in compound time
- A continuation of metre, including simple triple and compound duple time signatures
- Anacrusis, external and internal

Pitch and melody:

- Additional range of melodic elements: l , s , d'
- Do and la pentatonic tonalities
- Introduction to pentatonic tri-chords and all intervals in the tri-chords
- Further extension of the range of solfa to include f and t

Part Work:

- Simple sing and play activities
- Canons in 2, 3 and 4 parts
- Partner songs

Other:

- Repertoire suitable for the teaching of these concepts and elements
- An introduction to strategy writing
- More detailed work in the developmental music programme and lesson planning
- Writing activities
- Listening activities
- Continuing a SONG COLLECTION: Collecting, sequencing, analysing and categorising songs, games and rhymes
- Continuation of the teaching of form

- An introduction to the developmental music programme for Older Beginners.

Assessment:

1. Assessment must allow the student to demonstrate an understanding of the musical concepts taught in this level of the course. This assessment may be by assignment. For example:
 - Lesson planning
 - Segments of lessons
 - Memorisation of repertoire
 - Understanding of the Kodaly philosophy
 - Writing activities
 - Song analysis
 - Strategy writing
 - Song collection and Retrieval system
2. Satisfactory attendance record and participation in all class activities.

Outcomes:

1. Participants will demonstrate their ability to provide a good teacher model.
2. Participants will show a confident knowledge of the abilities and requirements of upper primary students.
3. Participants will discuss, communicate ideas and display an awareness of developmental sequencing appropriate to primary music education.

NOTE: Before a Certificate can be awarded, Methodology 3 students must submit a video or DVD presentation, accompanied by a detailed lesson plan, and a song collection as prescribed in the course.

Secondary:

Methodology 1

This unit will outline repertoire, strategies and teaching process for introducing a developmental, vocal-based music programme to older beginners in the middle school.

Rhythmic concepts:

- Beat and rhythm
- \pm , $\hat{0}\mu$, $\text{f}\bullet$
- $\text{f}\gggg$
- $\text{f}\mu\bullet\bullet\bullet$
- Longer notes: $^\circ$, \neg

Metre:

- Conducting patterns for duple, triple and quadruple metre
- The downbeat, bars and barlines
- Simple duple, simple quadruple, simple triple

Pitch and melody:

- Introduction to the pentatonic scale and an appropriate sequence for developing skills in hearing, singing, reading, writing and creating using the pentatonic scale.
- Relative pitch names: *d r m s l d'*
- Absolute pitch (letter) names for the tonal centres of F, G and C.
- Aural awareness of the intervals in the tri-chords of the pentatonic scale.

Part Work:

- Simple diatonic canons in 2 or 3 parts
- Partner songs
- Rhythmic and Melodic ostinati in known song material
- Ensemble singing/playing to reinforce repertoire used

Other:

1. Repertoire suitable for the teaching of these concepts and elements
2. An introduction to focus writing
3. An introduction to the developmental music programme and lesson planning
4. Writing activities
5. Listening activities including art music and timbral recognition
6. Beginning a SONG COLLECTION: Collecting, sequencing, analysing and categorising songs, games and rhymes
7. Visual and aural analysis of folk music

Assessment:

1. Assessment must allow the student to demonstrate an understanding of the musical concepts taught in this level of the course. This assessment may be by assignment. For example:
 - A demonstrated in-depth knowledge of Kodaly's educational philosophy
 - Lesson planning
 - Memorisation of repertoire
 - Writing exercises
 - Listening exercises
 - Written and/or practical lesson segments demonstrating an understanding of the concepts/elements taught in class
 - Song analysis
2. Satisfactory attendance record and participation in all class activities.

Outcomes:

- Participants will demonstrate their ability to provide a good teacher model.
- Participants will demonstrate a growing knowledge of the abilities and requirements of lower secondary students.
- Participants will discuss, communicate ideas and display an awareness of developmental sequencing appropriate to lower secondary music education.

Secondary:

Methodology 2

Students will investigate curriculum development for Middle Secondary classes through an in-depth study of the following:

Rhythmic Concepts:

- The anacrusis – external and internal
- Uneven rhythmic patterns over two beats, including: $\dot{\bar{A}} \pm \bar{A}$, $\pm . \bar{A}$, $\bar{A} \pm$
- Uneven rhythmic patterns over one beat, including $\bar{O} \gg$ and
- Strategy outlines for Compound Time $\pm .$, $\bar{O} \mu \mu$, $\pm \bar{A}$, $\bar{A} \pm$

Metre:

- Review of simple metre time signatures including $2\frac{1}{4}$, $3\frac{1}{4}$, $1\frac{1}{4}$
- Compound Duple Time $\flat\frac{3}{4}$

Pitch and melody:

- Extended pentatony – l, and s,
- Abstract Pentatonic tri-chords and tetra-chords and the intervals they contain.
- Relative pentatonic scales and extended pentatony
- Strategy outlines for f and t
- An introduction to diatonic scales

Part Work:

- Diatonic canons in up to 4 parts
- Melodic and rhythmic ostinati
- Two part exercises – for example – Kodaly Choral Repertoire
- Ensemble singing/playing to reinforce repertoire used.
- Strategies to introduce sing and play exercises at this level

Harmony:

- Use of the pillar tones outlining chords I, IV and V in major and minor tonalities
- Root position triads in major and minor tonalities and their quality

Other:

- A review of focus teaching and its relevance to strategy writing.
- An introduction to the cambiata voice and strategies for working with this in the classroom.
- An extension of tone set analysis and its application to diatony
- Visual and aural analysis of Folk and Art music
- An investigation of the sequence of teaching for elements at this level and its implication to long range planning for the middle secondary school
- Activities to develop improvisation and compositional skills
- Strategies to teach form/genre suitable to the middle secondary school
- Repertoire suitable for the teaching of these concepts and elements

Assessment:

1. Assessment must allow the student to demonstrate an understanding of the musical concepts taught in this level of the course. This assessment may be by assignment. For example:
 - A demonstrated, more in-depth knowledge of Kodaly's educational philosophy
 - Lesson planning
 - Memorisation of repertoire
 - Writing exercises
 - Listening exercises
 - Written and/or practical lesson segments demonstrating an understanding of the concepts/elements taught in class
 - More complex song analysis
2. Satisfactory attendance record and participation in all class activities.

Outcomes:

- Participants will demonstrate their ability to provide a good teacher model.
- Participants will demonstrate a growing knowledge of the abilities and requirements of lower secondary students.
- Participants will discuss, communicate ideas and display an awareness of developmental sequencing appropriate to middle secondary music education.

Secondary:

Methodology 3

This unit will outline repertoire, strategies and teaching process for introducing a developmental, vocal-based music programme to upper secondary school students.

Rhythmic Content:

- All Simple and Compound rhythms needed for material suitable for this age group
- An introduction to mixed and asymmetrical metre

Metre:

- Simple and Compound metres needed for the material used by this age group.

Pitch and Melody:

- Sequential methodological approaches to the following concepts in the upper secondary school.
 1. Tonality with the emphasis on extended pentatony and diatony
 2. Intervals within these tonalities
 3. Use of chromatic notes where necessary

Part Work:

- Diatonic and modal canons in 2 to 4 parts
- 2 and 3 part exercises from the Kodaly Choral Library
- Sing and play activities suitable for this age group

Harmony:

- Harmonic progressions in Major and Harmonic minor tonalities as found in Art music studied, including triads in root position and inversions
- An introduction to 7th chords

Other:

- An in-depth study of focus teaching and its relevance to strategy writing for students in the upper secondary school.
- An investigation of the principles guiding the selection of appropriate repertoire, including Art Music, for listening in a secondary school with a sequential, aural based programme.

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- An in-depth investigation of improvisation and composition activities for the senior school.
- Critical reflection of the cultural significance of music and music education.

Assessment:

1. Assessment must allow the student to demonstrate an understanding of the musical concepts taught in this level of the course. This assessment may be by assignment. For example:
 - A demonstrated, deeper knowledge of Kodaly's educational philosophy through individual research and group discussion
 - Lesson planning
 - Memorisation of repertoire
 - Writing exercises
 - Listening exercises
 - Written and/or practical lesson segments demonstrating an understanding of the concepts/elements taught in class
 - More complex song analysis
2. Satisfactory attendance record and participation in all class activities.

Outcomes:

- Participants will demonstrate their ability to provide a good teacher model.
- Participants will demonstrate a growing knowledge of the abilities and requirements of upper secondary students.
- Participants will discuss, communicate ideas and display an awareness of developmental sequencing appropriate to upper secondary music education.
- Participants will be able to discuss, communicate ideas and display a more mature awareness of developmental sequencing appropriate for this age group.
- Participants will demonstrate a synthesis of vocal techniques appropriate to the target group.

NOTE: Before a Certificate can be awarded, Methodology 3 students must submit a video or DVD presentation, accompanied by a detailed lesson plan, and a song collection as prescribed in the course.

Teaching Techniques:

This course involves the practical application of the musical and pedagogical concepts taught in Methodology. A sensitivity to the musical content is essential throughout the teaching process. Participants need to be given the opportunity, not only to teach, but to observe and discuss segments they see taught.

Teaching Techniques 1

- An introduction to peer teaching
- Peer teaching of appropriate repertoire for the targeted age group
- Peer teaching of chosen segments of the content of the Methodology course for Methodology Level 1

Assessment:

- Students will teach sufficient segments to satisfy the course provider of their competency
- Peer discussion and analysis of demonstrated techniques
- Willingness of the student to act as the “teacher” and the “student”

Outcomes:

- The students will demonstrate a consistent confidence in the repertoire and the teaching techniques under discussion.
- The students will demonstrate a growing ability to plan lesson segments which show an understanding of the requirements of children of the target age group.

Teaching Techniques 2

- Peer teaching of repertoire appropriate for the targeted age group
- Peer teaching of chosen segments of the content of the Methodology course for Methodology Level 2

Assessment:

- Students will teach sufficient segments to satisfy the course provider of their competency
- Peer discussion and analysis of demonstrated techniques
- Willingness of the student to act as the “teacher” and the “student”

Outcomes:

- The students will demonstrate a consistent confidence in the repertoire and the teaching techniques under discussion.
- The students will demonstrate a more mature ability to plan lesson segments which show an understanding of the requirements of children of the target age group.

Teaching Techniques 3

- Peer teaching of repertoire appropriate for the targeted age group
- Peer teaching of chosen segments of the content of the Methodology course for Methodology Level 3

Assessment:

- Students will teach sufficient segments to satisfy the course provider of their competency
- Peer discussion and analysis of demonstrated techniques
- Willingness of the student to act as the “teacher” and the “student”

Outcomes:

- The students will demonstrate a consistent confidence in the repertoire and the teaching techniques under discussion.
- The students will demonstrate a more mature ability to plan lesson segments which show an understanding of the requirements of children of the target age group.

Cultural Materials:

Cultural Materials involves learning, collecting and analysing the folk music of Australia and other nations to determine its suitability for pedagogical processes outlined in methodology and its ability to support a developmental music programme.

Cultural Materials 1

1. Participants are able to perform from memory a selection of age-appropriate musical materials that form the basis of the developmental music programme. Such materials should include:
 - Folk song repertoire
 - Speech rhymes
 - Art Music
 - Singing games and folk dances
 - Listening songs
2. Folk song analysis
3. Create a system for organising and storing a professional library of the above materials such as a song folder or database
4. Repertoire selection of materials based on suitability with regard to child vocal ranges

Assessment:

- Song analysis
- Memorisation of folk song repertoire of different styles and performance of same – demonstration via practical and/or written test
- Satisfactory attendance record and participation in all class activities

Outcomes:

- Through performance of the repertoire participants will memorise a body of material suitable for this age group and be able to demonstrate it musically and confidently.
- Through analysis, participants will begin to understand the attributes of appropriate resources for students and how to choose effective material for their programs.

Cultural Materials 2

1. Continued study of age appropriate musical materials that form the basis of the developmental music programme, including:
 - Folk song repertoire
 - Speech rhymes
 - Art Music
 - Singing games and folk dances
 - Listening songs
2. More advanced folk song analysis according to their musical elements and the relationship of these elements to developmental sequencing
3. Expansion of the professional library commenced in Cultural Materials 1
4. Nurture an understanding for characteristic melodic and rhythmic motifs that occur in the materials and thus form the foundation for aural training in the classroom and subsequent reading and writing skills

Assessment:

- Song analysis
- Memorisation of folk song repertoire of different styles and performance of same – demonstration via practical and/or written test
- Satisfactory attendance record and participation in all class activities

Outcomes:

- Through performance of the repertoire participants will memorise a body of material suitable for this age group and be able to demonstrate it musically and confidently.
- Through analysis, participants will begin to understand the attributes of appropriate resources for students and how to choose effective material for their programmes.

Cultural Materials 3

1. Further study of age-appropriate musical materials that form the basis of the developmental music programme, including:
 - Folk song repertoire
 - Speech rhymes
 - Art Music
 - Singing games and folk dances
 - Listening songs
2. Expansion of the professional library commenced in Cultural Materials 1 and 2

Assessment:

- Song analysis
- Memorisation of folk song repertoire of different styles and performance of same – demonstration via practical and/or written test
- Satisfactory attendance record and participation in all class activities

Outcomes:

- Through performance of the repertoire participants will memorise a body of material suitable for this age group and be able to demonstrate it musically and confidently.
- Through analysis, participants will begin to understand the attributes of appropriate resources for students and how to choose effective material for their programmes.

Choral and Vocal Techniques:

This unit involves the study of conducting and rehearsal strategies.

It should be noted that course providers in the Early Childhood stream may choose to substitute a research topic in place of Choral and Vocal Techniques where it is considered not appropriate to include this unit.

Conducting and Vocal Techniques 1

1. An introduction to basic conducting skills:
 - Stopping
 - Cueing
 - 2, 3 and 4 conducting patterns in Simple Time
2. Techniques for showing the following:
 - Style
 - Phrasing
 - Dynamics
 - Expression
3. Discussion and demonstration of the skills required by a conductor in order to develop good rehearsal practice.
4. Repertoire suitable for beginning of inexperienced groups, including:
 - Unison folk songs
 - Simple 2 part canons
5. Develop the ability to give starting pitches from a tuning fork A440.
6. Vocal Techniques:
 - Posture for vocalisation
 - Breathing and breath management
 - Vocal warm-ups

Assessment:

1. Demonstrations of conducting skills and rehearsal techniques which reflect an understanding of the content of the course
2. Satisfactory attendance record and participation in all class activities

Outcomes:

1. Participants will develop a better understanding of basic conducting skills and the techniques necessary to organise effective ensemble work.
2. Participants will develop confidence in their ability to help children perform musically with good vocal technique and balanced ensemble.

Choral and Vocal Techniques 2

1. A continuation of the development of the basic conducting gestures:
 - Stopping
 - Cueing
 - Body alignment and conducting posture
 - Mastery of conducting patterns – Simple and Compound Time
2. A continuation of the development of techniques for showing:
 - Style
 - Phrasing
 - Dynamics
 - Expression
3. Secure ability to give starting notes with a tuning fork at all intervals from A440.
4. Introduction to the use of the left hand for support and musical effect.
5. Planning rehearsals for the group to include discussion and demonstration of:
 - Warm-up exercises to improve vocal tone and resonance, vowels
 - Voice production
 - Suggested format for a rehearsal
6. Repertoire to include:
 - Unison without accompaniment
 - Unison with piano accompaniment
 - Two part including canons
 - Simple three part – an introduction
 - Australian choral repertoire suitable to the level

Assessment:

- 1 Demonstrations of conducting skills and rehearsal techniques which reflect an understanding of the content of the course
- 2 Satisfactory attendance record and participation in all class activities

Outcomes:

1. Participants will develop a better understanding of basic conducting skills and the techniques necessary to organise effective ensemble work.
2. Participants will develop confidence in their ability to help children perform musically with good vocal technique and balanced ensemble.

NOTE: *Course providers should attempt to make the music to be studied in this subject available to the students before the start of the course to ensure familiarity with the music.*

Choral and Vocal Techniques 3

1. Conducting patterns for uneven groupings, including 5/4, 5/8 and 7/8
2. Conducting cues for phrasing including:
 - Go through
 - Big break
 - Catch breath
 - Punctuation (no breath)
3. Giving pitches from A440 tuning fork
4. Starting pieces on any beat in $2\frac{1}{4}$, $3\frac{1}{4}$, $1\frac{1}{4}$, $\flat\frac{3}{4}$
5. Anacrusis smaller than a quarter note.
6. Use of non-dominant hand (left hand) gestures:
 - Go through
 - Phrase momentum
 - Dynamics
 - Phrasing
 - Agogics
 - Articulation
7. Three levels of conducting
 - Ground level (pausing used)
 - Middle level (minimising)
 - Artistic level (subtlety of motion and gesture)

8. Repertoire comparable to the standard of:
 - Senkima Vilagon – Bartok
 - Don't Leave Me – Bartok
 - Mid the Oak Trees – Kodaly
 - Simple Gifts – Copland
 - Pentatonic Music IV – mixed metre examples
9. Australian Choral works of a similar standard are to be included.

Assessment:

1. Demonstrations of conducting skills and rehearsal techniques which reflect an understanding of the content of the course
2. Satisfactory attendance record and participation in all class activities

Outcomes:

1. Participants will develop a better understanding of basic conducting skills and the techniques necessary to organize effective ensemble work.
2. Participants will develop confidence in their ability to help children perform musically with good vocal technique and balanced ensemble.

NOTE: *Course providers should attempt to make the music to be studied in this subject available to the students before the start of the course to ensure familiarity with the music.*

Extension Studies:

Extension Studies allow candidates to broaden their skill base or to undertake study in areas of particular interest. They also allow course providers to make use of local expertise or that of visiting/international presenters. Three units of extension studies totalling 30 hours must be taken. Candidates may choose a different topic for each unit or may choose one topic for extended study over three units.

Appropriate choices for extension studies should involve:

- Practical music-making activities
- The application of the Kodaly concept in a wider context
- Applied musicianship

Suggested extension studies units could include:

- Participation in a choir or chamber ensemble
- Application of the Kodaly concept to particular teaching areas. For example: jazz improvisation, instrumental teaching
- Score analysis and the study of Art Music of a particular period (e.g. Baroque Music), of a particular genre (the Symphony, Chorales, Motets) or a particular composer
- Composition and/or arranging for classroom ensembles
- Folk dance and movement
- Body percussion

Assessment:

The following subject areas will be graded as:

HD - High Distinction, **D** - Distinction, **C** - Credit, **P** - Pass, **F** - Fail

- Musicianship 1, 2, 3
- Methodology 1, 2, 3
- Choral and Vocal Techniques 1, 2, 3
- Teaching Techniques 1, 2, 3
- Cultural Materials 1, 2, 3

The following subject will be graded as P Pass or F Fail

1. Extension Studies 1, 2, 3

Final DVD presentations and Song and Retrieval Files will be graded P Pass or F Fail but no marks for these will apply to any other subject area.

Explanation of grades:

HD	The student displays an outstanding performance in every facet of the course.
D	Excellent achievement. The student more than satisfies all the requirements of the course, demonstrating at all times a very high degree of musicality, including intonation.
C	Good work. The student does more than meet all the requirements of the course.
P	Satisfactory work. The student completes all assigned work in an acceptable fashion.
F	Fail.