

The Kodály Music Education Institute of Australia

Western Australian Branch Incorporated

PO Box 1073

CLAREMONT WA 6910

Email: wa@kodaly.org.au



Musicianship Levels 1 – 3 (15 hours)

Lecturer: Maree Hennessy

Overview: Musicianship involves the study of sight singing, score reading, aural perception, musical dictation and analysis using the tools of the Kodály philosophy (tonic solfa, rhythm duration syllables and hand signs). This class will study core repertoire as decided by the course lecturer. Exercises and assessment will be modified/adapted to differentiate for varying levels of study.

Dates: Block 1 (5 days) Sunday 13 April to Thursday 17 April 2014
Block 2 (5 days) Monday 14 July to Friday 18 July 2014

Time: 8.30am – 10.00am

Venue: Presbyterian Ladies' College (room to be announced)

Time Commitment: In addition to the daily classes (total 15 hours), you will need to put aside time to practise musicianship skills. The time needed to do this will vary for each person but 15-20 minutes per day is recommended as a minimum.

Materials: Students will need to bring an A440 tuning fork, pencil, eraser, manuscript and notebook. Students may also need to acquire the set text as detailed below. The lecturer will provide all other materials as necessary. Access to a piano or piano keyboard is strongly recommended.

Set texts:

- *Bolkovac, E& Johnson, J. 150 Rounds for Singing and Teaching*
- *Kodály, Zoltan. 333 Exercises*

Recommended Resources:

- *KMEIA Purely Pentatonic CD (Provided to course participants by KMEIA National)*

Depending on your level, the following texts may be useful:

- Molnár, A. (1955). *Classical Canons*
- Bacon, Denise. *50 Easy Two Part Exercises, 185 Pentatonic Exercises, 46 Two Part American Folk Songs*
- Kodály, Zoltan. *15 Two Part Exercises, 24 Little Canons on the Black Keys, 77 Two Part Exercises*

Content:

The Kodály Music Education Institute of Australia

Western Australian Branch Incorporated

PO Box 1073

CLAREMONT WA 6910

Email: wa@kodaly.org.au



	Musicianship Level 1	Musicianship Level 2	Musicianship Level 3
Pitch and tonality	<i>doh</i> and <i>lah</i> tetra-tonic <i>doh</i> pentatonic - intervals of Maj 2nd and Min 3rd - Introduction to Diatony - Key signatures: 2 sharps, 1 flat	- All pentatonic scales (<i>doh, re, mi, soh, lah</i>) - Pentatonic tri-chords and tetra-chords - Diatonic Major, Natural and Harmonic Minor Scales - Intervals: Maj 2nd, Min 3rd, Maj 3rd, Per 4th	- 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, Natural Minor and Melodic Minor
Rhythm	- Duple and triple metre in simple and compound time - Even divisions of a single beat including  in simple time, and  in compound time.	- Duple, triple and quadruple metre in simple and compound time. - Even and uneven divisions of a single beat in both simple and compound time.	- 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.
Sight Singing	- Unison, pentatonic and tetra-tonic exercises. - Sol-fa and letter names in treble and bass clefs - Use of the tuning fork.	- Unison pentatonic exercises. - Sol-fa and letter names in the treble and bass clefs. - Use of the tuning fork.	- Solfa and letter names in the treble and bass clefs in pentatony and diatony in simple form. - Use of tuning fork.
Part Work	- Simple two-part exercises and canons - Introduction to sing and play.	- Pentatonic scales against a tonic drone. - Simple sing and play exercises.	- Pentatonic scales against a drone or simple melodic ostinato - Ensemble performance of canons and exercises. - Sing and play canons and exercises
Harmony		Simple two-part exercises including work with harmonic pillar tones (<i>d-s, l-m</i>)	- Diatonic harmony in Major and Minor keys using primary triads - Diatonic triads in root position in Major and Harmonic minor scales
Memory and Dictation	- Memorisation of simple melodic and rhythmic patterns up to 16 beats - Simple melodic dictation using tetra-tonic or pentatonic tone sets.	Memorisation of longer melodic and rhythmic patterns up to 8 bars.	- Memorisation of longer melodic and rhythmic patterns up to 12 bars - Simple 2 part rhythmic and melodic dictation
Creative	Improvisation using known rhythmic and melodic vocabulary	Improvisation using known rhythmic and melodic vocabulary	Improvisation using known rhythmic and melodic vocabulary

Assessment Tasks: To be set and determined by the lecturer. Assessment types will include – PERFORMING 1) Individual technical work and part-work (sing and play on piano keyboard), 2) Ensemble (singing in parts) ; and AURAL/VISUAL ANALYSIS 3) Written Test. Repertoire for assessment will be specified for each level, with assessment tasks differentiated accordingly.

Assessment will be marked according to the following matrix (sourced from the Australian Kodály Certificate Curriculum 2013).

Aural and Visual Analysis

High Distinction	Distinction	Credit	Pass	Fail
The student identifies and notates with no, or very few	The student identifies and notates with few inaccuracies, that do	The student identifies and notates with some inaccuracies but	The student identifies and notates with many inaccuracies that	The student rarely identifies and notates with accuracy and

The Kodály Music Education Institute of Australia

Western Australian Branch Incorporated

PO Box 1073

CLAREMONT WA 6910

Email: wa@kodaly.org.au



inaccuracies, consistently maintaining overall shape and function of the music	not affect the overall shape and function of the music	maintains the general character, shape and function of the music	may alter the shape and function of the music	significantly alters the overall shape and function of the music
--	--	--	---	--

Performing

High Distinction	Distinction	Credit	Pass	Fail
The student demonstrates an accurate, fluent performance that shows consistent technical proficiency. The student performs expressively, demonstrating a strong sense of the style, effectively communicating the mood and character of the music.	The student demonstrates an accurate, fluent performance that shows substantial technical proficiency. The student performs expressively, with good awareness of the style, communicating the mood and character of the music.	The student demonstrates a mainly accurate and fluent performance with technical proficiency. The student performs with some expression and awareness of style, and generally communicates the mood and character of the piece.	The student demonstrates a reasonably accurate performance and adequate technical proficiency. The student communicates some of the style and character of the music.	The student demonstrates an inconsistent or incoherent performance with frequent inaccuracies/ lapses in performance. The student communicates little or none of the style and character of the music.