



Retrieval Folio Guidelines

Australian Kodály Certificate

KMEIA 2015

Overview

The Retrieval Folio is made up of an ***A-Z Song Collection*** and an ***Index/Cross Reference File***.

The ***A-Z Song Collection*** contains songs, games, art music themes and rhythms suitable for specific teaching purposes.

Material is then collated for its usefulness / teaching purpose in the ***Index/Cross Reference File***.

Any repertoire which appears on a list must be included in your Song Collection.

Many teachers must also have a third file which contains repertoire still to be analysed.

Criteria for assessment

Refer to page 8 of the *Australian Kodály Certificate in Music Education 2013 Curriculum* available at www.kodaly.org.au.

Part A: A-Z Song Collection (Hard Copy)

Suggested format

- 1 or 2 strong A4 binders
- Plastic pockets – one paper repertoire item
- Alphabet dividers

Song Analysis (A-Z Song Collection)

TITLE:	Decide on name of song or first name of line
ORIGIN:	Country or place of origin – if you are sure
SOURCE:	Original collector- or where you sourced this (book/class)
TONE SET:	From the lowest note to the highest – circle the last note of the song (finalis)
SCALE:	Decide on the scale form
FORM:	Show phrases with letters: verse/chorus: binary, ternary, rondo, question and answer, call and response, etc.
C.S.P:	Comfortable starting pitch
TYPE OF SONG/GAME:	Canon/Lullaby/Circle Game/ Chase Game/Line Game etc.
RYTHMIC ELEMENTS:	List all rhythms in the song, in the order of teaching sequence.
MELODIC ELEMENTS:	List all melodic contexts in the song in the order of teaching sequence.
APPRORIATE AGE LEVEL:	Lower/Middle/Upper/Secondary (OR LEVELS of Music Syllabus)
TEACHING PURPOSES:	List the rhythmic/ melodic elements which could be taught or practiced. List also, other useful teaching purposes. E.g. form; part-work; themes, etc

You will become more confident as you practise this analysis.

As a general rule- *'If in doubt, leave it out!'*

It is better to leave blanks than to complete the analysis incorrectly.

If handwritten, please use PENCIL to complete analysis.

- Notate the song neatly and clearly in staff notation (rhythms for rhymes)
- One phrase per line
- Select a key that is suitable for children's voices.

Scale Forms

Scales may be described according to interval content.

a. A set of two to six consecutive tones:

Bigchord	d-r (s-l)
Trichord	d-r-m (l-t-d)
Tetrachord	d-r-m-f (l-t-d-r)
Pentachord	d-r-m-f-s (l-t-d-r-m)
Hexachord	d-r-m-f-s-l

b. A set of two to five tones with at least one leap and no semitone.

Bitonic	m-s
Tritonic	m-s-l
Tetratonic	d-r-m-s (r-m-s-l) (d-m-s-l)
Pentatonic	d-r-m-s-l

The pentatonic scale used in a particular song is named according to the finalis.

"d" pentatonic:	<u>d</u> -r-m-s-l
"r" pentatonic:	<u>r</u> -m-s-l-d
"m" pentatonic:	<u>m</u> -s-l-d-r
"s" pentatonic:	<u>s</u> -l-d-r-m
"l" pentatonic:	<u>l</u> -d-r-m-s

c. The diatonic scale is a set of seven consecutive tones. The most common are:

Major	<u>d</u> -r-m-f-s-l-t
Natural minor	<u>l</u> -t-d-r-m-f-s
Harmonic minor	<u>l</u> -t-d-r-m-f-si
Melodic minor	<u>l</u> -t-d-r-m-fi-si (ascending) s-f-m-s-d-t- <u>l</u> (descending)

d. Modes

Ionian (major)	d-r-m-f-s-l-t	
Dorian	r-m-f-s-l-t-d	or l-t-d-r-m-fi-s
Phrygian	m-f-s-l-t-d-r	or l-ta-d-r-m-f-s
Lydian	f-s-l-t-d-r-m	or d-r-m-fi-s-l-t
Mixolydian	s-l-t-d-r-m-f	or d-r-m-f-s-l-ta
Aeolian (natural minor)	l-t-d-r-m-f-s	

Title:

Origin:

Source:

Tone set:		Scale type:	
Form:		CSP:	
Type of song/game:			
Rhythmic element(s) emphasised:			
Melodic element(s) emphasised:			
Appropriate age level:			
Teaching purpose(s):			

Part B: Index / Cross Reference File (Electronic or Hard Copy)

Suggested format

- A strong A4 ring binder
- Dividers
- Main headings – only rhythmic and melodic shown
- Subheadings – as listed for rhythmic and melodic

Required main headings:

Create song lists under these headings.

- Rhythmic
- Melodic
- Games
- Canons
- Part Work
- Themes (animals etc)
- Art Music

Primary: Required sub-headings for Rhythmic



- 2 metre
- 4 metre
- 3 metre
- Compound time

Primary: Required sub-headings for Melodic

- s m
- l
- d
- r
- d'
- l, /s,
- l_c
- s_c
- f
- t

Secondary: Required sub-headings for Rhythmic



- tim-ka
- ka-tim
- triplet
- metre - simple, compound etc

Secondary: Required sub-headings for Melodic

- drm
- s
- l
- d'
- l, s,
- t
- f

Sub-headings

Sub-headings are not required for other main headings but you may decide to develop them over time as your folio becomes a working document in the teaching context.

Sub-headings for the headings other than rhythmic and melodic are NOT required for assessment.

Following are some suggestions for sub-headings:

Canons

2 part, 3 part, 4 part, Other

Part Work

Partner Songs, Ostinati, 2 part, 3 part

Games

Circle, Double circle, Partner, Chase, Line, Acting Out, Set

Themes (Early Childhood and Primary only)

Animals, colours, numbers, insects, plants, food.....

Repertoire Lists

Repertoire lists will be completed as part of your classes.

Please file these in your Index folder.

The following pages provide guidelines for completing **rhythmic and melodic song lists**.

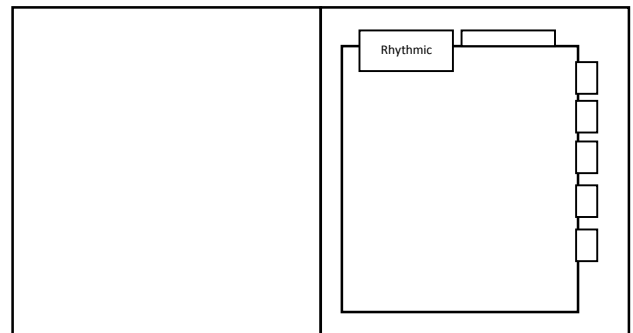
See Appendix A for further heading options

A suggested set up for the INDEX / CROSS REFERENCE RILE

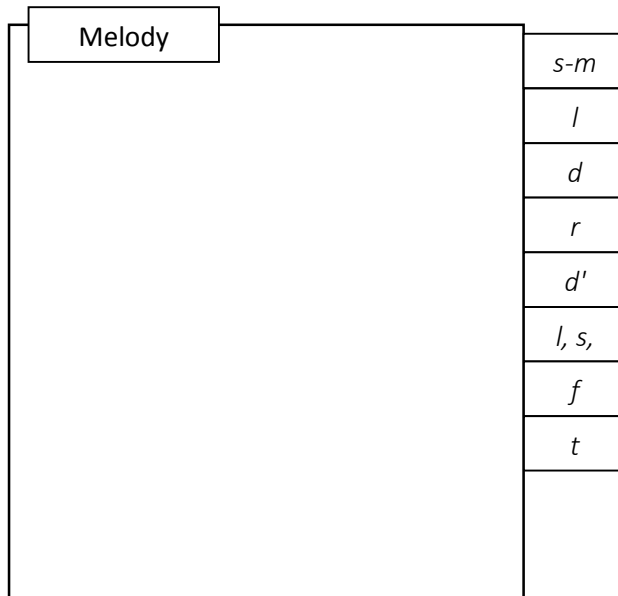
- A strong A4 ring binder
- Dividers



Main Headings:



Sub-headings:









SONG LIST for the rhythmic element







Concept: State the concept YOU will TEACH/REINFORCE

e.g. “the rhythm that is one sound on a beat and the rhythm that is two sounds on a beat”

Title	Tone Set	Rhythmic Elements	Context	Age/Level	Teaching Purpose
The title of the piece as it appears in your collection.	All solfa in the song from lowest to highest with the final note circled.	All the rhythms that appear in the piece in your teaching order for those rhythms. Note the metre as it appears in your song collection.	The way the rhythm you are teaching appears in this song-rhyme. (Repeated phrases don't have to be shown)	Note either ages OR the level.	Preparation Make conscious Practice Optional: include any particular practice directly relevant to the rhythmic element.
See Saw	(m) s			Lower / Level 1	<ul style="list-style-type: none"> • Prep • Pres • Prac
Lucy Locket	(m) s l			Lower / Level 1	<ul style="list-style-type: none"> • Prac
Bye Lo	(m) s			Lower / Level 1	<ul style="list-style-type: none"> • Prep • Pres • Prac

Notes:

1. While you will only use one song to make conscious or 'present' a particular element with any one class there may be more than one song on your list that is suitable for '**presentation**'.
2. Although the children do not learn metre at the same time as they learn  it is useful for you, as the teacher, to include metre in the **Rhythmic Elements** column.
3. In the column **Teaching Purpose** it is a requirement to state whether you consider repertoire useful for **preparation, presentation** and/or **practice**. Optional purposes may include song specific uses that you wish to have on your list. These song uses should have direct relevance to the element you are practising. An example of this may be noting that Lucy Locket is AB form.

SONG LIST for the melodic element					<i>la</i>
Concept: Note here the concept YOU will TEACH/REINFORCE					eg. "the sound that is one step higher than s"
Title	Tone Set	Rhythmic Elements	Context	Age/Level	Teaching Purpose
The title of the piece as it appears in your collection.	All solfa in the song from lowest to highest with the final note circled.	All the rhythms that appear in the piece in your teaching order for those rhythms. Note the metre as it appears in your song collection.	The way the rhythm you are teaching appears in this song-rhyme. (Repeated phrases don't have to be shown)	Note either ages OR the year level.	Preparation Make conscious Practice Optional: include any particular practice directly relevant to the rhythmic element.
Bounce high	m s l		<i>s l s m</i> <i>ss ll s m</i>		<ul style="list-style-type: none"> • Prep • Prac
Lucy Locket	m s l		<i>ss ll ss mm</i> <i>ss ll s m</i>		<ul style="list-style-type: none"> • Prep • Prac
Snail Snail	m s l		<i>s m s m</i> <i>ss ll ss m</i>		<ul style="list-style-type: none"> • Prep • Pres • Prac

Notes:

1. While you will only use one song to make conscious a particular element with any one class there may be more than one song on your list that is suitable for making conscious.
2. For **Concept** state the concept you want the children to understand when you prepare the element, make it conscious and begin to practise it. Later in the practise of lah the children will learn mi – lah and also lah – soh. Many teachers choose to have a separate Song List for the different contexts i.e. a list for soh – lah songs and a different list for mi – lah songs. Separate lists.
3. In the column **Teaching Purpose** state whether you consider repertoire useful for preparation, make conscious and/or practise. Optional purposes may include song specific uses that you wish to have on your list. These song uses should have direct relevance to the element you are practising.

SONG LIST for the melodic element

Concept:

Title	Tone Set	Rhythmic Elements	Context	Age/Level	Teaching Purpose

SONG LIST for the rhythmic element

Concept:

Title	Tone Set	Rhythmic Elements	Context	Age/Level	Teaching Purpose

Appendix A: A BASIS FOR SETTING UP A SONG COLLECTION

Melody

s – m

l

d

r

d'

l, /s,

l_c

s_c

d'

f

t

altered notes

Beat

Rhythm

Simple Time

| □ | □

Z

■ ■ ■ ■ ■ ■ ■ ■

♩ – U

□ | □

l. □ ♪

□ □

♩. ○ ♪

Compound Time

| ■ | □ Z.

■ ■

Anacrusis

Augmentation/Diminution

Metre

2 / 4

3 / 4

4 / 4

6 / 8

3 / 8

Mixed

Form

Question and answer

Binary

Ternary

Rondo

Fugue

Sonata

Variation

Scales

Pentatonic

Major / Minor

Letter names

Fixed Pitch

F doh

G doh

C doh

Canons

2 Part

3 Part

4 Part

Multiple

Part work

Ostinati

Partner Songs

Descants

2 Part

3 Part

Improvisation

Rhythmic

Melodic

Intervals (taught in order of melodic sequence)

Major 2nd and minor 3rd

Perfect 8ve

Major 3rd and Perfect 4th

Perfect 5th and minor 6th

Major 6th and minor 7th

minor 2nd and Major 7th

Games

Circle, Double circle

Partner

Chase

Line

Acting Our

Jump Rope

Themes

Animals

Counting

Food

Seasons

Trains

Clowns

Nature

Lullabies

Love / Courtship