The Kodály Music Education Institute of Australia

Western Australian Branch Incorporated PO Box 1073 CLAREMONT WA 6910 wa@kodaly.org.au



Musicianship Level 1 – 3 (multi-level class) Course Outline

Lecturer: Kate Thompson

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 (8 days):Saturday 2 July to Sunday 10 July 2016 (Wednesday 6 July off)Block 2 (2 days):Saturday 1 October to Sunday 2 October 2016

Time: 8.30am – 10.00am.

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

Time Commitment: In addition to the daily classes (total 15 hours), participants 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

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:

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	Musicianship Level 1	Musicianship Level 2	Musicianship Level 3
Pitch and tonality	 <i>doh</i> and <i>lah</i> tetra-tonic doh pentatonic intervals of Maj 2nd and Min 3rd Introduction to Diatony Konsingthema 2 charms 1 flat 	 All pentatonic scales (<i>doh, re, mi, soh, lah</i>) Pentatonic tri-chords and tetra-chords Diatonic Major, Natural and 	 Advanced review of all pentatonic scales (<i>d</i>,<i>r</i>,<i>m</i>,<i>s</i>,<i>l</i>) Pentatonic tetra-chords Intervals Maj 2nd, Min 3rd, Maj 3rd, Per 4th, Per 5th and Min 6th
	Key signatures: 2 sharps, 1 flat	 Harmonic Miajor, Natural and Harmonic Minor Scales Intervals: Maj 2nd, Min 3rd, Maj 3rd, Per 4th 	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 J, J, J, J, J, in simple time, and J., J, J, 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</i> , <i>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	The student	The student	The student	The student rarely
identifies and	identifies and	identifies and	identifies and	identifies and
notates with no, or	notates with few	notates with some	notates with many	notates with
very few	inaccuracies, that do	inaccuracies but	inaccuracies that	accuracy and

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0	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
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Performing

accurate, fluent performance that shows consistent technical proficiency.accurate, fluent performance that shows substantial technical proficiency.mainly accurate and fluent performance with technical proficiency.reasonably accurate performance and adequate technical proficiency.inconsistent incoherent performance frequent inaccuracies/The student performs expressively, demonstrating a strong sense of the style, effectivelyThe student good awareness of the style, communicating theThe student performs awareness of and generally communicating theThe student performance awareness of and generally communicates the mood and characterThe student performance performance performsThe student performance performance of the style, and generallyThe student performance of the style, and generallyThe student performance of the style, and generallyThe student performance or none of th and character	a student The student	Credit	Distinction	High Distinction
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