



Musicianship Level 5 Course Outline

Lecturer: Dr James Cuskelly

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.

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 text:

- *Bolkovac, E & Johnson, J. 150 Rounds for Singing and Teaching*
- Molnár, A. (1955). *Classical Canons*

Recommended References:

The following texts may be useful:

- KMEIA *Purely Pentatonic CD (Provided by KMEIA National)*
- Bacon, Denise. *50 Easy Two Part Exercises, 185 Pentatonic Exercises, 46 Two Part American Folk Songs*
- Kodály, Zoltan. *15 Two Part Exercises, 333 Exercises, 24 Little Canons on the Black Keys, 77 Two Part Exercises*

Content:

Musicianship Level 5	
Pitch and	<ul style="list-style-type: none">• Major and all forms of Minor scale



tonality	<ul style="list-style-type: none"> Modes: Dorian, Mixolydian All intervals in the scale studied
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
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 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
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
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
Creative	<ul style="list-style-type: none"> 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.

Assessment will be marked according to the following matrix (taken 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 inaccuracies, consistently maintaining overall shape and function of the music	The student identifies and notates with few inaccuracies, that do not affect the overall shape and function of the music	The student identifies and notates with some inaccuracies but maintains the general character, shape and function of the music	The student identifies and notates with many inaccuracies that may alter the shape and function of the music	The student rarely identifies and notates with accuracy and significantly alters the overall shape and function of the music

Performing

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