

2019

# Australian Kodály Certificate in Music Education

Curriculum



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## 1 Overview

*Teach music and singing at school in such a way that it is not a torture but a joy for the pupil; instil a thirst for finer music in him, a thirst which will last for a lifetime.*

Zoltán Kodály, 1929

### 1.1 Course Overview

Kodály Australia is pleased to offer accredited courses in Australian Kodály-inspired practice. KMEIA currently offers the following accredited courses:

1. Australian Kodály Award (Early Childhood)
2. Australian Kodály Certificate (Early Childhood, Primary, Secondary & Colourstrings)

KMEIA accredited courses are a combination of musicianship, pedagogy and ensemble education. Together they combine to provide a holistic approach to music teaching and learning.

This program is a course of teacher education to assist in delivering Kodály-inspired programs. Singing is fundamental to the teaching and learning experiences in these courses. Strategies can be used in a diverse range of settings, including differentiation, program design and implementation, and the assessment of teaching and learning experiences in Australian schools. Furthermore, we believe in fostering the development of the teacher as musician. Musicianship, Conducting and Ensemble are modules that cultivate the extension of personal skills and promote the importance of life-long learning in music.

The **Australian Kodály Certificate (AKC)** is awarded on completion of a professional development course. This course provides pre-service, current classroom and studio music teachers with the skills and knowledge to deliver a sequential, cumulative, developmental and aural-based music curriculum. The AKC is the only Australian fully accredited and nationally recognised program of teacher training in the Kodály concept. It was established some 20 years ago and during this time over 150 teachers have successfully completed the requirements.

The certificate is normally completed over three years of part time study with an accredited Course Provider and candidates choose to complete a three year sequence in one area of specialisation: Early Childhood, Primary, Secondary or Colourstrings. The curriculum for this award has been modelled on outstanding international Kodály programs and adapted to suit the needs of Australian educators. It is comprehensive, rigorous and involves a mixture of both hands-on (practical) and lecture style tuition. Peer education is an important part of the training and the course is delivered by experienced and accredited lecturers who are working teachers and expert in their specific field of Kodály study.

As the course is designed to be sequential and developmental in nature, candidates of the Primary, Secondary and Colourstrings streams are expected to complete the levels in order (Level 1, Level 2, Level 3). In the case of the Early Childhood stream, while the preferred pathway is to complete the levels in numerical order, the possibility exists to complete the pathway in any order, eg. Level 3, 2 and 1, with the Early Childhood lecturer ultimately responsible for the marking of the Song Collection and Retrieval Index.

Candidates who complete Early Childhood Level 1 and Early Childhood Level 2 courses are eligible to apply for the **Australian Kodály Award (AKA)**.

Graduates with an AKA or AKC in Early Childhood may like to refer to our website [www.kodaly.org.au](http://www.kodaly.org.au) for more information on becoming a “do re mi” teacher, specialising in Early Childhood music classes.

## 2 Course Objectives

KMEIA accredited courses aim to provide candidates with:

1. An understanding of Kodály philosophy and its application in contemporary learning contexts (covered in all modules of the curriculum)
2. Strong personal musicianship based in the ability to think in sound (Musicianship)
3. Musical leadership and direction in group settings (Pedagogy, Practicum and Conducting)
4. Professional knowledge to design, plan and assess Kodály-inspired pedagogy (Pedagogy, Materials, Practicum and Conducting)
5. Professional practice skills to implement and reflect on Kodály-inspired pedagogy (covered in all modules of the curriculum)
6. An understanding of fostering cultural heritage and traditions through and in music (Materials, Pedagogy)
7. An enhanced engagement in individual and group music making (Musicianship, Ensemble)

## 3 Course Delivery

### 3.1 Course Providers

KMEIA accredited courses are delivered by accredited Course Providers.

Course Providers are required to forward a summary of the following to the Education Committee every time they run a course. *It is expected that careful consideration be given to avoid conflict with other course dates on offer.*

- Venue and dates
- Course timetable
- Course fees
- Specialisations and levels offered
- Hours of each module
- Names of accredited lecturers delivering and assessing each module
- Course coordinator contact details

### 3.2 Lecturers

All lecturers must be accredited by KMEIA Education Committee. KMEIA actively supports the mentoring of future lecturers. Please refer to the Lecturer Accreditation documents available on the KMEIA national website.

### 3.3 Mode of Learning

The emphasis of human engagement during music teaching and learning in Kodály-inspired practice means that courses are only delivered in person, face-to-face.

Online course delivery is not offered however the inclusion of digital technologies is important. Course Providers and lecturers are strongly encouraged to integrate digital technologies, including for course outlines, content, resources, learning experiences and assessment submission.

### 3.4 Minimum Contact Hours

Candidates for the **Australia Kodály Award (AKA)** must complete Early Childhood Level 1 and Early Childhood Level 2 (120 hours).

Candidates for the **Australian Kodály Certificate (AKC)** must complete the three levels of study in their chosen specialisation (Early Childhood, Primary, Secondary or Colourstrings) (180 hours). Each level of study consists of six modules.

The following table outlines the required minimum contact hours for each level and module.

Required Minimum Contact Hours			
Modules	Level 1	Level 2	Level 3
	<b>Musicianship – 15 hours</b>	<b>Musicianship – 15 hours</b>	<b>Musicianship – 15 hours</b>
	<b>Pedagogy 1 – 15 hours</b> Early Childhood, Primary, Secondary or Colourstrings	<b>Pedagogy 2 – 15 hours</b> Early Childhood, Primary, Secondary or Colourstrings	<b>Pedagogy 3 – 15 hours</b> Early Childhood, Primary, Secondary or Colourstrings
	<b>Practicum 1 – 5 hours</b> Early Childhood, Primary, Secondary or Colourstrings	<b>Practicum 2 – 5 hours</b> Early Childhood, Primary, Secondary or Colourstrings	<b>Practicum 3 – 5 hours</b> Early Childhood, Primary, Secondary or Colourstrings
	<b>Materials 1 – 5 hours</b> Early Childhood, Primary, Secondary or Colourstrings	<b>Materials 2 – 5 hours</b> Early Childhood, Primary, Secondary or Colourstrings	<b>Materials 3 – 5 hours</b> Early Childhood, Primary, Secondary or Colourstrings
	<b>Conducting * – 10 hours</b>	<b>Conducting * – 10 hours</b>	<b>Conducting * – 10 hours</b>
	<b>Ensemble – 10 hours</b> Vocal or Strings	<b>Ensemble – 10 hours</b> Vocal or Strings	<b>Ensemble – 10 hours</b> Vocal or Strings
	<b>Total = 60 hours</b>	<b>Total = 60 hours</b>	<b>Total = 60 hours</b>

\*Early Childhood Course Providers may elect to substitute Conducting with a Research Elective of equivalent hours.



## 4 Course Study

### 4.1 Entry Requirements

It is assumed that applicants for the course should have completed or be completing a degree in music education and/or equivalent experience. The course may also be of interest to kindergarten and creche teachers, generalist primary teachers, studio teachers, and pre-service teachers with strong interest in delivering quality musical education experiences for their students. **Course participants will be required to sing accurately and expressively, with and without notated scores, to complete the requirements of all modules. It is assumed that participants will have some prior formal music education and performance experience, including basic singing, piano skills and music theory.**

### 4.2 Recognition of International Study

Candidates may apply for recognition of one equivalent international course for one specialisation level (e.g. Primary Level 1). The course must address all aspects of Musicianship, Pedagogy, Practicum, Materials, Conducting and Ensemble.

Recognition must be applied for within 5 years to the Education Committee Convenor and will be considered on a case by case basis. It is the responsibility of candidates to clearly justify in detail the equivalency across the scope and standard of the proposed international course. Candidates are encouraged to seek course recognition prior to commencing their international study.

### 4.3 Candidate Responsibility

It is a candidate's responsibility to ensure they meet all requirements of accredited courses. Candidates should regularly check the national website for updates to the curriculum.

Candidates completing courses for accreditation should complete all level requirements before progressing to the next. This recognises that all modules within a level are interconnected and development across all areas is required to successfully progress to the next level. **If a candidate is applying for courses with different Course Providers they should provide a copy of their previous level certificate/s at the time of application to ensure that the next Course Provider may enrol them in the correct levels and stream.**

Participants may complete courses for audit as negotiated with Course Providers.

### 4.4 Course Providers

Candidates can complete level courses at any accredited KMEIA Course Provider, though are encouraged to support those in their local area where offered.

### 4.5 Duration

A minimum of two years is required to complete all 3 Levels of a particular specialisation (Early Childhood, Primary, Secondary or Colourstrings). This allows candidates time to implement, refine and reflect on their knowledge, skills and understanding.

### 4.6 Attendance

Candidates must attend all contact hours to gain credit for an accredited course. In the case of illness or extraordinary circumstances, candidates may apply for special consideration and extension at the discretion of the Course Provider.

## 4.7 Minimum Module Exit Levels

### 4.7.1 Australian Kodály Award

Candidates for the **Australian Kodály Award (AKA)** must complete the following minimum levels of Musicianship and Conducting in their studies.

Specialisation	Musicianship	Conducting
Early Childhood	Level 2	Research Topic &/or Level 1 Conducting

### 4.7.2 Australian Kodály Certificate

Candidates for the **Australian Kodály Certificate (AKC)** must complete the following minimum exit levels of Musicianship and Conducting in their studies.

Specialisation	Musicianship	Conducting
Early Childhood	Level 3	Research Topics & Level 1 Conducting
Primary	Level 4	Level 3
Secondary	Level 5	Level 4
Colourstrings	Level 5	Level 4

### 4.7.3 Further Guidance

Candidates can repeat any level as many times as they like, as long as they achieve the minimum levels on completion of their studies.

It is recommended that minimum entry levels for secondary teachers be Level 4 for Musicianship/Conducting, due to the standards required in senior schooling by the Australian curriculum and state syllabi.

## 4.8 Assessment

Candidates must pass all assessment to gain credit for an accredited course. Candidates receive an overall level of achievement for each module completed. Ensemble is graded as Pass or Fail. All other modules receive one of the following levels of achievement determined from criteria-based assessment.

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

## 5 Application Process

The application process for accreditation is available on the KMEIA National Website: [www.kodaly.org.au](http://www.kodaly.org.au)  
**Applicants for the AKA or AKC must be financial members of KMEIA, Inc at the time of application.**

### 5.1 Video and Lesson Plan

The video is a capstone assessment and is submitted to the KMEIA National Council as a demonstration of the realisation of the AKC objectives.

Candidates must submit a video presentation and detailed lesson plan of their teaching, demonstrating their understanding and application of Kodály philosophy. This is to be assessed by a nominated person/s on the Education Committee of the KMEIA National Council.

Candidates for the **Australian Kodály Award** should preferably submit their Video and Lesson Plan at the commencement of Level 2. For the purposes of “do-re-mi” affiliation evidence is required of managing a group of at least 5 children, 5 years or under. This can include friends and family.

Candidates for the **Australian Kodály Certificate** should preferably submit their Video and Lesson Plan between Levels 2 and 3.

Those candidates who do not yet have a class to teach may complete this requirement after their studies and send it with their application form.

The Video and Lesson Plan is graded as Pass or Fail. It does not influence the results of other modules in the course but is a necessary component of the Australia Kodály Award and Australia Kodály Certificate.

**Standards Matrix**

<b>Video and Lesson Plan Standards Matrix</b>	
<b>Pass</b>	<b>Fail</b>
<b>Degree of Student Involvement</b>	
<ul style="list-style-type: none"> <li>The teacher demonstrates a good grasp of classroom management and uses clear instructions to engage students. Appropriate feedback for student performance is given.</li> <li>The teacher demonstrates an energized demeanour and clear expectations for student behaviour.</li> </ul>	<ul style="list-style-type: none"> <li>There is little student involvement evident either because poor behaviour is exhibited, lack of engagement in set tasks or lack of understanding or experience appropriate to complete the tasks set.</li> <li>The teacher fails to respond to or effect a significant change in behaviour.</li> </ul>
<b>Demonstration of Aural Based Methodology</b>	
<ul style="list-style-type: none"> <li>The lesson structure is clear, and with a variety of goals, including one rhythmic and one melodic focus.</li> <li>Material and repertoire used is appropriate for the age group and the chosen activities.</li> <li>Use of questioning techniques (clear/closed) is appropriate.</li> <li>Behavioural objectives are achieved with suitable revision and sufficient reinforcement of activities to optimise student achievement.</li> </ul>	<ul style="list-style-type: none"> <li>The lesson lacks direction in what elements or skills are being learnt and/or practiced.</li> <li>Material and repertoire are sometimes inappropriate for the group or task set.</li> <li>Questioning techniques fail to elicit suitable responses.</li> <li>Students are not given suitable revision or reinforcement of skills to complete tasks successfully.</li> </ul>
<b>Effectiveness of Pedagogical Approach</b>	
<ul style="list-style-type: none"> <li>A detailed lesson plan is presented. There is attention to maximising student success and concentration is evidenced.</li> <li>Consideration is given to include a variety of learning styles.</li> <li>The learning sequence is logical and a range of activities is included.</li> <li>Choice of language and clarity of expression is appropriate to the age group of the class.</li> <li>An awareness of suitable pacing is evidenced with regard to achieving behavioural objectives while maintaining student focus.</li> </ul>	<ul style="list-style-type: none"> <li>A detailed lesson plan is not presented and/or is inaccurate or incomplete.</li> <li>The activities are not sufficiently varied with regard to maximizing student success.</li> <li>There is little attention given to addressing the differing learning styles of students.</li> <li>Language and expression is not appropriate to the age of the students or to the classroom situation.</li> </ul>
<b>Musicality of Approach</b>	
<ul style="list-style-type: none"> <li>All repertoire and material are performed accurately with regard to rhythmic, melodic, tempo and stylistic elements.</li> <li>Suitable starting pitches for the age of the students and tone-sets of repertoire are chosen.</li> <li>The tuning fork is used appropriately to establish and maintain pitch accuracy.</li> </ul>	<ul style="list-style-type: none"> <li>The performance of materials in the lesson is inaccurate with regard to pitch, rhythm, tempo and/or stylistic considerations.</li> <li>The starting pitches chosen are not always appropriate or accurately given with a tuning fork.</li> </ul>
<b>Evidence of Student Progress</b>	
<ul style="list-style-type: none"> <li>The performance of the class during given tasks is largely accurate and musical.</li> <li>Individual students or small groups appear confident and comfortable with performance tasks.</li> </ul>	<ul style="list-style-type: none"> <li>The students in the class do not demonstrate sufficient ability or confidence while performing the tasks expected.</li> </ul>

## 5.2 Colourstrings Additional Assessment

To ensure a satisfactory degree of instrumental proficiency, candidates specialising in Colourstrings will be assessed on their performance of a set of excerpts taken from a range of violin literature, including solo violin repertoire, technical material and orchestral music. The assessment may take place at any time during the course, although it is recommended that it take place during Level 1, so that candidates of insufficient standard may be given enough warning and reasonable opportunity to give a satisfactory performance at a later time. Examples of the difficulty of the repertoire are given in the Appendix at the end of this document. The assessment will be on a pass/fail basis.

### *Standards Matrix*

Colourstrings Additional Performance Assessment	
Pass	Fail
<ul style="list-style-type: none"> <li>• The performance is mostly accurate in pitch and rhythm.</li> <li>• Right hand and left hand posture are satisfactory.</li> <li>• Most of the techniques are performed effectively.</li> </ul>	<ul style="list-style-type: none"> <li>• The performance contains many inaccuracies in pitch and/or rhythm.</li> <li>• Left hand and/or right hand posture and function are not satisfactory.</li> <li>• There is little demonstration of the stylistic differences between works of different genres.</li> </ul>

## **6 Tertiary Studies Recognition**

Check with your tertiary institution whether undergraduate and/or postgraduate recognition is available for KMEIA Accredited Courses. Different universities offer different forms of credit opportunities. Formalised agreements are listed on the KMEIA National Website.

## 7 Modules

### 7.1 Musicianship

#### *Rationale*

Audiation (the ability to think in sound) is at the core of musicianship development. Musical elements and concepts are sequentially introduced, from the simple to the complex, and are practised in ways that actively develop understandings in pitch, tonality, rhythm and harmony. These understandings are reinforced through engagement in a variety of modes of learning: aural (critical listening, the linking of sound to syllable using tonic solfa, absolute pitch names and rhythm duration syllables), kinaesthetic (use of the Curwen hand sign system, conducting patterns and other physical indications for beat, rhythm, phrase), and visual (linking sound to a variety of notational systems).

Thorough musicianship practice involves using musical elements and concepts in known contexts (such as in performing, part work and memorisation), and unknown contexts (such as in sight reading, dictation, improvisation and composition). True musicianship is achieved not only when known elements can be successfully reproduced in these many contexts, but when they are applied with sensitivity to genre and culture, and then imbued with appropriate personal expression. Artistic training must equally involve active engagement and reflection. This is the key to developing the musical imagination in both intellectual and emotional realms.

Musicianship development should be drawn from diverse musical repertoire appropriate to the level of the target group. There should be a concerted effort to introduce relevant examples of Art Music and a focus on the development of stylistic knowledge. It is the understanding of specific compositional techniques, performance conventions and music relationships within the social context which most powerfully informs both the understanding and practice of music. The understanding of style is an ongoing process and musicianship classes may revisit particular aspects of style in increasingly more complex ways over time. From a historical perspective within the Western Art Music tradition a recommended progression of study is: Classical, Baroque, Renaissance, Medieval, contemporary/modern, Romantic. Folk materials should be incorporated in all musicianship programs and popular idioms may be included as relevant to the particular course of study. Course Providers may choose a different sequence of materials but a grounding in Classical and Baroque styles is considered essential for graduates of the musicianship program.

The elements and concepts listed in the various levels are intended as a suggested sequence only and Course Providers must remain aware that musicianship classes must emphasise intelligent engagement with and understanding of music, rather than a mere mastery of isolated technical exercises. Musicianship development requires the careful sequencing of musical tasks such that understanding and capacity are continually enhanced. This understanding of musical relationships should therefore become independent knowledge which can be applied to new situations, in a range of contexts and across genres.

A candidate must complete 3 units of musicianship totalling 45 hours of study. It is expected that the candidate would progress in development with each course.

#### *Objectives*

Candidates will develop:

- an understanding of Kodály philosophy and its application in contemporary learning contexts
- strong personal musicianship based in the ability to think in sound
- professional practice skills to implement and reflect on Kodály-inspired pedagogy
- an enhanced engagement in individual and group music making

*Standards Matrices*



Musicianship Standards Matrix – Aural and Visual Analysis				
The candidate’s work demonstrates the following:				
High Distinction	Distinction	Credit	Pass	Fail
<ul style="list-style-type: none"> <li>identifies and notates with no, or very few inaccuracies, consistently maintaining overall shape and function of the music</li> </ul>	<ul style="list-style-type: none"> <li>identifies and notates with few inaccuracies, that do not affect the overall shape and function of the music</li> </ul>	<ul style="list-style-type: none"> <li>identifies and notates with some inaccuracies but maintains the general character, shape and function of the music</li> </ul>	<ul style="list-style-type: none"> <li>identifies and notates with many inaccuracies that may alter the shape and function of the music</li> </ul>	<ul style="list-style-type: none"> <li>rarely identifies and notates with accuracy and significantly alters the overall shape and function of the music</li> </ul>

Musicianship Standards Matrix - Performing				
The candidate’s work demonstrates the following:				
High Distinction	Distinction	Credit	Pass	Fail
<ul style="list-style-type: none"> <li>accurate, fluent performance that shows consistent technical proficiency</li> <li>performs expressively, demonstrating a strong sense of the style, effectively communicating the mood and character of the music</li> </ul>	<ul style="list-style-type: none"> <li>accurate, fluent performance that shows substantial technical proficiency</li> <li>performs expressively, with good awareness of the style, communicating the mood and character of the music</li> </ul>	<ul style="list-style-type: none"> <li>mainly accurate and fluent performance with considerable technical proficiency</li> <li>performs with some expression and awareness of style, and generally communicates the mood and character of the piece</li> </ul>	<ul style="list-style-type: none"> <li>reasonably accurate performance and adequate technical proficiency</li> <li>communicates some of the style and character of the music</li> </ul>	<ul style="list-style-type: none"> <li>inconsistent or incoherent performance with frequent inaccuracies/lapses in performance</li> <li>communicates little or none of the style and character of the music</li> </ul>



## Content

Musicianship is an area where individuals show tremendous diversity – both in presenting skills and rate of development. Accordingly, this document outlines 8 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.

	Musicianship Level 1	Musicianship Level 2
Pitch and tonality	<ul style="list-style-type: none"> <li>• doh and lah tetratonic</li> <li>• doh pentatonic and lah pentatonic</li> <li>• intervals: Maj 2nd, min 3rd</li> <li>• introduction to diatony</li> <li>• key signatures: 1 sharp, 1 flat</li> </ul>	<ul style="list-style-type: none"> <li>• pentatonic tri-chords and tetra-chords</li> <li>• all pentatonic scales (doh, re, mi, soh, lah)</li> <li>• diatonic major, natural and harmonic minor scales</li> <li>• intervals: Maj 2nd, min 3rd, Maj 3rd, Per 4th</li> <li>• key signatures: 2 sharps, 2 flats</li> </ul>
Rhythm	<ul style="list-style-type: none"> <li>• duple and triple metre in simple and compound time</li> <li>• even divisions of a single beat including  in simple time, and  in compound time</li> </ul>	<ul style="list-style-type: none"> <li>• duple, triple and quadruple metre in simple and compound time</li> <li>• even and uneven divisions of a single beat in both simple and compound time</li> </ul>
Sight Singing	<ul style="list-style-type: none"> <li>• unison, tetratonic and pentatonic exercises.</li> <li>• solfa syllables in treble and bass clefs</li> <li>• a brief introduction to letter names (after solfa fluency is established)</li> <li>• use of the tuning fork</li> </ul>	<ul style="list-style-type: none"> <li>• unison pentatonic exercises.</li> <li>• solfa and letter names in the treble and bass clefs</li> <li>• use of the tuning fork</li> </ul>
Part Work	<ul style="list-style-type: none"> <li>• simple two-part exercises and canons</li> <li>• introduction to sing and play</li> </ul>	<ul style="list-style-type: none"> <li>• pentatonic scales against a tonic drone</li> <li>• simple sing and play exercises</li> </ul>
Harmony	<ul style="list-style-type: none"> <li>• drone - predominantly tonic or dominant</li> </ul>	<ul style="list-style-type: none"> <li>• simple two-part exercises including work with harmonic pillar tones (<i>d-s, l-m</i>)</li> </ul>
Memory and Dictation	<ul style="list-style-type: none"> <li>• memorisation of simple melodic and rhythmic patterns up to 16 beats</li> <li>• simple melodic dictation using tetratonic or pentatonic tone sets.</li> <li>• simple rhythmic dictation</li> </ul>	<ul style="list-style-type: none"> <li>• memorisation of longer melodic and rhythmic patterns up to 8 bars</li> <li>• simple melodic dictation using pentatonic or diatonic tone-sets</li> <li>• simple rhythmic dictation</li> </ul>
Creative	<ul style="list-style-type: none"> <li>• composing, arranging and improvising using known rhythmic and melodic vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>• composing, arranging and improvising using known rhythmic and melodic vocabulary</li> </ul>
Stylistic Knowledge	<ul style="list-style-type: none"> <li>• introduction to stylistic characteristics of pentatony: melodic conventions</li> </ul>	<ul style="list-style-type: none"> <li>• review of stylistic knowledge from the previous level</li> <li>• further study of stylistic conventions in pentatony: melodic structures, scale forms, harmony</li> <li>• introduction to stylistic characteristics of diatony with a focus on melodic conventions, leading tones, diatonic phrases</li> </ul>
Possible Music Literature Collections	<ul style="list-style-type: none"> <li>• <i>Singing in a New Land, Book 1</i> (Cuskelly and Johnson)</li> <li>• <i>150 American Folk Songs</i> (Erdei)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Singing in a New Land, Book 2</i> (Cuskelly and Johnson)</li> <li>• <i>Pentatonic Songbooks 1 &amp; 2</i> (Brocklehurst)</li> <li>• <i>Bicinia Hungarica</i> (Kodály)</li> <li>• <i>Bicinia Americana</i> (Williams)</li> </ul>

	Musicianship Level 3	Musicianship Level 4
Pitch and tonality	<ul style="list-style-type: none"> <li>• pentatonic tri-chords and tetra-chords</li> <li>• advanced review of all pentatonic scales (doh, re, mi, soh, lah)</li> <li>• intervals Maj 2nd, min 3rd, Maj 3rd, Per 4th, Per 5th and min 6th</li> <li>• diatonic scales – major, natural minor, harmonic minor and melodic minor</li> <li>• key signatures: 3 sharps, 3 flats</li> </ul>	<ul style="list-style-type: none"> <li>• advanced review of extended pentatonic scales (doh, re, mi, soh, lah)</li> <li>• intervals – all that are found in the pentatonic, diatonic major and diatonic natural minor scale.</li> <li>• diatonic scales – major and all forms of the minor scale</li> <li>• key signatures: 4 sharps, 4 flats</li> <li>• chromatic alterations - <i>si</i>, <i>ta</i>, <i>fi</i> in the diatonic context</li> </ul>
Rhythm	<ul style="list-style-type: none"> <li>• even and uneven divisions of a single beat in both simple and compound time</li> <li>• simple syncopation, including anticipation of the first beat and use of the quaver rest</li> </ul>	<ul style="list-style-type: none"> <li>• more advanced syncopation, including anticipation/delay/accents of any beat and use of quaver rest</li> <li>• duplet and triplet</li> </ul>
Sight Singing	<ul style="list-style-type: none"> <li>• solfa and letter names in the treble and bass clefs in pentatony and diatony in simple form.</li> <li>• use of tuning fork</li> </ul>	<ul style="list-style-type: none"> <li>• solfa and letter names in the treble and bass clefs in extended pentatonic and all forms of the diatonic scales studied.</li> <li>• use of the tuning fork</li> </ul>
Part Work	<ul style="list-style-type: none"> <li>• pentatonic scales against a drone or simple melodic ostinato</li> <li>• ensemble performance of canons and exercises</li> <li>• sing and play canons and exercises</li> </ul>	<ul style="list-style-type: none"> <li>• pentatonic scales against a drone or simple melodic or rhythmic ostinato</li> <li>• performance of canons and exercises in small ensembles</li> <li>• sing and play canons and exercises</li> </ul>
Harmony	<ul style="list-style-type: none"> <li>• fundamental diatonic harmony in major and minor keys using primary triads</li> <li>• diatonic triads in root position in major and harmonic minor scales</li> </ul>	<ul style="list-style-type: none"> <li>• diatonic triads: Maj, min, aug and dim</li> <li>• fundamental diatonic harmony in major and minor keys using primary triads</li> <li>• basic introduction to Dominant 7th</li> </ul>
Memory and Dictation	<ul style="list-style-type: none"> <li>• memorisation of longer melodic and rhythmic patterns up to 12 bars</li> <li>• simple 2-part rhythmic and melodic dictation</li> </ul>	<ul style="list-style-type: none"> <li>• melodic dictation using pentatonic or major scale.</li> <li>• rhythmic dictation in any of the simple or compound metres</li> <li>• simple 2-part rhythmic and melodic dictation</li> </ul>
Creative	<ul style="list-style-type: none"> <li>• composing, arranging and improvising using known rhythmic and melodic vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>• composing, arranging and improvising using known rhythmic and melodic vocabulary</li> </ul>
Stylistic Knowledge	<ul style="list-style-type: none"> <li>• review of stylistic knowledge from previous levels</li> <li>• further study of stylistic characteristics of diatony with a focus on melodic conventions, leading tones, diatonic phrases</li> </ul>	<ul style="list-style-type: none"> <li>• review of stylistic knowledge from previous levels</li> <li>• stylistic characteristics of conventions in music of the Classical era: melodic forms, phrase structure, tonic/dominant harmony, expressive devices.</li> <li>• introduction to chromatic tones within the diatonic system</li> </ul>
Possible Music Literature Collections	<ul style="list-style-type: none"> <li>• <i>Singing in a New Land, Book 2</i> (Cuskelly and Johnson)</li> <li>• <i>Pentatonic Songbooks 1 &amp; 2</i> (Brocklehurst)</li> <li>• <i>Bicinia Hungarica</i> (Kodály)</li> <li>• <i>Bicinia Americana</i> (Williams)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>The World of Sounds</i> (Dobszay)</li> </ul>

	Musicianship Level 5	Musicianship Level 6
Pitch and tonality	<ul style="list-style-type: none"> <li>major and all forms of minor scale</li> <li>modes: Ionian, Aeolian, Dorian, Mixolydian</li> <li>all intervals in the scale studied</li> <li>key signatures: 5 sharps, 5 flats</li> <li>chromatic alterations: <i>ta, fi</i> in the modal context, all chromatic alterations in the diatonic context</li> </ul>	<ul style="list-style-type: none"> <li>major and all forms of minor scale</li> <li>modes: Ionian, Aeolian, Dorian, Mixolydian, Lydian, Phrygian, Locrian</li> <li>key signatures: 6 sharps, 6 flats</li> <li>chromatic alterations: <i>ta, fi</i> in the modal context, all chromatic alterations in the diatonic context</li> </ul>
Rhythm	<ul style="list-style-type: none"> <li>advanced syncopation, including anticipation/delay/accent of any beat and use of quaver or semiquaver rests</li> <li>exercises using straight and swing quavers</li> </ul>	<ul style="list-style-type: none"> <li>extended use of all commonly occurring rhythmic patterns in simple and compound time, including use of syncopation and the duplet and triplet</li> <li>asymmetric metres</li> </ul>
Sight Singing	<ul style="list-style-type: none"> <li>solfa and letter names with simple modulations or use of the alto clef</li> <li>diatony with and without chromatically altered notes in up to 4 keys</li> <li>secure use of tuning fork</li> </ul>	<ul style="list-style-type: none"> <li>solfa and letter names with extended modulations or use of alto and tenor clefs</li> <li>secure use of the tuning fork</li> </ul>
Part Work	<ul style="list-style-type: none"> <li>canons up to three parts</li> <li>performance of canons and exercises in small ensembles</li> <li>sing against melodic and rhythmic ostinato</li> <li>sing and play canons and exercises</li> </ul>	<ul style="list-style-type: none"> <li>more complex canons up to four parts</li> <li>performance of canons and exercises in small ensembles</li> <li>sing against melodic and rhythmic ostinato</li> <li>sing and play canons and exercises</li> </ul>
Harmony	<ul style="list-style-type: none"> <li>major and minor triads in all inversions</li> <li>root position diminished and augmented triads</li> <li>root position 7<sup>th</sup> chords</li> <li>progressions in major and minor including chords I, IV, V7, ii, and vi</li> </ul>	<ul style="list-style-type: none"> <li>maj, min, dim, aug triads in all inversions</li> <li>7<sup>th</sup> chords in inversion with common resolution</li> <li>progressions in major and minor tonality including use of secondary dominants</li> </ul>
Memory and Dictation	<ul style="list-style-type: none"> <li>melodic dictation using diatonic and modal scales</li> <li>rhythmic dictation in any of the simple or compound metres</li> <li>2-part rhythmic, melodic, harmonic</li> </ul>	<ul style="list-style-type: none"> <li>modal dictations</li> <li>diatonic dictations with chromaticism</li> <li>rhythmic dictation including asymmetric metres</li> <li>2-part rhythmic, melodic, harmonic</li> </ul>
Creative	<ul style="list-style-type: none"> <li>composing, arranging and improvising using known rhythmic and melodic vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>composing, arranging and improvising using known rhythmic and melodic vocabulary</li> </ul>
Stylistic Knowledge	<ul style="list-style-type: none"> <li>review of stylistic knowledge from previous levels</li> <li>stylistic characteristics of conventions in music of the Baroque era: melodic forms, phrase structure, harmonic sequences, thematic development, melodic and rhythmic ornamentation, expressive devices</li> <li>chromatic tones within the diatonic system</li> </ul>	<ul style="list-style-type: none"> <li>review of stylistic knowledge from previous levels</li> <li>stylistic characteristics of conventions in music of the Renaissance era: scale forms, modal relationships, phrase structures, thematic development, harmonic devices, melodic and rhythmic ornamentation, expressive devices</li> <li>chromatic tones within the modal system</li> </ul>
Possible Music Literature Collections	<ul style="list-style-type: none"> <li><i>Instrumental Music</i> (Cuskelly)</li> <li><i>Connections</i> (Goopy)</li> </ul>	<ul style="list-style-type: none"> <li><i>Schola Cantorum</i></li> </ul>

### **Musicianship Level 7/8 (Advanced Studies)**

In the instance where qualified accredited lecturers are available, and where participant experience and numbers allow, a Course Provider may choose to offer a Level 7 and/or 8 in Musicianship. These are not mandated levels, and it is assumed participants are already working at Masters standard and competent with all skills outlined in Level 6 (passed with a minimum of Distinction).

The objectives of Level 7 and 8 are to continue comprehensive training of participants' musicianship skills through singing and the systematic use of relative solmization. The course material is constantly adjusted to the prior experience and specific interests of the candidates enrolled in the class and mainly focuses on the development of candidates' understanding of style and genre in art music repertoire.

Topics similar to the following may be considered suitable for Level 7:

- Excerpts from Purcell's Operas
- "Stabat Mater" text in different eras
- Altered chords in the Viennese Classical repertoire
- Excerpts from Monteverdi's Orfeo, the Monody
- Late Romantic musicians (Debussy, Kodály, Weill, Berg, Puccini, Liszt)

Topics similar to the following may be considered suitable for Level 8:

- Schütz's Passions
- Baroque arias and recitatives
- 12-tone music in the Viennese Classical repertoire
- Schubert's "Winterreise"
- Schubert's Symphonies
- Secondary dominant and secondary subdominant chords of the Viennese Classical style
- Late Romantic harmony in Mahler's song cycles
- Trends in 20th century choral repertoire
- Bartók's String quartets

### **Assessment**

Assessment must allow the student to demonstrate an understanding of the musical concepts taught in this module/level of the course. For example:

- Tasks that require performance in one, two or more parts individually or as part of an ensemble
- Analysis of structures, harmonic progressions and compositional devices
- An understanding of stylistic performance practices

### **Example Suite of Assessment – Musicianship**

1. 3 sing and play tasks, including exercises, folk song, canon, part song, other repertoire	60%
2. Written dictation tasks, including rhythmic, 1 and 2 part melodic, and chordal progressions	20%
3. Ensemble performance of canons or set repertoire	20%
Total	100%

## 7.2 Pedagogy

### *Rationale*

Pedagogy involves the study of planning for teaching and learning inspired by the Kodály philosophy in diverse, contemporary education settings. It involves an exploration of effective pedagogies that develop holistic music skills, based in an aural-vocal approach – performing, reading, writing, creating and responding. Curriculum development, planning for teaching and learning and an understanding of the ways in which students learn and acquire music skills is examined in this module. Reading and discussion around the philosophy of Kodály music education form a basis for the application in diverse educational settings. Candidates may choose to specialise either in Early Childhood, Primary, Secondary or Colourstrings.

It includes the study of:

- the basic tenets and history of the Kodály philosophy – readings and reflections
- planning for teaching and learning – lesson segments, lesson planning and long term planning
- application of the Kodály philosophy in Australian contexts
- teaching techniques – praxial model, aural-vocal approach
- curriculum development
- sequencing learning
- assessment

It is expected that participants develop a good understanding of the processes required for effective teaching of musical concepts for each age group. These concepts require not only careful preparation and introduction, but ongoing practice and review to ensure comprehensive understanding. The concepts of focus teaching and lesson planning are developed in relation to the concept of strategy, and thus short, medium and long-term planning are embedded in such an approach. Musical skills are often developed through games, which promote student engagement and social connections.

The list of elements given in the content for each stream and level is not exhaustive, and there is no compulsion for all elements in the list to be covered in each level. However, it is expected that participants develop a good understanding of the processes required for effective teaching of music elements, particularly when moving towards a literacy-based, sound to symbol pedagogy.

### *Objectives*

Candidates will develop:

- an understanding of Kodály philosophy and its application in contemporary learning contexts
- musical leadership and direction in group settings
- professional knowledge to design, plan and assess Kodály-inspired pedagogy
- professional practice skills to implement and reflect on Kodály-inspired pedagogy
- an understanding of fostering cultural heritage and traditions through and in music

Standards Matrices

Pedagogy Standards Matrix – Focus Writing				
The candidate’s work demonstrates the following:				
High Distinction	Distinction	Credit	Pass	Fail
<ul style="list-style-type: none"> <li>• exceptional understanding of how to teach the set task for the target age level and stage in the methodological sequence</li> <li>• complete understanding of script/descriptive style and uses concise and appropriate language to achieve learning outcomes</li> <li>• all headings (Behavioural Objective, Review, Point and Reinforce) used correctly, with logical revision, procedure and conclusion of the learning task, and suitable extension where appropriate</li> <li>• outstanding choice of song material and activity for the age level and stage of learning</li> </ul>	<ul style="list-style-type: none"> <li>• thorough understanding of how to teach the set task for the target age level and stage in the methodological sequence</li> <li>• thorough understanding of script/descriptive style and uses effective language to achieve learning outcomes</li> <li>• all headings (Behavioural Objective, Review, Point and Reinforce) used correctly, with careful revision, procedure and conclusion of the learning task</li> <li>• excellent choice of song material and activity for the age level and stage of learning</li> </ul>	<ul style="list-style-type: none"> <li>• good understanding of how to teach the set task for the target age level and stage in the methodological sequence</li> <li>• good understanding of script/descriptive style and uses appropriate language to achieve learning outcomes</li> <li>• all headings (Behavioural Objective, Review, Point and Reinforce) used correctly, with suitable revision, procedure and conclusion of the learning task</li> <li>• appropriate choice of song material and activity for the age level and stage of learning</li> </ul>	<ul style="list-style-type: none"> <li>• some awareness of how to teach the set task for the target age level and stage in the methodological sequence</li> <li>• fair understanding of script/descriptive style and usually uses appropriate language to achieve the learning outcomes</li> <li>• most headings (Behavioural Objective, Review, Point and Reinforce) used correctly, with some understanding of the steps in revision, procedure and conclusion of the learning task</li> <li>• questionable choice of song material or activity for the age level or stage of learning</li> </ul>	<ul style="list-style-type: none"> <li>• little or no understanding of how to teach the set task for the target age level and stage in the methodological sequence</li> <li>• little or no understanding of script/descriptive style and uses language that is inappropriate to achieving the learning outcome</li> <li>• headings (Behavioural Objective, Review, Point and Reinforce) not used correctly, with little or no understanding of the steps in revision, procedure and conclusion of the learning task</li> <li>• inappropriate choice of song material and activity for the age level and stage of learning</li> </ul>

Pedagogy Standards Matrix – Lesson Plan				
The candidate's work demonstrates the following:				
High Distinction	Distinction	Credit	Pass	Fail
<ul style="list-style-type: none"> <li>substantial originality and insight, and an exceptional understanding of how to plan for the target age level and stage in the methodological sequence</li> <li>a complete understanding of lesson planning and uses concise and appropriate language to communicate outcomes</li> <li>all headings (Song/Rhyme, Tone Set, Activity, CSP and Resources) used correctly, with accurate and thorough analysis of song and choice of key</li> <li>outstanding choice of song material and activity for the age level and stage of learning</li> </ul>	<ul style="list-style-type: none"> <li>frequent evidence of originality, and a thorough understanding of how to plan for the target age level and stage in the methodological sequence</li> <li>a thorough understanding of lesson planning and uses effective language to communicate learning outcomes</li> <li>all headings (Song/Rhyme, Tone Set, Activity, CSP and Resources) used correctly, with accurate and appropriate analysis of song and choice of key</li> <li>excellent choice of song material and activity for the age level and stage of learning</li> </ul>	<ul style="list-style-type: none"> <li>a convincing understanding of how to plan for the target age level and stage in the methodological sequence</li> <li>a good understanding of lesson planning and uses appropriate language to communicate learning outcomes</li> <li>all headings (Song/Rhyme, Tone Set, Activity, CSP and Resources) used correctly, with mostly accurate and appropriate analysis of song and choice of key</li> <li>appropriate choice of song material and activity for the age level and stage of learning</li> </ul>	<ul style="list-style-type: none"> <li>an adequate understanding of how to plan for the target age level and stage in the methodological sequence</li> <li>a fair understanding of lesson planning and usually uses appropriate language to communicate learning outcomes</li> <li>all headings (Song/Rhyme, Tone Set, Activity, CSP and Resources) used correctly, with somewhat accurate and appropriate analysis of song and choice of key</li> <li>questionable choice of song material or activity for the age level or stage of learning</li> </ul>	<ul style="list-style-type: none"> <li>a superficial or faulty understanding of how to plan for the target age level and stage in the methodological sequence</li> <li>little or no understanding of lesson planning and uses language that is inappropriate to communicate learning outcomes</li> <li>headings (Song/Rhyme, Tone Set, Activity, CSP and Resources) not used correctly, with inaccurate and inappropriate analysis of song and choice of key</li> <li>inappropriate choice of song material and activity for the age level and stage of learning</li> </ul>

Pedagogy Standards Matrix – Research Paper				
The candidate's work demonstrates the following:				
High Distinction	Distinction	Credit	Pass	Fail
<ul style="list-style-type: none"> <li>communicates ideas very clearly and fluently, with outstanding use of language conventions</li> <li>highly thorough and well-applied research skills throughout the work, with consistent evidence of substantial originality and insight in analysis of issues and concepts</li> <li>research is presented effectively and structured in a logical manner, and all aspects of the task are addressed in full</li> </ul>	<ul style="list-style-type: none"> <li>communicates ideas clearly and fluently, with very good use of language conventions</li> <li>thorough and well-applied research skills throughout the work, with frequent evidence of originality in analysis of issues and concepts</li> <li>research is presented well and structured in a logical manner, and all aspects of the task are addressed in full</li> </ul>	<ul style="list-style-type: none"> <li>communicates ideas quite clearly and fluently, with good use of language conventions</li> <li>thorough research skills throughout most of the work, with substantial understanding of fundamental issues and concepts.</li> <li>research is presented and structured quite well, and all aspects of the task are addressed</li> </ul>	<ul style="list-style-type: none"> <li>communicates ideas with some clarity and fluency, and with somewhat appropriate use of language conventions</li> <li>some evidence of research skills throughout most of the work, with adequate understanding of the fundamental issues and concepts</li> <li>research is presented and structured adequately, and most aspects of the task are addressed</li> </ul>	<ul style="list-style-type: none"> <li>does not communicate ideas clearly or fluently, and fails to use appropriate language conventions.</li> <li>little or no evidence of research skills throughout the work, with superficial or faulty understanding of issues and concepts</li> <li>research is presented ineffectively and without any clear structure, and few or no aspects of the task are addressed</li> </ul>

Pedagogy Standards Matrix – Strategy Writing				
The candidate's work demonstrates the following:				
High Distinction	Distinction	Credit	Pass	Fail
<ul style="list-style-type: none"> <li>substantial originality and insight, and an exceptional understanding of the procedure involved in long term planning to teach a musical element</li> <li>uses age appropriate activities with outstanding success, and has logically sequenced the introduction of new information</li> <li>all modes of learning are used with an effective delineation between Early, Middle and Late Practice stages</li> <li>all headings (General Objective, Pre-requisite Skills, Song List, Bibliography of Sources, Preparation, Presentation and Practice) used correctly, with extensive variety of performance, reading, writing and creative tasks</li> <li>outstanding choice of song material for the age level and stage of learning, supplemented with a range of sight reading, part work and art music</li> </ul>	<ul style="list-style-type: none"> <li>frequent evidence of originality, and a thorough understanding of the procedure involved in long term planning to teach a musical element</li> <li>uses age appropriate activities with thorough success, and has logically sequenced the introduction of new information</li> <li>all modes of learning are used with a clear delineation between Early, Middle and Late Practice stages</li> <li>all headings (General Objective, Pre-requisite Skills, Song List, Bibliography of Sources, Preparation, Presentation and Practice)) used correctly, with considerable variety of performance, reading, writing and creative tasks</li> <li>excellent choice of song material for the age level and stage of learning, supplemented with some examples of sight reading, part work and art music</li> </ul>	<ul style="list-style-type: none"> <li>a convincing understanding of the procedure involved in long term planning to teach a musical element</li> <li>usually uses age appropriate activities with good success, and has sequenced the introduction of new information</li> <li>most modes of learning are used with some delineation between Early, Middle and Late Practice stages</li> <li>most headings (General Objective, Pre-requisite Skills, Song List, Bibliography of Sources, Preparation, Presentation and Practice) used correctly, with a good variety of performance, reading, writing and creative tasks</li> <li>appropriate choice of song material for the age level and stage of learning, supplemented with a few examples of sight reading, part work and/or art music</li> </ul>	<ul style="list-style-type: none"> <li>an adequate understanding of the procedure involved in long term planning to teach a musical element</li> <li>usually uses age appropriate activities with some success in sequencing the introduction of new information</li> <li>some variety in the modes of learning is used, and some delineation between Early, Middle and Late Practice stages</li> <li>some headings (General Objective, Pre-requisite Skills, Song List, Bibliography of Sources, Preparation, Presentation and Practice) used correctly, with some variety of performance, reading, writing and creative tasks</li> <li>some questionable choice of song material for the age level and stage of learning, and little provision for supplementary materials</li> </ul>	<ul style="list-style-type: none"> <li>superficial or faulty understanding of procedure involved in long term planning to teach a musical element</li> <li>little or no understanding of age appropriate activities, and little success in sequencing the introduction of new information</li> <li>little attention is given to differentiate the modes of learning, and there is little or no delineation between Early, Middle and Late Practice stages</li> <li>most headings (General Objective, Pre-requisite Skills, Song List, Bibliography of Sources, Preparation, Presentation and Practice) not used correctly, with little variety of performance, reading, writing and creative tasks</li> <li>inappropriate choice of song material for the age level and stage of learning, and no examples of supplementary material provided</li> </ul>



Pedagogy Standards Matrix – Colourstrings Arranging and Notating				
The candidate's work demonstrates the following:				
High Distinction	Distinction	Credit	Pass	Fail
<ul style="list-style-type: none"> <li>• exceptional understanding of how to teach the set task for the target age level and stage in the methodological sequence</li> <li>• the material is notated accurately, with all Colourstrings conventions used appropriately and respecting the sequence in which notation is introduced</li> <li>• graphic layout demonstrates an excellent understanding of reading skills appropriate to the age and level of the child</li> <li>• for arrangements: the arrangement is exceptionally musical and imaginative; each part makes an essential contribution to the overall result.; within each part, right and left-hand techniques, as well as the reading level and appropriate notation are consistent, and in accordance with the Colourstrings sequence</li> <li>• outstanding choice of song material and activity for the age level and stage of learning</li> </ul>	<ul style="list-style-type: none"> <li>• thorough understanding of how to teach the set task for the target age level and stage in the methodological sequence</li> <li>• with some errors, the material is notated accurately, with all Colourstrings conventions used appropriately and respecting the sequence in which notation is introduced</li> <li>• graphic layout demonstrates a good understanding of reading skills appropriate to the age and level of the child, with some inconsistencies in shapes or placement of symbols</li> <li>• for arrangements: the arrangement is musical and imaginative; each part makes an essential contribution to the overall result; within each part, right and left-hand techniques, as well as the reading level and appropriate notation are consistent, and in accordance with the Colourstrings sequence</li> <li>• excellent choice of song material and activity for the age level and stage of learning</li> </ul>	<ul style="list-style-type: none"> <li>• good understanding of how to teach the set task for the target age level and stage in the methodological sequence</li> <li>• with some errors, the material is notated accurately, with all Colourstrings conventions used appropriately and respecting the sequence in which notation is introduced</li> <li>• graphic layout demonstrates an understanding of reading skills appropriate to the age and level of the child, with some inconsistencies in shapes or placement of symbols, and some lack of attention to presentation and detail</li> <li>• for arrangements: the arrangement is harmonically and rhythmically acceptable, but the simpler parts do not make an essential contribution to the overall result; within each part, right and left-hand techniques, as well as the reading level and appropriate notation are mostly consistent, and in accordance with the Colourstrings sequence</li> <li>• appropriate choice of song material and activity for the age level and stage of learning</li> </ul>	<ul style="list-style-type: none"> <li>• some awareness of how to teach the set task for the target age level and stage in the methodological sequence</li> <li>• with some errors, the material is notated accurately, with all Colourstrings conventions used appropriately and respecting the sequence in which notation is introduced</li> <li>• graphic layout demonstrates an understanding of reading skills appropriate to the age and level of the child with some errors in understanding of the sequence of notation, and with some inconsistencies in shapes or placement of symbols, and some lack of attention to presentation and detail</li> <li>• for arrangements: the arrangement is harmonically and rhythmically acceptable with some minor errors, but the simpler parts do not make an essential contribution to the overall result; within the parts, there are some inconsistencies in the relationship between right and left-hand technique, or between the technical and reading levels</li> <li>• questionable choice of song material or activity for the age level or stage of learning</li> </ul>	<ul style="list-style-type: none"> <li>• little or no understanding of how to teach the set task for the target age level and stage in the methodological sequence</li> <li>• significant errors in the notation of the music, and or/ significant errors in understanding the sequence of notation for the level of the music</li> <li>• score is inconsistent or untidy in its presentation</li> <li>• for arrangements: there are significant harmonic or rhythmic errors or errors in notation; simple parts do not make an essential contribution to the overall result; within the parts, there are significant inconsistencies in the relationship between right and left-hand technique, or between the technical and reading levels</li> <li>• inappropriate choice of song material and activity for the age level and stage of learning</li> </ul>

## 7.2.1 Early Childhood: Level 1

(Children birth to 3 years)

### *Rationale*

Level 1 of the *Early Childhood Pedagogy* program outlines appropriate processes for the development of musical understanding through an aural-vocal approach from birth to 3 years. Review of relevant research in respect to the ongoing development of the whole child, including their physical, social, emotional, cognitive and aesthetic awareness, is understood within this framework, as well as the involvement of adults in the learning process. This level presents an overview of relevant methodology for understanding the developmental needs of children within an Early Childhood music program, with a particular focus on planning to extend children's awareness of appropriate musical concepts and developing the skills to engage in music-making.

Typically, babies begin responding to their environment through all their senses: kinaesthetic, oral, visual, aural, physical and emotional. It is important not to over stimulate a baby and support the dyadic relationship with the carer in recognising and responding to each individual child's signals. The young child will store memories of all stimuli, learning to imitate, replicate and initiate first through movement and sound. Carefully sequenced opportunities for a variety of musical play supports the child's emerging identity within the Early Learning Frameworks of Being, Becoming and Belonging, incorporating age-appropriate repertoire, including songs, games, chants and listening activities.

### *Content*

This module will outline repertoire, strategies and teaching processes for curriculum development in Early Childhood classes through an in-depth study of the following:

#### **Overview of Child Development – 0 to 3 years:**

- physical
- social
- emotional
- cognitive
- aesthetic
- language

#### **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

#### **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

**Overview of the Development of Musical Skills – 0 to 3 years:**

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

- singing
- moving
- playing instruments
- listening
- creating

**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

**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

**Selecting Repertoire:**

- including songs, rhymes, chants, dances, singing games, Art Music
- of appropriate pitch and range
- suitable for the teaching of the above concepts
- incorporating movement as a tool to explore and develop musical concepts

**Assessment**

Assessment must allow the student to demonstrate an understanding of the musical concepts taught in each level of the course. This assessment may be by assignment. For example:

- research and group discussion on the writings of Kodály
- written and/or practical lesson segments demonstrating an understanding of the particular steps in the teaching of a concept/element covered in class
- written assignments which demonstrate the student’s understanding of the readings and class discussions on the value of Early Childhood music
- lesson plans for different stages of this age group

**Example Suite of Assessment – Pedagogy Early Childhood: Level 1**

1. Research Paper: select an area of musical skills development (pitch or beat competency) and discuss its trajectory from birth to age 3 years	30%
2. Lesson Plan: write a lesson segment for a baby (0-9 months) class containing four pieces of contrasting repertoire.	20%
3. Planning: You are required to write a sequence of activities for 0-12 months, 12-18 months and 18 months – 3 years, using the attached song “Big Black Train”. Explain your rationale for choosing each activity and link to Kodály principles.	50%
Total	100%

## 7.2.2 Early Childhood: Level 2

(Children 3 to 5 years)

### *Rationale*

Level 2 of the *Early Childhood Pedagogy* program outlines appropriate processes for the development of musical understanding through an aural-vocal approach from 3 to 5 years. More in-depth review of relevant research in respect to the ongoing development of the whole child, including their physical, social, emotional, cognitive and aesthetic awareness, is understood within this framework, as well as the involvement of adults in the learning process. This level addresses the relevant methodology for understanding the developmental needs of children age 3 – 5 years, with a particular focus on planning for emerging music literacy, observing student responses and reflective practice.

Children at this age are becoming more aware and curious about their environment, engaging in play-based learning involving making friends and pretending. They are physically stronger and able to spend more time running, utilising larger playground equipment, drawing and making things with simple crafts. Linguistically, they can now create sentences, and understand more complex grammatical statements. Cognitively, they are becoming more aware of the viewpoints of others, developing memory and a sense of humour, and learning simple problem-solving skills.

It is intended that the framework covered in this level serves as a pedagogical approach for the teaching and learning of age appropriate repertoire, including songs, games, chants and listening activities. Play-based tasks will be explored to begin acquiring the pre-literacy skills of linking sounds to symbol, extending concentration spans and developing recognition of abstract concepts via comparison.

### *Content*

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

#### **Overview of Child Development – 3 to 5 years**

- physical
- social
- emotional
- cognitive
- aesthetic
- language

#### **Musical Characteristics of Children – 3 to 5 years**

- vocal development and vocal range
- motor co-ordination
- aural skills
- listening (attention/preferences)
- concept formation

#### **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

**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

**Lesson Planning – long range planning and short term objectives:**

- planning to meet individual needs
- planning balanced music lessons for the age group
- planning for emerging music literacy

**Evaluating the Music Program:**

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

**Selecting Repertoire:**

- including songs, rhymes, chants, dances, singing games, Art Music
- of appropriate pitch and range
- suitable for the teaching of the above concepts
- incorporating movement as a tool to explore and develop musical concepts

**Assessment**

Assessment must allow the student to demonstrate an understanding of the musical concepts taught in each level of the course. This assessment may be by assignment. For example:

- a demonstrated deeper knowledge of Kodály’s education philosophy through individual research and group discussion on the writings of Kodály
- written and/or practical lesson segments demonstrating an understanding of developmentally appropriate teaching and learning strategies covered in class
- written assignments which demonstrate the student’s understanding of the value of a developmentally sequenced Early Childhood music program and current trends in Early Childhood education
- 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.

**Example Suite of Assessment – Pedagogy: Early Childhood Level 2**

1. Select a song/activity and write a focus segment for each of the comparatives for mid-year before School: fast/slow, loud/soft and high/low. Describe how each song would be used for students who have not yet learnt conscious melodic and rhythmic elements.	30%
2. Lesson plan showing a variety of goals	40%
3. Song analysis OR Research Paper: You are required to discuss the value of the use of games in a Kodály based aural Early Childhood program. Suggest five games and justify their use within your program in relation to the musical development of children aged 3 – 5 years.	30%
Total	100%

### 7.2.3 Early Childhood: Level 3/Primary: Level 1

(Children 5 to 8 years/Foundation to Year 2)

#### Rationale

Level 3 of the *Early Childhood Pedagogy*/Level 1 of the *Primary Pedagogy* program outlines appropriate processes for the development of musical understanding through a sequential, developmental, praxial aural-vocal approach from 5 to 8 years. It is assumed that most children access this pedagogy in an Early Childhood/Lower Primary school setting, in the context of one/two half hour lessons per week.



Children of this age are gaining stamina and co-ordination, and are cognitively becoming more aware of how to find answers to their questions, developing decision-making capability and logical reasoning skills. Spoken and written language are developing, as well as a greater social awareness and the need for approval and acceptance.

Repertoire appropriate for finding the singing voice and suitable for the tessitura of this age group will be learned and examined. Play-based tasks will be explored to support beginning literacy, extend memory, concentration and conceptual understandings. More extensive ways to practise elements, both in the context of known repertoire and in abstract perspectives will be introduced.

#### Content

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

#### Rhythmic Concepts:

- beat
- rhythm
- beat/rhythm
- rhythmic elements for  and 
  - rhythm names
  - rhythm notation with and without noteheads
- 2 metre – body ostinato, conducting pattern and an introduction to the symbols of 2 metre (simple time signature and bar line placement) in rhythm notation only
- foundations in simple duple and compound duple – experiencing beat, pulse, metre (the experience of moving to these different metres)

#### Pitch and Melody:

- developing in-tune singing – the development of the singing voice in young children
- high/low comparatives
- melodic elements: *s-m, l*
- transposition – an introduction to the movable doh system
- an introduction to stick notation and staff notation

#### Part Work:

- foundations for the ability to sing in parts
- exploring simple accompaniment – songs/chants with simple ostinati (spoken, body percussion, rhythmic, melodic)
- simple canons using well known chants and song material

**Ongoing Pedagogical Development in the Areas of:**

- form and structure – same/different/similar; phrase
- expressive devices e.g. Comparatives of faster/slower; softer/louder/high/low
- listening activities – singing stories, Art Music
- simple reading and writing activities
- inner hearing
- creativity (fostering improvisation and composition)
- relevant and appropriate technology

**An exploration of the Following Concepts in the Early Years Setting:**

- comparatives – faster/slower, softer/louder, higher/lower
- feedback as a tool for guiding learning and for assessment
- assessment and reporting ideas
- responding to music

**Selecting Repertoire:**

- including songs, rhymes, chants, dances, singing games, Art Music
- of appropriate pitch and range for children’s voices and development of the singing voice
- suitable for the teaching of the above concepts
- incorporating movement as a tool to explore and develop musical concepts

**Planning for Teaching and Learning:**

- sequencing learning for success
- planning in various settings (lesson frequency and groupings)
  - lesson segments
  - lessons,
  - long term overviews
- transitions as a tool for linking lesson segments in a lesson
- lesson segments: an introduction to ‘focus teaching’

**Assessment**

Assessment must allow the student to demonstrate an understanding of the musical concepts taught in each 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
- repertoire Selection – demonstrating an understanding of the suitability of repertoire to achieve specific goals

**Example Suite of Assessment – Pedagogy: Early Childhood Level 3/Primary Level 1**

1. Focus segments for teaching a new song, preparing an element and practising an element	30%
2. Lesson plan showing a variety of goals	40%
3. Song analysis: visually analyse songs according to international folk song analysis, demonstrate understanding of the pedagogical use of an aural vocal approach	30%
Total	100%

## 7.2.4 Primary: Level 2

(Year 3 and 4)

### Rationale



Level 2 of the *Primary Pedagogy* program will explore and examine repertoire, strategies and teaching processes for development of musical understanding through sequential, developmental, praxial, aural-vocal music programs for students in the Middle Primary school setting.

Children of this age are growing quickly as puberty approaches and are beginning to develop their preference for left/right dominance. Fine motor control is improving and socially there is an increased need for independence and peer approval. Cognitively, the ability to organise thoughts and plan improves, as well as more complex abstract thinking. Linguistically, vocabulary becomes more extensive and reading comprehension improves.

Repertoire using wider ranges and greater tonal diversity will be introduced and music from a variety of cultural backgrounds, including Australian and Torres Strait Island folk songs will be incorporated. Children will experience tasks which further support literacy, memory, concentration and conceptual understanding. Extension of practise techniques, including ever-increasing levels of complexity, will be explored.

### Content

#### Rhythmic Concepts:

- reinforcement of the concept of 
- reinforcement of the concept of 2 metre and bar line placement
- introduction to 4 metre and bar line placement
- further rhythmic elements: 

#### Pitch and Melody:

- additional range of melodic elements: *d, r*
- simple doh pentatonic scale
- introduction to letter names, fixed pitch and the treble clef

#### Part Work:

- more extensive rhythmic and melodic ostinati
- sing and clap or show hand signs in canon
- more complex canons in 2 parts
- partner songs

#### Ongoing Pedagogical Development in the Areas of:

- form and structure – Binary/Ternary/Rondo; Question and Answer
- expressive devices e.g. Italian Terminology for dynamics, articulation and tempo
- listening activities – singing stories, Art Music, music of other cultures
- intermediate reading and writing activities
- inner hearing
- creativity (developing improvisation and composition using elements appropriate to this level)
- relevant and appropriate technology



**Selecting Repertoire:**

- including songs, rhymes, chants, dances, singing games, Art Music
- of appropriate pitch and range for middle primary children’s voices
- suitable for the teaching of the above concepts
- incorporating movement as a tool to explore and develop musical concepts for middle primary school aged children

**Planning for Teaching and Learning:**

- sequencing learning for success
- more in-depth work on focus writing and introduction to strategy outlines
- continuation of work in lesson planning and long-range planning
- transitions as a tool for linking lesson segments in a lesson
- feedback as a tool for guiding learning and for assessment
- assessment and reporting ideas
- responding to music

**Assessment**

Assessment must allow the student to demonstrate an understanding of the musical concepts taught in each 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
- writing activities
- song analysis

**Example Suite of Assessment – Pedagogy: Primary Level 2**

1. Focus segments for teaching a new song, preparing, presenting and practising assigned elements	30%
2. Lesson plan showing a variety of goals	40%
3. Song analysis: visually analyse songs according to international folk song analysis, demonstrate understanding of the pedagogical use of an aural vocal approach	30%
Total	100%

### 7.2.5 Primary: Level 3

(Year 5 and Year 6)

#### Rationale



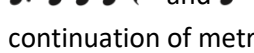
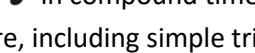
Level 3 of the *Primary Pedagogy* will explore and examine repertoire, strategies and teaching processes for the development of musical understanding through sequential, developmental, praxial, aural-vocal music programs for students in the Upper Primary school setting. These settings can be diverse with regard to student ability, catering to programs for older beginners as well as those with greater experience.

Children of this age are beginning to go through the physical changes associated with puberty. Growth spurts may result in lack of co-ordination and hormonal changes may result in emotional imbalances. Socially, the need to fit in often conflicts with the need to be seen as an individual. Different perspectives are recognised, along with the development of a world view and value set. Cognitively, information can be memorised more easily, organisational skills improve and the ability to think more abstractly and in more complexity is apparent. Linguistically, children can now use metaphors and slang, as well as understand verbal and non-verbal communication.

Repertoire will incorporate wider ranges and greater tonal diversity, from a variety of cultural backgrounds, including Australian and Torres Strait Island folk songs. Children will engage in more complex activities involving part work and part singing, and the use of meta-cognition will further enhance the development of memory, concentration and conceptual understanding. Carefully selected Art Music examples support literacy and a beginning understanding of style and genre.

#### Content

##### Rhythmic Concepts:

- further extension of rhythmic elements:  and  in simple time;  and  in compound time.
- 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'*
- doh and lah pentatonic tonalities
- introduction to pentatonic tri-chords and all intervals in the tri-chords
- further extension of the range of solfa to include *fa* and *ti*

##### Part Work:

- simple sing and play activities
- canons in 2, 3 and 4 parts
- partner songs

##### Ongoing Pedagogical Development in the Areas of:

- form and structure – Programmatic music, Theme and Variations, and other forms as appropriate to the repertoire chosen.
- expressive devices e.g. further Italian terminology for dynamics, articulation and tempo; and an awareness of texture and harmonic devices (canon, ostinato, pillar tones)
- listening activities – singing stories, Art Music, music of other cultures, timbral recognition
- more advanced reading and writing activities
- inner hearing
- creativity (extending improvisation and composition using the elements specific to the level)
- relevant and appropriate technology

**Selecting Repertoire:**

- including songs, rhymes, chants, dances, singing games, Art Music
- of appropriate pitch and range for upper primary children’s voices
- suitable for the teaching of the above concepts
- incorporating movement as a tool to explore and develop musical concepts for upper primary school aged children

**Planning for Teaching and Learning:**

- sequencing learning for success, including differentiation
- more in-depth work on focus writing and introduction to strategy outlines
- continuation of work in lesson planning and long-range planning
- introduction to strategy writing
- introduction to the developmental music program for older beginners
- transitions as a tool for linking lesson segments in a lesson
- feedback as a tool for guiding learning and for assessment
- assessment and reporting ideas
- responding to music

**Assessment**

Assessment must allow the student to demonstrate an understanding of the musical concepts taught in each level of the course. This assessment may be by assignment. For example:

- lesson planning
- segments of lessons
- writing activities
- song analysis
- strategy writing

**Example Suite of Assessment – Pedagogy: Primary Level 3**

1. Focus segments for teaching a new song, preparing, presenting and practising assigned elements	30%
2. Full strategy for a given element	40%
3. Written test reviewing technical aspects of a developmental sequential planning in the upper primary school setting	30%
Total	100%

## 7.2.6 Secondary: Level 1

(Year 7 and 8)

### Rationale

Level 1 of the *Secondary Pedagogy* program outlines appropriate pedagogical approaches for the development of musical understanding through an aural-vocal approach for Years 7 and 8. The ongoing development of aural musicianship underpins all activities. Performing, reading, writing, creating and responding tasks are understood within this framework. This level presents an overview of relevant methodology for teaching elements of music, with a focus on particular rhythmic and melodic elements. It is intended that the framework covered with specific elements in this level serves as a pedagogical approach for the teaching and learning of other music elements.




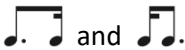
Young adolescents are experiencing accelerated physical growth, often accompanied by lack of co-ordination and the self-consciousness caused by changes linked to puberty. Socially, peer approval is important in the development of self-esteem, as is the development of a sense of identity and an awareness of societal issues. Cognitively, the ability to plan, reason, anticipate consequences and sustain concentration is rapidly improving. Concrete to abstract thinking is beginning to mature, along with the ability to think independently and express opinions via verbal and non-verbal communication.

While the repertoire contains fundamental elements in this initial Secondary level, the method of delivery is more sophisticated than in the Primary setting, involving more rigour and consideration of specific learning experiences. The progression through the learning sequence is also accelerated.

### Content

This module will outline repertoire, strategies and teaching process for introducing a developmental vocal-based music program to older beginners.

#### Rhythmic Concepts:

- beat and rhythm
- 
- longer notes: 
- all equivalent rests to note values studied.
- anacrusis: external and internal
- use of the tie
- uneven patterns over two beats, including: 
- uneven rhythmic patterns over one beat, including: 

#### Metre:

- conducting patterns for duple, triple and quadruple metre
- the downbeat, bars and bar lines
- simple duple, simple quadruple, simple triple
- introduction to compound time

#### 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
- pentatonic tri-chords in context
- extended pentatony - l, and s,

- abstract pentatonic tri-chords and tetra-chords and the intervals they contain
- relative pentatonic scales and extended pentatony

**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
- beginning strategies to prepare sing and play exercises at this level

**Pedagogical Development in the Areas of:**

- listening activities including art music and timbral recognition
- writing activities (dictation, composition, arrangements, etc)
- introduction to the cambiata (changing) voice and strategies for working with this in the classroom
- relevant and appropriate technology

**Selecting Repertoire:**

- suitable for teaching the above concepts and elements
- of appropriate pitch and range for lower secondary students' voices
- visual and aural analysis of folk music

**Planning for Teaching and Learning:**

- introduction to focus writing
- introduction to the developmental music program and lesson planning

**Assessment**

Assessment must allow the student to demonstrate an understanding of the musical concepts taught in each level of the course. This assessment may be by assignment. For example:

- demonstrated in-depth knowledge of Kodály'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

**Example Suite of Assessment – Pedagogy: Secondary Level 1**

1. Focus writing: Aural discovery of a rhythmic element	20%
2. Focus writing: Visual discovery of a melodic element	20%
3. Focus writing: Practice of a melodic element	10%
4. Lesson plan including the development of prescribed rhythmic and melodic elements	50%
Total	100%

## 7.2.7 Secondary: Level 2

(Year 9 and 10)

### Rationale

Level 2 of the Secondary *Pedagogy* program continues the development of musical understanding through an aural-vocal approach for Years 9 and 10. The ongoing development of aural musicianship underpins all activities and more advanced performing, reading, writing, creating and responding tasks are understood within this framework.

Mid-adolescence is marked by an increase in physical speed, stamina, strength and reflexes. Socially, individuals search for adult role models to identify with, and tend to become pre-occupied with hero worship of respected peers and popular celebrities. A growing awareness of attractions and gender specific differences can be manifested, along with greater emotional swings. The development of a sense of morality, and consideration of the future begins an interest in career consciousness. Reflection and cultivation of personal goals can be accompanied by more divergent thinking and imagination.

Concept Strategies retain a broad sequence of planned learning but are designed to directly address more multifaceted concepts such as the understanding of intervals, harmony and tonality. These concepts require not only careful preparation and introduction but ongoing practise and review to ensure comprehensive understanding. As well, these should be integrated with units of specific focus or historical context such as the development of the keyboard, African American spirituals, and connections between classical music traditions and contemporary music.

### Content

This level will include repertoire, strategies and teaching process for the application of the aural-vocal approach in the Middle High school/with advancing students.

#### Rhythmic Concepts:

- strategy outlines for compound time:



- use of the triplet in simple time, and the duplet in compound time (borrowed time)
- practice of the use of the tie in both simple and compound time contexts.

#### Metre:

- review of simple metre time signatures including simple duple, simple triple, simple quadruple
- introduction to compound metre time signatures, including compound duple, compound triple and compound quadruple.

#### Pitch and Melody:

- strategy outlines for *fa* and *ti*
- diatonic scales (major, natural minor, harmonic minor, melodic minor)
- tonality with the emphasis on extended pentatony and diatony
- intervals within these tonalities
- use of chromatic notes where necessary

#### Part Work:

- diatonic canons in up to 4 parts
- melodic and rhythmic ostinati
- 2-part exercises – for example – Kodály 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

**Concept Strategies:**

- extended pentatony
- intervals
- tonality including Key Signatures
- harmony – Classical style
- composition within specific styles e.g. classical, baroque, folk, popular

**Ongoing Pedagogical Development in the Areas of:**

- activities to develop improvisation and compositional skills
- strategies to teach form/genre suitable to the Middle Secondary School
- relevant and appropriate technology

**Selecting Repertoire:**

- suitable for the teaching of the above concepts and elements
- extension of tone-set analysis and its application to diatony
- visual and aural analysis of folk music and Art Music

**Planning for Teaching and Learning:**

- review of focus teaching and its relevance to strategy writing
- investigation of the sequence of teaching for elements at this level and its implication to long range planning for the Middle Secondary school

**Assessment**

Assessment must allow the student to demonstrate an understanding of the musical concepts taught in each level of the course. This assessment may be by assignment. For example:

- demonstrated, more in-depth knowledge of Kodály’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

**Example Suite of Assessment – Pedagogy: Secondary Level 2**

1. Focus writing: Three linked focusses from the element strategy of syncopa or ti	25%
2. Lesson plan including the development of prescribed rhythmic and melodic elements	50%
3. Performance repertoire strategy overview. A description of 10-15 teaching and learning activities investigating a single piece of performance repertoire whilst simultaneously developing student musicianship	25%
Total	100%

## 7.2.8 Secondary: Level 3

(Year 11 and 12)

### *Rationale*

Level 3 of the *Secondary Pedagogy* program continues the development of musical understanding through an aural-vocal approach for Years 11 and 12. The ongoing development of aural musicianship underpins all activities and advanced performing, reading, writing, memorising, improvising, composing and analysis tasks are included.

Physical development has generally stabilised by late adolescence, although hormonal activity will continue to cause emotional disruption in varying degrees. Students of this age are undergoing rites of passage into adulthood, such as being allowed greater digital access to social media, driving licenses, part-time jobs, and a greater awareness of consumer choices aimed at their age group. A feeling of isolation from the real world can be a source of frustration, therefore students become less interested in traditional academic subjects, preferring active over passive learning, and favouring interactions with their peers during these activities. Intellectually, metacognition, self-reflection, and divergent thinking can encourage much greater independence in the development of skills, knowledge and understanding at this level.

The focus of this level is the study of musical style and genre through an integrated unit consisting of carefully selected examples of musical repertoire. Integration of musicianship, theoretical understanding, performance and stylistic knowledge is a priority and the ongoing praxial approach to analysis and evaluation of musical relationships is essential.

### *Content*

This level will include repertoire, strategies and teaching process for the application of the aural-vocal approach in the Upper High school/with more advanced students.

#### **Rhythmic Content:**

- as encountered in the repertoire

#### **Metre:**

- as encountered in the repertoire
- including mixed and asymmetrical metre

#### **Pitch and Melody:**

- as encountered in the repertoire
- including chromatic notes
- other tonalities e.g. modes, whole tone, atonality

#### **Part Work:**

- diatonic and modal canons in 2 to 4 parts
- 2 and 3 part exercises from the Kodály Choral Library
- sing and play activities suitable for this age group

#### **Harmony:**

- farmonic progressions in major and harmonic minor tonalities as found in Art Music studied, including triads in root position and inversions
- introduction to 7<sup>th</sup> chords

#### **Ongoing Pedagogical Development in the Areas of:**

- in-depth investigation of improvisation and composition activities for the Senior school
- critical reflection of the cultural significance of music and music education
- relevant and appropriate technology



**Selecting Repertoire:**

- suitable for the teaching of the tonalities and harmonic progressions above
- investigation of the principles guiding the selection of appropriate repertoire, including Art Music, for listening in a Secondary school with a sequential, aural-based program

**Planning for Teaching and Learning:**

- in-depth study of focus teaching and its relevance to strategy writing for students in the Upper Secondary school

**Assessment**

Assessment must allow the student to demonstrate an understanding of the musical concepts taught in each level of the course. This assessment may be by assignment. For example:

- demonstrated, deeper knowledge of Kodály’s education 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

**Example Suite of Assessment – Pedagogy: Secondary Level 3**

1. Focus writing: Three linked focusses of musicianship activities (E.g. melodic diction of themes from artwork, thematic variation, melodic ornamentation, improvisation and ornamentation over set harmonic outline) that prepare students for meaningful engagement in a selected work including the development of compositional devices and stylistic application	25%
2. Module: Develop a module of work which includes at least four carefully selected pieces of repertoire which relate to a central idea or theme appropriate to the application and extension of student musicianship capacity	75%
Total	100%

## 7.2.9 Colourstrings Pedagogy

Colourstrings is a Kodály-based method for string teaching, developed by Géza and Csaba Szilvay. This course in Colourstrings Violin will cover all of the published Colourstrings material including Violin ABCDEF, “Yellow Pages”, Chamber Music, Violin and Piano music, Duos, String Orchestra music and Scale Books. In addition, a small amount of Australian material suitable for use in Colourstrings teaching will be introduced and candidates will learn approaches to integrating Australian material into their use of the Colourstrings curriculum.

In accordance with Géza Szilvay’s approach to demonstrating the Colourstrings curriculum, **it is highly desirable that current Colourstrings candidates are used as models during presentation of the curriculum.** (Peer teaching will be used for practicums.) This curriculum has been prepared in consultation with KMEIA Inc Patron and Founder of the Colourstrings approach, Géza Szilvay.

### 7.2.10 Colourstrings: Level 1

#### Rationale

Level 1 of the *Colourstrings Pedagogy* program outlines appropriate pedagogical approaches for the development of musical understanding through an aural-vocal approach for the first year of learning violin. It is assumed that most children will access this pedagogy in a small group or private lesson format once per week. The first year of violin study involves the development of posture and kinaesthetic techniques to ensure quality sound production.

The ongoing development of aural musicianship underpins all activities within this framework. The concept of focus teaching is introduced, and technical aspects, notation conventions in the Colourstrings approach, performing and creating are embedded in the curriculum.

#### Assumed knowledge and skills:

Candidates must:

- be proficient in playing the violin
- have some experience in conducting school aged ensembles
- have some understanding of simple improvising and arranging


#### Content

This level will include repertoire, strategies and teaching process for the application of the aural-vocal approach in the Colourstrings program with beginner students.

#### General

- introduction to the Kodály concept
- the “musical mother tongue” concept
- the spiral concept in teaching
- overview of child development – birth to 8 years
- introduction to focus teaching
- arranging for young players – duos.

#### Rhythmic concepts

- beat/rhythm
- fast/slow
- 
- metre

### **Melodic Concepts**

- high/low
- children's vocal range
- vocal development in childhood
- doh tetratonic: *soh, mi, lah, doh*
- doh pentachord: *dr, drm, drmf, drmfs, dms, ds, drs*
- transposition

### **Technique – general**

- posture
- teacher-assisted playing/moulding
- instrument set-up and size

### **Right Hand Technique**

- pizzicato
- assisted bowing
- pull and pushing - *détaché*
- dynamics

### **Left Hand Technique**

- left hand pizzicato
- assisted playing
- left arm and hand shape
- early shifting and navigating the fingerboard
- harmonics
- twins
- stopping
- transposition
- shifting – stopped notes to harmonics

### **Reading**

- colours
- stick notation
  - rhythmic
  - harmonics
- staff notation
  - doh-key
  - one line staff
  - two line staff
- analysis

### **Writing**

- rhythm
- melody

### **Creating**

- improvisation using known rhythmic and melodic concepts
- composition using known rhythmic and melodic concepts

### Performing

- *Duos in Book A*
- *Rascals Book 1*
- *Colourful Music for Strings, Vol 1*

Items listed in italics will be introduced and discussed, but not assessed. In the case of the *Colourful Music for Strings*, it is recommended that this repertoire be used, and examined, in “Ensemble” – string ensemble and conducting.

Under right and left hand technique, only new concepts in each book are mentioned in the curriculum below. Techniques introduced in each book are continually refined in subsequent books.

### Materials

- Book A
- Book B
- *Rascals Vol 1 (Rosza/Szilvay)*
- *Colourful Music for Strings (Vol 1)*

### Assessment

Assessment must allow the student to demonstrate an understanding of the musical concepts taught in each level of the course. This assessment may be by assignment. For example:

- demonstrated in-depth knowledge of Kodály’s educational philosophy
- writing exercises
- sequencing exercises
- composition and arrangement

#### Example Suite of Assessment – Pedagogy: Colourstrings Level 1

1. Writing exercise: Translation of black and white notation into coloured notation using material suitable for both Violin Books A and B	10%
2. Sequencing Exercise: Placing folk song materials and rhythm exercises in order of difficulty, following the Violin A and B books	20%
3. Composition exercise: Simple accompaniments to Australian children’s songs or folk songs, using the rhythms and technical concepts introduced in Colourstrings Violin Book A	50%
4. ‘Filling the blank pages’ - Notation of two simple folk songs, limited to drms, using pictogram and harmonic notation as at the end of Colourstrings Violin Book A. The melodic material should come from the mother tongue of the student’s workplace (i.e. Australian students should use songs from Australian ECM programs, but international students are encouraged to use songs from their own culture)	20%
Total	100%

## 7.2.11 Colourstrings: Level 2

### Rationale

Level 2 of the *Colourstrings Pedagogy* program continues the development of musical understanding through an aural-vocal approach for early-intermediate students of violin. The ongoing development of aural musicianship underpins all activities and more advanced performing, reading, writing, improvising and composing tasks are understood within this framework.

This level introduces the teaching and learning associated with focus teaching and strategy planning. Element strategies associated with the teaching of more advanced rhythms (dotted or syncopated rhythms for example), major and minor tonality may be covered, however, core content in this level is not restricted to linear element teaching. It should also directly address facets such as intermediate techniques, instrument set-up, performing and creating. These skills require not only careful preparation and introduction, but ongoing practice and review to ensure comprehensive understanding.


### Content

This level will include repertoire, strategies and teaching process for the application of the aural-vocal approach with early-intermediate violin students.

#### General

- focus teaching
- preparing a strategy
- overview of child development – 6 to 12 years
- arranging for ensemble
- Art Music

#### Rhythmic Concepts:

- 
- fermata
- tempo

#### Melodic concepts

- *doh* pentachord revised
- *doh* pentatonic (+ extended)
- *lah* pentatonic (+ extended)
- *lah* pentachord
- *doh* and *lah* hexachord
- major and minor tonality
- transposition
- letter names
- scales - major and natural minor: A, B, C, D, E, F, G

#### Technique – general

- posture
- teacher-assisted playing/moulding
- instrument set-up and size – changing size

### Right hand technique

- legato
- string crossing – détaché and legato
- portato
- spiccato
- chords
- bow division
- pronation

### Left hand technique

- first finger pattern (continued)
- transposition in to new finger patterns (subconscious)
- transposition including harmonics
- second finger pattern (low 2<sup>nd</sup> finger)
- chords
- shifting - stopped notes to harmonics (continued)
- scales - major and natural minor

### Reading

- staff notation
- 5 line staff – letter names
- analysis

### Writing

- rhythm
- melody

### Creating

- improvisation using known rhythmic and melodic concepts
- composition using known rhythmic and melodic concepts

### Performing

- Rascals Book 2 and 4
- Chamber Music, Vol. 3, 4 and 5
- Colourful Music for Strings, Vol. 2

### Materials

(In addition to Level 1 materials, Items in italics will be presented and discussed, but will not be subject to assessment.)

- Book C
- Book D
- Scales Book 1
- *Rascals Vol. 2, 4 (Rosza/Szilvay)*
- *Chamber Music (Vol.3, 4, 5)*
- *Colourful Music for Strings (Vol. 2)*

## Assessment

Assessment must allow the student to demonstrate an understanding of the musical concepts taught in each level of the course. This assessment may be by assignment. For example:

- demonstrated, more in-depth knowledge of Kodály's educational philosophy
- writing exercises
- sequencing exercises
- composition and arrangement

### Example Suite of Assessment – Pedagogy: Colourstrings Level 2

1. Writing exercise: Translation of black and white notation into coloured notation using material suitable for both Violin Books C and D	10%
2. Sequencing exercise: Placing folk song materials and rhythm exercises in order of difficulty, following the Violin C and D books	20%
3. Composition exercise: Simple accompaniments to Australian children's songs or folk songs, using the rhythms and technical concepts introduced in Colourstrings Violin Book C and D	50%
4. 'Filling the blank pages' – selection and notation of English-language folksongs suitable for inclusion in some of the blank pages of Violin Books C and D. The melodic material should come from the mother tongue of the student's workplace (i.e. Australian students should use songs from Australian ECM programs, but international students are encouraged to use songs from their own culture).	20%
Total	100%

## 7.2.12 Colourstrings: Level 3

### Rationale

Level 3 of the *Colourstrings Pedagogy* program continues the development of musical understanding through an aural-vocal approach for intermediate students on the violin. The ongoing development of aural musicianship underpins all activities and more advanced performing, reading, writing, improvising and composing tasks are understood within this framework.

This level continues the teaching and learning associated with focus writing and strategy planning. These skills require ongoing practice and review to ensure comprehensive understanding. Element strategies associated with the teaching of compound time, advanced scales and modes may be covered, however, core content in this level is not restricted to linear element teaching. It should also directly address facets such as advanced techniques, instrument set-up, performing and creating. In addition, composing and arranging for ensemble/orchestra and the integration of carefully selected examples of musical repertoire is essential.



### Content

This level will include repertoire, strategies and teaching process for the application of the aural-vocal approach with intermediate violin students.

#### General

- focus teaching
- preparing a strategy
- overview of child development – early teens
- arranging for ensemble/string orchestra
- Art Music

#### Rhythmic concepts

-  and  in compound time
- compound metre
- a brief overview of the teaching of advanced rhythms

#### Melodic concepts

- letter names
- intervals
- advanced scales – major and natural minor, all keys, 2 octaves
- transposition
- modes

#### Technique – general

- posture
- teacher-assisted playing/moulding
- instrument set-up and size – changing size

#### Right hand technique

- string crossing – détaché and legato
- spiccato
- chords
- staccato



### **Left hand technique**

- all finger patterns
- transposition into new finger patterns (subconscious)
- transposition including harmonics
- shifting and playing in position
- chords
- scales – major and natural minor, 2 octaves in all keys

### **Reading**

- 5 line staff – letter names
- analysis

### **Writing**

- rhythm
- melody

### **Creating**

- improvisation using known rhythmic and melodic concepts
- composition using known rhythmic and melodic concepts

### **Performing**

- *Rascals Book 5 and 6*
- *Chamber Music, Vol. 6 and 7*
- *Colourful Music for Strings, Vol. 3*

### **Materials**

(In addition to Level 1 and 2 materials, items in italics will be presented and discussed, but will not be subject to assessment.)

- Book E
- Book F
- Yellow Pages
- Scales Book 2 and 3
- *Rascals Vol. 5, 6 (Rosza/Szilvay)*
- *Chamber Music (Vol. 6, 7)*
- *Colourful Music for Strings (Vol. 3)*

### **Assessment**

Assessment must allow the student to demonstrate an understanding of the musical concepts taught in each level of the course. This assessment may be by assignment. For example:

- demonstrated, more in-depth knowledge of Kodály's educational philosophy
- writing exercises
- sequencing exercises
- composition and arrangement

**Example Suite of Assessment – Pedagogy: Colourstrings Level 3**

1. Sequencing exercise: Placing folk song materials and rhythm exercises in order of difficulty, following the Violin E and F books	20%
2. Composition exercise: Simple accompaniments for string orchestra or chamber ensemble of Australian children’s songs or folk songs, incorporating any of the elements of musicianship and violin technique covered in Violin Books A-F and the Yellow Pages	50%
3. ‘Filling the blank pages’ – selection and notation of English-language folksongs suitable for inclusion in some of the blank pages of Violin Books E and F and the Yellow Pages. The melodic material should come from the mother tongue of the student’s workplace (i.e. Australian students should use songs from Australian ECM programs, but international students are encouraged to use songs from their own culture).	20%
4. Lesson planning: Full written lesson plan	10%
Total	100%

## 7.3 Practicum

### Rationale

Practicum involves the practical application of the musical and pedagogical concepts taught in Pedagogy. The candidate’s chosen stream (Early Childhood, Primary, Secondary or Colourstrings) is expanded upon by providing classroom and group teaching experiences involving the actuation of focus planning segments. Developing an inclusive approach to teaching and learning involves accommodating a variety of learning styles (aural/visual/kinaesthetic modes of learning), adapting pedagogical procedures to suit varying student needs, and building connections with students in order to engage them fully in the learning process. Promoting joyful music-making, while expanding upon student skills, knowledge and understanding is a tenet of the Kodály approach and maintaining a sensitivity to the musical content is essential. Candidates need to be given the opportunity not only to teach, but to observe and discuss segments.

The number of Practicum segments to be assessed in lectures will largely depend upon the number of participants in the class, as well as the time frame provided within the course by the Course Provider. A minimum of 2 and a maximum of 4 lesson segments should be assessed per level, covering a variety of pedagogical procedures in order to satisfy the Course Provider of the candidate’s competency. This does not preclude participants engaging in other practical presentations throughout the course which are not assessed. A willingness of the candidate to act as the “teacher” and the “student” is assumed in this subject area.

Practicum includes the study of:

- the basic tenets and history of the Kodály philosophy – readings and reflections
- planning for teaching and learning – lesson segments, lesson planning and long term planning
- application of the Kodály philosophy in Australian contexts
- teaching techniques – praxial model, aural-vocal approach
- curriculum development
- sequencing learning
- assessment

### Objectives:

Candidates will develop:

- an understanding of Kodály philosophy and its application in contemporary learning contexts.
- musical leadership and direction in group settings
- professional knowledge to design, plan and assess Kodály-inspired pedagogy
- professional practice skills to implement and reflect on Kodály-inspired pedagogy
- an understanding of fostering cultural heritage and traditions through and in music

### Standards Matrices

Practicum Standards Matrix – Participation (10%)	
Pass	Fail
<p>The candidate:</p> <ul style="list-style-type: none"> <li>• has attended classes punctually as outlined by the Course Provider and has completed the requisite number of hours for the course</li> <li>• has participated appropriately as both “teacher” and “student” and as directed by the lecturer</li> <li>• has exhibited professional conduct towards the lecturer and other students</li> <li>• has shown respect for the perspectives of others</li> </ul>	<p>The candidate</p> <ul style="list-style-type: none"> <li>• has not attended all classes punctually as outlined by the Course Provider and therefore has not completed the requisite number of hours for the course</li> <li>• has not fully participated as both “teacher” and “student” and as directed by the lecturer</li> <li>• has not always exhibited professional conduct towards the lecturer and other students</li> <li>• has shown a lack of respect for the perspectives of others</li> </ul>

Practicum Standards Matrix – Early Childhood, Primary, Secondary and Colourstrings (90%)				
The candidate's work demonstrates the following:				
High Distinction	Distinction	Credit	Pass	Fail
<ul style="list-style-type: none"> <li>outstanding performance model, demonstrating superior musical accuracy and expression, and creatively employs an extensive variety of styles and techniques suitable to the repertoire/materials being used</li> <li>models ideal posture and is supportive of pupil performance technique</li> <li>exceptional understanding of the pedagogical principles involved in logically sequencing a range of activities for the targeted age group which cater to all learning styles</li> <li>a confident approach to teaching, with outstanding pacing, clear delivery, concise instructions and questions, and highly flexible approach.</li> <li>mastery of classroom management skills, fully maximising pupil engagement via energized, encouraging, supportive demeanor and musicality of approach</li> </ul>	<ul style="list-style-type: none"> <li>proficient performance model, demonstrating consistent musical accuracy and expression, and creatively employs a considerable variety of styles and techniques suitable to the repertoire/materials being used</li> <li>models excellent posture and is supportive of pupil performance technique</li> <li>thorough understanding of the pedagogical principles involved in logically sequencing a range of activities for the targeted age group which will engage most learning styles</li> <li>a confident approach to teaching, with excellent pacing, clear delivery, concise instructions and questions, and a skillful ability to adapt.</li> <li>excellent classroom management skills, and carefully considers how to maximise pupil engagement via energized, encouraging, supportive demeanor and musicality of approach</li> </ul>	<ul style="list-style-type: none"> <li>a competent performance model, demonstrating reasonable musical accuracy and expression, and employs a limited variety of styles and techniques suitable to the repertoire/materials being used</li> <li>models appropriate posture and is supportive of pupil performance technique</li> <li>good understanding of the pedagogical principles involved in logically sequencing a range of activities for the targeted age group which will engage most learning styles</li> <li>a good approach to teaching, with adequate pacing, clear delivery, suitable instructions and questions, and a moderate ability to adapt.</li> <li>good classroom management skills, and is working towards maximising pupil engagement via energized, encouraging, supportive demeanor and musicality of approach</li> </ul>	<ul style="list-style-type: none"> <li>an adequate performance model, demonstrating some musical accuracy and expression, but displays some technical problems, or fails to employ a variety of styles suitable to the repertoire/materials being used</li> <li>models fair posture and is supportive of pupil performance technique</li> <li>an awareness of the pedagogical principles involved in sequencing a range of activities for the targeted age group which will engage some learning styles</li> <li>a sound approach to teaching, with fair pacing, clear delivery, basic instructions and questions, and some ability to adapt.</li> <li>sound classroom management skills, and is working towards developing the confidence to fully maximise pupil engagement via energized, encouraging, supportive demeanor and musicality of approach</li> </ul>	<ul style="list-style-type: none"> <li>an inappropriate performance model, demonstrating limited musical accuracy, and/or consistently fails to perform expressively and stylistically</li> <li>models poor posture and is unable to adequately support pupil performance technique.</li> <li>little or no understanding of the pedagogical principles involved in sequencing activities for the targeted age group, and shows no ability to cater to different learning styles</li> <li>a hesitant approach to teaching, with poor pacing and delivery, unclear instructions and questions, and inflexible approach.</li> <li>limited classroom management skills, and little or no capacity to engage pupils via energized, encouraging, supportive demeanor and musicality of approach</li> </ul>

**Content****Level 1**

- introduction to peer teaching and the importance of presenting an accurate and expressive musical model
- appropriate repertoire for the targeted age group
- assigned lesson segments drawn from the nominated stream, including rhythmic and melodic strategies

**Level 2**

- continuation of peer teaching skills and behaviour management
- appropriate repertoire and other relevant material for the targeted age group
- assigned lesson segments drawn from the nominated stream, including rhythmic and melodic strategies

**Level 3**

- refinement of peer teaching skills, inclusive strategies, differentiation and assessment.
- appropriate repertoire, material and exercises for the targeted age group
- assigned lesson segments drawn from the nominated stream, including rhythmic and melodic strategies

**Assessment:**

Assessment must allow the student to demonstrate an understanding of the pedagogical processes taught in each level of the course. For example:

- peer teaching segments which demonstrate an understanding of Kodály's educational philosophy
- selection of appropriate repertoire or materials for the targeted age group and concept
- appropriate and effective teaching processes to develop student skills, knowledge and understanding
- punctual class attendance, the student's willingness and preparedness to participate

**Example Suite of Assessment – Practicum: Early Childhood 1**

1. Focus segment to teach a bounce activity with a song or rhyme from the materials package	30%
2. Focus segment to teach a tickle, tapping or beat activity for 2-3 year-olds using repertoire from the materials package. Teach a tapping activity for an infant with either a song or a rhyme from the materials pack.	30%
3. Lesson segment of three contrasting activities suitable for 2-3 year-olds. Address different skills and include at least one seated and one movement activity. Use any material covered in this course.	30%
4. Participation	10%
Total	100%

**Example Suite of Assessment – Practicum: Early Childhood 2**

1. Focus segment to teach a directed movement activity for 3-4 year-olds with a song/rhyme from the materials package.	30%
2. Teach two readiness activities, one seated with an adult and one for group movement, focused on the development of beat competency for 3-4 year-olds using repertoire from the materials package.	30%
3. Lesson segment of three contrasting activities suitable for 4-5 year-olds in the year before school. Address a rhythmic and pitch element and include at least one group and one individual response activity. Use any material covered in this course.	30%
4. Participation	10%
Total	100%

**Example Suite of Assessment – Practicum: Early Childhood 3/Primary 1**

1. Teach a focus segment involving a new song, rhyme or game from the materials package	30%
2. Teach a focus segment involving a rhythmic element	30%
3. Teach a focus segment involving a melodic element	30%
4. Participation	10%
Total	100%

**Example Suite of Assessment – Practicum: Primary 2**

1. Teach a focus segment involving kinaesthetic preparation of a melodic element	30%
2. Teach a focus segment for late preparation of a given element	30%
3. Teach a focus segment for visual practise of a given element	30%
4. Participation	10%
Total	100%

**Example Suite of Assessment – Practicum: Primary Level 3**

1. Teach a focus segment to visually prepare a given element	30%
2. Teach a focus segment to present a given element	30%
3. Teach a focus segment to practise a given element involving writing for the targeted group	30%
4. Participation	10%
Total	100%

**Example Suite of Assessment – Practicum: Secondary Level 1**

1. Focus segment to teach a song/game from the materials package as you would if introducing it to students for the first time	30%
2. Focus segment to present “d-r-m” simultaneously, OR practise a rhythmic element covered in an abstract aural context, or which encourages successful improvisation	30%
3. Focus segment to teach a practice writing activity (rhythmic or melodic) as you would to students of the targeted age group. Present the appropriate worksheet to the group (if relevant) and use board preparation or visual aids to ensure student success.	30%
4. Participation	10%
Total	100%

**Example Suite of Assessment – Practicum: Secondary Level 2**

1. Focus segment to teach an activity which leads students to successfully analyse an unknown example/song in preparation to performing it OR teach an activity which demonstrates the differentiation of skills involved in preparing students to perform individual part work successfully at their chosen level.	30%
2. Focus segment to teach the focus segment to practice the pentatonic scales either with reference to a known piece of repertoire or in an abstract context OR teach a segment which prepares students to compose in a given form/ scale/style, using the rhythmic/melodic elements covered during this course.	30%
3. Focus segment to teach a segment which prepares students to compose in a given form/ scale/style, using the rhythmic/melodic elements covered during this course	30%
4. Participation	10%
Total	100%

**Example Suite of Assessment – Practicum: Secondary Level 3**

1. Focus segment to practise the doh or lah pentachord, either with reference to a known piece of repertoire or in an abstract context	30%
2. Focus segment to practise rhythmic creativity, using either augmentation/diminution, transformation, or improvisation.	30%
3. Choose an art music extract and briefly list the teaching sequence which would be used to explore the relevant musical elements being studied. Choose one of the steps in this procedure and teach it as a focus segment, including the use of recorded or live extracts to reinforce or illustrate the point.	30%
4. Participation	10%
Total	100%

**Example Suite of Assessment – Practicum: Colourstrings Level 1\***

1. Focus segment of approach to setting up the student in the first lesson, including individual teaching demonstration from Book A or Book B	30%
2. Focus segment to present one melodic or rhythmic element as specified.	30%
3. Teaching demonstration including group lesson using one page from Book A or Book B	30%
4. Participation	10%
Total	100%

**Example Suite of Assessment – Practicum: Colourstrings Level 2\***

1. Teaching segment: individual teaching of at least one page from Book C and from Book D, including demonstration of proficiency in assisting the student's left hand and right hand simultaneously.	30%
2. Teaching segment: group lesson instruction of at least one page from Book C and/or Book D, including demonstration of proficiency in assisted bowing, using both hands to assist two students simultaneously.	30%
3. Focus segment teaching one song from Violin Rascals, Vol 1 or 2	30%
4. Participation	10%
Total	100%

**Example Suite of Assessment – Practicum: Colourstrings Level 3\***

1. Teaching segment: individual teaching of at least one page from Book E, F or the Yellow Pages, demonstrating proficiency in assisting the student's left hand and right hand simultaneously.	30%
2. Teaching segment: teaching scales, using Scales for Children, Vol. 1	30%
3. Demonstration Lesson* (30 minutes) using material from Violin Books D, E or Yellow Pages Vol. 1, as per the lesson plan submitted in Pedagogy	30%
4. Participation	10%
Total	100%

\*If possible this assessment should be done with a child as the student. If no suitable children are available, peer teaching is acceptable, but in this case it is suggested that a group lesson will give a better indication of lesson planning and leadership than a one-on-one peer teaching assessment. It should be acknowledged that in one-to-one instrumental teaching, strict adherence to a lesson plan may not always be helpful, however, deviation from the lesson plan should demonstrate an understanding of the student's requirements and a thorough knowledge of material in Books D and E, and Yellow Pages, Vol. 1.



## 7.4 Materials

### Rationale

Materials involves learning, collecting and analysing the folk music of Australia and other nations to determine its suitability for pedagogical processes outlined in pedagogy and its ability to support the acquisition of musicianship skills in an aural-vocal developmental music program.

Levels 1, 2 and 3 of the Materials program outline appropriate repertoire for the candidate's chosen Pedagogy stream (Early Childhood Primary, Secondary or Colourstrings). Songs, rhymes, games, exercises, and other types of repertoire for beginning, intermediate and advanced students will be learnt, experienced and analysed for appropriate teaching purpose. A particular focus on the ways to teach different types of repertoire will be explored. Memorisation of core materials will be a key component in being able to effectively incorporate these materials into a school-based program. Development of a Retrieval System for the filing and cross referencing of repertoire will allow for the refining of analysis and selection processes, with a view to support effective long-term planning.

We have sought to remove music from our curriculum that is historically derogatory and add repertoire that encourages reconciliation with Aboriginal and Torres Strait Islander peoples, social justice and diverse representation of peoples in and through music. We acknowledge the importance of these conversations around repertoire and encourage them to continue into the future.

### Objectives

Candidates will develop:

- an understanding of Kodály philosophy and its application in contemporary learning contexts.
- professional knowledge to design, plan and assess Kodály-inspired pedagogy
- professional practice skills to implement and reflect on Kodály-inspired pedagogy
- an understanding of fostering cultural heritage and traditions through and in music

#### 7.4.1 Folio

Candidates for the Australian Kodály Certificate must complete a comprehensive Folio comprising a FOLIO SONG COLLECTION AND RETRIEVAL FILE. The Folio may be presented in either hard copy or digital format at the participant's choice. Candidates specialising in Colourstrings must include methodological analysis for the string teaching sequence. The Folio Presentation takes the form of a viva voce exam (encompassing all core materials from Levels 1, 2 and 3).

The Folio and Folio Presentation are graded as Pass or Fail. Neither assessment influences the results of other modules in the course, but both are a necessary component of the Australian Kodály Award and Australian Kodály Certificate. Candidates for the Australian Kodály Award submit their folio to their lecturer at the end of their second Early Childhood Level course. Candidates for the Australian Kodály Certificate submit their Folio to their lecturer at the beginning of Level 3.

**Folio results are to be included on the Level 3 Certificate. In the case of Early Childhood applicants completing the Folio after 2 levels for the Australian Kodály Award, Course Providers may either include the result on the Level certificate or send results to the Convenor of the Education Committee at the end of each course graduation.**

*\* Whilst the Folio is to be developed and assessed around the core repertoire for each subject stream and level, participants are encouraged to include supplementary material (including Australian folksongs and indigenous music where appropriate) to ensure the development of a broad and varied collection of teaching repertoire for pedagogical purposes.*

*Standards Matrices*

<b>Materials Standards Matrix – Participation (10%)</b>	
<b>Pass</b>	<b>Fail</b>
<p>The candidate:</p> <ul style="list-style-type: none"> <li>• has attended classes punctually as outlined by the Course Provider and has completed the requisite number of hours for the course</li> <li>• has participated appropriately as directed by the lecturer</li> <li>• has exhibited professional conduct towards the lecturer and other students</li> <li>• has shown respect for the perspectives of others</li> </ul>	<p>The candidate</p> <ul style="list-style-type: none"> <li>• has not attended all classes punctually as outlined by the Course Provider and therefore has not completed the requisite number of hours for the course</li> <li>• has not fully participated as directed by the lecturer</li> <li>• has not always exhibited professional conduct towards the lecturer and other students</li> <li>• has shown a lack of respect for the perspectives of others</li> </ul>

<b>Materials Standards Matrix – Writing (90%)</b>				
<b>The candidate’s work demonstrates the following:</b>				
<b>High Distinction</b>	<b>Distinction</b>	<b>Credit</b>	<b>Pass</b>	<b>Fail</b>
<ul style="list-style-type: none"> <li>• writes neatly from memory with no, or very few inaccuracies, consistently using all conventions of music notation accurately</li> <li>• reproduces the text and game instructions with outstanding accuracy, and with consistent attention to the correct use of slurs and hyphenation where appropriate</li> <li>• extensive understanding of the repertoire and its uses for methodological and musical purposes</li> </ul>	<ul style="list-style-type: none"> <li>• writes neatly from memory with few inaccuracies, usually using all conventions of music notation accurately</li> <li>• reproduces the text and game instructions with great accuracy, and with good attention to the correct use of slurs and hyphenation where appropriate</li> <li>• thorough understanding of the repertoire and its uses for methodological and musical purposes</li> </ul>	<ul style="list-style-type: none"> <li>• writes legibly from memory with some inaccuracies, using most conventions of music notation accurately</li> <li>• reproduces the text and game instructions with some inaccuracies, with sound attention to the correct use of slurs and hyphenation where appropriate</li> <li>• good understanding of the repertoire and its uses for methodological and musical purposes</li> </ul>	<ul style="list-style-type: none"> <li>• writes legibly, with some lapses in memory, using some conventions of music notation accurately</li> <li>• reproduces the text and game instructions with many inaccuracies, and with some attention to the correct use of slurs and hyphenation where appropriate</li> <li>• sound understanding of the repertoire and its uses for methodological and musical purposes</li> </ul>	<ul style="list-style-type: none"> <li>• writes illegibly and with considerable lapses in memory, and little or no attention to using the conventions of music notation</li> <li>• writes text and game instructions with major inaccuracies, and with little or no consideration given to the correct use of slurs and hyphenation</li> <li>• little or no understanding of the repertoire and its uses for methodological and musical purposes</li> </ul>

Materials Standards Matrix – Folio (Level 3)	
Pass	Fail
<ul style="list-style-type: none"> <li>• There is evidence of a good understanding of the age appropriate uses of folk songs and other materials relevant to the classroom music context.</li> <li>• The ability to accurately analyse folk songs other materials with regard to tone-set, scale, form and harmonic structure is demonstrated consistently.</li> <li>• All material received from Levels 1, 2 and 3 of the elected course is included in the A-Z Collection and Retrieval File.</li> <li>• Materials are thoroughly organised in the A-Z Collection, and the Retrieval File shows inclusion of appropriate lists of elements and relevant repertoire for the teaching of these elements.</li> <li>• Overall presentation is neat and legible, and ease of access to materials has been considered.</li> </ul>	<ul style="list-style-type: none"> <li>• There is little evidence of an understanding of the appropriate age level or uses of materials and folk songs to the classroom music context.</li> <li>• Analyses of materials are largely inaccurate or incomplete.</li> <li>• A significant amount of repertoire from Levels 1, 2 and 3 of the elected course is absent in either the A-Z Collection and/or the Retrieval File.</li> <li>• Materials are difficult to find in the A-Z Collection and inaccurately or inadequately represented in the Retrieval File.</li> <li>• Overall presentation is poor, and materials are not easily accessible</li> </ul>
Materials Standards Matrix – Folio Presentation (Level 3)	
Pass	Fail
<ul style="list-style-type: none"> <li>• Performs with consistent accuracy in pitch and rhythm, choosing suitable pitches from the tuning fork.</li> <li>• Performs confidently with a strong sense of musicality, including phrasing, dynamics, mood and timbre.</li> <li>• Performs most of the material from memory, and demonstrates a thorough knowledge of the uses and characteristics of the material.</li> </ul>	<ul style="list-style-type: none"> <li>• Performs with inconsistent accuracy in pitch and rhythm, and has difficulty choosing suitable pitches from the tuning fork</li> <li>• Communicates little or no sense of musicality.</li> <li>• Has difficulty performing the material accurately, either from memory or from reading, and demonstrates little or no understanding of the uses of the material.</li> </ul>

## Content

### Level 1

- Repertoire:
  - folk song repertoire (including Singing Rascals, pentatonic and *doh* for *Colourstrings*)
  - speech rhymes
  - Art Music
  - singing games and folk dances
  - listening songs
- folk song analysis
- creation of a retrieval system (FOLIO SONG COLLECTION AND RETRIEVAL FILE) for organising and storing a professional library of the above materials
- repertoire selection of materials based on suitability with regard to child vocal ranges and suitability of text

**Level 2**

- Repertoire:
  - folk song repertoire (including Singing Rascals, lah for Colourstrings)
  - speech rhymes
  - Art Music
  - singing games and folk dances
  - listening repertoire
- more advanced folk song analysis according to their musical elements and relationship of these elements to developmental sequencing
- expansion of the Retrieval System: (FOLIO SONG COLLECTION AND RETRIEVAL FILE) commenced in Materials Level 1
- nurturing of 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

**Level 3**

- Repertoire:
  - folksong repertoire
  - speech rhymes
  - Art Music
  - singing games and folk dances
  - listening songs
- expansion of the Retrieval System commenced in Materials Levels 1 and 2 (FOLIO SONG COLLECTION AND RETRIEVAL FILE)

**Assessment**

Assessment must allow the student to demonstrate an understanding of the musical concepts taught in this module/level of the course. For example:

- song analysis
- demonstration of memorised materials through written test
- punctual class attendance, the student’s willingness and preparedness to participate

**Example Suite of Assessment – Materials: Early Childhood Level 1**

1. Write a rhyme in correct rhythmic notation and outline how it could be used with an 8 week old baby and a three year old.	25%
2. Write a lullaby in staff notation suitable for Early Childhood. Explain how you would use it with a young baby and with a class of three year old children.	25%
3. Suggest the name ONLY of a song AND a rhyme for 2 different categories of Early Childhood repertoire	20%
4. Complete the analysis of the unknown song on the attached analysis sheet.	20%
5. Participation	10%
Total	100%

**Example Suite of Assessment – Materials: Early Childhood Level 2**

1. Write examples from the required list of songs and rhymes in stick notation.	30%
2. Write out a song in staff notation and describe how it could be used to reinforce beat and rhythmic pattern for children 3-5yrs.	20%
3. Name two games each for children of 3, 4 or 5 years of age. Write out one game with correct notation and directions for playing the game.	20%
4. Analyse an unknown song. Briefly describe an activity or game suitable for each age group (3's, 4's and 5's) using this song.	20%
5. Participation	10%
Total	100%

**Example Suite of Assessment – Materials: Early Childhood Level 3/Primary Level 1**

1. Write nominated examples from the required list of songs and rhymes in stick and staff notation and give examples of practise activities suitable for the targeted age group.	50%
2. Name one of the games from the set list which is suited for “ <i>introducing the concept of 2 metre</i> ” and write in stick notation with directions for playing the game and how it is appropriate for the teaching of 2 metre.	20%
3. Analyse an unknown song and describe how it could be introduced and reinforced over 4 lessons.	20%
4. Participation	10%
Total	100%

**Example Suite of Assessment – Materials: Primary Level 2**

1. Write nominated examples from the required list of songs and rhymes in stick and staff notation and give examples of practise activities suitable for the targeted age group.	45%
2. Choose one of the songs suitable for practicing “ <i>doh</i> ” and write in staff notation on the manuscript provided, using a key appropriate for the targeted age group. Give 3 examples of practice activities using the visual notation.	15%
3. Name one of the games from the set list which is suited for teaching “ <i>tika-tika</i> ”. Write out the song for your chosen game in stick notation and include the directions for playing the game.	15%
4. Analyse the song below using the attached analysis sheet. Suggest suitable ways in which the song might be used to prepare, present and practise elements over four lessons.	15%
5. Participation	10%
Total	100%

**Example Suite of Assessment – Materials: Primary Level 3**

1. Write nominated examples from the required list of songs and rhymes in stick and staff notation and give examples of practise activities suitable for the targeted age group.	45%
2. Choose one of the songs suitable for practicing <i>low lah and low soh</i> and write in staff notation on the manuscript provided, using a key appropriate for the targeted age group. Give 3 examples of practice activities using the visual notation.	15%
3. Name one of the games from the set list which is suited for teaching syncopa. Write out the song for your chosen game in stick notation and include the directions for playing the game.	15%
4. Choose one of the songs which would be suitable for teaching the concept of 3 metre. Write it in staff notation using a key appropriate for the targeted age group. List 3 possible uses (not necessarily related to the practice of 3 metre) for this song in an upper primary program.	15%
5. Participation	10%
Total	100%

**Example Suite of Assessment – Materials: Secondary Level 1**

1. Choose one of the songs suitable for practicing “minim” and write in staff notation on the manuscript provided, using a key appropriate for older beginners. Give 3 examples of practice activities using the visual notation.	20%
2. Name one of the games from the set list. Write out the song for your chosen game in stick notation and include the directions for playing the game.	20%
3. Choose one of the songs which would be suitable for introducing and teaching the concept of pitch to older beginners. Write it in staff notation using a key appropriate for the targeted age group.	15%
4. Write out “Oh Said the Blackbird” using staff notation beginning on “A” in the second space. List the rhythmic and melodic concepts in a logical sequence that students need to know before being able to sight read this melody.	20%
5. Name one of the canons from the set list not used anywhere else in this paper, and describe 3 ways in which canon may be practiced.	15%
6. Participation	10%
Total	100%

**Example Suite of Assessment – Materials: Secondary Level 2**

1. Choose one of the songs suitable for practicing in the minor (lah centred) tonality and write in staff notation on the manuscript provided, using a key appropriate for the targeted age group. Give 3 examples of practice activities using the visual notation.	20%
2. Name one of the games from the set list. Write out the song for your chosen game in stick notation and include the directions for playing the game.	20%
3. Choose one of the songs which would be suitable for introducing the concept of “anacrusis”. Write it in staff notation using a key appropriate for the targeted age group. List 2 of the preparation steps that would be used in the teaching of “anacrusis”.	15%
4. Write out “I Like the Flowers” using staff notation beginning on “F” in the first space. List the rhythmic and melodic concepts in a logical sequence that students need to know before being able to sight read this melody.	20%
5. Name one of the songs from the set list not used anywhere else in this paper, and describe 3 ways in which part work may be practiced.	15%
6. Participation	10%
Total	100%

**Example Suite of Assessment – Materials: Secondary Level 3**

1. Choose one of the songs suitable for practicing either the pentatonic or the whole tone scale and write in staff notation on the manuscript provided, using a key appropriate for the targeted age group. Give 3 examples of practice activities using the visual notation.	20%
2. Write the “Artist Theme” from Shostakovich’s Symphony No.5. Write the tone-set and list 2 possible combinations of solfa initials that could be used to sing. The use of alterations will be necessary.	20%
3. Write “She’s Like the Swallow” on manuscript in a key suitable for the targeted age group. List a series of 5 activities that could be used with this material, sequenced from the simplest to the more complex, that would be suitable for senior secondary students.	25%
4. Write out one of the themes from the set list that contains at least 2 parts.. List a series of activities that could be used with this theme to develop part work skills with senior secondary students.	25%
5. Participation	10%
Total	100%

**Example Suite of Assessment – Materials: Colourstrings Level 1**

1. Choose a song from the set list that could be used for teaching ta rest and write it out in stick notation.	15%
2. Choose a song from the list suitable for teaching ta and ti-ti and write it in stick notation to be played on the E string, with a mixture of open strings, birds and harmonics.	15%
3. Choose a song from the set list suitable for teaching the third finger ( <i>fa</i> ) and write it out using notation suitable for Colourstrings, Book B.	20%
4. Write out the song 'Big Black Train' on the treble staff in D major.	20%
5. Write out the Witch Song on the treble staff so that it could be played on the E string using the basic finger pattern.	20%
6. Participation	10%
Total	100%



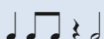



**Example Suite of Assessment – Materials: Colourstrings Level 2**

1. Choose a song from the list suitable for teaching tikka-tikka and write it out using staff notation in a key that uses the low position of the second finger..	15%
2. Choose a song from the list suitable for teaching the pentatonic scale and write it out in D major, using notation appropriate for the second half of Colourstrings Book C.	15%
3. Write out 'Jackie-Jackie' in A major, using notation suitable for the stage at which it would be introduced in the Colourstrings Violin sequence.	20%
4. Write out the song 'Button' in stick notation, and list five ways that it could be used in a group lesson for students in late Book D.	20%
5. Write out 'Apple Tree' in a key suitable for students in Book C. Write an analysis of the melody, describe the associated game, and list its tone set and finalis.	20%
6. Participation	10%
Total	100%




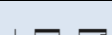


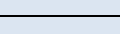
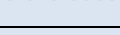
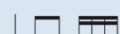

**Example Suite of Assessment – Materials: Colourstrings Level 3**


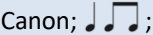





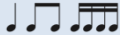










1. Write out 'Sally Gardens' on the treble staff in a key suitable for teaching the high position of the third finger. Analyse the song and list the tone set and finalis.	25%
2. From the set list, choose a song suitable for teaching compound time. Write it out in stick notation, and list five ways that it could be used in a group lesson.	25%
3. Write out 'Greensleeves' in a key suitable the flattened position of the fourth finger.	20%
4. Choose a song suitable for teaching the Myxolydian mode and write it out in a key that would be learnt in Book F.	20%
5. Participation	10%
Total	100%







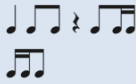



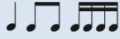







## 7.4.2 Appendix of Core Songs

Early Childhood Level 1					
Title	Source	Melody	Rhythm	Form	Uses
Alle Galloo	<i>Book of Lullabies</i>	<i>s, l, t, <u>dr</u></i>	Compound	ABCD	Game
Bell Horses	<i>Music in Preschool/ Catch a Song</i>	<i>m <u>sl</u></i>	Compound	AAv	Game
Bye Bye Baby	<i>Music in Preschool</i>	<i><u>dr</u>m s</i>		Q & A	Lullaby
Clap Clap Clap Your Hands	<i>Catch a Song</i>	<i>(Old Joe Clarke) s, <u>dr</u>mfs<sup>l</sup>t<sup>a</sup></i>		AB/ Q & A	Part Work; Improvisation
Flea Song	<i>Book of Lullabies</i>	<i><u>dr</u>mfs<sup>l</sup>t<sup>d</sup>'</i>		ABCD	Game
Open Shut Them	<i>Useful Book</i>	<i>s, <u>dr</u>mfs</i>		ABAC	Game
Rain is Falling Down	<i>Catch a Song</i>	<i><u>dr</u>m</i>		AABA	Game; Part Work; Improvisation; Individual singing
Ride a Cock Horse (rhyme)	<i>Music in Preschool</i>	Rhyme	Compound	ABCB	Bounce/Rhyme
Rig a Jig Jig	<i>Catch a Song</i>	<i>rmffis<sup>l</sup>t<sup>d</sup>'</i>	Simple vs Compound	Verse/ chorus	Game
There's Someone Living on a Big High Hill	<i>Catch a Song</i>	<i>s, <u>dr</u>mfs</i>	 anacrusis	AABC	Individual singing; Melodic contour
Other materials as appropriate					
Sources:					
<ul style="list-style-type: none"> <li>• <i>Book of Lullabies, The</i> (John Feierabend)</li> <li>• <i>Catch a Song</i> (Deanna Hoermann &amp; Doreen Bridges)</li> <li>• <i>Music in Pre School</i> (Katalin Forrai)</li> <li>• <i>Tickle Me Please!</i> (Judith Johnson)</li> <li>• <i>Useful Book: Songs and Ideas from Playschool, The</i> (Henrietta Clark)</li> </ul>					




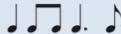

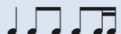
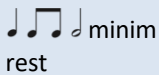
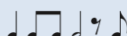
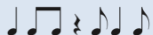
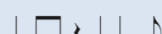
Early Childhood Level 2					
Title	Source	Melody	Rhythm	Form	Uses
<b>Doggie Doggie</b>	<i>Music in Preschool</i>	<u>m</u> sl		AABB	Game; Individual Singing
<b>Feet Feet (Rhyme)</b>	<i>Music is for Everyone</i>	Rhyme		ABCD	Improvisation; Part Work
<b>Here Comes a Bluebird</b>	<i>Catch a Song</i>	drm sl		ABAvB	Game; Part Work
<b>Hush-a-Bye</b>	<i>Book of Lullabies</i>	s, <u>l</u> tdrmfs		AABA	Lullaby
<b>Kangaroo Skippy Roo</b>	<i>Catch A Song</i>	<u>d</u> rmfs		ABBC	Game; Individual Singing
<b>Mill Wheel, The</b>	<i>Kodály Method</i>	<u>m</u> sl		AA	Game
<b>Pumpkin Pumpkin</b>	<i>Catch a Song</i>	<u>d</u> rm sl		AB	Improvisation
<b>Old Man Moses (rhyme)</b>	<i>Tickle Me Please!</i>	Rhyme	 	ABCD	Game
<b>Sally Go Round the Sun</b>	<i>Kodály Method</i>	<u>d</u> rm sl	Compound	ABCD	Game
<b>Teddy Bear</b>	<i>Catch a Song</i>	<u>d</u> rm sl		ABAC	Game
Other materials as appropriate					
Sources: <ul style="list-style-type: none"> <li>• <i>Book of Lullabies, The</i> (John Feierabend)</li> <li>• <i>Catch a Song</i> (Deanna Hoermann &amp; Doreen Bridges)</li> <li>• <i>Kodály Method, The</i> (Lois Choiksy)</li> <li>• <i>Music in Pre School</i> (Katalin Forrai)</li> <li>• <i>Music for Everyone</i> (Debbie O'Shea)</li> <li>• <i>Tickle Me Please!</i> (Judith Johnson)</li> </ul>					

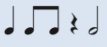
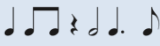
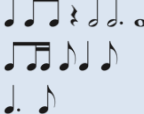
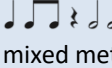

Early Childhood Level 3/ Primary Level 1					
Title	Source	Melody	Rhythm	Form	Uses
Blue Bells	<i>Catch a Song</i>	<u>d</u> rm sl		ABABv	Game, Canon;  ; Binary form; re; 2 metre
Bounce High	<i>Kodály Method</i>	<u>m</u> sl		AAv	Game;  ; lah; 2 metre
Bow Wow Wow	<i>Music in Preschool</i>	<u>d</u> rm sl		Canon ABCD	Game; Part Work;  ; re; 4 metre
One Two Three	<i>Catch a Song</i>	<u>d</u> m sl		AAvBC	Game; doh; 2 metre
Love Somebody	<i>Kodály Method</i>	s,t, <u>d</u> rmfs		ABAC	Game; Individual singing;  ; 2 metre
Lucy Locket	<i>Music in Preschool</i>	<u>m</u> sl		AAvAAv	Game;  ; 2 metre
Oh Said the Blackbird (Pourquoi)	<i>150 American Folksongs</i>	<u>d</u> rm sl d'		ABAvc	Story song; Strophic verses
Rain Rain Go Away	<i>Catch a Song</i>	<u>m</u> -sl		AB	Individual singing;  ; lah; 2 metre
See Saw	<i>Music in Preschool</i>	<u>m</u> s		AB	Improvisation;  ; soh-mi; 2 metre
Snail, Snail	<i>Kodály Method</i>	<u>m</u> sl		AB	Game;  ; lah; 2 metre
Other materials as appropriate					
Sources:					
<ul style="list-style-type: none"> <li>• <i>150 American Folksongs</i> (Peter Erdei)</li> <li>• <i>Catch a Song</i> (Deanna Hoermann &amp; Doreen Bridges)</li> <li>• <i>Kodály Method, The</i> (Lois Choiksy)</li> <li>• <i>Music in Pre School</i> (Katalin Forrai)</li> </ul>					

Primary Level 2					
Title	Source	Melody	Rhythm	Form	Uses
<b>Are You Sleeping</b>	<i>150 Rounds</i>	<i>s, <u>d</u>rmfsl</i>		ABCD	Part work;  ; 2 metre
<b>Bye Bye Baby</b>	<i>Music in Preschool</i>	<i><u>d</u>rm s</i>		Q & A	Lullaby;  ; 2 metre
<b>Chicken on a Fencepost</b>	<i>150 American Folk Songs</i>	<i>s,l, <u>d</u>rm sl</i>		ABAC	Game;  ; <i>low lah, low soh</i> ; 2 metre
<b>Ida Red</b>	<i>150 American Folk Songs</i>	<i><u>d</u>rm sl</i>		AAvBC	Improvisation; Individual singing;  ; <i>re</i> ; 2 metre
<b>I See the Moon</b>	<i>Catch a Song</i>	<i><u>d</u> m s</i>		AB/ Q & A	Improvisation; Lullaby,  ; <i>doh</i> ; 2 metre;
<b>Old Brass Wagon</b>	<i>Kodály Method</i>	<i>s,l, <u>d</u>rm</i>		ABCD	Game;  ; <i>low lah, low soh</i> ; 2 metre
<b>Rain Come Wet Me</b>	<i>Kodály Method</i>	<i><u>d</u>rm s</i>		AABA	Form; <i>re</i> ; 4 metre
<b>Rocky Mountain</b>	<i>150 American Folksongs</i>	<i><u>d</u>rm sl</i>		ABCCv	<i>re</i> ; 2 metre
<b>Sailing on the Ocean</b>	<i>Kodály Method</i>	<i>s,l, <u>d</u>rm sl</i>		ABCD	Game;  ; <i>low lah, low soh</i> ; 2 metre
<b>Toembai</b>	<i>150 Rounds</i>	<i>m, <u>l</u>t,drmfl</i>		ABC	Part work;  ; 2 metre
Other materials as appropriate					
Sources:					
<ul style="list-style-type: none"> <li>• <i>150 American Folksongs</i> (Peter Erdei)</li> <li>• <i>150 Rounds for Singing and Teaching</i>. (Ed Bolkovac and Judith Johnson)</li> <li>• <i>Catch a Song</i> (Deanna Hoermann &amp; Doreen Bridges)</li> <li>• <i>Kodály Method, The</i> (Lois Choiksy)</li> <li>• <i>Music in Pre School</i> (Katalin Forrai)</li> </ul>					

Primary Level 3					
Title	Source	Melody	Rhythm	Form	Uses
Alabama Girl	<i>Kodály Method</i>	<i>s, l, <u>dr</u>m s</i>		ABAC	Game; ; <i>low lah, low soh</i> ; 4 metre
All Things Shall Perish	<i>150 Rounds</i>	<i>s, l, t, <u>dr</u>m fsl</i>		ABA	Canon; Partner Song; ; 3 metre; major diatonic
Birch Tree, The	<i>150 Rounds</i>	<i>l, t, <u>dr</u>m s</i>		AAvBB	Round; <i>ti</i> ; 2 metre
Bound for South Australia	<i>Middle Years Music Education DVD</i>	<i><u>dr</u>m fsl d m'</i>		Call and Response	2 metre; anacrusis; <i>doh pentachord</i>
Dog and Cat	<i>150 American Folksongs</i>	<i>s, l, <u>dr</u>m</i>		ABC	Call and Response; Improve text; ; <i>low lah, low soh</i> ; 2 metre
Lime juice Tub	<i>Middle Years Music Education DVD</i>	<i>m, s, l, <u>dr</u>m s</i>		Verse/Chorus	2 metre; anacrusis; <i>doh pentatonic</i>
Liza Jane	<i>Catch a Song</i>	<i><u>dr</u>m sl d'</i>		Call and Response	Call and Response; ; <i>high doh</i> ; 2 metre
Oh How Lovely	<i>150 Rounds</i>	<i><u>dr</u>m fsl</i>		ABC	Canon; <i>doh pentachord</i> ; compound metre
Rise Up Oh Flame	<i>150 Rounds</i>	<i>l, t, <u>dr</u>m l</i>		AB	Canon; 3 metre; <i>lah pentachord</i>
Weav'ly Wheat	<i>Music for All</i>	<i>s, l, <u>dr</u>m sl</i>		ABCD	Game; ; <i>low lah, low soh</i> ; 2 metre; <i>doh pentatonic</i>
Other materials as appropriate					
Sources:					
<ul style="list-style-type: none"> <li>• <i>150 American Folksongs</i> (Peter Erdei)</li> <li>• <i>150 Rounds for Singing and Teaching</i>. (Ed Bolkovac and Judith Johnson)</li> <li>• <i>Catch a Song</i> (Deanna Hoermann &amp; Doreen Bridges)</li> <li>• <i>Kodály Method, The</i> (Lois Choiksy)</li> <li>• <i>Middle Years Music Education DVD</i> (KMEIA Qld)</li> <li>• <i>Music For All</i> (Judith Johnson)</li> </ul>					

Secondary Level 1					
Title	Source	Melody	Rhythm	Form	Uses
<b>Chatter with the Angels</b>	<i>Catch a Song</i>	<i>s, l, <u>drm</u></i>		ABAB	<i>Low lah, low soh;</i> Transform from 4 metre to 2 metre and diminish to use
<b>Come Follow Me</b>	<i>Kodály Way To Music</i>	<i><u>drm</u> sl</i>		AB	2 metre; <i>la</i>
<b>Deep and Dark</b>	<i>Gillard/ Runciman Victoria Sings Short Stuff</i>	<i>s, <u>l</u>, <u>drm</u> fis</i>		AB	Part work; 4 metre
<b>Mail Myself To You</b>	<i>Protest in Popular Song</i>	<i><u>drm</u> fsl</i>		AABBv	
<b>Oh Said the Blackbird (Pourquoi)</b>	<i>150 American Folksongs</i>	<i><u>drm</u> sl d'</i>		ABAvc	Story song; <i>high doh</i>
<b>Old Brass Wagon</b>	<i>Kodály Method</i>	<i>s, l, <u>drm</u></i>		ABCD	Game; ; <i>low lah, low soh</i> ; 2 metre
<b>Round and Round</b>	<i>Victoria Sings Short Stuff</i>	<i>s, <u>l</u>, <u>drm</u> fis</i>		ABC	Part work, 4 metre
<b>Sunlight is Fading</b>	<i>Fay White</i>	<i><u>l</u>, t, <u>drm</u> fs</i>		AB	Part work; 2 metre
<b>Up Above</b>	<i>Kodály Way to Music</i>	<i><u>drm</u> s</i>		AAv (Q & A)	Canon; ; <i>drm s</i>
<b>Who's That Yonder?</b>	<i>Music For All</i>	<i><u>drm</u></i>		AB	Beat/rhythm; ; 2 metre; <i>drm</i>
Other materials as appropriate					
Sources:					
<ul style="list-style-type: none"> <li>• <i>150 American Folksongs</i> (Peter Erdei)</li> <li>• <i>Catch a Song</i> (Deanna Hoermann &amp; Doreen Bridges)</li> <li>• <i>Kodály Method, The</i> (Lois Choiksy)</li> <li>• <i>Kodály Way to Music, The</i> (Cecilia Vajda)</li> <li>• <i>Protest in Popular Song</i> (<a href="https://www.qcaa.qld.edu.au/downloads/p_10/kla_arts_sbm_mu_601.pdf">https://www.qcaa.qld.edu.au/downloads/p_10/kla_arts_sbm_mu_601.pdf</a>)</li> <li>• <i>Victoria Sings Short Stuff</i> (produced by Fay White in conjunction with Community Music Victoria)</li> </ul>					

Secondary Level 2					
Title	Source	Melody	Rhythm	Form	Uses
<b>Ah Poor Bird</b>	<i>150 Rounds</i>	<i>l,t,d<sub>2</sub>rmfsil</i>		ABCD	Canon; $\frac{3}{4}$ ; harmonic minor; <i>si</i>
<b>Birch Tree, The</b>	<i>150 Rounds</i>	<i>l,t,d<sub>2</sub>rm s</i>		AAvBB	3-part round; 2 metre; $\frac{3}{4}$ ; <i>ti</i>
<b>Blow the Wind Southerly</b>	<i>Middle Years Music Education DVD</i>	<i>s, t,d<sub>2</sub>rmfs</i>	Compound	AB	Canon; compound metre
<b>Chumbara</b>	<i>Old and New Rounds and Canons</i>	<i>d<sub>2</sub>rmfsltd'</i>		AAv	Canon; $\frac{3}{4}$
<b>Debka Hora</b>	<i>150 Rounds</i>	<i>l,t,d<sub>2</sub>rm</i>		AABB	Circle Dance/Israeli; <i>lah pentachord</i>
<b>I Like the Flowers</b>	<i>Traditional</i>	<i>s,l,t,d<sub>2</sub>rmfs</i>	Swing	ABCD	Canon; <i>major diatonic</i>
<b>Kyrie Eleison</b>	<i>150 Rounds</i>	<i>m, si,l,t,d<sub>2</sub>rm</i>	 minim rest	ABC	Canon; $\frac{3}{2}$ metre; harmonic minor
<b>Like a Bird (Cherubini)</b>	<i>150 Rounds</i>	<i>s, t,d<sub>2</sub>rmfsltd'</i>		ABCD	Canon; $\frac{3}{2}$ metre; <i>major diatonic</i>
<b>My Paddle</b>	<i>150 Rounds</i>	<i>m, l,t,d<sub>2</sub>rm l</i>		ABAC	Canon; Partner songs; $\frac{3}{4}$ ; 2 metre; <i>lah tetratonic</i>
<b>Rise Up, Oh Flame</b>	<i>150 Rounds</i>	<i>l,t,d<sub>2</sub>rm l</i>		ABC sequence	3 metre; 4-part canon; <i>la pentachord</i>
Canons from 150 Rounds and Classical Canons as appropriate					
Sources:					
<ul style="list-style-type: none"> <li>• <i>150 Rounds for Singing and Teaching</i> (Ed Bolkovac and Judith Johnson)</li> <li>• <i>Middle Years Music Education DVD</i> (KMEIA Qld)</li> <li>• <i>Old and New Rounds and Canons</i> (Compiled and edited by Harry R Wilson)</li> </ul>					

Secondary Level 3					
Title	Source	Melody	Rhythm	Form	Uses
<b>“Ah! Vous dirai-je Maman” – 3-part variations: major and minor</b>	<i>Mozart</i>	<i>f,s,l,t,drmfsl rmffissilt<del>drmf</del></i>		Theme and Variation	Variation form; Suspensions; 3 parts; Classical Genre
<b>Corals Deep</b>	<i>Tim Sherlock</i>	<i>s,l, <u>dr</u>m sl d'</i>		ABCDE	Extended application of pentatony; Motif development; phrasing; retrograde
<b>Forest Sounds</b>	<i>John Krumm (Australian)</i>	<i>ri,m,fi,si,l,t,dr<del>rim</del></i>	 anacrusis	ABC (3-part canon)	Part work; anacrusis; 4 metre;
<b>L'estro armonico Opus 3 No 11 Ritornello theme – top and bottom parts</b>	<i>Vivaldi</i>	<i>d, <u>m</u>,f,s,si,ltd l,t,dr<del>m</del>fsl</i>		ABC	Circle of 5ths; Motif development and imitation; Baroque genre; Baroque Descending Sequence
<b>Longing for Spring</b>	<i>Mozart</i>	<i><u>d</u>dirmffisltd'</i>	Compound	Q&A	Compound metre; altered tones; Classical Genre; secondary dominant
<b>O Absalom</b>	<i>William Lawes</i>	<i>minor</i>		ABC (3-part canon)	
<b>O Nightingale</b>	<i>James Wild</i>	<i>s,l t,<u>dr</u>mf</i>	 mixed metre	ABC (3-part canon)	Mixed metre; larger intervals; canon
<b>Tema di Antonio Vivaldi</b>	<i>15 2-part Exercises</i>	<i>A=l E=l D=l</i>		2 parts	Circle of 5ths; Motif development and imitation; modulation; $\frac{4}{4}$ ; $\frac{6}{4}$
<b>Under This Stone</b>	<i>Favourite Rounds and Canons</i>	<i>r,m,f,s,si,<u>l</u>t,drmf<del>s</del></i>		ABC (3-part canon)	
<b>Whole Tone Canon</b>	<i>Tim Sherlock</i>	<i>ta,drmfisi tad'</i>		ABCAD	2 parts; prepare Impressionistic Genre
Canons from 150 Rounds and Classical Canons as appropriate: examples #38, 85, 75, 227.					
Sources					
<ul style="list-style-type: none"> <li>• <i>15 2-part Exercises</i> (Zoltan Kodály)</li> <li>• <i>Favourite Rounds and Canons</i> (compiled and edited by Leigh Wigglesworth and Noel Ancell)</li> </ul>					

## 7.5 Conducting

### *Rationale*

The first 3 levels of the Conducting in the Australian Kodály Certificate are basically for training classroom music teachers. Accordingly, the central aim is to equip teachers with the skills necessary to conduct untrained musicians in choirs, ensembles and most centrally, classrooms. Therefore, it is essential that the candidate over three levels of training for the Australian Kodály Certificate, develop the ability to conduct “classroom repertoire” as a first priority. The core of these abilities is dealt with up to Level 3.

As a second concern, it would be hoped that good classroom programs develop a strong interest in co-curricular choirs. The candidates need to develop the ability to conduct choirs of untrained singers and, as is commonly the case, singers who are not part of the classroom program. These abilities should be mastered once Level 4 is completed.

It is hoped that in a number of cases, AKC trained musicians might be called upon to conduct more demanding repertoire for choirs made up of their peers and more highly trained members of the musical community. This would enable candidates to participate in good ensembles after leaving school and hopefully throughout their lives. This sort of conducting is covered in Levels 5-6 and would be attempted by Masters level conducting candidates.

Central to the Kodály philosophy is the principle of building skills sequentially. For example, in Musicianship, it is essential for candidates to master pentatony before diatony is approached. The Australian Kodály Certificate is a very intense program and conducting is part of a greater whole. The first need of a conductor is good musicianship. AKC candidates work on musicianship for 15 hours in each module of each strand, and therefore, Conducting class needs to reinforce the work done in Musicianship rather than overly focus on the teaching of it. However, conducting pieces should be sung and played from memory so that the candidates can focus on conducting rather than mastering new music.

### *Implications for Program*

The conducting program for the AKC needs to focus on clarity of the conductor’s pattern more than might be done in other very valid schools of conducting. This is so that the classroom teacher can use the conducting patterns with students as valuable tools in teaching beat, pulse, rhythm, metre, anacrusis and other concepts. It is also essential so that classroom singing is efficiently managed.

Most candidates will conduct groups of untrained singers so it is essential that the course give strategies for assisting the singers in vocal technique. This is particularly critical in schools where no vocal instruction is offered. In the ideal situation, the choral conductor would work collaboratively with the school voice teacher.

The course needs to be sequential so that subsequent courses build on the work of the previous courses assuming that the student has maintained progress. The compulsory sections of the course need to culminate in the candidates having the basic skills required for effective work in a school.

This unit involves the study of conducting and rehearsal strategies. A candidate must complete 3 units of Conducting totalling 30 hours of study.

This document outlines 8 levels of study with each level involving increasingly complex skills, with the added possibility of further extension where participant experience and numbers allow. 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.

It should be noted that Course Providers in the Early Childhood stream may choose to substitute a research topic in place of Conducting, where it is considered not appropriate to include this unit. Details of this topic and its assessment may be outlined for approval by Course Providers when submitting their course details to the KMEIA National Council.



*Colourstrings* candidates shall participate in the Conducting program. (At the discretion of the course director, this may include an instrumental/orchestral accompaniment with the choir, or orchestral conducting and rehearsal techniques.)

Written assignments are only feasible in course structures which allow suitable time between lectures for reflection and appropriate experimentation with the skills covered. The tasks listed below are possible examples of appropriate assignments for the levels covered.

**Song material in each conducting course needs to be kept to a minimum ensuring that relevant skills are covered. This should enable the focus to be kept on the conducting rather than the class learning of repertoire; the candidates need to be watching the conductor rather than reading music. This is particularly important in the context of the amount of repertoire to be learnt in other components of the course.**

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

**Objectives:**

Candidates will develop:

- an understanding of Kodály philosophy and its application in contemporary learning contexts.
- musical leadership and direction in group settings
- professional knowledge to design, plan and assess Kodály-inspired pedagogy
- professional practice skills to implement and reflect on Kodály-inspired pedagogy

**Standards Matrices**

Conducting Standards Matrix – Participation (10%)	
Pass	Fail
The candidate: <ul style="list-style-type: none"> <li>• has attended classes punctually as outlined by the Course Provider, and has completed the requisite number of hours for the course</li> <li>• has participated appropriately as directed by the lecturer</li> <li>• has shown suitable familiarity with the music being performed in class and follows the conductor’s directions</li> <li>• has exhibited professional conduct towards the lecturer and other students</li> <li>• has shown respect for the perspectives of others</li> </ul>	The candidate <ul style="list-style-type: none"> <li>• has not attended all classes punctually as outlined by the Course Provider, and therefore has not completed the requisite number of hours for the course</li> <li>• has not fully participated as directed by the lecturer</li> <li>• has not shown sufficient familiarity with the music being performed in class, making it difficult to follow the conductor’s directions</li> <li>• has not always exhibited professional conduct towards the lecturer and other students</li> <li>• has shown a lack of respect for the perspectives of others</li> </ul>

Conducting Standards Matrix – Individual Park Work (30%)				
The candidate’s work demonstrates the following:				
High Distinction	Distinction	Credit	Pass	Fail
<ul style="list-style-type: none"> <li>• an accurate, fluent performance that shows consistent technical proficiency from memory</li> <li>• expressive performance, demonstrating a strong sense of the style, effectively communicating the mood and character of the music</li> </ul>	<ul style="list-style-type: none"> <li>• an accurate, fluent performance that shows substantial technical proficiency</li> <li>• expressive performance, with good awareness of the style, communicating the mood and character of the music</li> </ul>	<ul style="list-style-type: none"> <li>• a mainly accurate and fluent performance with technical proficiency</li> <li>• performance with some expression and awareness of style, and generally communicates the mood and character of the piece</li> </ul>	<ul style="list-style-type: none"> <li>• a reasonably accurate performance and adequate technical proficiency</li> <li>• performance which communicates some of the style and character of the music</li> </ul>	<ul style="list-style-type: none"> <li>• an inconsistent or incoherent performance with frequent inaccuracies/ lapses</li> <li>• performance which communicates little or none of the style and character of the music</li> </ul>

Conducting Standards Matrix – Conducting (60%)				
The candidate's work demonstrates the following:				
High Distinction	Distinction	Credit	Pass	Fail
<ul style="list-style-type: none"> <li>the use of posture as an expressive tool to support the singers and in musical interpretation</li> <li>conducting patterns and other gestures are used to support the singers and are expressive tools in musical interpretation</li> <li>cues and cut-offs are vocally and musically highly effective</li> <li>the conductor is consummate with the tuning fork</li> <li>the conductor quickly builds an efficient relationship with the accompanist</li> </ul>	<ul style="list-style-type: none"> <li>good posture which is sensitive to the needs of the singers and the music</li> <li>conducting patterns and other appropriate gestures are sensitive to the needs of the singers and the music</li> <li>cues and cut-offs are sensitive to the needs of the singers and the music</li> <li>the conductor works very well with the tuning fork</li> <li>the conductor works very well with the accompanist</li> </ul>	<ul style="list-style-type: none"> <li>appropriate posture</li> <li>conducting patterns and/or other gestures are secure and reasonably musical</li> <li>cues and cut-offs are secure and reasonably musical</li> <li>the conductor generally gives notes accurately</li> <li>the conductor generally works well with the accompanist</li> </ul>	<ul style="list-style-type: none"> <li>adequate posture</li> <li>conducting patterns and/or other gestures are adequate at this level</li> <li>cues and cut-offs are functional at this level</li> <li>the conductor gives notes with the tuning fork with reasonable accuracy on most occasions</li> <li>the conductor is aware of and works with the accompanist</li> </ul>	<ul style="list-style-type: none"> <li>elements of posture which are inappropriate and make singing difficult</li> <li>conducting patterns and/or other gestures are inadequate and insecure at this level</li> <li>cues and cut-offs are inadequate</li> <li>the conductor frequently gives notes incorrectly from the tuning fork</li> <li>the conductor needs to be more aware of the accompanist</li> </ul>

Conducting Standards Matrix – Vocal Strategy & Rehearsal Strategy (Optional Assessment)				
The candidate's work demonstrates the following:				
High Distinction	Distinction	Credit	Pass	Fail
<ul style="list-style-type: none"> <li>the activities are effective, efficient, particularly appropriate to the repertoire being rehearsed, put in an order which enhances their effectiveness and are seamlessly implemented</li> <li>the activities are communicated clearly, efficiently and concisely</li> </ul>	<ul style="list-style-type: none"> <li>the activities are effective, efficient and put in an order which enhances their effectiveness</li> <li>the activities are communicated clearly and efficiently</li> </ul>	<ul style="list-style-type: none"> <li>the activities are effective and in a logical order</li> <li>the activities are communicated clearly</li> </ul>	<ul style="list-style-type: none"> <li>the activities are reasonably effective and in a workable order</li> <li>the activities are communicated adequately</li> </ul>	<ul style="list-style-type: none"> <li>the activities are not appropriate and/or could be arranged in a more effective order</li> <li>the activities may be communicated but not clearly or effectively</li> </ul>

## Content

	Conducting Level 1	Conducting Level 2
Basic conducting skills	<ul style="list-style-type: none"> <li>body alignment</li> <li>2, 3 and 4 conducting patterns in simple time</li> <li>mastery of the full breath cue on the first beat of the bar</li> <li>mastery of cut-offs on the downward movement of the beating hand (i.e. on beat 1)</li> <li>pauses on the first beat of the bar</li> </ul>	<ul style="list-style-type: none"> <li>body alignment</li> <li>mastery of 2, 3 and 4 patterns (Simple and Compound)</li> <li>full breath cue on all beats of the bar</li> <li>mastery of the cue on the last and first beat of the bar</li> <li>cut-offs on the downward, upward and away (on 3 in 4/4, on 2 in 3/4) movements of the beat hand</li> <li>pauses on the first and last beat of the bar</li> <li>mastery of cut-off on first and last beat of the bar</li> </ul>
Techniques for showing the following:	<ul style="list-style-type: none"> <li>style</li> <li>phrasing</li> <li>dynamics with the size of the pattern</li> <li>expression</li> </ul>	<ul style="list-style-type: none"> <li>style</li> <li>phrasing</li> <li>dynamics with size of pattern</li> <li>expression</li> <li>introduction to the use of the left hand for cutting off and cueing</li> </ul>
Rehearsal Techniques	<ul style="list-style-type: none"> <li>discussion and demonstration of the skills required by a conductor in order to develop good rehearsal practice</li> </ul>	<ul style="list-style-type: none"> <li>warm-up exercises</li> <li>introduction to working with the accompanist</li> <li>suggested format for a rehearsal</li> </ul>
Starting pitches	<ul style="list-style-type: none"> <li>developing ability to give starting pitches from a tuning fork A440 at simple intervals (i.e. start on A, G, F or C)</li> </ul>	<ul style="list-style-type: none"> <li>secure ability to give starting notes with a tuning fork at all intervals from A440.</li> </ul>
Vocal techniques	<ul style="list-style-type: none"> <li>posture for vocalisation</li> <li>breathing and breath management</li> <li>vocal warm-ups</li> </ul>	<ul style="list-style-type: none"> <li>posture for vocalisation</li> <li>voice production</li> <li>vowel resonance and modification</li> <li>range extension exercises</li> </ul>
Suggested Repertoire	<ul style="list-style-type: none"> <li>repertoire suitable for beginning of inexperienced groups, including:                             <ul style="list-style-type: none"> <li>unison folk songs</li> <li>simple 2 part folk songs</li> <li>unison without accompaniment</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>unison with piano accompaniment</li> <li>2-part including canons or homophonic work</li> <li>introduction to simple 3-part music</li> <li>Australian choral repertoire suitable to the level</li> </ul>

	Conducting Level 3	Conducting Level 4
Basic conducting skills	<ul style="list-style-type: none"> <li>• mastery of body alignment and conducting posture</li> <li>• mastery of cues on all beats</li> <li>• mastery of cut-offs on all full beats</li> <li>• pauses on all beats</li> <li>• introduction to cues on the “ands” of beats</li> </ul>	<ul style="list-style-type: none"> <li>• mastery of Level 3</li> <li>• introduction to conducting patterns for irregular metres, including 5/4, 5/8 and 7/8</li> <li>• mastery of cues on the “ands” of beats</li> </ul>
Techniques for showing the following:	<ul style="list-style-type: none"> <li>• conducting cues for phrasing including:                             <ul style="list-style-type: none"> <li>○ go through</li> <li>○ big break</li> <li>○ catch breath</li> <li>○ punctuation (no breath)</li> </ul> </li> <li>• continuation of work with the non-dominant hand for support and musical effect</li> </ul>	<ul style="list-style-type: none"> <li>• mastery of the use of non-dominant hand (left hand) gestures:                             <ul style="list-style-type: none"> <li>○ go through</li> <li>○ phrase momentum</li> <li>○ dynamics</li> <li>○ phrasing</li> <li>○ agogics and articulation</li> </ul> </li> <li>• styles of conducting patterns for different effects</li> </ul>
Rehearsal Techniques	<ul style="list-style-type: none"> <li>• working with the accompanist</li> <li>• warm-up exercises to improve vocal tone, resonance and vowels</li> <li>• suggested format for a rehearsal overview</li> </ul>	<ul style="list-style-type: none"> <li>• analysis of points of difficulty in repertoire</li> <li>• designing warm-up exercises to address potential vocal/musical challenges present in repertoire</li> </ul>
Starting pitches	<ul style="list-style-type: none"> <li>• confidence in giving 2-3 part entry pitches from A440 tuning fork</li> </ul>	<ul style="list-style-type: none"> <li>• confidence in giving multiple part entry pitches from A440 tuning fork</li> </ul>
Vocal techniques	<ul style="list-style-type: none"> <li>• voice support mechanisms</li> <li>• vowel resonance</li> <li>• range extension exercises</li> <li>• consonants: voiced and unvoiced</li> </ul>	<ul style="list-style-type: none"> <li>• develop a sensitivity to the effects of conducting patterns on vocal production</li> <li>• different types of resonance: speech (chest), head and mixed</li> </ul>
Suggested Repertoire	<ul style="list-style-type: none"> <li>• 2-part with piano accompaniment</li> <li>• 2-part including canons</li> <li>• simple 3 and 4 part works for treble and/or mixed voices</li> <li>• Australian choral works of a similar standard are to be included</li> </ul>	<ul style="list-style-type: none"> <li>• repertoire to the standard of:                             <ul style="list-style-type: none"> <li>○ canons and part works for treble and/or mixed voices</li> <li>○ mixed metre examples</li> <li>○ <i>Cutty Sark</i> and <i>Midsummer Noon</i> from <i>Voices of a Land</i> (Stephen Leek)</li> </ul> </li> </ul>

### Conducting Level 5 and 6

It is anticipated that, depending on available personnel, these levels can cater for participants with more advanced skills, for example, at Masters conducting level.

Art Music focused and Masters conducting candidates might like to focus on atonal music, early music, sacred music or music from a period in which a certain lecturer specialises.

	Conducting Level 5	Conducting Level 6
Basic conducting skills	<ul style="list-style-type: none"> <li>mastery of irregular metres</li> <li>mastery of cues and cut-offs on subdivisions on beats</li> <li>conducting without metre</li> </ul>	<ul style="list-style-type: none"> <li>mastery of irregular metres</li> <li>mastery of cues and cut-offs on subdivisions on beats</li> <li>conducting without metre</li> </ul>
Techniques for showing the following:	<ul style="list-style-type: none"> <li>stylistic work with the conducting pattern showing sensitivity to style and genre. (Eg, Gregorian chant or modern material without metre or in rapidly changing metre)</li> <li>refining the gestures given by the non-conducting hand</li> </ul>	<ul style="list-style-type: none"> <li>stylistic work with the conducting pattern showing sensitivity to style and genre. (Eg, Gregorian chant or modern material without metre or in rapidly changing metre)</li> <li>advanced function of both conducting and non-conducting hands</li> </ul>
Rehearsal Techniques	<ul style="list-style-type: none"> <li>working with accompanist, soloist and/or instrumentalists</li> <li>score analysis focussing on “vertical” issues, as well as “horizontal” issues, melodic issues, vocal range issues, diction issues, and suggested vowel modification at extremes of range</li> </ul>	<ul style="list-style-type: none"> <li>working with accompanist, soloist and/or instrumentalists</li> <li>efficient rehearsals strategies in preparation of a repertoire while working with deadlines</li> <li>achieving the highest possible standard under specific circumstances</li> </ul>
Starting pitches	<ul style="list-style-type: none"> <li>confidence in giving multiple part entry pitches from A440 tuning fork at any particular point of chosen repertoire</li> </ul>	<ul style="list-style-type: none"> <li>confidence in giving multiple part entry pitches from A440 tuning fork at any particular point of chosen repertoire</li> </ul>
Vocal techniques	<ul style="list-style-type: none"> <li>develop a sensitivity for the relationship between conducting patterns and vocal production</li> <li>Achieving a unique choral blend and a specific sound required by a piece</li> </ul>	<ul style="list-style-type: none"> <li>achieving a unique choral tone and a specific sound required by a piece</li> <li>knowledge of potential vocal hazards and pathologies</li> </ul>
Suggested Repertoire	<ul style="list-style-type: none"> <li>a cappella compositions</li> <li>2 and 3 part material (including canons)</li> <li>SATB a cappella and accompanied</li> <li>plainsong</li> <li>Australian choral repertoire suitable to the level</li> </ul>	<ul style="list-style-type: none"> <li>a cappella compositions</li> <li>2 and 3 part material (including canons)</li> <li>SATB a cappella and accompanied</li> <li>Australian choral repertoire suitable to the level</li> <li><i>Senkima Vilagon</i> – Bartok</li> <li><i>Don't Leave Me</i> – Bartok</li> <li><i>Mid the Oak Trees</i> – Kodály</li> </ul>

**Conducting Level 7 and 8 (Optional depending upon Course Provider)**

In the instance where qualified accredited lecturers are available, and where participant experience and numbers allow, a Course Provider may choose to offer a Level 7 and/or 8 in Conducting. These are not mandated levels, and it is assumed participants are already working at Masters standard and competent with all skills outlined in Level 6.

The purpose of Level 7 and 8 is to continue comprehensive training of candidates' conducting skills through exploration of a wider range of repertoire and genre specific techniques and historical practice. The course material is constantly adjusted to the prior experience and specific interests of the candidates enrolled in the class and mainly focuses on the development of candidates' stylistic understanding.

**Pre-requisites**

- good conducting skills
- confident sight singing, where participants are required to sing one voice per part with security both from the technical and musical point of view in order to ensure that the choral works selected for the course can be performed at high artistic standards
- expressive singing
- some experience in working with adult mixed choirs

**Rationale**

Participants enrolled in these levels are given the opportunity to receive the musical and technical instruction necessary for the performance of more complex choral works. Special attention is given to works suitable for adult mixed choirs. Candidates are taught how to analyse, study, prepare and conduct a selected repertoire of choral pieces of diverse musical styles and are advised on efficient teaching and rehearsal techniques necessary for a musically elaborate and stylistically adequate performance of the works. Candidates in this class form a vocal ensemble and are required to sing one voice per part with security both from the technical and musical point of view in order to ensure that the choral works selected for the course can be performed at high artistic standards.

**Assessment**

Assessment must allow the student to demonstrate an understanding of the musical concepts taught in this module/level of the course. This assessment may be by practical, aural or written task. For example:

- demonstrations of conducting skills
- score preparation which includes individual part work via 'sing and play' on the piano of assigned repertoire (either full score or pairs of voices, by memory at the request of the teacher)
- final performance of at least two pieces of contrasting characters selected from the repertoire.
- assessment will be based on punctual class attendance, the student's willingness and preparedness to participate and on all written and practical assignments

**Example Suite of Assessment – Conducting Level 1**

1. <b>Sing and Play:</b> Two of the pieces conducted (may be sing and tap at this level). Performance must be from memory for a Distinction or High Distinction grading.	30%
2. <b>Conducting:</b> Two of the pieces set of contrasting genre, for example one two-part and one unison piece.	60%
3. Participation	10%
Total	100%

**Example Suite of Assessment – Conducting Level 2**

1. <b>Sing and Play:</b> Two of the pieces conducted, one of which must be a canon. Performance must be from memory, with both pieces in 2 parts for a High Distinction grading.	30%
2. <b>Conducting:</b> Two of the pieces set of contrasting genre, for example one canon and one folksong.	60%
3. Participation	10%
Total	100%

**Example Suite of Assessment – Conducting Level 3**

1. <b>Sing and Play:</b> Two of the pieces conducted, one of which must be a canon in at least 2 parts from memory. 3-part canon is required for a High Distinction grading. Accompanied music may be sung and played with a simple chordal reduction at the keyboard.	30%
2. <b>Conducting:</b> Two of the pieces set of contrasting genre, for example one canon and one piece in parts.	60%
3. Participation	10%
Total	100%

**Example Suite of Assessment – Conducting Level 4**

1. <b>Sing and Play:</b> Two of the pieces conducted, one of which must be a canon in 2 to 3 parts from memory. 3-part canon is required for a High Distinction grading. Accompanied music may be accompanied by a chordal reduction at the keyboard, but the student must be able to sing all parts in his or her own octave while playing the reduction.	30%
2. <b>Conducting:</b> Two of the pieces set of contrasting genre, such as a canon and an a cappella piece in parts	60%
3. Participation	10%
Total	100%

**Example Suite of Assessment – Conducting Level 5/6**

1. <b>Sing and Play:</b> Two of the pieces conducted, as required by the lecturer.	30%
2. <b>Conducting:</b> Two of the pieces set, demonstrating a variety of genre and or/metre and conducting styles.	60%
3. Participation	10%
Total	100%

**Example Suite of Assessment – Conducting Level 7/8**

1. <b>Sing and Play:</b> At least two of the pieces of assigned repertoire (either full score or pairs of voices, by memory at the request of the lecturer.	30%
2. <b>Conducting:</b> At least two of the pieces set, demonstrating a variety of genre/character/metre and conducting styles.	60%
3. Participation	10%
Total	100%

## 7.6 Ensemble

### Rationale

Ensemble allows candidates to broaden their skill base and participate in global music-making. It also allows Course Providers to make use of local expertise or that of visiting/international presenters. Participation in choir is highly encouraged as group singing is a pivotal characteristic of Kodály-inspired teaching and applies musicianship skills in a practical context.

### Objectives

Candidates will develop:

- an understanding of Kodály philosophy and its application in contemporary learning contexts.
- professional practice skills to implement and reflect on Kodály-inspired pedagogy.
- an enhanced engagement in individual and group music making.

### Standards Matrix

Ensemble Standards Matrix – Participation	
Pass	Fail
<p>The candidate:</p> <ul style="list-style-type: none"> <li>• has attended rehearsals/performances punctually as outlined by the Course Provider, and has completed the requisite number of hours for the course</li> <li>• has participated appropriately as directed by the leader of the ensemble</li> <li>• has exhibited professional conduct towards the lecturer and other students</li> <li>• has shown respect for the perspectives of others</li> </ul>	<p>The candidate</p> <ul style="list-style-type: none"> <li>• has not attended all rehearsals/ performances punctually as outlined by the Course Provider, and therefore has not completed the requisite number of hours for the course</li> <li>• has not fully participated as directed by the leader of the ensemble</li> <li>• has not always exhibited professional conduct towards the lecturer and other students</li> <li>• has shown a lack of respect for the perspectives of others</li> </ul>

### Content

#### Option A:

For candidates in the Education Strands (Early Childhood, Primary and Secondary streams) a Choral Ensemble is the preferred mode as it provides an aesthetic experience. The repertoire should be carefully chosen so as not to be too difficult to ensure an enjoyable outlet.

For candidates In the Colourstrings Strand, string ensemble playing and conducting techniques would be a preferred alternative. In addition, analysis of string music or arranging for string ensemble could be considered. It is recommended that the repertoire from “*Colourful Music for Strings*” be used.

#### Option B:

If participant numbers are limited, the subject need not be limited to singing choral music. In these cases, appropriate choral rehearsal procedures, repertoire selection and concert preparation could be considered as a supplementary course offering. (The option to complete group music-making experiences in the participant’s local area may be vetted and signed off by the Course Provider. The assessment is pass/fail based on hours completed.)

Participation in Ensemble will allow candidates to demonstrate a deeper knowledge of Kodály’s philosophy through group music-making and rehearsal procedures that explore a variety of repertoire and rehearsal procedures.



## *Assessment*

### **Option A (Education Strand) and/or String Ensemble (Colourstrings Strand)**

- Attendance for the required number of hours (3 units of Ensemble, totalling 30 hours, must be taken. The units will be graded on a Pass/Fail basis)
- Participation in required rehearsals and performances as outlined by the Course Provider

### **Option B**

- Alternative Ensemble offerings will require alternative Assessment and Outcomes as specified by the Course Provider. Course Providers will submit their proposed Ensemble course outlines to the Education Committee for approval.

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## 8 Glossary

AKC	Australian Kodály Certificate
AKA	Australian Kodály Award
KMEIA	Kodály Music Education Institute of Australia, Inc also trading as Kodály Australia
Course	The program of study. Eg. Australian Kodály Award or Australian Kodály Certificate
Level	Levels make up a course. Eg. Secondary Level 1
Module	Modules make up a level. Eg. Pedagogy
Specialisation	An area of specialisation within a course. Eg. Secondary
Credit	Assessed
Audit	Not assessed

## 9 Appendix: Guide to repertoire for Colourstrings Violin Candidates

This repertoire or repertoire of a similar level of difficulty should be chosen by the Lecturer. The choices should include a range of keys, historical styles, tempi and technical requirements, including playing to fifth position, spiccato and double stops. The performance should include at least one short excerpt of one to two minutes during from each of the following categories:

1. Sonata/chamber music
2. Concerto
3. Orchestral excerpt
4. Etude

The following excerpts are a guide to the appropriate level of difficulty. The performance should demonstrate an understanding and mastery of the style and the technical requirements, such that the candidate would be capable of demonstrating musically, stylistically and accurately to a student.

JS Bach: *Gigue from Partita in d minor*

**Gigue.**

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The music is characterized by rapid sixteenth-note passages, often with slurs and accents. The second staff continues the intricate patterns. The third staff shows a change in texture with more frequent rests. The fourth staff features a dense sequence of sixteenth notes. The fifth staff includes dynamic markings: *piano* at the beginning and *forte* later in the piece. The sixth staff concludes the excerpt with a final flourish.

J Haydn: *Violin Concerto in G, first movement*

52 Solo

56

59

62

65

67

H Sitt: *Etude No 39*

5te Lage. 5th Position.

Andantino.

39.

E Elgar: *Introduction and Allegro* (Violin 1)

The image displays a page of musical notation for the Violin 1 part of Edward Elgar's *Introduction and Allegro*. The score is written in G minor (one flat) and 3/4 time. It begins with the tempo marking *Allegro (Tempo primo.)* and the instruction *Tutti VI. II.*. The first staff contains the initial melodic line, marked *p* (piano) and *unis.* (unison). The second staff continues the melody, marked *cresc.* (crescendo) and *p*. The third staff features a repeat sign and a first ending bracket, with a measure number **16.** and a first ending **1**. The fourth staff continues the melodic line, marked *p*. The fifth staff concludes the page with a *dolce* (dolce) marking and a *pp* (pianissimo) dynamic. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

## 10 Appendix: 2019 AKC Curriculum Updates at a glance

**Subject/Modules** have had some name changes. This will have implications for Course Providers who will need to change level certificate templates for results.

- Methodology has been changed to **Pedagogy**
- Conducting and Vocal Techniques to **Conducting**
- Extension Studies to **Ensemble**
- Teaching Techniques to **Practicum**

In line with the recent trading name change, mentions of “**KMEIA**” have been amended to “**Kodály Australia**” where appropriate.

**Course Objectives** have been re-worded for the overall curriculum and accordingly for each module to show alignment with the Australian National Standards for Teachers.

**Subject/Module Objectives** have then been directly linked to the overall course objectives from the start of the document.

**Recognition of Prior study** has always been something that candidates were confused about. This has now been changed to “Recognition of International study”. This also affirms that candidates may complete their 3 levels with any accredited Course Provider. One third of study may be completed overseas, provided that the course is deemed equivalent in rigour and content to our own curriculum and participants being assessed in similar areas. Applications are approved on an individual basis, and applicants are responsible for providing the documentary evidence that their study is equivalent in rigour.

### Minimum exit levels:

- Some changes were necessary in the Early Childhood stream to acknowledge that if participants are completing one or two research topics instead of conducting, then they would only be expected to complete Level 1 conducting in their 3<sup>rd</sup> year of study. This level of conducting is sufficient for an Early Childhood educator.
- The Secondary stream minimum exit level for Musicianship has been raised to level 5, as this reflects the level at which we would expect senior secondary students to be working at in years 11 and 12.

**Rationales** for each subject area have been expanded upon to generate a better perspective of the skills, knowledge and understanding to be developed alongside the content.

**Standard Matrices** have been placed beneath the Objectives and before the Content for each of the modules. This reflects the current curriculum writing at a tertiary level.

**Example suites of assessment** have been included at the end of each Module level to help Course Providers and accredited lecturers provide similar workload and weightings, helping to provide a basis for Course Providers in ensuring comparable expectations among participants who may move between courses.

### Musicianship:

- Course Providers may consider the addition of Level 7/8 where course numbers and qualified accredited lecturers allow.
- Two aspects – Stylistic Knowledge and Possible Music Literature Collections have been added to Musicianship Content in each level. In accordance there have been some slight changes to suggested repertoire which better reflect suitability to the level content.

### **Pedagogy:**

- The overall rationale can be applied to each level, while level specific rationales have been added to clarify the sorts of ages that are most likely to be linked to the content and the ways in which these students learn generally.
- **Standard Matrices** for Lesson Planning, Research Paper and Strategy Writing have had a slight change in initial statements to be more similar to expectations for post graduate studies.

### **Practicum:**

- A Standard Matrix has been added to recognise the assessment of participation. While this statement was always recognised in spirit, there is a 10% Pass/Fail weighting given to help ensure appropriate conduct and collegial support during peer teaching segments.
- The Standard Matrix for Practicum has amalgamated Classroom and Colourstrings criteria, as well as more direct reference to how teachers interact with and improve pupil performance.

### **Materials:**

- The Folio (Song File and Retrieval System) was originally part of the Course Overview requirements as it was a capstone assessment for the AKC and not a part of the Level 3 assessment. However, as the Level 3 lecturer is responsible for marking this item, it is now included as part of the Materials requirements overall. Course Providers now include a Folio grading of Pass/Fail on their Level 3 certificates. It is also specified that candidates for the AKA need their Song File assessed after their second module is completed.
- In the past, the Folio Presentation (viva voce) in the Primary Level has been assessed as part of Materials and given percentage weighting, however this does not seem to be the practise in some of the other streams. The committee made the decision to make this assessment a Pass/Fail regardless of stream, which then means that the other 90% of weighting is on a written examination.
- Similarly to Practicum, a Standard Matrix has been added to recognise the assessment of participation. While this statement was always recognised in spirit, there is 10% Pass/Fail weighting given to help ensure appropriate conduct and collegial support during materials lectures, for which successful learning of repertoire/games requires group participation.
- The Core Songs for Early Childhood, Primary and Secondary streams that must be included in the Folio and Folio Presentation have now been listed as an Appendix to the Materials section. There are some occasional changes to the previous lists from 2013, and the overt statement that other supplementary materials are to be provided as appropriate.
- We have sought to remove music from our curriculum that is historically derogatory and add repertoire that encourages reconciliation with Aboriginal and Torres Strait Islander peoples, social justice and diverse representation of peoples in and through music. We acknowledge the importance of these conversations around repertoire and encourage them to continue into the future.

### **Conducting:**

- As per Musicianship, Course Providers may consider the addition of Level 7/8 where course numbers and qualified accredited lecturers allow.
- Repertoire suggestions in some levels have been changed to better reflect content and participant experience.
- Similarly to Practicum and Materials, a Standard Matrix has been added to recognise the assessment of participation. While this statement was always recognised in spirit, there is 10% Pass/Fail weighting given to help ensure appropriate conduct and collegial support during Conducting lectures, for which successful learning and performance of repertoire enables successful Conducting experiences for participants.

**Ensemble:**

- The importance of group performance and the experience of music making has been highlighted here. This subject is also intended to provide a break from extensive assessment driven activities, allowing for participants to continue engaging in Kodály inspired practise, without the pressure to complete individual tasks and written homework. The possibility still remains for Course Providers to program another option where ensemble is not feasible, however ensemble music making is the preferred avenue wherever possible.

**Colourstrings Appendix:**

- Repertoire examples for participants to demonstrate facility with the techniques and notations used have been provided. These are assessed during the course at the time specified by the lecturer.