



Musicianship Level 4 Course Outline

Lecturer: Anne Comiskey

Overview: Musicianship involves the study of sight singing, score reading, aural perception, musical dictation and analysis using the tools of the Kodály philosophy (tonic solfa, rhythm duration syllables and hand signs). This class will study core repertoire as decided by the course lecturer.

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

Time: 8.30am – 10.00am

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

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

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

Set text:

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

Recommended References:

The following texts may be useful:

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

Content:

	Musicianship Level 4
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The Kodály Music Education Institute of Australia

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Pitch and tonality	<ul style="list-style-type: none"> Advanced review of extended pentatonic scales (<i>d,r,m,s,l</i>) Intervals – all that are found in the pentatonic scale. Diatonic Scales – Major and all forms of the Minor scale Chromatic alterations.
Rhythm	<ul style="list-style-type: none"> More advanced syncopation, including anticipation/delay of any beat and use of quaver rest Duplet and triplet
Sight Singing	<ul style="list-style-type: none"> Solfa and letter names in the treble and bass clefs in extended pentatonic and all forms of the diatonic scales studied. Use of the tuning fork.
Part Work	<ul style="list-style-type: none"> Pentatonic scales against a drone or simple melodic or rhythmic ostinato Performance of canons and exercises in small ensembles Sing and play canons and exercises
Harmony	<ul style="list-style-type: none"> Diatonic triads: Maj, Min, Aug and Dim. Fundamental diatonic harmony in Maj and Min keys using primary triads Basic introduction to Dominant 7th
Memory and Dictation	<ul style="list-style-type: none"> Melodic dictation using pentatonic or Major Scale. Rhythmic dictation in any of the simple or compound metres Simple 2 part dictations – rhythmic,
Creative	<ul style="list-style-type: none"> Improvisation using known rhythmic and melodic vocabulary

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

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

Aural and Visual Analysis

High Distinction	Distinction	Credit	Pass	Fail
The student identifies and notates with no, or very few inaccuracies, consistently maintaining overall	The student identifies and notates with few inaccuracies, that do not affect the overall shape and function of the music	The student identifies and notates with some inaccuracies but maintains the general character, shape and function	The student identifies and notates with many inaccuracies that may alter the shape and function of the music	The student rarely identifies and notates with accuracy and significantly alters the overall shape and function of the music



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Performing

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