

2013

# Australian Kodály Certificate in Music Education

Curriculum



## Acknowledgements

The National Council wishes to thank and acknowledge the efforts made by the following people:

*The National Summit on Teacher Accreditation 2005-2006:* Judith Johnson, Dr James Cuskelly, Darren Wicks, Margaret Smith, Julia Piggin, Margaret Lange, Sr Valerie Huston and Allison Harrigan.

The University of Queensland (2005-2006) for the generous sharing of ideas outlined in their course content sheets and for the suggestions of lecturers Dr James Cuskelly, Sarah McGarry, Maree Hennessy and Dr David Banney.

The National Council of the *Kodály Music Education Institute of Australia, Inc*, wishes to thank and acknowledge the efforts of the *Education Committee* for its review of the 2013 curriculum:

Tess Laird (Chair), Julie Logan, Daniel Crump, Aleta King, Judith Johnson and Jason Boron

In addition, we wish to thank the following accredited course providers and lecturers for their assistance and generous contributions of sample materials:

Dr David Banney, Dr James Cuskelly, Gail Godfrey, Jason Goopy, Maree Hennessy, Helene Matters, Tim Sherlock and Anthony Young

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## 1 Overview

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

Zoltán Kodály, 1929

The **Australian Kodály Certificate (AKC)** is awarded on completion of a professional development course. This course provides pre-service and 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 students 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.

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

## 2 Course Delivery

### 2.1 Course Providers

Aspirant course providers must submit detailed program summaries prior to offering the course to the *Education Committee* of the *KMEIA National Council*. Upon submitting these summaries to the council, the course may then be advertised with the words “*pending approval by Kodaly Music Education Institute of Australia Incorporated*”. Summaries should include the dates/hours of each subject level to be presented, the names of the accredited lecturers assessing each subject area, and the content outlines to be covered which match the course criteria in this curriculum outline.

On line and electronic delivery of learning experiences may be considered by course providers. Approval of this would be subject to *KMEIA National Council* being assured that courses meet the required hours needed and are as rigorous as face to face delivery. The issues of copyright and control or restriction of online resources is the responsibility of the course provider, and the ways in which these issues are dealt with would need to be cited in applications.

The maximum period of accreditation that will be granted is five years, after which time a provider must re-apply for accreditation.

### 2.2 Lecturers

The *KMEIA National Council* must approve all lecturers in all programs. Such approval may be granted on the receipt, by the *KMEIA National Council*, of a curriculum vitae and referees for each proposed teacher.

### 2.3 Duration

Each of the above three Levels would be delivered in a manner appropriate to the course provider offering the accredited program. Course providers are responsible for delivering all subject areas in order for students to be able to complete a level in each calendar year, in a locally determined pattern. This allows learners to complete the entire certificate program over three years.

However, it is recognised that more intensive modes of delivery are available, allowing students to complete the three modules in no less than two years.

In order for there to be accountability, course providers are asked to keep detailed records of their enrolled students, their dates of completion of each level, the subjects and grades achieved, and the level of musicianship and conducting studied.

## 3 Entry Requirements

It is expected that applicants for the course should have, or be completing a degree/diploma or equivalent in music education and/or education. If the applicant has none of the above, they will be interviewed and offered the opportunity to demonstrate their suitability. This would include musical knowledge and skills. Course providers have the final say in whether or not they are prepared to accept applicants.

### 3.1 Recognition of Prior Study

Students may claim a maximum of 33% credit only from another institution offering approved Kodály Courses (for example, Holy Names College, California). Approval must be obtained from the Chair of the *Education Committee* of KMEIA, prior to beginning the course in order to ascertain equivalence of hours, content and assessment.

## 4 Award and Certificate Requirements

### 4.1 Level Requirements

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

Candidates for the Australian Kodaly 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.

	Level 1	Level 2	Level 3
Modules	<b>Musicianship</b> 15 hours	<b>Musicianship</b> 15 hours	<b>Musicianship</b> 15 hours
	<b>Methodology 1</b> 15 hours Secondary, Primary, Early Childhood or Colourstrings	<b>Methodology 2</b> 15 hours Secondary, Primary, Early Childhood or Colourstrings	<b>Methodology 3</b> 15 hours Secondary, Primary, Early Childhood or Colourstrings
	<b>Teaching Techniques 1</b> 5 hours Secondary, Primary, Early Childhood or Colourstrings	<b>Teaching Techniques 2</b> 5 hours Secondary, Primary, Early Childhood or Colourstrings	<b>Teaching Techniques 3</b> 5 hours Secondary, Primary, Early Childhood or Colourstrings
	<b>Materials 1</b> 5 hours Secondary, Primary, Early Childhood or Colourstrings	<b>Materials 2</b> 5 hours Secondary, Primary, Early Childhood or Colourstrings	<b>Materials 3</b> 5 hours Secondary, Primary, Early Childhood or Colourstrings
	<b>Conducting and Vocal Techniques*</b> 10 hours	Conducting and Vocal Techniques* 10 hours	<b>Conducting and Vocal Techniques*</b> 10 hours
	<b>Extension Studies</b> 10 hours	<b>Extension Studies</b> 10 hours	<b>Extension Studies</b> 10 hours
	<b>Total = 60 hours</b>	<b>Total = 60 hours</b>	<b>Total = 60 hours</b>

\*Early Childhood course providers may elect to substitute Conducting and Vocal Techniques with a Research Elective of equivalent hours.

### 4.2 Attendance and Assessment

Students must attend all contact hours and pass all assessment in order to gain credit for an AKA or AKC course. In the case of illness and extraordinary circumstances, students may apply for special consideration and extension at the discretion of the course provider.

Students receive an overall level of achievement for each module completed. Extension Studies 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

### 4.3 Minimum Musicianship and Conducting & Vocal Technique Levels

Candidates for the Australian Kodaly Award must complete the following minimum levels of Musicianship and Conducting & Vocal Techniques in their studies.

Specialisation	Musicianship	Conducting & Vocal Techniques
Early Childhood	Level 2	Level 2 or Research Topic

Candidates for the Australian Kodaly Certificate must complete the following minimum levels of Musicianship and Conducting & Vocal Techniques in their studies.

Specialisation	Musicianship	Conducting & Vocal Techniques
Early Childhood	Level 3	Level 3 or Research Topic
Primary	Level 4	Level 3
Secondary	Level 4	Level 4
Colourstrings	Level 5	Level 4

### 4.4 Folio

Students must complete a comprehensive folio comprised of a *Song Collection and Retrieval File* and submit this to their course provider. This may be presented in either hard copy or digital format at the participant’s choice.

Candidates for the Australia Kodaly Award submit their folio at the end of Early Childhood Level 2.

Candidates for the Australia Kodaly Certificate submit their folio during Level 3 of specialisation.

Candidates specialising in Colourstrings must include methodological analysis for the string teaching sequence.

The Folio 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 Kodaly Award and Australia Kodaly Certificate. **These final results need to be kept on record by the Course Provider and sent to the Chair of the Education Committee at the end of each course graduation.**

Pass	Fail
There is evidence of a good understanding of the age appropriate uses of folk songs and other materials relevant to the classroom music context.	There is little evidence of an understanding of the appropriate age level or uses of materials and folk songs to the classroom music context.
The ability to accurately analyse folk songs other materials with regard to tone-set, scale, form and harmonic structure is demonstrated consistently.	Analyses of materials are largely inaccurate or incomplete.
All material received from Levels One, Two and Three of the elected courses is included in the A-Z Collection and Retrieval File.	A significant amount of repertoire from Levels One, Two and Three of the elected courses is absent in either the A-Z Collection and/or the Retrieval File.



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.	Materials are difficult to find in the A-Z Collection and inaccurately or inadequately represented in the Retrieval File.
Overall presentation is neat and legible, and ease of access to materials has been considered.	Overall presentation is poor, and materials are not easily accessible.

#### 4.5 Video and Lesson Plan

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

Candidates for the Australian Kodaly Award should preferably submit their Video and Lesson Plan at the commencement of Level 2.

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

Those students who do not yet have a class to teach and 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 Kodaly Award and Australia Kodaly Certificate.

Pass	Fail
<b>Degree of Student Involvement</b>	
The teacher demonstrates a good grasp of classroom management and uses clear instructions to engage students. Appropriate feedback for student performance is given. The teacher demonstrates an energized demeanour and clear expectations for student behavior.	There is little student involvement evident either because poor behavior is exhibited, lack of engagement in set tasks or lack of understanding or experience appropriate to complete the tasks set. The teacher fails to respond to or effect a significant change in behaviour.
<b>Demonstration of Aural Based Methodology</b>	
The lesson structure is clear. Material and repertoire used is appropriate for the age group and the chosen activities. Use of questioning techniques (clear/closed) is appropriate. Behavioural objectives are achieved with suitable revision and sufficient reinforcement of activities to optimise student achievement.	The lesson lacks direction in what elements or skills are being learnt and/or practiced. Material and repertoire is sometimes inappropriate for the group or task set. Questioning techniques fail to elicit suitable responses. Students are not given suitable revision or reinforcement of skills to complete tasks successfully.
<b>Effectiveness of Pedagogical Approach</b>	
A detailed lesson plan is presented, and there is attention to maximising student success and concentration is evidenced. Consideration is given to include a variety of learning styles. The learning sequence is logical and a range of activities is included. Choice of language and clarity of expression is appropriate to the age group of the class. An awareness of suitable pacing is evidenced with regard to achieving behavioural objectives while maintaining student focus.	A detailed lesson plan is not presented and/or is inaccurate or incomplete. The activities are not sufficiently varied with regard to maximizing student success. There is little attention given to addressing the differing learning styles of students. Language and expression is not appropriate to the age of the students or to the classroom situation.
<b>Musicality of Approach</b>	
All repertoire and material is performed accurately with regard to rhythmic, melodic, tempo and stylistic elements. Suitable starting pitches for the age of the students and tone-	The performance of materials in the lesson is inaccurate with regard to pitch, rhythm, tempo and or stylistic considerations. The starting pitches chosen are not always appropriate or accurately

sets of repertoire are chosen. The tuning fork is used appropriately to establish and maintain pitch accuracy.	given with a tuning fork.
<b>Evidence of Student Progress</b>	
The performance of the class during given tasks is largely accurate and musical. Individual students or small groups appear confident and comfortable with performance tasks.	The students in the class do not demonstrate sufficient ability or confidence while performing the tasks expected.

#### 4.6 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 students of insufficient standard may be given sufficient 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. The assessment will be on a pass/fail basis.

#### 4.7 Application Process

After the satisfactory completion of all levels, including Folio, Video & Lesson Plan and any additional assessment, the application form for the Australian Kodaly Certificate may be downloaded from the KMEIA website, [www.kodaly.org.au](http://www.kodaly.org.au) and sent to the Chair of the Education Committee, KMEIA, Inc, accompanied by certified copies of all Level Certificates.

## 5 Postgraduate Studies Recognition

### 5.1 University of New England, Australia

Candidates who successfully complete the *Australian Kodály Certificate* with an achievement of Level 6 in Musicianship and Level 5 in Conducting will receive 12 credit points (three months equivalent full-time study) into UNE's Master of Education (Research) or 24 credit points (six months equivalent full-time study) into UNE's Master of Education – Undesignated.

Candidates who have successfully completed and are awarded the *Australian Kodály Certificate* will be granted a maximum of 18 credit points into UNE's Master of Teaching (Secondary).

### 5.2 Australian Catholic University

Candidates who successfully complete the Sound Thinking Australia and Cuskelly College of Music Program (Summer 1, 2 and 3) with a minimum achievement of Level 6 in Musicianship and Level 5 for Conducting will receive 4 units of 10 credit points each towards Master of Education only, or 2 units or 10 credit points each towards Master of Education Leadership and Master of Religious Education courses at Australian Catholic University.

### 5.3 Zoltán Kodály Pedagogical Institute of Music, Ferenc Liszt Academy of Music, Hungary

An Agreement exists with *The International Kodály Institute*, a faculty of the *Liszt Academy*, which provides credit arrangements for candidates who have successfully completed the *Australian Kodály Certificate through Sound Thinking Australia/ Cuskelly College of Music*.

Candidates who have successfully completed all three levels of training within one of the teaching specialisations, and are awarded the *Australian Kodály Certificate* with an achievement of Level 6 in Musicianship and Level 5 in Conducting, will be granted credit towards suitable Post Graduate and Masters degree courses at the *International Kodály Institute* in Kecskemét, Hungary.

## 6 Modules

### 6.1 Musicianship



Audiation - the ability to think in sound - is at the core of musicianship training. Musical elements and concepts are sequentially introduced, from the simple to the complex, and are practiced 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 practise 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.

A candidate must complete 3 units of musicianship totalling 45 hours of study.



Musicianship is an area where individuals show tremendous diversity – both in presenting skills and rate of development. Accordingly, this document outlines 6 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>• <i>doh</i> and <i>lah</i> tetra-tonic</li> <li>• <i>doh</i> pentatonic</li> <li>• intervals of Maj 2nd and Min 3rd</li> <li>• Introduction to Diatony</li> <li>• Key signatures: 2 sharps, 1 flat</li> </ul>	<ul style="list-style-type: none"> <li>• All pentatonic scales (<i>doh, re, mi, soh, lah</i>)</li> <li>• Pentatonic tri-chords and tetra-chords</li> <li>• Diatonic Major, Natural and Harmonic Minor Scales</li> <li>• Intervals: Maj 2<sup>nd</sup>, Min 3<sup>rd</sup>, Maj 3<sup>rd</sup>, Per 4<sup>th</sup></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, pentatonic and tetra-tonic exercises.</li> <li>• Sol-fa and letter names in treble and bass clefs</li> <li>• Use of the tuning fork.</li> </ul>	<ul style="list-style-type: none"> <li>• Unison pentatonic exercises.</li> <li>• Sol-fa 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>• 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 tetra-tonic or pentatonic tone sets.</li> </ul>	<ul style="list-style-type: none"> <li>• Memorisation of longer melodic and rhythmic patterns up to 8 bars.</li> </ul>
Creative	<ul style="list-style-type: none"> <li>• Improvisation using known rhythmic and melodic vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>• Improvisation using known rhythmic and melodic vocabulary</li> </ul>

	Musicianship Level 3	Musicianship Level 4
Pitch and tonality	<ul style="list-style-type: none"> <li>Advanced review of all pentatonic scales (<i>d,r,m,s,l</i>)</li> <li>Pentatonic tetra-chords</li> <li>Intervals Maj 2nd, Min 3rd, Maj 3rd, Per 4th, Per 5th and Min 6th</li> <li>Diatonic Scales – Major, Natural Minor and Melodic Minor</li> </ul>	<ul style="list-style-type: none"> <li>Advanced review of extended pentatonic scales (<i>d,r,m,s,l</i>)</li> <li>Intervals – all that are found in the pentatonic scale.</li> <li>Diatonic Scales – Major and all forms of the Minor scale</li> <li>Chromatic alterations.</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 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>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 Maj and Min 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 dictations – rhythmic,</li> </ul>
Creative	<ul style="list-style-type: none"> <li>Improvisation using known rhythmic and melodic vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>Improvisation using known rhythmic and melodic vocabulary</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: Dorian, Mixolydian</li> <li>All intervals in the scale studied</li> </ul>	<ul style="list-style-type: none"> <li>Major and all forms of Minor scale in any key</li> <li>Modes: Dorian, Mixolydian, Lydian, Phrygian, Locrian</li> </ul>
Rhythm	<ul style="list-style-type: none"> <li>Advanced syncopation, including anticipation/delay 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> </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>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>Maj/Min triads in all inversions</li> <li>Root position Diminished and Augmented triads</li> <li>Root position Seventh chords</li> <li>Progressions in Maj and Min 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>Seventh 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 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>Diatonic 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>Improvisation using known rhythmic and melodic vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>Improvisation using known rhythmic and melodic vocabulary</li> </ul>

Outcomes

1. Students will develop a better understanding of musical elements and the techniques necessary to de-code repertoire in aural and written contexts.
2. Students will develop confidence in their ability to perform musically, with good vocal technique and balanced ensemble.

Assessment

6.1.2 Standards Matrix

**Aural and Visual Analysis**

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

**Performing**

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>



## 6.2 Methodology

Methodology involves the application of Kodaly’s principles to the development of classroom teaching programmes that are suitable for Australian children. Candidates may choose to specialise either in Early Childhood, Primary, Secondary or Colourstrings.

It includes the study of:

- Kodály philosophy in the Australian context– basic tenets and pedagogical application
- Curriculum development
- Teaching techniques
- Sequencing learning
- Planning for teaching and learning – including lesson planning and long term planning
- Assessment

### 6.2.1 Early Childhood: Level 1

(Children 0 to 3 years)

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

- 1. Overview of child development – 0 to 3 years:**  
\* physical; \* social; \* emotional; \* cognitive; \* aesthetic
- 2. 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.
- 3. 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.
- 4. 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.
- 5. 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.
- 6. 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.
- 7. Beginning the FOLIO SONG COLLECTION and RETRIEVAL FILE:** Collecting, sequencing analysing and categorising songs, games and rhymes.

**Outcomes:**

1. The students will demonstrate their ability to provide a good teacher model for this age group.
2. They will show a growing knowledge of the abilities and requirements of the children.
3. They will be able to discuss, communicate ideas, and display a growing awareness of developmental sequencing appropriate for the youngest children.

**Assessment:**

1. Research and group discussion on the writings of Kodály.
2. Written and/or practical lesson segments demonstrating an understanding of the particular steps in the teaching of a concept/element covered in class.
3. Written assignments which demonstrate the student's understanding of the readings and class discussions on the value of early childhood music.
4. Lesson plans for different stages of this age group.

## 6.2.2 Early Childhood: Level 2

(Children 3 to 5 years)

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

**1. Overview of child development – 3 to 5 years**

\* physical; \* social; \* emotional; \* cognitive; \* aesthetic

**2. Musical characteristics of children – 3**

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

**3. 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.

**4. 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.

**5. Lesson planning – Long range planning and short term objectives – 3 to 5 years:**

\* planning to meet individual needs.  
\* planning balanced music lessons for the age group  
\* planning for emerging music literacy.

**6. Evaluating the music program:**

\* ongoing observation of children's musical responses.  
\* reflective teaching practice.  
\* ongoing parent-teacher communication.

**7. Continuing a FOLIO SONG COLLECTION and RETRIEVAL FILE:**

\* collecting  
\* sequence  
\* analysing and categorising songs, games and rhymes

**Outcomes:**

1. Students will demonstrate their understanding of strategies useful in meeting the needs and abilities of each age group.
2. Students will be able to discuss, communicate ideas and demonstrate understanding of developmental sequencing appropriate for the age group.



**Assessment:**

1. A demonstrated deeper knowledge of Kodály's education philosophy through individual research and group discussion on the writings of Kodály.
2. Written and/or practical lesson segments demonstrating an understanding of developmentally appropriate teaching and learning strategies covered in class.
3. Written assignments which demonstrate the students' understanding of the value of a developmentally sequenced early childhood music programme and current trends in early childhood educations.
4. 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.

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

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

#### Rhythmic Concepts:

- Fast/slow comparatives
- Beat/Rhythm
- Basic rhythmic elements for  and 
- An introduction to 2 metre and bar line placement

#### Pitch and melody:

- High/Low comparatives
- Repertoire of suitably restricted pitch
- Use of the moveable doh system
- Melodic elements: *s-m, l*

#### Part Work:

- Songs/rhythms with simple rhythmic ostinati
- Songs with simple melodic ostinati
- Simple canons using well known song material

#### Other:

- Soft/Loud comparatives
- Repertoire suitable for the teaching of these concepts and elements
- Overview of a developmental program (long range planning) and lesson planning
- An introduction to focus teaching
- Listening activities
- An introduction to the concept of developmental sequencing
- Beginning a FOLIO SONG COLLECTION and RETRIEVAL FILE: Collecting, sequencing, analysing and categorising songs, games and rhymes

**Outcomes:**

1. Students will demonstrate their ability to provide a good teacher model.
2. Students will show a growing knowledge of the abilities and requirements of the target age group.
3. Students will discuss, communicate ideas and display an awareness of developmental sequencing appropriate to primary music education.

**Assessment:**



Assessment must allow the student to demonstrate an understanding of the musical concepts taught in this 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
- Memorisation of repertoire
- A demonstrated deeper knowledge of Kodály's educational philosophy through individual research and group discussion on the writings of Kodály.

### 6.2.4 Primary: Level 2

This unit will outline repertoire, strategies and teaching process for continuing a developmental vocal-based music programme to students in the middle primary school years.

#### Rhythmic Concepts:

- A reinforcement of the concept of 
- A reinforcement of the concept of 2 metre and bar line placement
- An 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

#### 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

#### Other:

- Repertoire suitable for the teaching of these concepts and elements
- An overview of the teaching of form
- More in-depth work on focus writing and introduction to strategy outlines
- Continuation of work in lesson planning and long-range planning
- Writing activities
- Listening activities
- Continuing a FOLIO SONG COLLECTION and RETRIEVAL FILE: Collecting, sequence, analysing and categorising songs, games and rhymes

**Outcomes:**

1. Students will demonstrate their ability to provide a good teacher model.
2. Students will show a growing knowledge of the abilities and requirements of middle primary students.
3. Students will discuss, communicate ideas and display an awareness of developmental sequencing appropriate to middle primary music education.

**Assessment:**





1. Assessment must allow the students to demonstrate an understanding of the musical concepts taught in this 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
  - Memorisation of repertoire
  - A more in-depth understanding of Kodály philosophy
  - Writing activities
  - Song analysis



### 6.2.5 Primary: Level 3

This unit will outline repertoire, strategies and teaching process for continuing a developmental, vocal-based music programme to students in the upper primary school years.

#### Rhythmic Concepts:

- Further extension of rhythmic elements:  . In simple time;  ,  . and  in compound time.
- A 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

#### Other:

- Repertoire suitable for the teaching of these concepts and elements
- An introduction to strategy writing
- More detailed work in the developmental music programme and lesson planning
- Writing activities
- Listening activities
- Continuing a FOLIO SONG COLLECTION and RETRIEVAL FILE: Collecting, sequencing, analysing and categorising songs, games and rhymes
- Continuation of the teaching of form
- An introduction to the developmental music programme for Older Beginners

**Outcomes:**

1. Students will demonstrate their ability to provide a good teacher model.
2. Students will show a confident knowledge of the abilities and requirements of upper primary students.
3. Students will discuss, communicate ideas and display an awareness of developmental sequencing appropriate to primary music education.

**Assessment:**

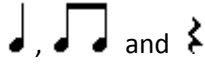


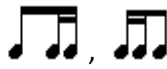
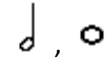
Assessment must allow the student to demonstrate an understanding of the musical concepts taught in this level of the course. This assessment may be by assignment. For example:

- Lesson planning
- Segments of lessons
- Memorisation of repertoire
- Understanding of the Kodály philosophy
- Writing activities
- Song analysis
- Strategy writing

### 6.2.6 Secondary: Level 1

This unit will outline repertoire, strategies and teaching process for introducing a developmental vocal-based music programme to older beginners in the middle school.

#### Rhythmic concepts:

- Beat and rhythm
-  and 
- 
- 
- Longer notes: 
- All equivalent rests to note values studied.

#### Metre:

- Conducting patterns for duple, triple and quadruple metre
- The downbeat, bars and bar lines
- Simple duple, simple quadruple, simple triple

#### 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 for the tonal centres of F, G and C.
- Aural awareness of the intervals in the tri-chords of the pentatonic scale.

#### 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

#### Other:

1. Repertoire suitable for the teaching of these concepts and elements
2. An introduction to focus writing
3. An introduction to the developmental music programme and lesson planning
4. Writing activities
5. Listening activities including art music and timbral recognition
6. Beginning a FOLIO SONG COLLECTION and RETRIEVAL FILE: Collecting, sequencing, analysing and categorising songs, games and rhymes
7. Visual and aural analysis of folk music

**Outcomes:**

- Students will demonstrate their ability to provide a good teacher model.
- Students will demonstrate a growing knowledge of the abilities and requirements of lower secondary students.
- Students will discuss, communicate ideas and display an awareness of developmental sequencing appropriate to lower secondary music education.

**Assessment:**


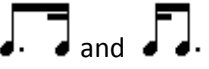

Assessment must allow the student to demonstrate an understanding of the musical concepts taught in this level of the course. This assessment may be by assignment. For example:

- A 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

### 6.2.7 Secondary: Level 2

Students will investigate curriculum development for Middle Secondary classes through an in-depth study of the following:

#### Rhythmic Concepts:

- The Anacrusis – external and internal
- Uneven rhythmic patterns over two beats, including: 
- Uneven rhythmic patterns over one beat, including 
- Strategy outlines for Compound Time 

#### Metre:

- Review of simple metre time signatures including 2/4, 3/4 and 4/4
- Compound Duple Time 6/8

#### Pitch and melody:

- Extended pentatony – *l*, *and* *s*,
- Abstract Pentatonic tri-chords and tetra-chords and the intervals they contain
- Relative pentatonic scales and extended pentatony
- Strategy outlines for *f* and *t*
- An introduction to diatonic scales

#### Part work:

- Diatonic canons in up to 4 parts
- Melodic and rhythmic ostinati
- Two 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

**Other:**

- A review of focus teaching and its relevance to strategy writing.
- An introduction to the cambiata (changing) voice and strategies for working with this in the classroom.
- An extension of tone-set analysis and its application to diatony
- Visual and aural analysis of Folk and Art music
- An investigation of the sequence of teaching for elements at this level and its implication to long range planning for the middle secondary school.
- Activities to develop improvisation and compositional skills
- Strategies to teach form/genre suitable to the middle secondary school
- Repertoire suitable for the teaching of these concepts and elements.
- Continuing a FOLIO SONG COLLECTION and RETRIEVAL FILE: Collecting, sequencing, analysing and categorising songs, games and rhymes

**Outcomes:**

- Students will demonstrate their ability to provide a good teacher model.
- Students will demonstrate a growing knowledge of the abilities and requirements of lower secondary students.
- Students will discuss, communicate ideas and display an awareness of developmental sequencing appropriate to middle secondary music education.

**Assessment:**

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

- A 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

### 6.2.8 Secondary: Level 3

This unit will outline repertoire, strategies and teaching process for introducing a developmental, vocal-based music programme to upper secondary school students.

#### **Rhythmic Content:**

- All Simple and Compound rhythms needed for material suitable for this age group
- An introduction to mixed and asymmetrical metre

#### **Metre:**

- Simple and Compound metres needed for the material used by this age group.

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

- Sequential methodological approaches to the following concepts in the upper secondary school.
  1. Tonality with the emphasis on extended pentatony and diatony
  2. Intervals within these tonalities
  3. Use of chromatic notes where necessary

#### **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:**

- Harmonic progressions in Major and Harmonic minor tonalities as found in Art music studied, including triads in root position and inversions
- An introduction to 7<sup>th</sup> chords

#### **Other:**

- An in-depth study of focus teaching and its relevance to strategy writing for students in the upper secondary school.
- An investigation of the principles guiding the selection of appropriate repertoire, including Art Music, for listening in a secondary school with a sequential, aural based programme.
- An in-depth investigation of improvisation and composition activities for the senior school.
- Critical reflection of the cultural significance of music and music education.

**Outcomes:**

- Students will demonstrate their ability to provide a good teacher model.
- Students will demonstrate a growing knowledge of the abilities and requirements of upper secondary students.
- Students will discuss, communicate ideas and display an awareness of developmental sequencing appropriate to upper secondary music education.
- Students will be able to discuss, communicate ideas and display a more mature awareness of developmental sequencing appropriate for this age group.
- Students will demonstrate a synthesis of vocal technique appropriate to the target group.

**Assessment:**

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

- A demonstrated, deeper knowledge of Kodaly'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



### 6.2.9 Colourstrings: Level 1

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 students 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 students are used as models during presentation of the curriculum.* (Peer teaching will be used for practicums.)

This curriculum has been prepared in consultation with Géza Szilay. Any future alterations to the curriculum should be approved by him before being put into practice.

Successful Colourstrings Violin teachers must be skilled in a number of areas, including the following:

- Proficiency in playing the violin
- Fluency in Kodály-based musicianship
- Sound knowledge of normal child development
- Child-centred approach to string teaching
- Conducting school aged ensembles
- Simple improvising and arranging

The curriculum has been designed so that a teacher new to Colourstrings will cover sufficient material in the first year of the course to teach an average student for one year.

#### **About the following curriculum**

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 the Extension studies – string ensemble and conducting.

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

Book A

Book B

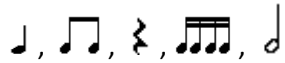
*Rascals Vol 1 (Rosza/Szilvay)*

*Colourful Music for Strings (Vol 1)*

#### **General**

- Introduction to the Kodály concept
- The “musical mother tongue” concept
- The spiral concept in teaching
- Overview of child development – birth to eight years
- Focus teaching – introduction
- 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 tetratone: *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 - *detache*
- (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

- Staff notation
  - Rhythmic
  - Harmonics
- Analysis
  - Doh-key
  - One line staff
  - Two line staff

### **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)*

**Outcomes:**

1. Students will understand the basic concepts of the Kodály approach to music education, including the role of folk song material in the teaching process.
2. Students will show a confident knowledge of the abilities and requirements of beginner violin students.
3. Students will discuss, communicate ideas and display an awareness of developmental sequencing appropriate to primary music education and to the first years of learning the violin, including an understanding of prerequisites for starting on the violin.
4. Students will understand the concepts: spiral teaching, child-centred teaching, sub-conscious and conscious teaching.

**Assessment:**

Assessment must allow the student to demonstrate an understanding of the musical concepts taught in this level of the course. This assessment may be by assignment. The following should be included:

- Translation of black and white notation into coloured notation using material suitable for both Violin Books A and B;
- Sequencing folk song materials and rhythm exercises in order of difficulty, following the Violin A and B books;
- Composition of simple accompaniments to Australian children's songs or folk songs, using the rhythms and technical concepts introduced in Colourstrings Violin Book A;
- 'Filling the blank pages' - Notation of two simple folk songs, limited to drums, 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).

### 6.2.10 Colourstrings: Level 2

*(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)*

#### General

- Focus teaching
- Preparing a strategy
- Overview of child development – six to twelve 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 – detache 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
- Five 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

**Outcomes:**

1. Students will demonstrate an evolving understand of the Kodály approach to music education, including the role of folk song material in the teaching process.
2. Students will be confident and proficient in the physical assistance of students.
3. Students will discuss, communicate ideas and display an awareness of developmental sequencing appropriate to primary music education and to the first years of learning the violin.
4. Students will understand the concepts: spiral teaching, child-centred teaching, sub-conscious and conscious teaching.

**Assessment:**

Assessment must allow the student to demonstrate an understanding of the musical concepts taught in this level of the course. This assessment may be by assignment. The following should be included:

- Translation of black and white notation into coloured notation using material suitable for both Violin Books C and D;
- Sequencing folk song materials and rhythm exercises in order of difficulty, following the Violin C and D books;
- Composition of simple accompaniments to Australian children's songs or folk songs, using the rhythms and technical concepts introduced in Colourstrings Violin Book C and D;
- '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.

### 6.2.11 Colourstrings: Level 3

*(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)

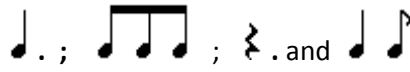
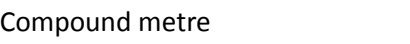
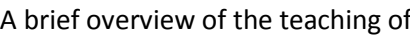

Chamber Music ( Vol. 6, 7)

Colourful Music for Strings (Vol. 3)

#### General

- Focus teaching
- Preparing a strategy
- Overview of child development – early teens
- Arranging for ensemble/string orchestra
- Art music

#### Rhythmic concepts

-  ;  ;  . and 
- 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 – detache 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**

- Five 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*

**Outcomes:**

1. Students will demonstrate an evolving understand of the Kodály approach to music education, including the role of folk song material in the teaching process.
2. Students will be confident and proficient in the physical assistance of students.
3. Students will discuss, communicate ideas and display an awareness of developmental sequencing appropriate to primary music education and to the intermediate years of learning the violin.
4. Students will understand the concepts: spiral teaching, child-centred teaching, sub-conscious and conscious teaching.

**Assessment:**

Assessment must allow the student to demonstrate an understanding of the musical concepts taught in this level of the course. This assessment may be by assignment. The following should be included:

- Sequencing folk song materials and rhythm exercises in order of difficulty, following the Violin E and F books;
- Composition of simple arrangements 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;
- '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.
- Lesson plan – written lesson plan for the lesson described in 2.d, below.

6.2.12 Standards Matrix

Focus Writing

High Distinction	Distinction	Credit	Pass	Fail
<p>The student demonstrates an exceptional understanding of how to teach the set task for the target age level and stage in the methodological sequence.</p> <p>The student has a complete understanding of script/descriptive style and uses concise and appropriate language to achieve learning outcomes.</p> <p>The student uses all headings: Behavioural Objective, Review, Point and Reinforce correctly, with logical revision, procedure and conclusion of the learning task, and suitable extension where appropriate.</p> <p>The student chooses outstanding song material and activity for the age level and stage of learning.</p>	<p>The student demonstrates a thorough understanding of how to teach the set task for the target age level and stage in the methodological sequence.</p> <p>The student has a thorough understanding of script/descriptive style and uses effective language to achieve learning outcomes.</p> <p>The student uses all headings: Behavioural Objective, Review, Point and Reinforce correctly, with careful revision, procedure and conclusion of the learning task.</p> <p>The student chooses excellent song material and activity for the age level and stage of learning.</p>	<p>The student demonstrates a good understanding of how to teach the set task for the target age level and stage in the methodological sequence.</p> <p>The student has a good understanding of script/descriptive style and uses appropriate language to achieve learning outcomes.</p> <p>The student uses all headings: Behavioural Objective, Review, Point and Reinforce correctly, with suitable revision, procedure and conclusion of the learning task.</p> <p>The student chooses appropriate song material and activity for the age level and stage of learning.</p>	<p>The student demonstrates some awareness of how to teach the set task for the target age level and stage in the methodological sequence.</p> <p>The student has a fair understanding of script/descriptive style and usually uses appropriate language to achieve the learning outcomes.</p> <p>The student uses most headings correctly: Behavioural Objective, Review, Point and Reinforce correctly, with some understanding of the steps in revision, procedure and conclusion of the learning task.</p> <p>The student chooses questionable song material or activity for the age level or stage of learning.</p>	<p>The student demonstrates little or no understanding of how to teach the set task for the target age level and stage in the methodological sequence.</p> <p>The student has little or no understanding of script/descriptive style and uses language that is inappropriate to achieving the learning outcome.</p> <p>The student fails to use headings - Behavioural Objective, Review, Point and Reinforce - correctly, with little or no understanding of the steps in revision, procedure and conclusion of the learning task.</p> <p>The student chooses inappropriate song material and activity for the age level and stage of learning.</p>

Strategy Writing

High Distinction	Distinction	Credit	Pass	Fail
<p>The student demonstrates an exceptional understanding of the procedure involved in long term planning to teach a musical element.</p> <p>The student has used age appropriate activities with outstanding success, and has logically sequenced the introduction of new information. All modes of learning are used with an effective delineation between Early, Middle and Late practice stages.</p> <p>The student uses all headings (General Objective, Pre-Requisite Skills; Song List, Bibliography of Sources; Preparation, Presentation and Practice) correctly. Extensive variety of performance, reading, writing and creative tasks is used.</p> <p>The student chooses outstanding song material for the age level and stage of learning, and supplements materials with a range of sight reading, part work and art music</p>	<p>The student demonstrates a thorough understanding of the procedure involved in long term planning to teach a musical element.</p> <p>The student has used age appropriate activities with thorough success, and has logically sequenced the introduction of new information. All modes of learning are used with a clear delineation between Early, Middle and Late practice stages.</p> <p>The student uses all headings (General Objective, Pre-Requisite Skills; Song List, Bibliography of Sources; Preparation, Presentation and Practice) correctly. Considerable variety of performance, reading, writing and creative tasks is used.</p> <p>The student chooses excellent song material for the age level and stage of learning, and supplements materials with some examples of sight reading, part work and art music.</p>	<p>The student demonstrates a good understanding of the procedure involved in long term planning to teach a musical element.</p> <p>The student has usually used age appropriate activities with good success, and has sequenced the introduction of new information. Most modes of learning are used with some delineation between Early, Middle and Late practice stages.</p> <p>The student uses most headings (General Objective, Pre-Requisite Skills; Song List, Bibliography of Sources; Preparation, Presentation and Practice) correctly. A good variety of performance, reading, writing and creative tasks is used.</p> <p>The student chooses appropriate song material for the age level and stage of learning, and supplements materials with a few examples of sight reading, part work and/or art music..</p>	<p>The student demonstrates some awareness of the procedure involved in long term planning to teach a musical element,</p> <p>The student has usually used age appropriate activities with some success in sequencing the introduction of new information. Some variety in the modes of learning is used, and some delineation between Early, Middle and Late practice stages.</p> <p>The student uses some headings (General Objective, Pre-Requisite Skills; Song List, Bibliography of Sources; Preparation, Presentation and Practice) correctly. Some variety of performance, reading, writing and creative tasks is used.</p> <p>The student chooses some questionable song material for the age level and stage of learning, and has little provision for supplementary materials..</p>	<p>The student demonstrates little or no understanding of procedure involved in long term planning to teach a musical element,.</p> <p>The student has little or no understanding of age appropriate activities, and little success in sequencing the introduction of new information. Little attention is given to differentiate the modes of learning, and there is little or no delineation between Early, Middle and Late practice stages.</p> <p>The student fails to use most headings (General Objective, Pre-Requisite Skills; Song List, Bibliography of Sources; Preparation, Presentation and Practice) correctly. Little variety of performance, reading, writing and creative tasks is used.</p> <p>The student chooses inappropriate song material for the age level and stage of learning, and provides no examples of supplementary material.</p>

## 6.3 Teaching Techniques

This module involves the practical application of the musical and pedagogical concepts taught in Methodology. Sensitivity to the musical content is essential throughout the teaching process. Students need to be given the opportunity, not only to teach, but to observe and discuss segments they see taught.

### 6.3.1 Level 1

- An introduction to peer teaching
- Peer teaching of appropriate repertoire for the targeted age group
- Peer teaching of chosen segments of the content of the Methodology course for Methodology Level 1
- Practicum assessment x 2-3

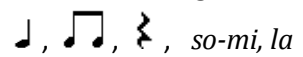
#### Outcomes:

- Students will demonstrate their ability to provide a good teacher model.
- In the case of *Colourstrings*, students will demonstrate good technical skills on the violin, demonstrating examples from Books A and B, with excellent sound, rhythm, intonation and posture, and with a creative range of musical styles and expression.
- Students will demonstrate a consistent confidence in the repertoire and the teaching techniques under discussion
- Students will demonstrate a basic ability to plan lesson segments which show an understanding of the requirements of children of the target age group.

#### Assessment:

- Students will teach sufficient segments to satisfy the course provider of their competency
- Peer discussion and analysis of demonstrated techniques
- Willingness of the student to act as the “teacher” and the “student”

**Practicum Assessment for *Colourstrings* students to include:** (It is suggested that some of these elements should be combined into single assessment tasks):

- Focus segment – make conscious one melodic or rhythmic element from the following:  

  - Demonstration of proficiency in assisted bowing, using either right or left hand;
  - Demonstration of approach to setting up the student in the first lesson;
  - Teaching demonstration – individual teaching – at least one page from Book A and one page from Book B;
  - Teaching demonstration – group lesson – one page from either Book A or Book B

### 6.3.2 Level 2

- Peer teaching of repertoire appropriate for the targeted age group
- Peer teaching of chosen segments of the content of the Methodology course for Methodology Level 2
- Practicum for assessment x 2-3

#### Outcomes:

- Students will demonstrate their ability to provide a good teacher model.
- Students will demonstrate a consistent confidence in the repertoire and the teaching techniques under discussion
- In the case of *Colourstrings*, students will demonstrate good technical skills on the violin, demonstrating examples from Books C and D with excellent sound, rhythm, intonation and posture, and with a creative range of musical styles and expression.
- Students will demonstrate a more mature ability to plan lesson segments which show an understanding of the requirements of children of the target age group.

#### Assessment:

- Students will teach sufficient segments to satisfy the course provider of their competency
- Peer discussion and analysis of demonstrated techniques
- Willingness of the student to act as the “teacher” and the “student”

**Practicum Assessment for *Colourstrings* students to include:** (It is suggested that some of these elements should be combined into single assessment tasks):

- Demonstration of proficiency in assisted bowing, using both hands to assist two students simultaneously;
- Demonstration of proficiency in assisting the student’s left hand and right hand simultaneously;
- Teaching demonstration – individual teaching – at least one page from Book C and one page from Book D;
- Teaching demonstration – group lesson – at least one page from Book C and/or Book D.
- Demonstration of teaching one song from *Violin Rascals*, Vol. 1 or 2.

### 6.3.3 Level 3

- Peer teaching of repertoire appropriate for the targeted age group
- Peer teaching of chosen segments of the content of the Methodology course for Methodology Level 3
- Practicum for assessment x 2-3

#### Outcomes:

- Students will demonstrate their ability to provide a good teacher model.
- Students will demonstrate a consistent confidence in the repertoire and the teaching techniques under discussion.
- In the case of *Colourstrings*, Students will demonstrate good technical skills on the violin, demonstrating examples from Books E, F and the Yellow Pages, Vol. 1, 2 and 3 with excellent sound, rhythm, intonation and posture, and with a creative range of musical styles and expression in folk song repertoire, and an awareness of historical styles in art music.
- The students will demonstrate a more mature ability to plan lesson segments which show an understanding of the requirements of children of the target age group.

#### Assessment:

- Students will teach sufficient segments to satisfy the course provider of their competency
- Peer discussion and analysis of demonstrated techniques
- Willingness of student to act as the “teacher” and the “student”

**Practicum Assessment for Colourstrings students to include:** (It is suggested that some of these elements should be combined into single assessment tasks):

- Demonstration of proficiency in assisting the student’s left hand and right hand simultaneously;
- Teaching demonstration – individual teaching – at least one page from Book E, F or the Yellow Pages;
- Teaching demonstration – teaching scales, using Scales for Children, Vol. 1;
- Demonstration lesson (30 minutes), using material from Violin Books D, E or Yellow Pages Vol. 1, as per the lesson plan submitted in 1,d, above. 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.

### 6.3.4 Standards Matrix

Early Childhood, Primary and Secondary

High Distinction	Distinction	Credit	Pass	Fail
<p>The student demonstrates an exceptional understanding of the pedagogical principles involved in logically sequencing a range of activities which cater to all learning styles. .</p> <p>The student demonstrates a confident approach to teaching, with outstanding pacing, clear delivery, and concise instructions and questions.</p> <p>The student has mastered classroom management skills, fully maximising student engagement via energised demeanor and musicality of approach.</p>	<p>The student demonstrates a thorough understanding of the pedagogical principles involved in logically sequencing a range of activities which will engage most learning styles.</p> <p>The student demonstrates a confident approach to teaching, with excellent pacing, clear delivery, concise instructions and questions.</p> <p>The student has excellent classroom management skills, and carefully considers how to maximise student engagement via energised demeanor and musicality of approach</p>	<p>The student demonstrates a good understanding of the pedagogical principles involved in logically sequencing a range of activities which will engage most learning styles.</p> <p>The student demonstrates a good approach to teaching, with adequate pacing, clear delivery, and suitable instructions and questions.</p> <p>The student has good classroom management skills, and is working towards maximising student engagement via energised demeanor and musicality of approach..</p>	<p>The student demonstrates an awareness of the pedagogical principles involved in sequencing a range of activities which will engage some learning styles.</p> <p>The student demonstrates a sound approach to teaching, with fair pacing, clear delivery, and basic instructions and questions.</p> <p>The student has sound classroom management skills, and is working towards developing the confidence to fully maximise student engagement via energised demeanor and musicality of approach</p>	<p>The student demonstrates little or no understanding of the pedagogical principles involved in sequencing activities, and show no ability to cater to different learning styles.</p> <p>The student demonstrates a hesitant approach to teaching, with poor pacing and delivery, and unclear instructions and questions.</p> <p>The student has limited classroom management skills, and has little or no capacity to engage students via energised demeanor and musicality of approach.</p>

### Colourstrings

High Distinction	Distinction	Credit	Pass	Fail
<p>The student demonstrates excellent violin technique, creatively employing a variety of styles and techniques suitable to the repertoire being performed.</p>	<p>The student demonstrates good violin technique, creatively employing a variety of styles and techniques suitable to the repertoire being performed</p>	<p>The student demonstrates competent violin technique, employing a variety of styles and techniques suitable to the repertoire being performed.</p>	<p>The student demonstrates acceptable violin technique, but displays some technical problems, or fails to employ a variety of styles and techniques suitable to the repertoire being performed</p>	<p>The student violin technique is unacceptable, with problems in any of the following areas – posture, tone production, intonation, shifting, and/or consistently fails to perform expressively and stylistically.</p>



## 6.4 Cultural Materials:

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

*To provide some consistency for teachers who may train across different States, all providers are required to use the versions provided in the “Supplementary Materials and Resources” document.*

### 6.4.1 Level 1

1. Students are able to perform from memory a selection of age-appropriate musical materials that form the basis of the developmental music programme. Such materials should include:
  - Folk song repertoire (including Singing Rascals, pentatonic and *doh* for *Colourstrings*)
  - Speech rhymes
  - Art Music
  - Singing games and folk dances
  - Listening songs
2. Folk song analysis
3. Create a system for organising and storing a professional library of the above materials such as a song folder or database (FOLIO Song Collection and Retrieval File)
4. Repertoire selection of materials based on suitability with regard to child vocal ranges

#### Outcomes:

- Through performance of the repertoire students will memorise a body of material suitable for this age group and be able to demonstrate it musically and confidently.
- Through analysis, students will begin to understand the attributes of appropriate resources for students and how to choose effective material for their programmes.

#### Assessment:

- Song analysis
- Memorisation of folk song repertoire of different styles and performance of same – demonstration via practical and/or written test
- Assessment will be based on punctual class attendance, the student’s willingness and preparedness to participate and on all written and practical assignments

### 6.4.2 Level 2

1. Continued study of age appropriate musical materials that form the basis of the developmental music programme, including:
  - Folk song repertoire (including Singing Rascals, lah for Colourstrings)
  - Speech rhymes
  - Art Music
  - Singing games and folk dances
  - Listening songs
2. More advanced folk song analysis according to their musical elements and relationship of these elements to developmental sequencing
3. Expansion of the profession library (FOLIO Song collection and Retrieval File) commenced in Cultural Materials 1
4. Nurture 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

#### **Outcomes**

- Through performance of the repertoire students will memorise a body of material suitable for this age group and be able to demonstrate it musically and confidently.
- Through analysis, students will begin to understand the attributes of appropriate resources for students and how to choose effective material for their programmes.

#### **Assessment**

- Song analysis
- Memorisation of folk song repertoire of different styles and performance of same – demonstration via practical and/or written test
- Assessment will be based on punctual class attendance, the student's willingness and preparedness to participate and on all written and practical assignments

### 6.4.3 Level 3

The song file itself will be assessed on a pass/fail basis for the award of the Australian Kodaly Certificate, but knowledge of the repertoire will be assessed in a viva voce exam, and this exam will contribute to the grade for Materials Level 3.

1. Further study of age-appropriate musical materials that form the basis of the developmental music programme, including:
  - Folksong repertoire
  - Speech rhymes
  - Art Music
  - Singing games and folk dances
  - Listening Songs
2. Expansion of the professional library commenced in Cultural Materials 1 and 2 (FOLIO song Collection and Retrieval File)

#### **Outcomes**

- Through performance of the repertoire students will memorise a body of material suitable for this age group and be able to demonstrate it musically and confidently.
- Through analysis, students will begin to understand the attributes of appropriate resources for students and how to choose effective material for their programmes.

#### **Assessment**

- Song analysis
- Memorisation of folk song repertoire of different styles and performance of same – demonstration via practical and/or written test
- Assessment will be based on punctual class attendance, the student's willingness and preparedness to participate and on all written and practical assignments

### 6.4.4 Standards Matrix

#### Reading

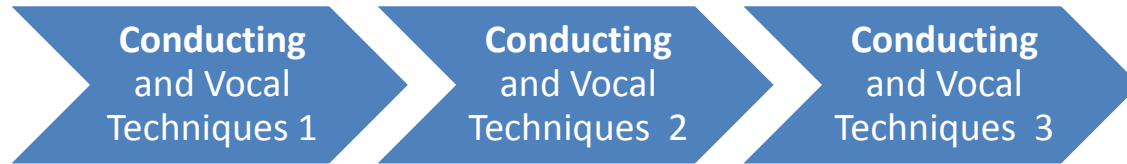
High Distinction	Distinction	Credit	Pass	Fail
<p>The student performs with exceptional accuracy in pitch and rhythm, always choosing suitable pitches from the tuning fork.</p> <p>The student performs confidently with a strong sense of musicality, including phrasing, dynamics, mood and timbre..</p> <p>The student performs all of the material from memory, and demonstrates an extensive knowledge of the uses and characteristics of the material.</p>	<p>The student performs with consistent accuracy in pitch and rhythm, usually choosing suitable pitches from the tuning fork.</p> <p>The student performs confidently with a good sense of musicality, including phrasing, dynamics, mood and timbre.</p> <p>The student performs most of the material from memory, and demonstrates a thorough knowledge of the uses and characteristics of the material.</p>	<p>The student performs with mainly accurate pitch and rhythm, usually choosing suitable pitches from the tuning fork.</p> <p>The student performs with some confidence, and an adequate sense of musicality, including phrasing, dynamics, mood and timbre.</p> <p>The student performs some of the material from memory, and demonstrates a sound knowledge of the uses and characteristics of the material.</p>	<p>The student performs with reasonably accurate pitch and rhythm, choosing suitable pitches from the tuning fork given multiple opportunities.</p> <p>The student communicates some sense of musicality, including phrasing, dynamics, mood and timbre.</p> <p>The student performs a little of the material from memory, and demonstrates an adequate knowledge of the uses and characteristics of the material.</p>	<p>The student performs with inconsistent accuracy in pitch and rhythm, and has consistent difficulty choosing suitable pitches from the tuning fork.</p> <p>The student communicates little or no sense of musicality. The student has difficulty performing the material accurately, either from memory or from reading, and demonstrates little or no understanding of the uses of the material.</p>

Writing

High Distinction	Distinction	Credit	Pass	Fail
<p>The student writes neatly from memory with no, or very few inaccuracies, consistently using all conventions of music notation accurately.</p> <p>The student reproduces the text and game instructions with outstanding accuracy, and with consistent attention to the correct use of slurs and hyphenation where appropriate.</p> <p>The student demonstrates an extensive understanding of the repertoire and it's uses for methodological and musical purposes.</p>	<p>The student writes neatly from memory with few inaccuracies, usually using all conventions of music notation accurately.</p> <p>The student reproduces the text and game instructions with great accuracy, and with good attention to the correct use of slurs and hyphenation where appropriate.</p> <p>The student demonstrates a thorough understanding of the repertoire and it's uses for methodological and musical purposes</p>	<p>The student writes legibly from memory with some inaccuracies, using most conventions of music notation accurately.</p> <p>The student reproduces the text and game instructions with some inaccuracies, with sound attention to the correct use of slurs and hyphenation where appropriate</p> <p>The student demonstrates a good understanding of the repertoire and it's uses for methodological and musical purposes</p>	<p>The student writes legibly, with some lapses in memory, using some conventions of music notation accurately.</p> <p>The student reproduces the text and game instructions with many inaccuracies, and with some attention to the correct use of slurs and hyphenation where appropriate</p> <p>The student demonstrates an sound understanding of the repertoire and it's uses for methodological and musical purposes</p>	<p>The student writes illegibly and with considerable lapses in memory, and little or no attention to using the conventions of music notation.</p> <p>The student writes text and game instructions with major inaccuracies, and with little or no consideration given to the correct use of slurs and hyphenation.</p> <p>The student demonstrates little or no understanding of the repertoire and it's uses for methodological and musical purposes</p>

## 6.5 Conducting and Vocal Techniques:

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



This document outlines 6 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.

It should be noted that course providers in the Early Childhood stream may choose to substitute a research topic in place of Conducting and Vocal Techniques 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* students shall participate in the Conducting and Vocal Techniques program, as well as any choral elective. (At the discretion of the course director, this may include an instrumental/orchestral accompaniment with the choir, or orchestral conducting and rehearsal techniques.)

### 6.5.1 Assumptions

The 3 levels of the Australian Kodaly Certificate are basically for training classroom music teachers. Accordingly, our 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 students, over three levels of training for the Australian Kodaly Certificate, develop the ability to conduct “classroom repertoire” as a first priority. The core of these abilities is dealt with up to level three.

As a second concern, it would be hoped that good classroom programs develop a strong interest in co-curricular choirs. The students 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 students 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 conducting students.

Central to the Kodaly philosophy is the principle of building skills sequentially. For example, in musicianship, it is essential for students to master pentatony before diatony is approached.

The Australian Kodaly Certificate is a very intense program and conducting is part of a greater whole. The first need of a conductor is good musicianship. AKC students 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 students can focus on conducting rather than mastering new music.

### 6.5.2 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 students will conduct groups of untrained singers so it is essential that the course give students 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 students having the basic skills required for effective work in a school. Electives can be offered for more advanced students who wish to further their skills in specialist areas.

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 students 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.

	Conducting and Vocal Techniques Level 1	Conducting and Vocal Techniques 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 (ie.e on beat “one”)</li> <li>• Pauses on “one”</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 practice.	<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>• An introduction to working with the accompanist</li> <li>• Suggested format for a rehearsal</li> </ul>
Starting pitches.	<ul style="list-style-type: none"> <li>• Develop the 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:	<p>Repertoire suitable for beginning of inexperienced groups, including:</p> <ul style="list-style-type: none"> <li>• Unison folk songs</li> <li>• Simple 2 part canons</li> </ul>	<ul style="list-style-type: none"> <li>• Unison without accompaniment</li> <li>• Unison with piano accompaniment</li> <li>• Two part including canons</li> <li>• Simple three part – an introduction</li> <li>• Australian choral repertoire suitable to the level</li> </ul>



	Conducting and Vocal Techniques Level 3	Conducting and Vocal Techniques 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:	<p>Conducting cues for phrasing including:</p> <ul style="list-style-type: none"> <li>• Go through</li> <li>• Big Break</li> <li>• Catch breath</li> <li>• Punctuation (no breath)</li> </ul> <p>Continuation of work with the non-dominant hand for support and musical effect.</p>	<p>Mastery of the use of non-dominant hand (left hand) gestures:</p> <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> <p>Styles of conducting patterns for different effects.</p>
Rehearsal practice.	<ul style="list-style-type: none"> <li>• Working with the accompanist</li> <li>• Warm-up exercises to improve vocal tone and resonance, vowels</li> <li>• Suggested format for a rehearsal overview (10 weeks)</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 multiple 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 at any particular point of chosen repertoire.</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>• Unison with piano accompaniment</li> <li>• Two part including canons</li> <li>• Simple three and four part works for treble and/or mixed voices</li> <li>• Australian Choral works of a similar standard are to be included</li> </ul>	<p>Repertoire comparable to the standard of:</p> <ul style="list-style-type: none"> <li>• Senkima Vilagon – Bartok</li> <li>• Don’t Leave Me – Bartok</li> <li>• Mid the Oak Trees – Kodaly</li> <li>• Simple Gifts – Copland</li> <li>• Pentatonic Music IV – mixed metre examples</li> <li>• Australian Choral works of a similar standard are to be included.</li> </ul>

It is anticipated that depending on available personnel, these levels can cater more for what certain lecturers can offer and what particular students especially Master conducting students need.

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

	Conducting and Vocal Techniques Level 5	Conducting and Vocal Techniques Level 6
Basic conducting skills:	<ul style="list-style-type: none"> <li>• Mastery of irregular metres</li> <li>• Master of cues and cut-offs on subdivisions on beats.</li> </ul>	<ul style="list-style-type: none"> <li>• Mastery of irregular metres</li> <li>• Master 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 practice.	<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 with repertoire using alto/tenor clef.</li> </ul>	<ul style="list-style-type: none"> <li>• Confidence with repertoire for transposing instruments.</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 Capella compositions</li> <li>• Unison with accompaniment</li> <li>• 2 and 3 part material (including canons)</li> <li>• SATB A Capella and accompanied</li> <li>• Australian choral repertoire suitable to the level</li> </ul>	<ul style="list-style-type: none"> <li>• A Capella compositions</li> <li>• Unison with accompaniment</li> <li>• 2-and 3 part material (including canons)</li> <li>• SATB A Capella and accompanied</li> <li>• Australian choral repertoire suitable to the level</li> </ul>

**Outcomes**

1. Students will develop a better understanding of basic conducting skills and the techniques necessary to organise effective ensemble work.
2. Students will develop confidence in their ability to help children perform musically with good vocal technique and balanced ensemble.

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

**Assessment**

1. Demonstrations of conducting skills
2. Demonstrations of rehearsal techniques which reflect an understanding of the content of the course
3. Individual part work via ‘sing and play’ on the piano
4. Assessment will be based on punctual class attendance, the student’s willingness and preparedness to participate and on all written and practical assignments

**6.5.3 Standards Matrix**

**Individual Part-work**

<b>High Distinction</b>	<b>Distinction</b>	<b>Credit</b>	<b>Pass</b>	<b>Fail</b>
<p>The student demonstrates an accurate, fluent performance that shows consistent technical proficiency from memory.</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.</p> <p>The student communicates little or none of the style and character of the music.</p>

**Vocal Strategy & Rehearsal Strategy**

High Distinction	Distinction	Credit	Pass	Fail
<p>The activities are effective, efficient, particularly appropriate to the repertoire being rehearsed, put in an order which enhances their effectiveness and are seamlessly implemented</p> <p>The activities are communicated clearly, efficiently and concisely</p>	<p>The activities are effective, efficient and put in an order which enhances their effectiveness</p> <p>The activities are communicated clearly and efficiently</p>	<p>The activities are effective and in a logical order.</p> <p>The activities are communicated clearly</p>	<p>The activities are reasonably effective and in a workable order</p> <p>The activities are communicated adequately</p>	<p>The activities are not appropriate and/or could be arranged in a more effective order</p> <p>The activities may be communicated but not clearly or effectively</p>

**Conducting**

High Distinction	Distinction	Credit	Pass	Fail
<p>The conductor uses posture as an expressive tool to support the singers and in musical interpretation</p> <p>Conducting patterns and other gestures are used to support the singers and are expressive tools in musical interpretation.</p> <p>Cues and Cut offs are vocally and musically highly effective</p> <p>The conductor is consummate with the tuning fork</p> <p>The conductor quickly builds an efficient relationship with the accompanist</p>	<p>The conductor has good posture which is sensitive to the needs of the singers and the music</p> <p>Conducting patterns and other appropriate gestures are sensitive to the needs of the singers and the music</p> <p>Cues and Cut offs are sensitive to the needs of the singers and the music</p> <p>The conductor works very well with the tuning fork</p> <p>The conductor works very well with the accompanist</p>	<p>The conductor has appropriate posture.</p> <p>Conducting patterns and/or other gestures are secure and reasonably musical</p> <p>Cues and Cut Offs are secure and reasonably musical</p> <p>The conductor generally gives notes accurately</p> <p>The conductor generally works well with the accompanist</p>	<p>The conductor has adequate posture.</p> <p>Conducting patterns and/or other gestures are adequate at this level</p> <p>Cues and cut offs are functional at this level.</p> <p>The conductor gives notes with the tuning fork with reasonable accuracy on most occasions</p> <p>The conductor is aware of and works with the accompanist</p>	<p>Elements of posture are inappropriate and make singing difficult</p> <p>Conducting patterns and/or other gestures are inadequate and insecure at this level</p> <p>Cues and cut offs are inadequate</p> <p>The conductor frequently gives notes incorrectly from the tuning fork</p> <p>The conductor needs to be more aware of the accompanist</p>

## 6.6 Extension Studies:

Extension studies allow candidates to broaden their skill base or to undertake study in areas of particular interest. They also allow course providers to make use of local expertise or that of visiting/international presenters. Three units of extension studies totalling 30 hours, must be taken. Candidates may choose a different topic for each unit or may choose one topic for extended study over three units.

**For students 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.**

Appropriate choices for extension studies should involve:

- Practical music-making activities
- The application of the Kodály concept in a wider context
- Applied musicianship

Suggested extension studies units could include:

- Participation in a choir or chamber ensemble
- Application of the Kodály concept to particular teaching areas. For example: jazz improvisation, instrumental teaching
- Score analysis and the study of Art Music of a particular period (eg. Baroque Music), of a particular genre (the Symphony, Chorales, Motets) or a particular composer
- Composition and/or arranging for classroom ensembles
- Folk dance and movement
- Body percussion
- Use of technology in the music classroom