



Musicianship Level 6 Course Outline

Lecturer: Réka Csernyik

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

Dates: Block 1 (5 days): Monday 13 April to Friday 17 April 2015
Block 2 (5 days): Monday 28 September to Friday 2 October 2015

Time: 8.30am – 10.00am

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

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

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

Set text:

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

Recommended References:

The lecturer will advise participants any recommended reference materials.



Content:

	Musicianship Level 6
Pitch and tonality	<ul style="list-style-type: none">Major and all forms of Minor scale in any keyModes: Dorian, Mixolydian, Lydian, Phrygian, Locrian
Rhythm	<ul style="list-style-type: none">Extended use of all commonly occurring rhythmic patterns in simple and compound time, including use of syncopation and the duplet and triplet.
Sight Singing	<ul style="list-style-type: none">Solfa and letter names with extended modulations or use of alto and tenor clefs.Secure use of the tuning fork.
Part Work	<ul style="list-style-type: none">More complex canons up to four partsPerformance of canons and exercises in small ensemblesSing against melodic and rhythmic ostinatoSing and play canons and exercises
Harmony	<ul style="list-style-type: none">Maj, Min, Dim, Aug triads in all inversionsSeventh chords in inversion with common resolutionProgressions in Major and Minor tonality including use of Secondary Dominants
Memory and Dictation	<ul style="list-style-type: none">Diatonic with chromaticismRhythmic dictation including asymmetric metres2 part rhythmic, melodic, harmonic
Creative	<ul style="list-style-type: none">Improvisation using known rhythmic and melodic vocabulary

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

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



Aural and Visual Analysis

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

Performing

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>