

Susanna Király

Solfeggio 1

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Many students find music theory and ear-training difficult. During the 1990s, in connection with my licentiate thesis "Solfège in the Computer Classroom" (2000), I initiated a research project which focused on learning outcomes in middle-grade and higher-level classes, and started to develop a CAI method for teaching and learning music theory and ear-training.



During the 2000s, in connection with my doctoral thesis "Computer-aided Ear-training: A Contemporary Approach to Kodály's Music Educational Philosophy" (2012), I particularly focused on the opportunities for developing and testing the new, computer-aided teaching method, especially for ear-training, using Kodály's concept. My purpose was to create a learning tool for the basic level, which could be used in music schools to facilitate the teaching and learning of music theory and solfège.

In his essay¹⁸ in 1949, Zoltán Kodály drafted his ideas very clearly on the importance of music. *A következő lépés* [The next step] is

... to introduce people to the secrets of the many parts of music, to pave the way towards the monumental works of world literature. To move away from the narrow limits of unison to music of two or more parts which in its restrictions holds more freedom. This is the way of democracy in music! --- Unison song with a simple instrumental accompaniment also develops some passive and obscure, almost subconscious, sense of harmony. But our ear can only completely receive the polyphonic music if we learn to sing one part without instrumental accompaniment so that we can concentrate on the other parts. In this way we can seek to understand that type of music, where the parts are not living by themselves alone, but by helping and complementing each other, they create a unit of a higher level. This ability develops slowly, but practising it is not boring, in fact it is delightful, since this journey leads towards the great masterpieces through more and more beautiful music. (Kodály 1975 [1949]: 253 Translated: Kirsti Fekete.)

Originally I wrote the Solfeggio series for students of Sibelius Academy. Today we know that this learning and teaching programme is suitable for anybody interested in developing his or her musical capacity. To use Solfeggio 1 you will need the exercise book with answers and a CD. The exercise book you can use traditionally, you may complete the melody, do musical analysis and so on. As to the CD you need to listen to the whole score. It was recorded by the "Larte" Choir and the Chamber Orchestra of the *Länsi-Uudenmaan musiikkiopisto* [the West Regional Music Institute] in Lohja.

Welcome to enjoyable trip to find the secrets of Renaissance, to complete a brilliant Bach Choral or recognize the musical functions of a Viennese classical masterpiece.

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KADENSSIT

CADENCES

so do ti mi do re re mi fa ti so
mi so so do la la la do ti fa mi
do mi mi la fa fa fi so so re do

C-dur: I⁸ I⁶ III VI IV II⁶ **V⁶/V** I⁴ V⁷ VII⁶ I

mi la si do' la ti ta do' ti si mi
do mi mi la fa fa fa la si re do
la, do do fa re re re mi mi ti, la,

h-moll: I⁸ I⁶ III VI IV II⁶ **II^{b6}** I⁴ V VII⁶ I

Solfeggio 1

Tehtäväsivut

EXERCISES FOR PUPILS

SOLFEGGIO 1 – CD TRACKS

Track Nro 1.....Solfeggio1 page 1	Track Nro 40.....Solfeggio1 page 18 task g
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Track Nro 7.....Solfeggio1 page 5 task c	Track Nro 46.....Solfeggio1 page 21 task a
Track Nro 8.....Solfeggio1 page 6 task a	Track Nro 47.....Solfeggio1 page 21 task b
Track Nro 9.....Solfeggio1 page 6 task b	Track Nro 48.....Solfeggio1 page 22
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Track Nro 11.....Solfeggio1 page 6 task d	Track Nro 50.....Solfeggio1 page 25
Track Nro 12.....Solfeggio1 page 6 task e	Track Nro 51.....Solfeggio1 page 26 task a
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Track Nro 15.....Solfeggio1 page 7 task b	Track Nro 54.....Solfeggio1 page 27 task b
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Track Nro 37.....Solfeggio1 page 18 task d	Track Nro 76.....Solfeggio1 page 39 task d
Track Nro 38.....Solfeggio1 page 18 task e	Track Nro 77.....Solfeggio1 page 40
Track Nro 39.....Solfeggio1 page 18 task f	Track Nro 78.....Solfeggio1 page 41

Solfeggio 1 CD was recorded (2001) in Lohja/Finland. Performers: “Larte” Choir (conductor: Johannes Raikas) and the Chamber Orchestra of the Länsi-Uudenmaan musiikkiopisto, (conductor: Tuomas Törmä). Soloists: Johanna Ruuska fl, Markus Kaarto cl, Marika Toivonen fg, Minttu Ristiluoma vl, Eino-Oskari Kiiski pf, cembalo.

ATTENTION! Tuneful track files are at virtual.lumo.org/Solfeggio1. Login as a guest without username and password.

MADRIGALETTA

MADRIGAL

prima vista kuorolle
sight singing for choir

Tuntematon noin 1650-l.
Unknown about 1650



1.tehtävä : Etsi Palestrina-soinnut
1st exercise: Find the Palestrina chords
2.tehtävä: Mikä muoto?
2nd exercise: What is the musical form?

PASSAMEZZO

PASSAMEZZO

renessanssi-improvisaatio
renaissance improvisation

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It contains a melody of eighth and sixteenth notes. The middle staff is empty. The bottom staff is in bass clef with a key signature of one flat and a 6/8 time signature. It contains a bass line of eighth and sixteenth notes. Below the bottom staff, there are four labels corresponding to the measures: *d aiolinen*, *c miksolydyinen*, *d aiolinen*, and *a jooninen*.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat and a 6/8 time signature. It contains a melody of eighth and sixteenth notes. The middle staff is empty. The bottom staff is in bass clef with a key signature of one flat and a 6/8 time signature. It contains a bass line of eighth and sixteenth notes. Below the bottom staff, there are five labels corresponding to the measures: *d aiolinen*, *c miksolydyinen*, *daiolinen*, *ajooninen*, and *d aiolinen*.

1.tehtävä: Mikä muoto?

1st exercise: What is the musical form?

2.tehtävä: Keksi toisen ääni moodeja käyttäen

2nd exercise: Invent the alto part using church modes

PALESTRINA-TYYLI

PALESTRINA'S STYLE: "consonant chords" for the 11 steps

"Puhtaat kolmisoinnut" 11 asteelle

diatoniset perussoinnut

The first system of musical notation shows a treble clef staff with 11 chords. The first six chords are grouped in a box and labeled 'UT', 're', 'mi', 'FA', 'SOL', and 'la'. These are diatonic triads in C major. The next five chords are labeled 'TA', 'sol', 'RE', 'LA', and 'MI'. These are triads in the natural minor scale (C minor). The chords are: UT (C-E-G), re (D-F-A), mi (E-G-B), FA (F-A-C), SOL (G-B-D), la (A-C-E), TA (C-B-A), sol (C-Bb-A), RE (C-Bb-A), LA (C-Bb-A), and MI (C-Bb-A).

HEXACHORDUM NATURALE

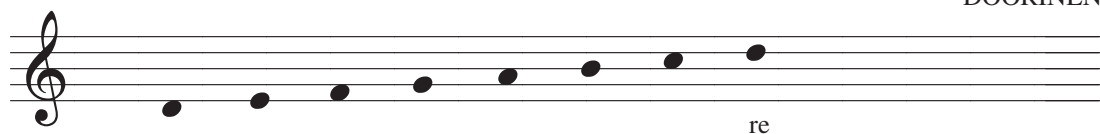
The second system of musical notation shows a treble clef staff with 11 chords. The first six chords are labeled 'UT', 're', 'mi', 'FA', 'SOL', and 'la'. These are diatonic triads in C major. The next five chords are labeled 'TA', 'sol', 'RE', 'LA', and 'MI'. These are triads in the natural minor scale (C minor). The chords are: UT (C-E-G), re (D-F-A), mi (E-G-B), FA (F-A-C), SOL (G-B-D), la (A-C-E), TA (C-B-A), sol (C-Bb-A), RE (C-Bb-A), LA (C-Bb-A), and MI (C-Bb-A).

The third system of musical notation shows a treble clef staff with 11 chords. The first six chords are labeled 'UT', 're', 'mi', 'FA', 'SOL', and 'la'. These are diatonic triads in C major. The next five chords are labeled 'TA', 'sol', 'RE', 'LA', and 'MI'. These are triads in the natural minor scale (C minor). The chords are: UT (C-E-G), re (D-F-A), mi (E-G-B), FA (F-A-C), SOL (G-B-D), la (A-C-E), TA (C-B-A), sol (C-Bb-A), RE (C-Bb-A), LA (C-Bb-A), and MI (C-Bb-A).

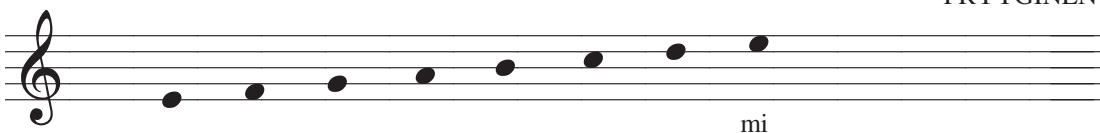
KIRKKOSÄVELLAJIT

CHURCH MODES

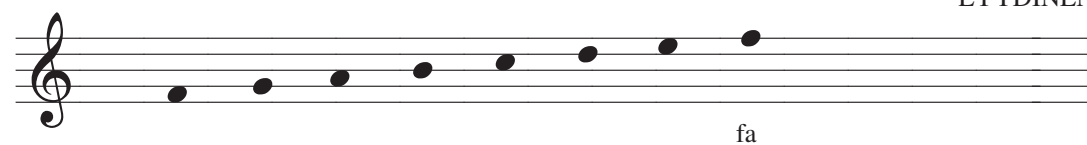
DOORINEN



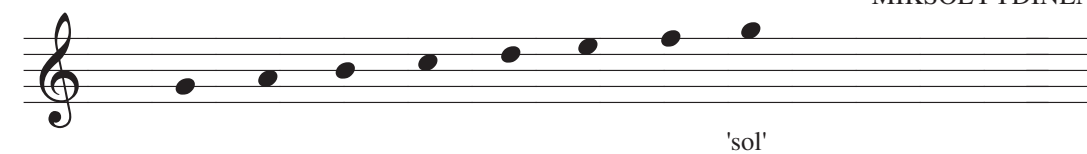
FRYGINEN



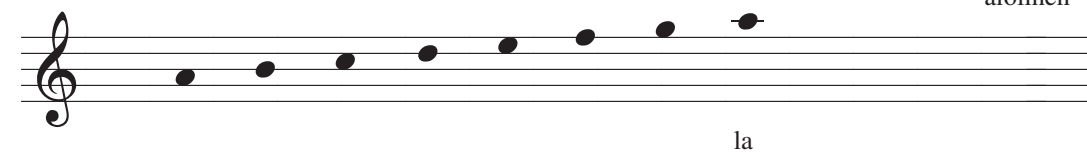
LYYDINEN



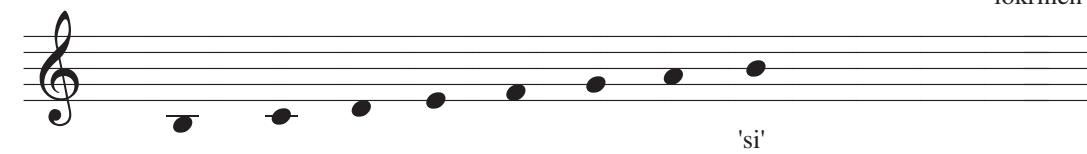
MIKSOLYYDINEN



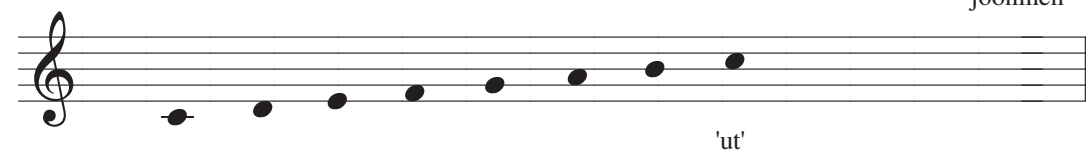
aiolinen



lokrinen



jooninen





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