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By the methods used today children first learn the symbols (the notes) and only later, if ever, their meaning. But the singer first understands the meaning of the sound and learns the symbols later, which he then understands much better. The child should not touch an instrument before he can at least sing from rhythmical solmization symbols.

The musical imagination is more stimulated if two part canons are played from one staff. If the melody is written on two staves, the child often does not even realize that both hands are playing the same tune, since the simultaneous action predominates. It is of great value if one melody is sung and the other played.

Although the canons using letter notation can be played in any key, it is nevertheless advisable to remain on the black keys. The pentatonic scale needs no explanation on the black keys. Introduced later it can only appear as a defective and incomplete formula.

Only teachers who have tried beginning to teach on the black keys, and who have used this method over a considerable period of time, are in a position to talk about its results. According to my experience it is much more useful than the usual prolonged stay on the white keys. The mental advantages are, however, invaluable.

Every thinking music teacher realizes the faults of the old methods, but still continues to use them. If music is to become common property and not only the privilege of the few, we shall have to look for new ways.

Budapest, June 1945

ZOLTÁN KODÁLY

Publisher's Note. Kodály uses the word 'solmization' because this is the usual term on the Continent. For the purposes of this book it can be exactly interpreted 'tonic sol-fa'.

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24 Little Canons on the Black Keys

ZOLTÁN KODÁLY

1.

$\frac{2}{4}$ s m s m r d m l s m l s s m s m d m

% 8 va bassa

d l d m l s m s d m s m r d

2.

$\frac{2}{3}$ d a s l l s d r r m s r d r r m l l d m l s d m r d

% 8 va bassa

3.

$\frac{2}{4}$ d r m m r d d r m s m r d l l m

% 8 va bassa

s s r l r m r d r m s d r m l a d r d

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4. $\frac{2}{4}$ *8 va* 5

d s, d d r m d l, r l, r r d l, s, m

d r m s m d l s m s r s m r m s, m r d s, d

5. $\frac{2}{4}$ *8 va bassa*

m l s l m s d r m d m l, d l, s, l, r d l, l,

6. $\frac{2}{4}$ *8 va bassa*


d l, d r m m s m r d m d m r d l, d r d l, l,


[1.] 1. 2.


7. $\frac{2}{4}$ *8 va*


l, m r d s m l, r d s, m r d l m r m s m d m l, r d s, m r l, l,

6

8. $\frac{3}{4}$ *S^{ra}*

 m l, a, m r d l s r s r m d l, r a s m r d r m r l, -

9. $\frac{3}{4}$

 d r m l l s m d r m d l, d r m l l s l m d r l, l,
S va bassa

10. $\frac{4}{4}$ *S va*

 m r d r m l s m d r m l, a, d r m r d r l, l, -
ossia S va bassa

11. *Andante* $\text{♩} = 69$
 $\frac{4}{4}$ *p*

 d r s m - r d a m r s - l s m d r m s m r - d r m d,
S va bassa

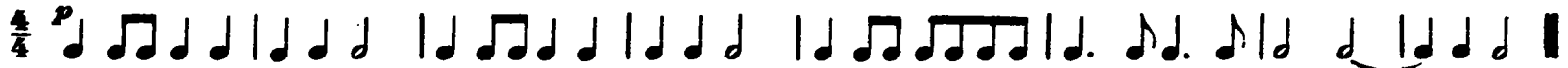
12. *Andante* $\text{♩} = 69$
 $\frac{3}{4}$ *p*

 [d] d r s l - s r d r m - r l, a, l d r m s - m d r m s l m r d
S va bassa

13. Andante $\text{♩} = 76$

$\frac{4}{4}$ *p* 
 l r m d l s, d r m s m r d l s m d' m l s m r d m l s d r m m r a, d
8 va bassa d,


14. Andante cantabile $\text{♩} = 84$


$\frac{4}{4}$ *p* 
 l, d r m l s l m s m r d r m d l, a d r m s l s m r d r m l, - s, l,
8 va bassa

15. Allegretto grazioso $\text{♩} = 72$

$\frac{2}{2}$ *f* 
 d s s l m r d s s l l m s d d d r m l, s, s, d d r d r m s r d l, s, m,
8 va bassa

16. Deciso $\text{♩} = 104$

$\frac{2}{4}$ *f* 
 l, l, l, m m r s m r d l, l, m m m d' d' l r' d' l s m m
8 va bassa

dim. *rall.* 
 m m m d' d' l r' d' l s m m r m l s m d r m s m r d l, l, d l, l,

To be played a semitone higher

17. Allegretto

Musical score for piece 17, Allegretto. The score is written for piano in 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble with eighth and sixteenth notes, often beamed together, and a supporting bass line with similar rhythmic patterns. The piece concludes with a double bar line.

18. Vivace

Musical score for piece 18, Vivace. The score is written for piano in 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The music is characterized by a more active and rhythmic feel than piece 17, with frequent sixteenth and thirty-second notes. The bass line is particularly busy with rapid sixteenth-note passages. The piece concludes with a double bar line.

Continuation of the musical score for piece 18, Vivace. This section continues the two-staff piano arrangement from the previous block. It maintains the same rhythmic intensity and melodic complexity, featuring intricate sixteenth-note patterns in both hands. The piece concludes with a double bar line.

19. Allegretto $\text{♩} = 98$

Musical score for piece 19, Allegretto. It consists of two systems of grand staff notation. The first system has a treble clef and a bass clef. The second system has a treble clef and a bass clef. The music is in 2/4 time. The first system starts with a forte (f) dynamic. The second system ends with a G#6 chord in the treble and a C#6 chord in the bass.

20. Alla Marcia $\text{♩} = 80$

Musical score for piece 20, Alla Marcia. It consists of two systems of grand staff notation. The first system has a treble clef and a bass clef. The second system has a treble clef and a bass clef. The music is in 2/4 time. The first system starts with a forte (f) dynamic. The second system includes a *dim.* (diminuendo) marking and ends with a *mp* (mezzo-piano) dynamic.

21. Allegro $\text{♩} = 116$

f scherzando

22. Marcato $\text{♩} = 126$

f

23. Andantino

p grazioso *cresc.* *dim.* *p*

This musical exercise is in 3/4 time and consists of two systems of piano accompaniment. The first system begins with a piano (*p*) and *grazioso* marking. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes. A *cresc.* (crescendo) marking is placed over the second measure of the first system. The second system continues the piece, featuring a *dim.* (diminuendo) marking in the middle and a final *p* marking at the end. The piece concludes with a fermata over the final note.

24. Allegro

This musical exercise is in 3/4 time and consists of two systems of piano accompaniment. The tempo is marked *Allegro*. The right hand has a rhythmic pattern of eighth notes with accents, while the left hand plays a similar eighth-note accompaniment. The piece is characterized by its fast, rhythmic character and concludes with a fermata over the final note.

The image displays a musical score for piano, organized into four systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The first three systems feature a melodic line in the right hand and a supporting bass line in the left hand. The fourth system shows a more complex texture with chords and a bass line. Dynamics markings include *sf* and *cresc.*.