Susanna Király

Solfeggio I

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Solfeggio 1

Susanna Király

Kustantaja: BoD - Books on Demand, Helsinki, Suomi
Valmistaja: BoD - Books on Demand, Norderstedt, Saksa
ISBN: 978-952-330-695-0

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 essay[18] 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 the tracks from the virtual.lumo.org website. The exercise book you can use traditionally, you may complete the e melody, do musical analysis and so on. 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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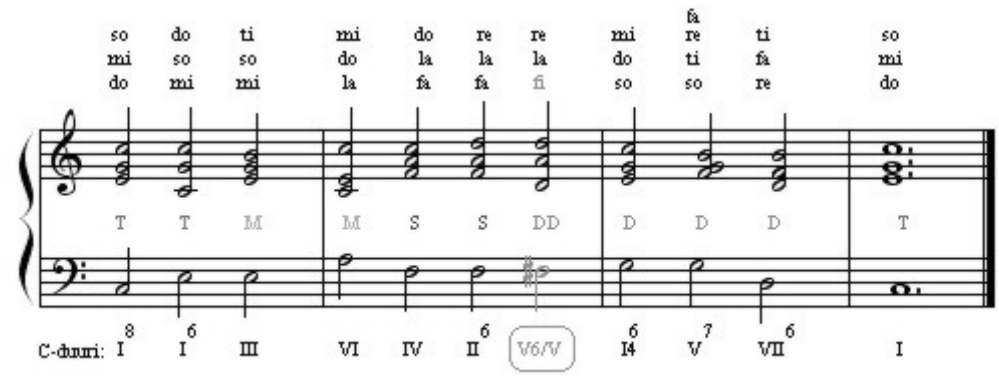

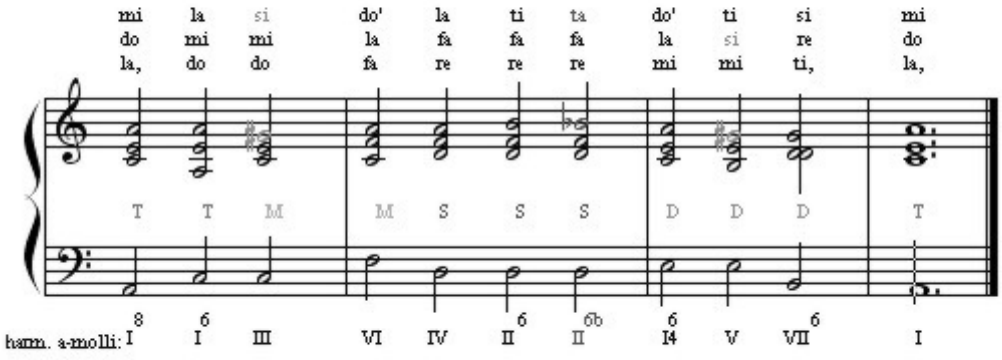

Solfeggio 1

Tehtäväsivut

EXCERCISES FOR PUPILS

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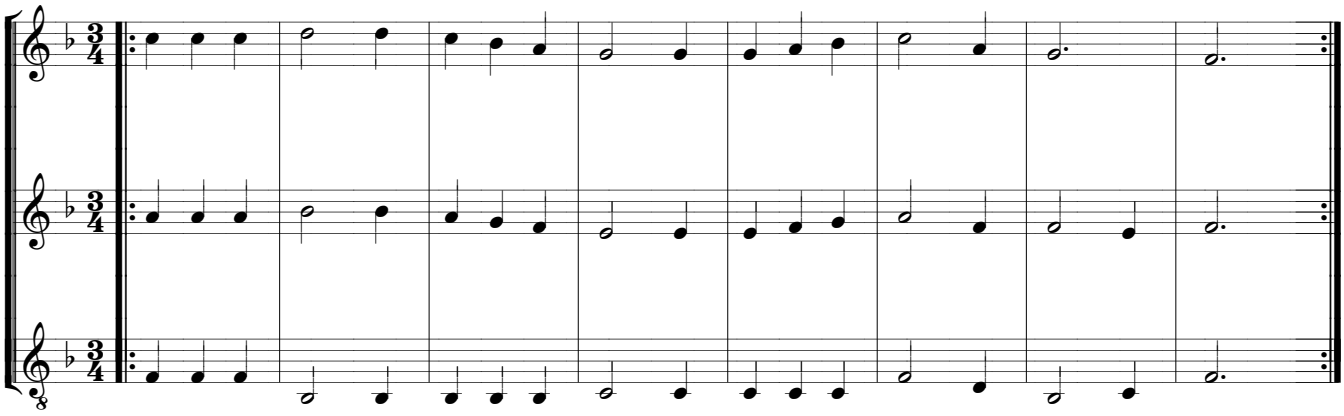
Solfeggio 1 CD was recorded (2001) in Lohja/Finland. Performers: “Larte” Choir (conductor: Johannes Raikas) and the Chamber Orchestra of the Länsi-Uudenmaan musiikkiopisto, (conductor: Tuomas Törmi). Soloists: Johanna Ruuska fl, Markus Kaarto cl, Marika Toivonen fg, Minttu Ristiluoma vl, Eino-Oskari Kiiski pf, cembalo.
ATTENTION! Tuneful track files are at virtual.lumo.org/Solfeggio 1. Login as a guest without username and password.

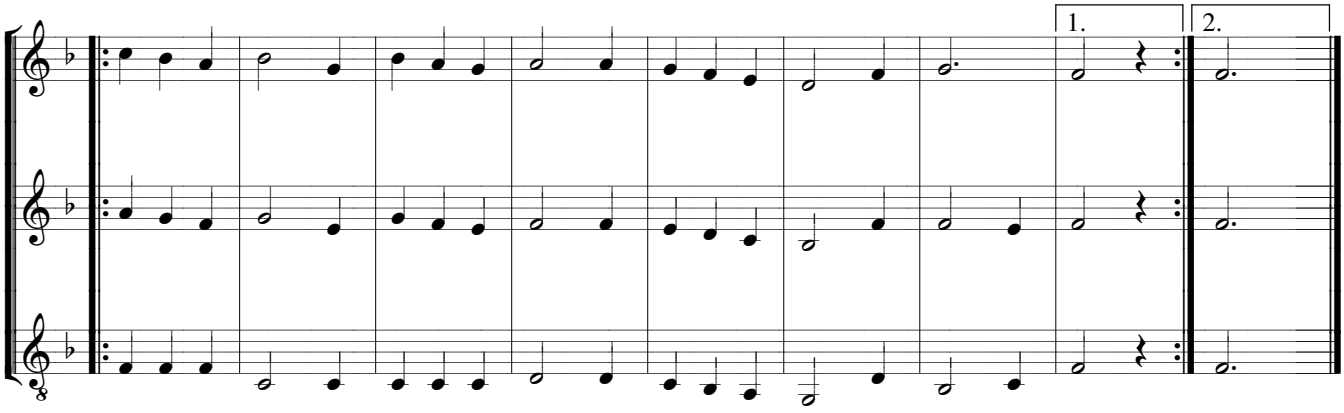
MADRIGALETTA

MADRIGAL

prima vista kuorolle
sight singing for choir

Tuntematon noin 1650-l.
Unknown about 1650



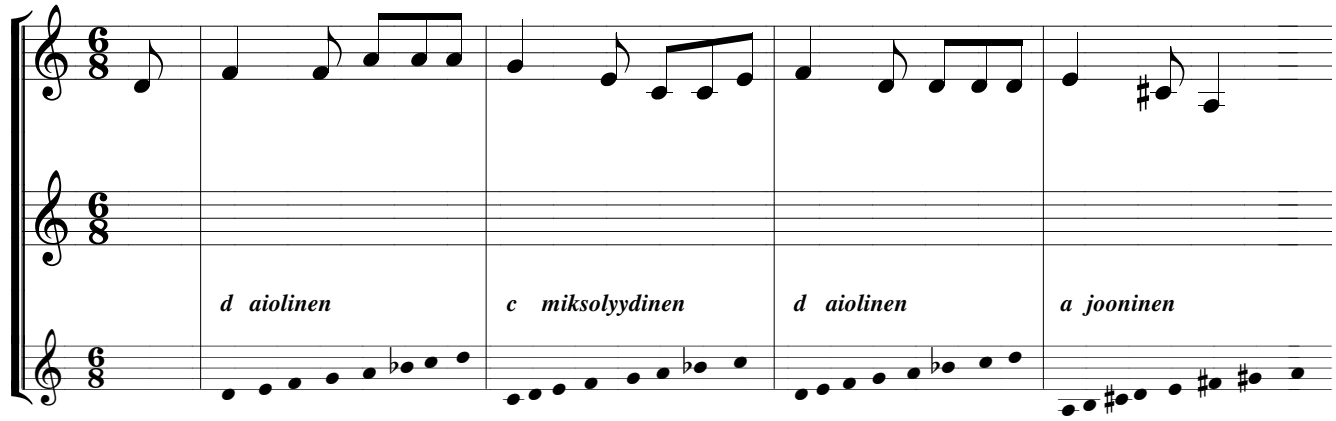


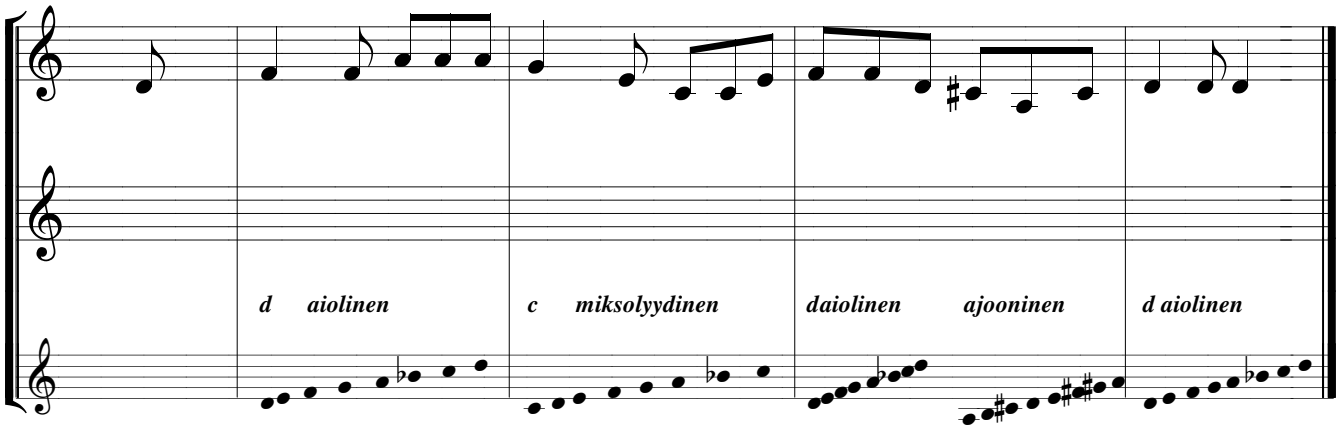
1.tehtävä : Etsi Palestrina-soinnut
1st exercise: Find the Palestrina chords
2.tehtävä: Mikä muoto?
2nd exercise: What is the musical form?

PASSAMEZZO

PASSAMEZZO

renessanssi-improvisaatio
renaissance improvisation





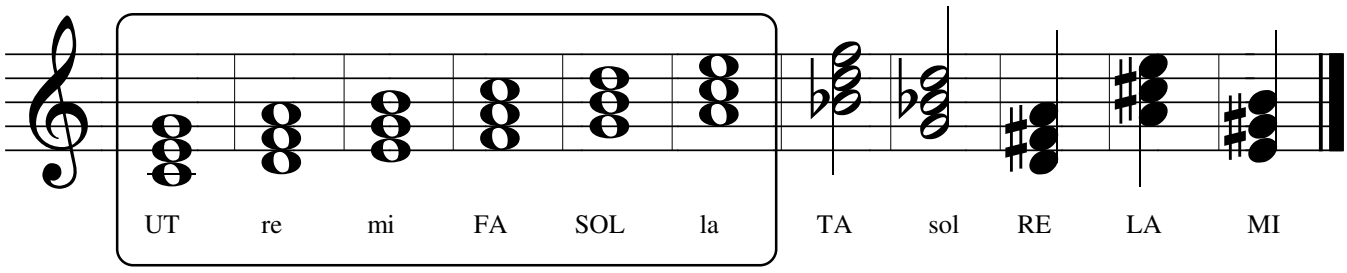
1.tehtävä: Mikä muoto?
lst exercise: What is the musical form?
2.tehtävä: Keksi toisen ääni moodeja käyttäen
2nd exercise: Invent the alto part using church modes

PALESTRINA-TYYLI

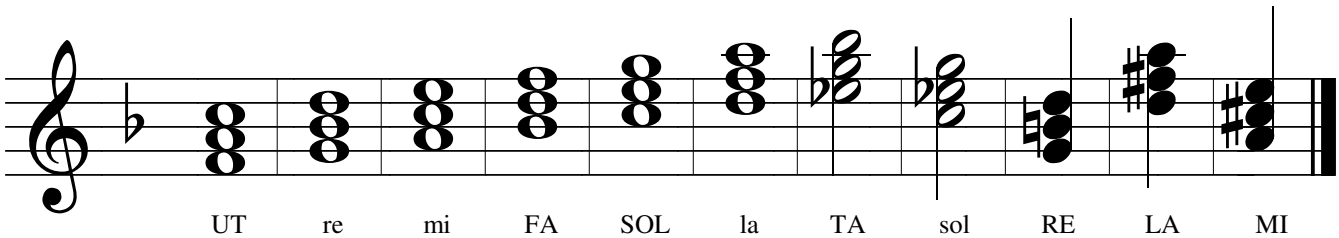
PALESTRINA'S STYLE: "consonant chords" for the 11 steps

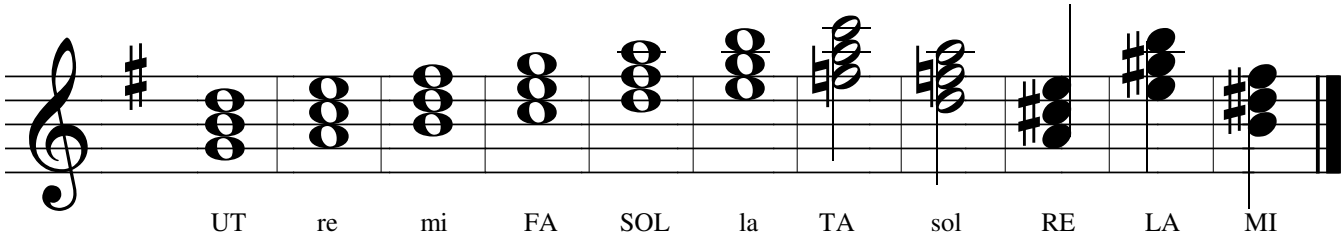
"Puhtaat kolmisoinnut" 11 asteelle

diatoniset perussoinnut



HEXACHORDUM NATURALE

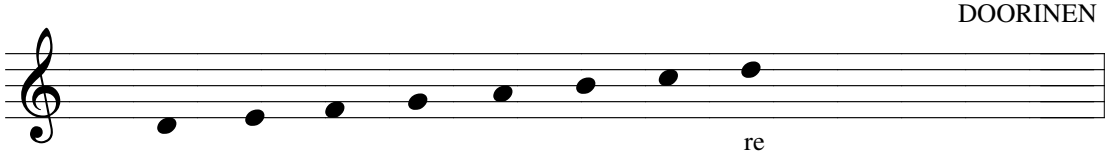




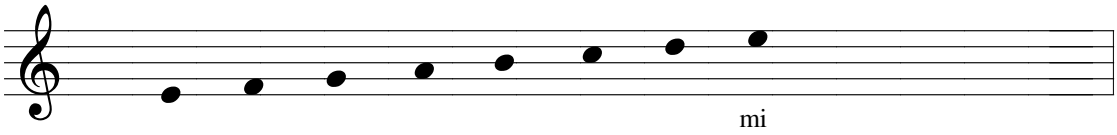
KIRKKOSÄVELLAJIT

CHURCH MODES

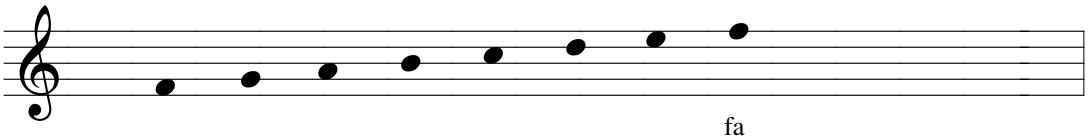
DOORINEN



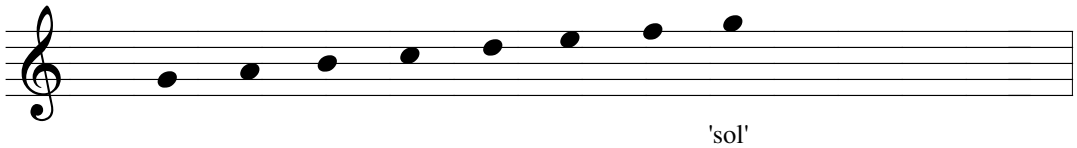
FRYYGINEN



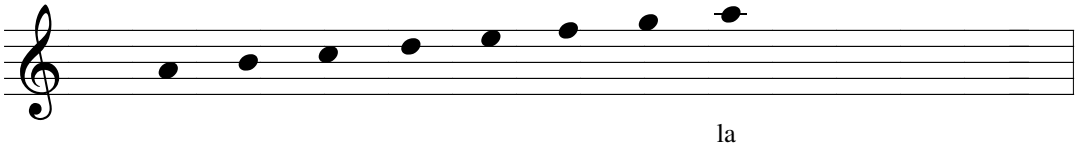
LYYDINEN



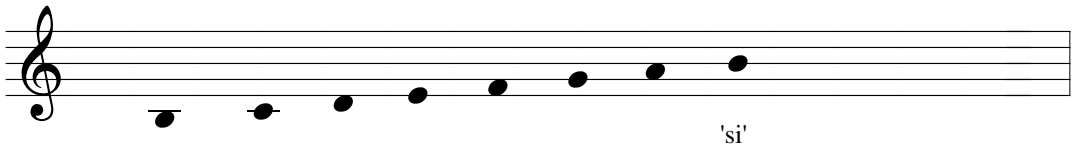
MIKSOLYYDINEN



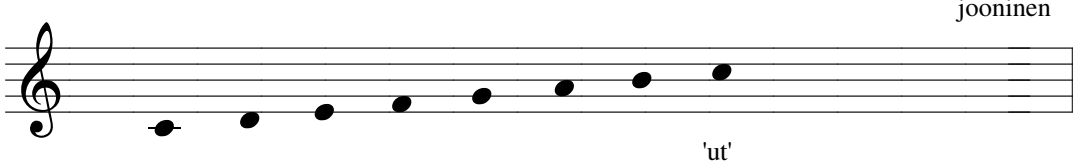
aiolinen



lokrinen



jooninen



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