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| Course Title: Introduction To Teaching Solfege Following Zoltán Kodály's Concept | Credit number: 2 |
| Type of lessons: seminar format | |
| Number of seminars: 2 hours per week | |
| Type of evaluation: oral and written tests | |
| Place in curriculum: 1st term/spring term | |
| Course prerequisites: none | |
| Course description: | |
| <p>Course content:</p> <p>The way of teaching musical reading and writing, which is called 'Kodály Concept', is an integrated pedagogical, philosophical and music educational system. Music education develops the child's abilities a number of ways; not only musical skills, but also concentration as well as it supports emotional and physical education.</p> <p>The most important elements of the Kodály Concept are:</p> <ul style="list-style-type: none"> • Singing traditional folksongs • Solfege (including relative solmization, hand signs, rhythmical syllables and stick notation) • One- and two-part reading and singing exercises • Singing canons and polyphonic choral pieces <p>Learning objectives:</p> <ul style="list-style-type: none"> • Sight singing (one- or two-part exercises, children songs) • Dictation (rhythm, one-part pentatonic or diatonic extracts) • Ear training • Part hearing, hearing and singing harmony | |
| Required and optional reading | |
| (The 3-5 most important required and optional pieces): | |
| <p>Required reading:</p> <ol style="list-style-type: none"> 1. Gállné Gróh Ilona–Kismartony Katalin: My first bilingual songbook = Első kétnyelvű énekkönyvem. Piliscsaba, Szőlőtő Kétnyelvű Oktatási Alapítvány, 2006. 2. Gállné Gróh Ilona–Kismartony Katalin: My second bilingual songbook = Második kétnyelvű énekkönyvem. Piliscsaba, Szőlőtő Kétnyelvű Oktatási Alapítvány, 2006. 3. Kodály Zoltán: 333 olvasógyakorlat. Bevezető a magyar népzenebe. Budapest, Zeneműkiadó, 2004. 4. Lassúné Ruskó Renáta: Ének-zene munkatankönyv 1. osztály. Szeged, Mozaik Tankönyvkiadó, 2013. 5. Lassúné Ruskó Renáta: Ének-zene munkatankönyv 2. osztály. Szeged, Mozaik Tankönyvkiadó, 2011. <p>Optional reading:</p> <ol style="list-style-type: none"> 1. Hegyi Erzsébet: Solfege according to the Kodály-concept. Kecskemét, Zoltán Kodály Pedagogical Institute of Music, 1985. 2. Ittészné Kövendi Kata: Hungarian-English Dictionary of Musical Terminology. Magyar-Angol Zenei Szaknyelvi Szótár. Budapest, Jazz Oktatási és Kutatási Alapítvány, 2001. 3. Kodály Zoltán: Ötfokú zene I. 100 magyar népdal. Budapest, Zeneműkiadó, 1958. 4. Kodály Zoltán: Tizenöt kétszólamú énekgyakorlat. Budapest, Zeneműkiadó, 1961. 5. Papp Károlyné–Spiegel Marianna: Alapfokú szolfézstanítás a gyakorlatban. Kecskemét, Liszt Ferenc Zeneművészeti Egyetem Kodály Zoltán Pedagógiai Intézet, 2012. | |

Course syllabus:

Week 1 – Fundamental elements of Music: pitch, melody, rhythm, form, intervals, timbre, scales, dynamics. The origin of teaching solfège. Ut queant laxis. The seven-note diatonic musical scale. Hand signs. Exercises and songs in *s-m* bitonic tonal system.

Week 2 – The concept of rhythm. Rhythmical syllables, stick notation. Exercises and songs in *s-m* bitonic tonal system. Rhythmical exercises.

Week 3 – Basic concepts of musical form: accented and unaccented beat, measure (bar), motif, musical phrase. Exercises and songs in *s-m* bitonic and *l-s* bichord tonal system. Rhythmical exercises. Recorder music: exercises and songs with *b'-a'*.

Week 4 – Pitch and frequency: higher-lower. Pitched and unpitched instruments. Intervals in pentatonic tonal system. Consonance, dissonance. Exercises and songs in *l-s-m* tritonic and *l-s* bichord tonal system. Recorder music: exercises and songs with *b'-a'*. Dictation: Rhythmical exercises.

Week 5 – The concept of timbre (tone color). The groups of musical instruments. Exercises and songs in *s-m-d* tritonic and *l-s-m-d* tetratonic tonal system. Rhythmical exercises. Recorder music: exercises and songs with *a'-g'*. Dictation of easy familiar songs.

Week 6 – Exercises and songs in *m-r-d* trichord and *s-m-r-d* tetratonic tonal system. Recorder music: exercises and songs with *b'-a'-g'*. Dictation: Rhythmical exercises.

Week 7 – Tonal systems. Scales and modes. Scale steps, intervals. Types of Scale: diatonic or heptatonic scales. Exercises and songs in *l-s-m-d* tetratonic tonal system. Recorder music: exercises and songs with *b'-a'-g'*. Rhythmical exercises. Dictation: Intervals in pentatonic tonal system.

Week 8 – Exercises and songs in *l-s-m-r-d* pentatonic tonal system. Recorder music: exercises and songs with *g'-f'*. Dictation: Intervals in pentatonic tonal system and easy familiar songs. Rhythmical exercises.

Week 9 – Analysis of children songs: tonal system, scale, ambitus, structure of motifs, rhythm and melody. Songs in *l-s-m-r-d-l*, pentatonic tonal system. Recorder Music: exercises and songs with *a'-g'-f'*.

Week 10 – Songs and exercises in *l-s-m-r-d-l*, pentatonic tonal system. Analysis of two children songs. Recorder music: exercises and songs with *e'-d'*. Rhythmical exercises. Dictation of easy familiar songs.

Week 11 – Songs and exercises in *l-s-m-r-d-l,-s*, pentatonic tonal system. Analysis of two children songs. Recorder music: exercises and songs with *a'-g'-f'-d'*. Dictation of easy unfamiliar songs.

Week 12 – Repeating and evaluation. Analysis. Dictation of easy unfamiliar songs. Recorder music: exercises and songs with *b'-a'-g'-e'*.

Week 13 – Evaluation.

Course instructor in charge: Dr. Csaba Márton Kiss, college associate professor

Additional course instructor(s): –