

Susanna Király

# Solfeggio 1

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<sup>18</sup> 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 e 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.

# SISÄLLYSLUETTELO

## RENESSANSSI / RENAISSANCE:

[Madrigaletta](#)

[Passamezzo](#)

[Palestrina-tyyli](#)

[Kirkkosävellajit](#)

[Recessanssin kadensseja](#)

[Recessanssin kuuntelutestit](#)

[Recessanssin kaanonit](#)

[Kaanonit](#)

[Klaaviharjoitukset](#)

[Recessanssin polyfoninen analyysi](#)

[Schola Cantorum I.](#)

[C. Gervaise: Tanssilaulu](#)

[Si Em Llevi](#)

[Greensleeves](#)

[F. Azzaiolo: Madrigaali](#)

## BAROKKI / BAROQUE:

[Bach-esimerkkejä](#)

[Barokin kuuntelutestit](#)

[Barokkimusiikin rakenne](#)

[Barokin melodiadiktaatteja](#)

[A. Vivaldi: Syksy](#)

[G. P. Telemann: Geld](#)

[J. S. Bach: Ich bin's, ich sollte büßen](#)

[Barokkitentti](#)

## WIENILÄISKLASSINEN / VIENNESE CLASSICAL:

[Wienläisklassisia funktioita](#)  
[Wienläisklassisia sointudiktaatti](#)  
[Wienläisklassisia kaanondiktaatti](#)  
[Alttoklaaviharjoitukset](#)  
[Tenoriklaaviharjoitukset](#)  
[Wienläisklassinen melodiadiktaatti](#)  
[Mozart-diktaatteja](#)  
[Haydn-diktaatteja](#)  
[Wienläisklassinen kadenssidiktaatti](#)  
[W. A. Mozart: 6 Nocturne K. V. 439 nro 1](#)  
[Wienläisklassiset kuuntelutestit](#)  
[L. van Beethoven: Saksalainen tanssi](#)  
[W. A. Mozart: Les petit riens](#)

# KADENSSIT

## CADENCES

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

C-dur: I<sup>8</sup> I<sup>6</sup> III VI IV II<sup>6</sup> **V6/V** I<sup>6</sup> V<sup>7</sup> VII<sup>6</sup> I

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

harrn. a-molli: I<sup>8</sup> I<sup>6</sup> III VI IV II<sup>6</sup> II<sup>6b</sup> I<sup>6</sup> V VII<sup>6</sup> I

# **Tehtäväsivut**

EXERCISES FOR PUPILS

# SOLFEGGIO 1 - CD TRACKS

- Track Nro 1.....Solfeggiol page →
- Track Nro 2.....Solfeggiol page →
- Track Nro 3.....Solfeggiol page →
- Track Nro 4.....Solfeggiol page →
- Track Nro 5.....Solfeggiol page → task a
- Track Nro 6.....Solfeggiol page → task b
- Track Nro 7.....Solfeggiol page → task c
- Track Nro 8.....Solfeggiol page → task a
- Track Nro 9.....Solfeggiol page → task b
- Track Nro 10.....Solfeggiol page → task c
- Track Nro 11.....Solfeggio1 page → task d
- Track Nro 12.....Solfeggiol page → task e
- Track Nro 13.....Solfeggio1 page → task f
- Track Nro 14.....Solfeggio1 page → task a
- Track Nro 15.....Solfeggiol page → task b
- Track Nro 16.....Solfeggiol page → task c
- Track Nro 17.....Solfeggiol page →
- Track Nro 18.....Solfeggiol page → task a
- Track Nro 19.....Solfeggiol page → task b
- Track Nro 20.....Solfeggio1 page → task a
- Track Nro 21.....Solfeggio1 page → task b
- Track Nro 22.....Solfeggiol page →
- Track Nro 23.....Solfeggio1 page →
- Track Nro 24.....Solfeggio1 page →
- Track Nro 25.....Solfeggiol page →
- Track Nro 26.....Solfeggiol page lötaska
- Track Nro 27.....Solfeggiol page → task b
- Track Nro 28.....Solfeggiol page → task c
- Track Nro 29.....Solfeggiol page lötaskd
- Track Nro 30.....Solfeggiol page → task a
- Track Nro 31.....Solfeggiol page → task b



Track Nro 32.....Solfeggiol page → task c  
Track Nro 33.....Solfeggiol page → task d  
Track Nro 34.....Solfeggio1 page → task a  
Track Nro 35.....Solfeggiol page → task b  
Track Nro 36.....Solfeggio1 page → task c  
Track Nro 37.....Solfeggiol page → task d  
Track Nro 38.....Solfeggiol page → task e  
Track Nro 39.....Solfeggiol page → task f  
Track Nro 40.....Solfeggiol page → task g  
Track Nro 41.....Solfeggiol page → task h  
Track Nro 42.....Solfeggiol page → task a  
Track Nro43.....Solfeggiol page → taskb  
Track Nro 44.....Solfeggiol page → task a  
Track Nro 45.....Solfeggiol page → task b  
Track Nro 46.....Solfeggiol page → task a  
Track Nro 47.....Solfeggiol page → task b  
Track Nro 48.....Solfeggio1 page →  
Track Nro 49.....Solfeggiol page →  
Track Nro 50.....Solfeggiol page →  
Track Nro 51.....Solfeggiol page → task a  
Track Nro 52.....Solfeggiol page → task b  
Track Nro 53.....Solfeggiol page → task a  
Track Nro 54.....Solfeggiol page → task b  
Track Nro 55.....Solfeggiol page → task a  
Track Nro 56.....Solfeggiol page → task b  
Track Nro 57.....Solfeggiol page → task a  
Track Nro 58.....Solfeggiol page → task b  
Track Nro 59.....Solfeggiol page → task c  
Track Nro 60.....Solfeggiol page → task d  
Track Nro 61.....Solfeggiol page → task a  
Track Nro 62.....Solfeggiol page → task b  
Track Nro 63.....Solfeggiol page → task c  
Track Nro 64.....Solfeggiol page → task a  
Track Nro 65.....Solfeggiol page → task b  
Track Nro 66.....Solfeggiol page → task c  
Track Nro 67.....Solfeggiol page →

Track Nro 68.....Solfeggiol page →  
Track Nro 69.....Solfeggiol page → task a  
Track Nro 70.....Solfeggiol page → task b  
Track Nro 71.....Solfeggiol page → task c  
Track Nro 72.....Solfeggiol page →  
Track Nro 73.....Solfeggiol page → task a  
Track Nro 74.....Solfeggiol page → task b  
Track Nro 75.....Solfeggiol page → task c  
Track Nro 76.....Solfeggiol page → task d  
Track Nro 77.....Solfeggiol page →  
Track Nro 78.....Solfeggiol page →

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](http://virtual.lumo.org/Solfeggio) 1. Login as a guest without username and password.

# MADRIGALETTA

## MADRIGAL

prima vista kuorolle  
*sight singing for choir*

Tuntematon noin 1650-1.  
*Unknown about 1650*

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The time signature is 3/4 and the key signature has one flat (B-flat). The music is a homophonic setting of a madrigal, with the top staff containing the vocal line and the lower staves providing harmonic support. The piece concludes with a double bar line and repeat dots.

The second system of the musical score continues from the first system. It also consists of three staves in the same clefs and time signature. The vocal line in the top staff features a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads to a repeat sign, and the second ending leads to a final cadence. The system ends with a double bar line and repeat dots.

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 a treble clef with a 6/8 time signature, containing a melodic line with eighth and sixteenth notes. The middle staff is a treble clef with a 6/8 time signature, which is mostly empty. The bottom staff is a bass clef with a 6/8 time signature, containing a bass line with eighth notes. Below the middle staff, four modes are labeled: *d aiolinen*, *c miksolyydinen*, *d aiolinen*, and *a jooninen*.

The second system of the musical score consists of three staves. The top staff is a treble clef with a 6/8 time signature, containing a melodic line with eighth and sixteenth notes. The middle staff is a treble clef with a 6/8 time signature, which is mostly empty. The bottom staff is a bass clef with a 6/8 time signature, containing a bass line with eighth notes. Below the middle staff, five modes are labeled: *d aiolinen*, *c miksolyydinen*, *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

UT re mi FA SOL la

HEXACHORDUM NATURALE

TA sol RE LA MI

UT re mi FA SOL la TA sol RE LA MI

# **KIRKKOSÄVELLAJIT**

*CHURCH MODES*

DOORINEN



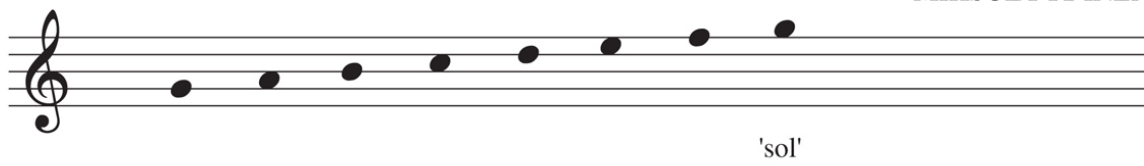
FRYYGINEN



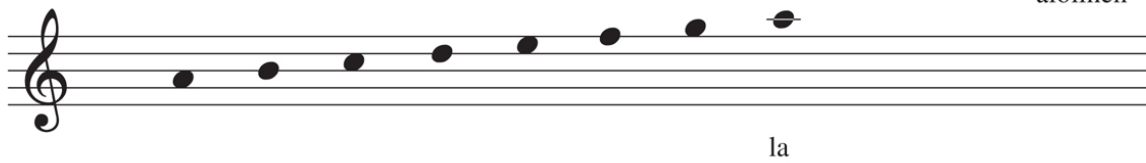
LYYDINEN



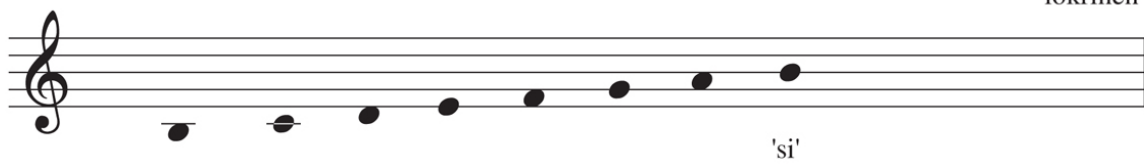
MIKSOLYYDINEN



aiolinen



lokrinen



jooninen







# RENESSANSSIN KADENSSEJA

## CADENCES FROM THE RENAISSANCE

homofoninen renessanssin analyysi  
*musical analysis*

LASSO

Dm A

re La la

This musical score for LASSO features a piano accompaniment in C major. The right hand plays chords Dm and A in the first two measures, followed by rests. The left hand plays a sequence of notes: re (D4), La (F4), and la (A4). The piece concludes with a final chord in the right hand.

PALESTRINA

Am

la la

This musical score for PALESTRINA features a piano accompaniment in C major. The right hand plays a sustained Am chord. The left hand plays a sequence of notes: la (A4), la (A4), and la (A4). The piece concludes with a final chord in the right hand.

LASSO

F

Fa Fa

This musical score for LASSO features a piano accompaniment in C major. The right hand plays a sustained F chord. The left hand plays a sequence of notes: Fa (F4), Fa (F4), and Fa (F4). The piece concludes with a final chord in the right hand.