

<b>Course Title:</b> Introduction To Teaching Solfeggio based on the Kodály Method	<b>Credit number:</b> 4
<b>Type of lessons:</b> seminar format	
<b>Number of seminars:</b> 2 hours per week	
<b>Type of evaluation:</b> oral and written tests	
<b>Place in curriculum:</b> 1st term/spring term	
<b>Course prerequisites:</b> none	
<b>Course description:</b>	
<p><b>Course content:</b></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"> <li>• Singing traditional folksongs</li> <li>• Solfeggio (including relative solmization, hand signs, rhythmical syllables and stick notation)</li> <li>• One- and two-part reading and singing exercises</li> <li>• Singing canons and polyphonic choral pieces</li> </ul> <p><b>Learning objectives:</b></p> <ul style="list-style-type: none"> <li>• Sight singing (one- or two-part exercises, children songs)</li> <li>• Dictation (rhythm, one-part pentatonic or diatonic extracts)</li> <li>• Ear training</li> <li>• Part hearing, hearing and singing harmony</li> </ul>	
<b>Required and optional reading</b>	
(The 3-5 most important required and optional pieces):	
<p><b>Required reading:</b></p> <ol style="list-style-type: none"> <li>1. Gállné Gróh Ilona–Kismartony Katalin: My first bilingual songbook = Első kétnyelvű énekkönyvem. Piliscsaba, Szőlőtő Kétnyelvű Oktatási Alapítvány, 2006.</li> <li>2. Gállné Gróh Ilona–Kismartony Katalin: My second bilingual songbook = Második kétnyelvű énekkönyvem. Piliscsaba, Szőlőtő Kétnyelvű Oktatási Alapítvány, 2006.</li> <li>3. Kodály Zoltán: 333 olvasógyakorlat. Bevezető a magyar népzenebe. Budapest, Zeneműkiadó, 2004.</li> <li>4. Lassúné Ruskó Renáta: Ének-zene munkatankönyv 1. osztály. Szeged, Mozaik Tankönyvkiadó, 2013.</li> <li>5. Lassúné Ruskó Renáta: Ének-zene munkatankönyv 2. osztály. Szeged, Mozaik Tankönyvkiadó, 2011.</li> </ol> <p><b>Optional reading:</b></p> <ol style="list-style-type: none"> <li>1. Hegyi Erzsébet: Solfege according to the Kodály-concept. Kecskemét, Zoltán Kodály Pedagogical Institute of Music, 1985.</li> <li>2. Ittészné Kövendi Kata: Hungarian-English Dictionary of Musical Terminology. Magyar-Angol Zenei Szaknyelvi Szótár. Budapest, Jazz Oktatási és Kutatási Alapítvány, 2001.</li> <li>3. Kodály Zoltán: Ötfokú zene I. 100 magyar népdal. Budapest, Zeneműkiadó, 1958.</li> <li>4. Kodály Zoltán: Tizenöt kétszólamú énekgyakorlat. Budapest, Zeneműkiadó, 1961.</li> <li>5. Papp Károlyné–Spiegel Marianna: Alapfokú szolfézstanítás a gyakorlatban. Kecskemét, Liszt Ferenc Zeneművészeti Egyetem Kodály Zoltán Pedagógiai Intézet, 2012.</li> </ol>	

**Course syllabus:**

**Week 1** – Fundamental elements of Music: pitch, melody, rhythm, form, intervals, timbre, scales, dynamics. The origin of teaching solfeggio. 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):** –