

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 stave. 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'.

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

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

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 e, m r d e, d

5

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*

[1.] d l, d r m m s m r d m d m r d l, d r d l, l, -

1. 2.

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

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

6

8.

$\frac{3}{4}$

8^{va}

 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.


$\frac{2}{4}$

8^{va} bassa

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


10.

$\frac{4}{4}$

8^{va} ossia 8^{va} bassa

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

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,
8^{va} bassa


12. Andante $\text{♩} = 69$

$\frac{3}{4}$


p

 [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 d,
8^{va} bassa

13. Andante $\text{♩} = 76$

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


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 $\text{♩} = 72$

$\frac{3}{8}$ *f* 
 d a 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


 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,
dim. rall.

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, treble and bass. The melody is primarily in the treble clef, featuring eighth and sixteenth notes with various phrasing slurs. The bass line provides harmonic support with chords and moving lines.

18. Vivace

Musical score for piece 18, Vivace. The score is written for piano in 2/4 time. It consists of two staves, treble and bass. The piece is characterized by a more rhythmic and energetic feel than piece 17. The treble staff features a melody with many slurs and accents, while the bass staff has a steady accompaniment with some chordal textures.

Continuation of the musical score for piece 18, Vivace. This section shows the final measures of the piece, maintaining the same two-staff piano arrangement. The treble staff concludes with a melodic phrase, and the bass staff provides a final harmonic resolution.

19. Allegretto $\text{♩} = 96$

Musical score for piece 19, Allegretto, 96 bpm. It consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes with various articulations like slurs and accents.

20. Alla Marcia $\text{♩} = 80$

Musical score for piece 20, Alla Marcia, 80 bpm. It consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes with various articulations like slurs, accents, and fingerings.

21. Allegro $\text{♩} = 116$

f scherzando

22. Marcato $\text{♩} = 126$

f

23. Andantino

p grazioso

cresc.

dim.

24. Allegro >

