Music Lib. MT 750 K73

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.

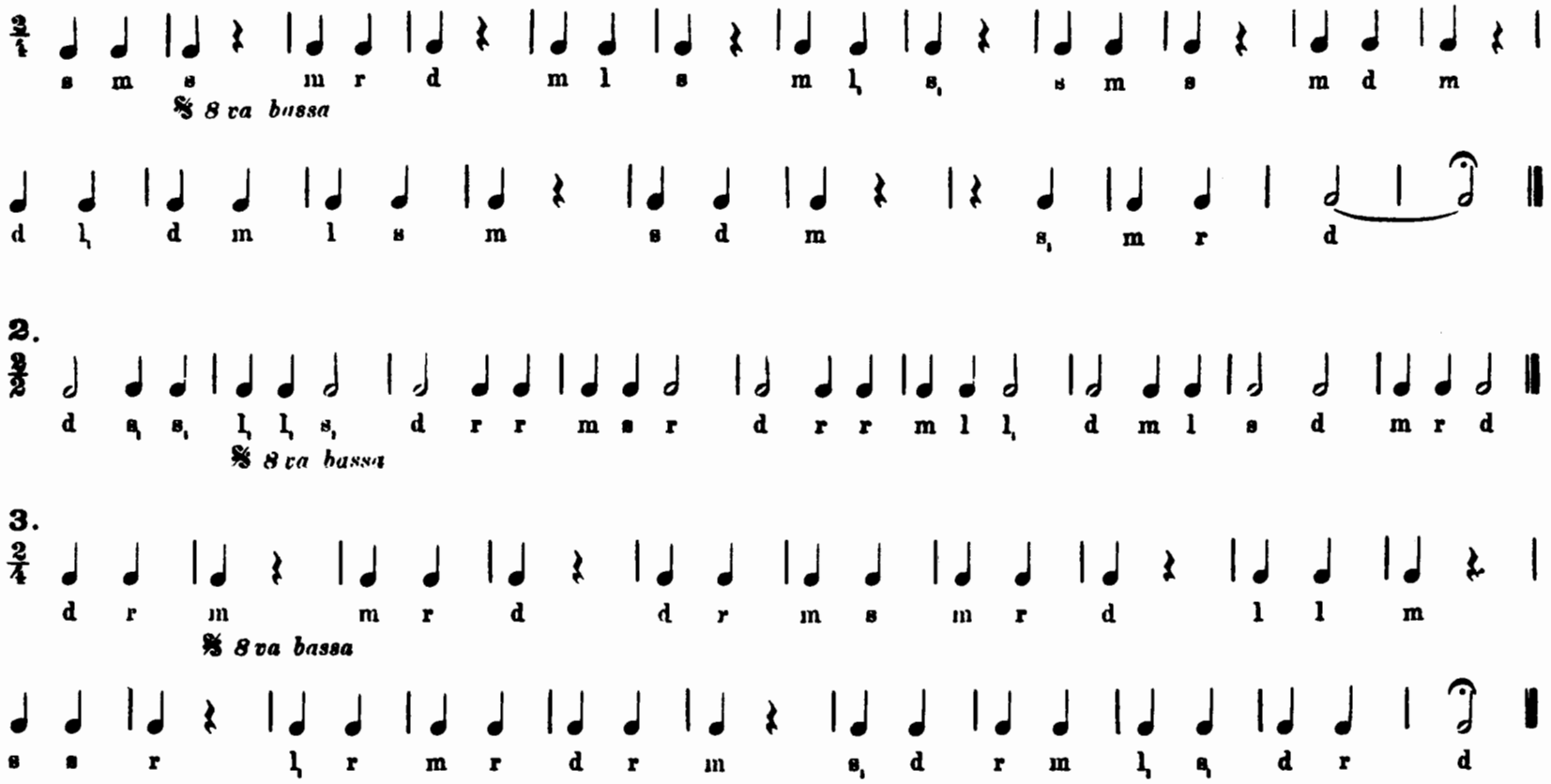
Budapest, June 1945

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

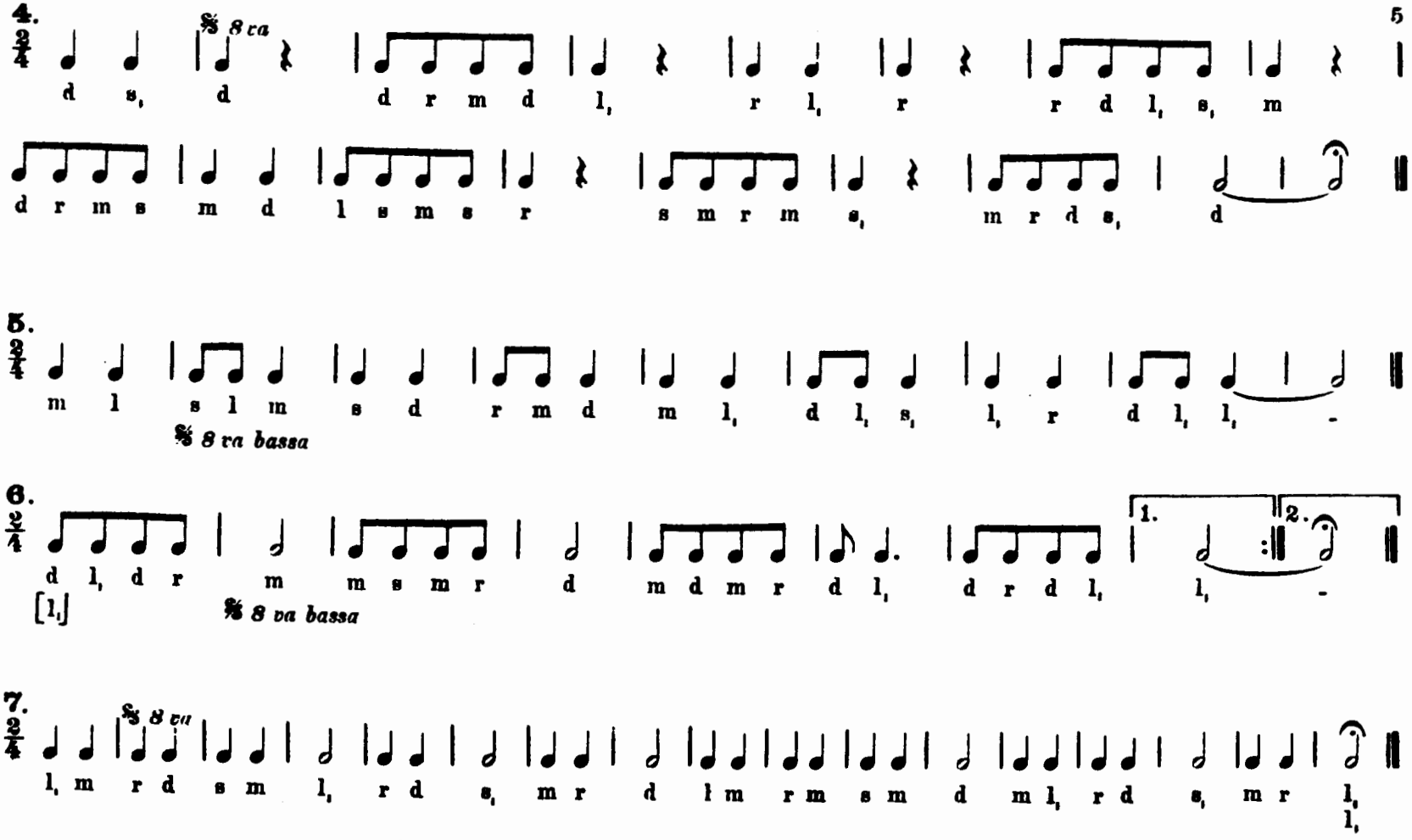


Copyright 1954 by Zeneműkiadó Vállalat, Budapest
Copyright assigned 1957 to Boosey & Co.,Ltd.

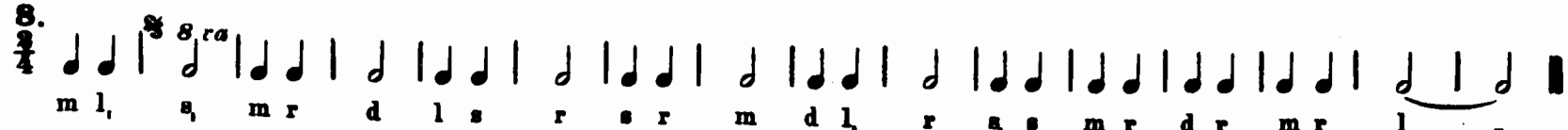
All rights reserved

B.& H. 18383

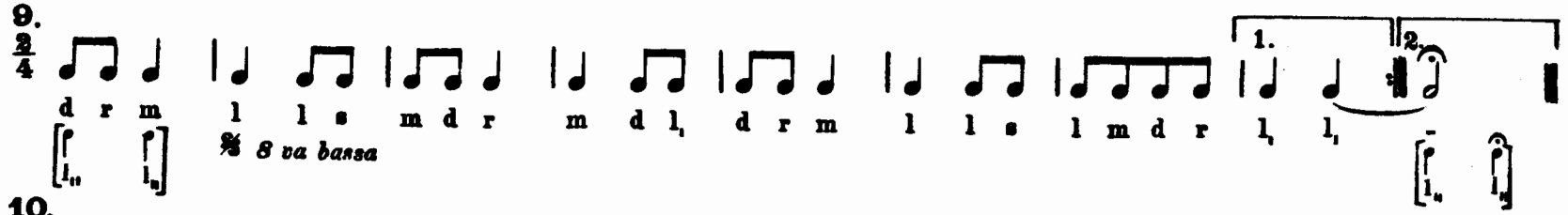
Printed in U.S.A.

BH.BK.550

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 s, m r d s, d
5.
m l s l m s d r m d m l, d l, s, l, r d l, l, -
8 va bassa
6.
d l, d r m m s m r d m d m r d l, d r d l, l, -
[l,]
8 va bassa
1.
2.
7.
8 va
l, m r d s m l, r d s, m r d l m r m s m d m l, r d s, m r l,
l,

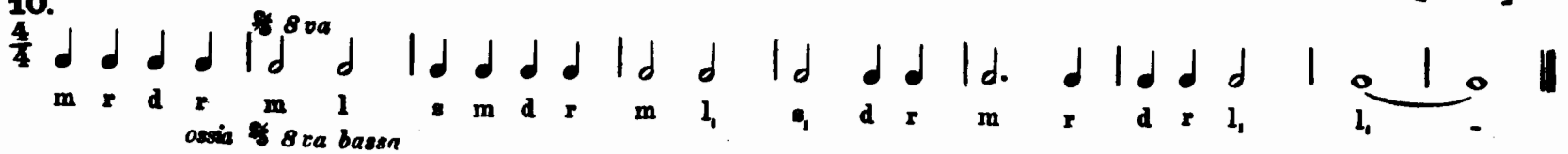
8.

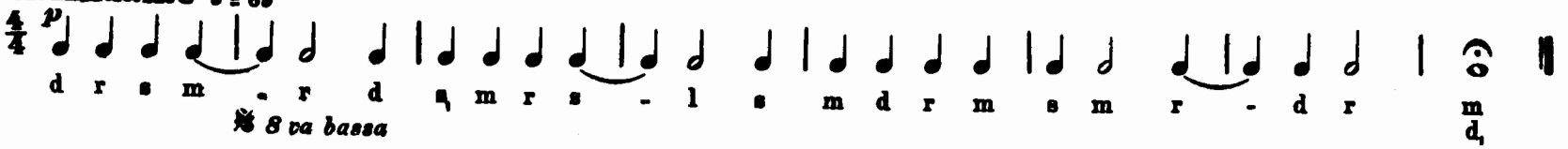


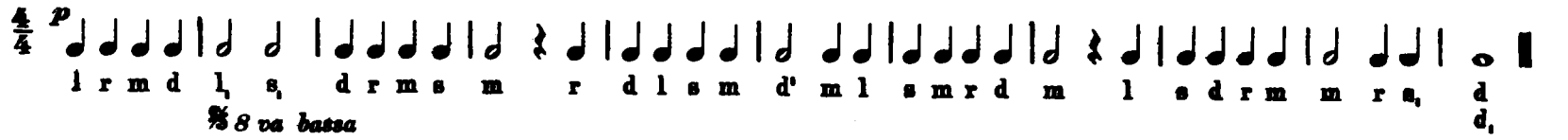
9.

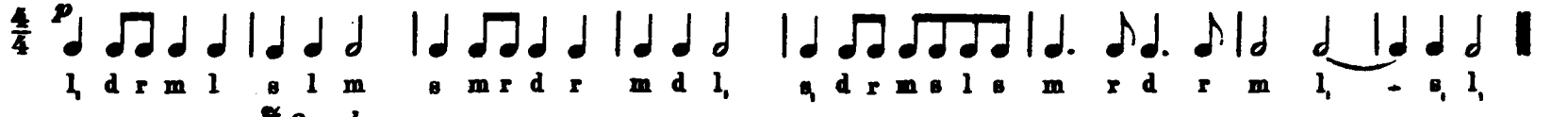


10.

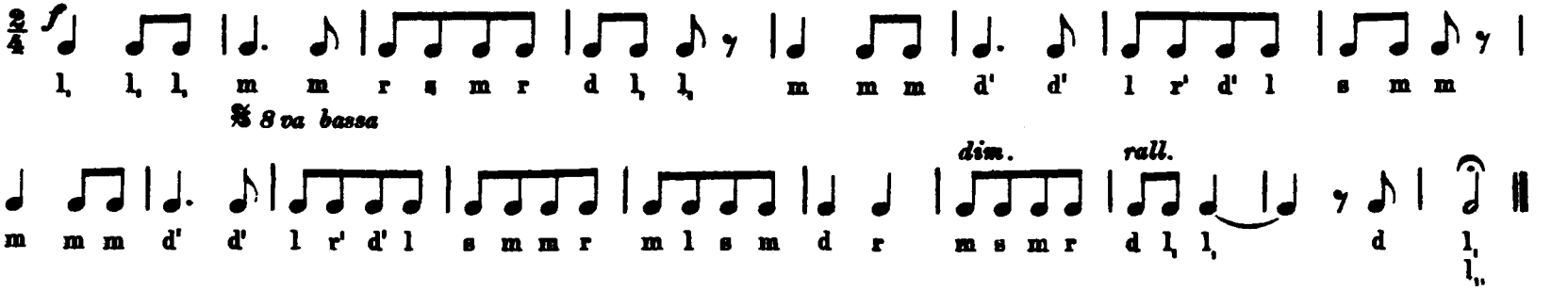


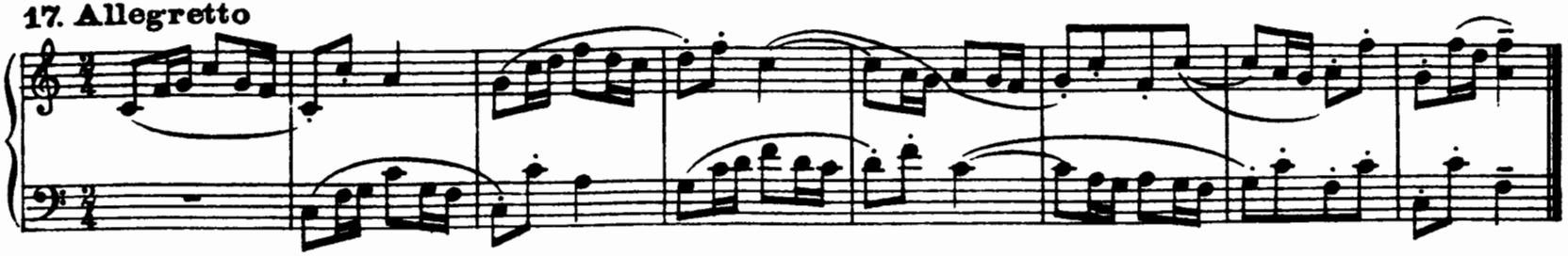
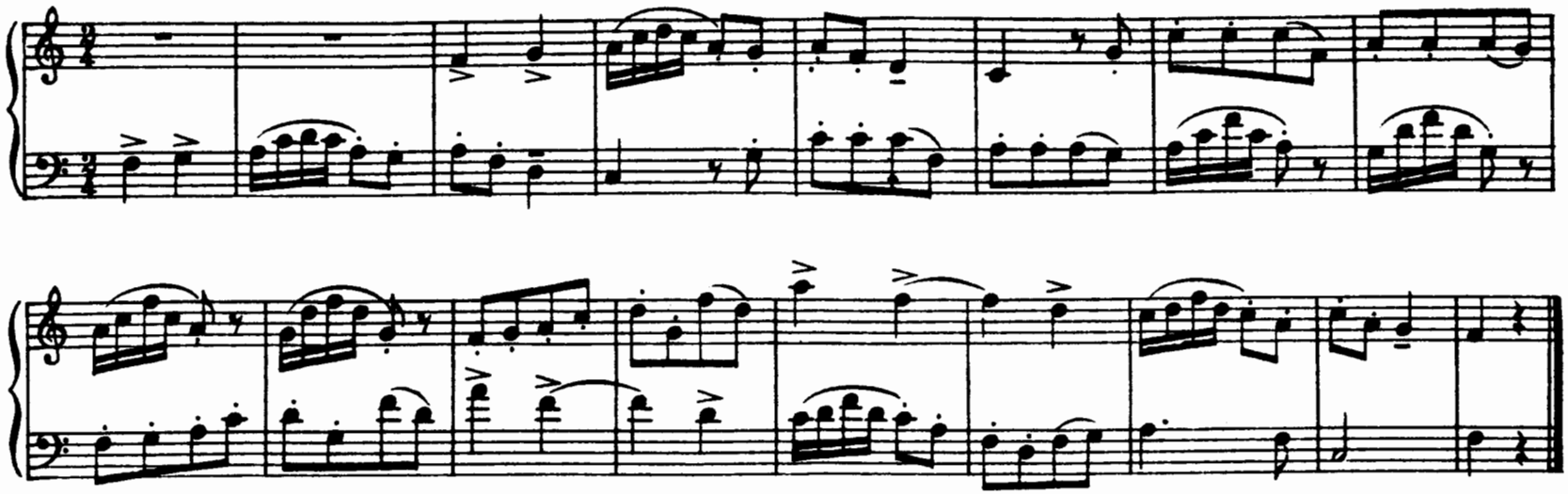
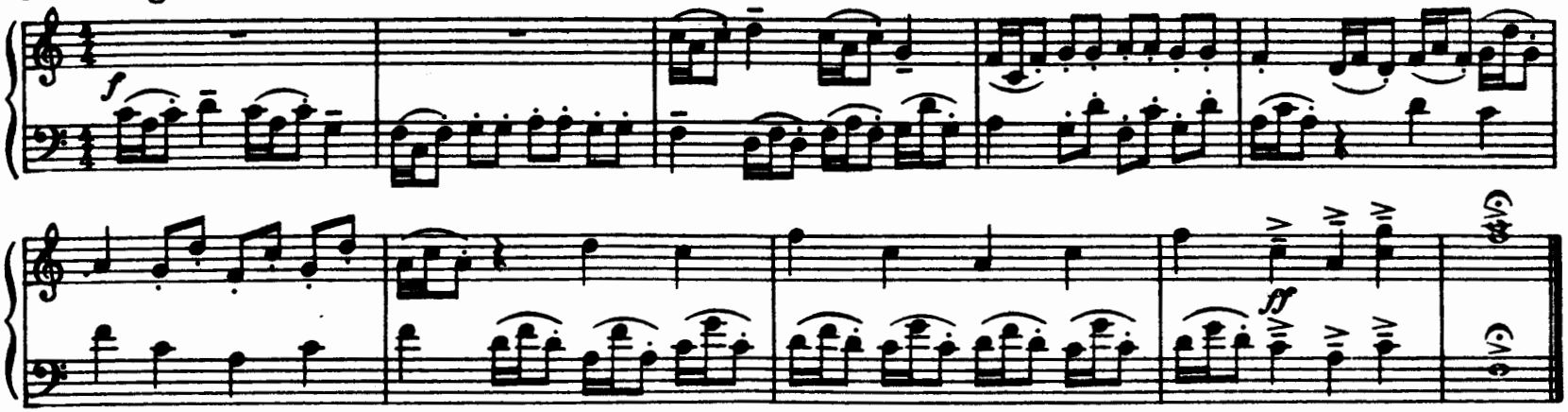
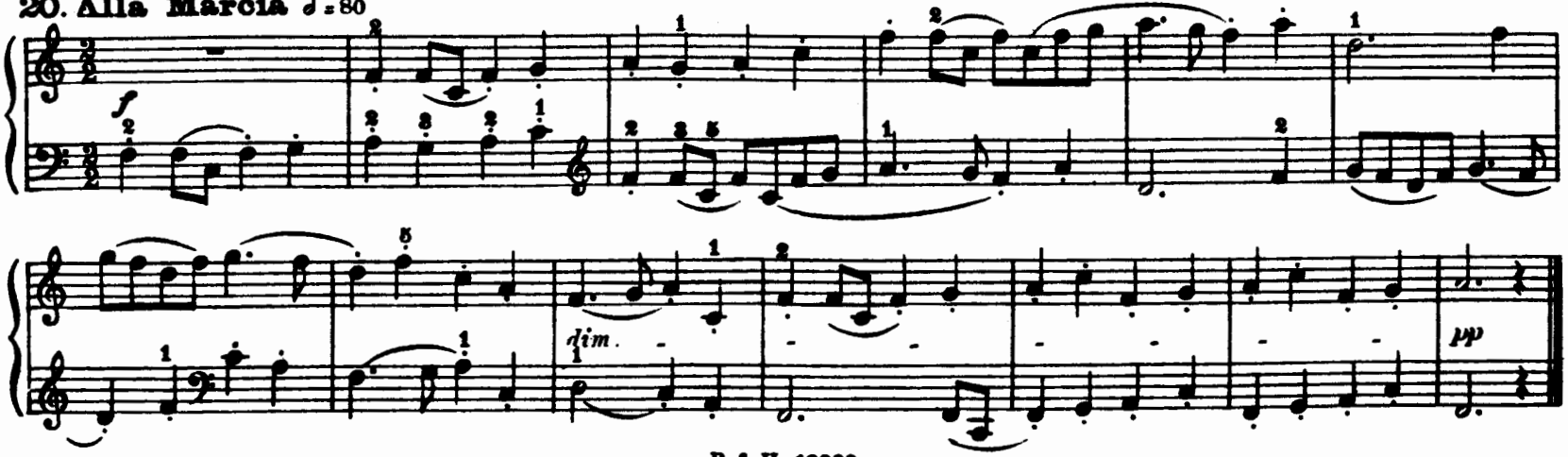
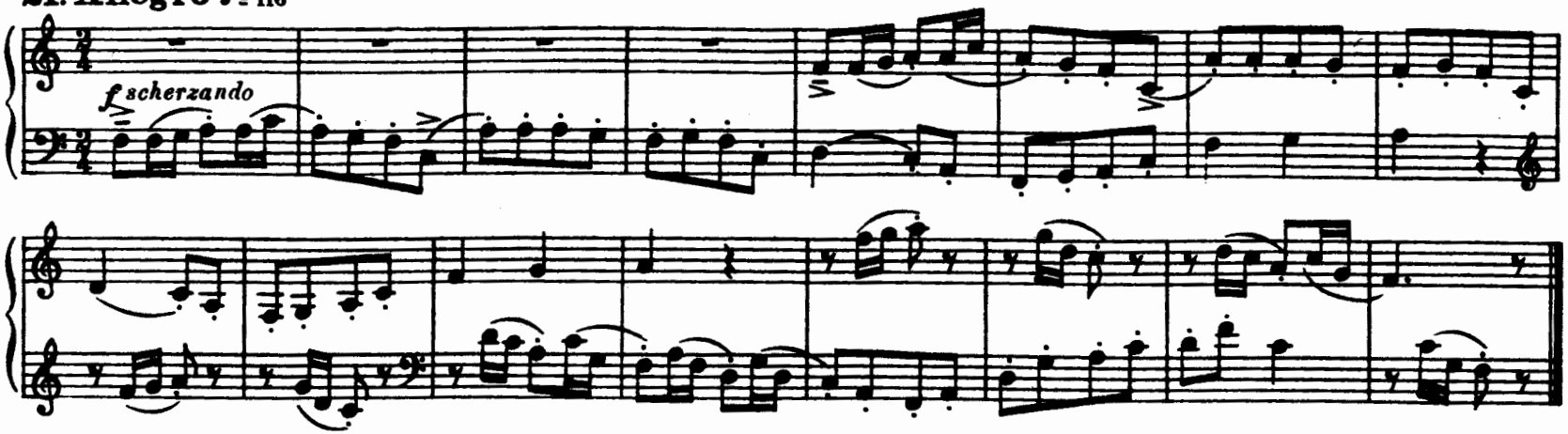
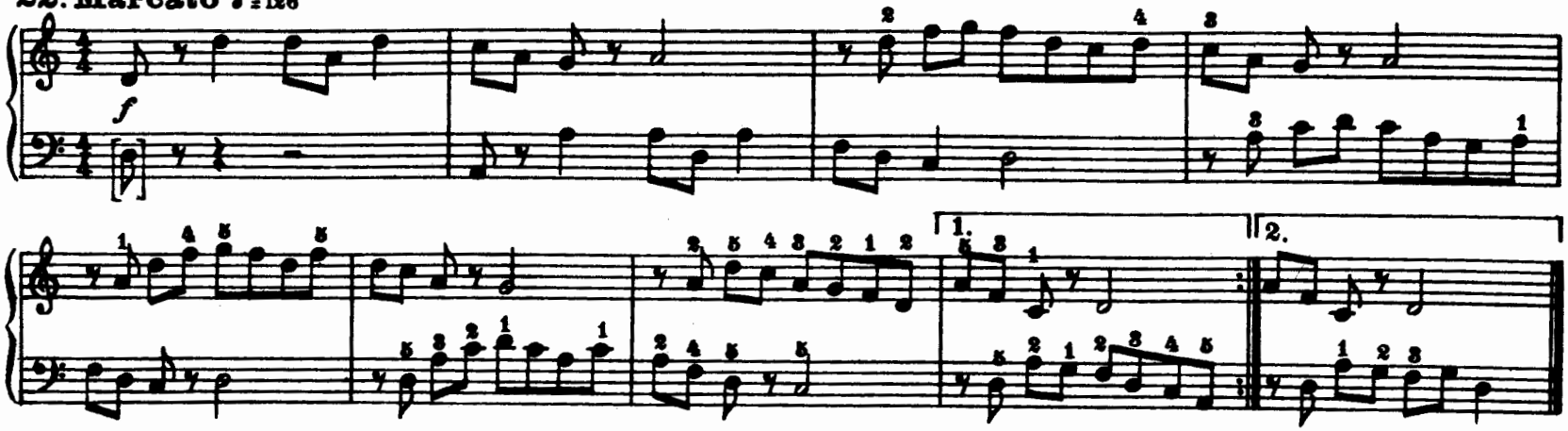
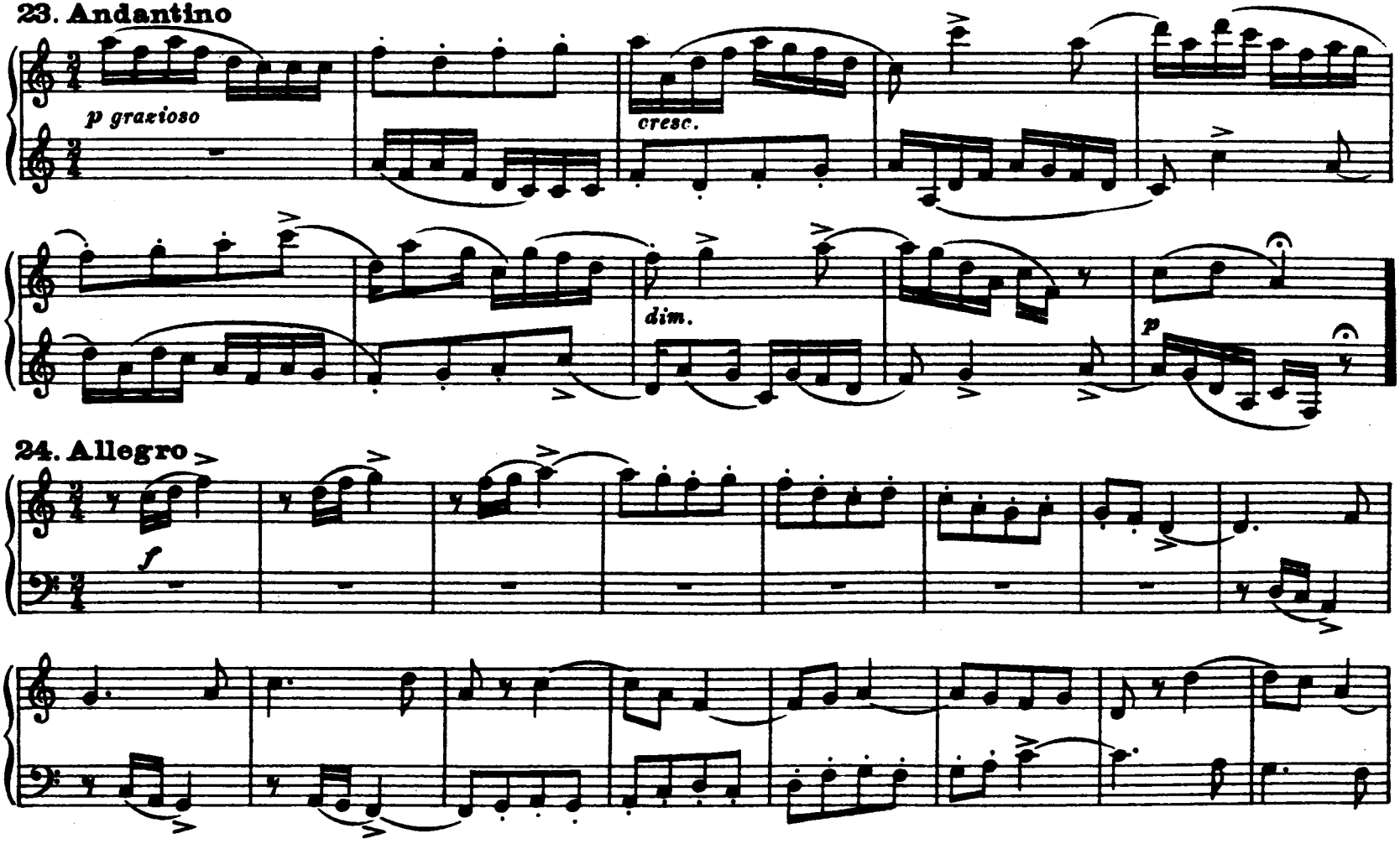
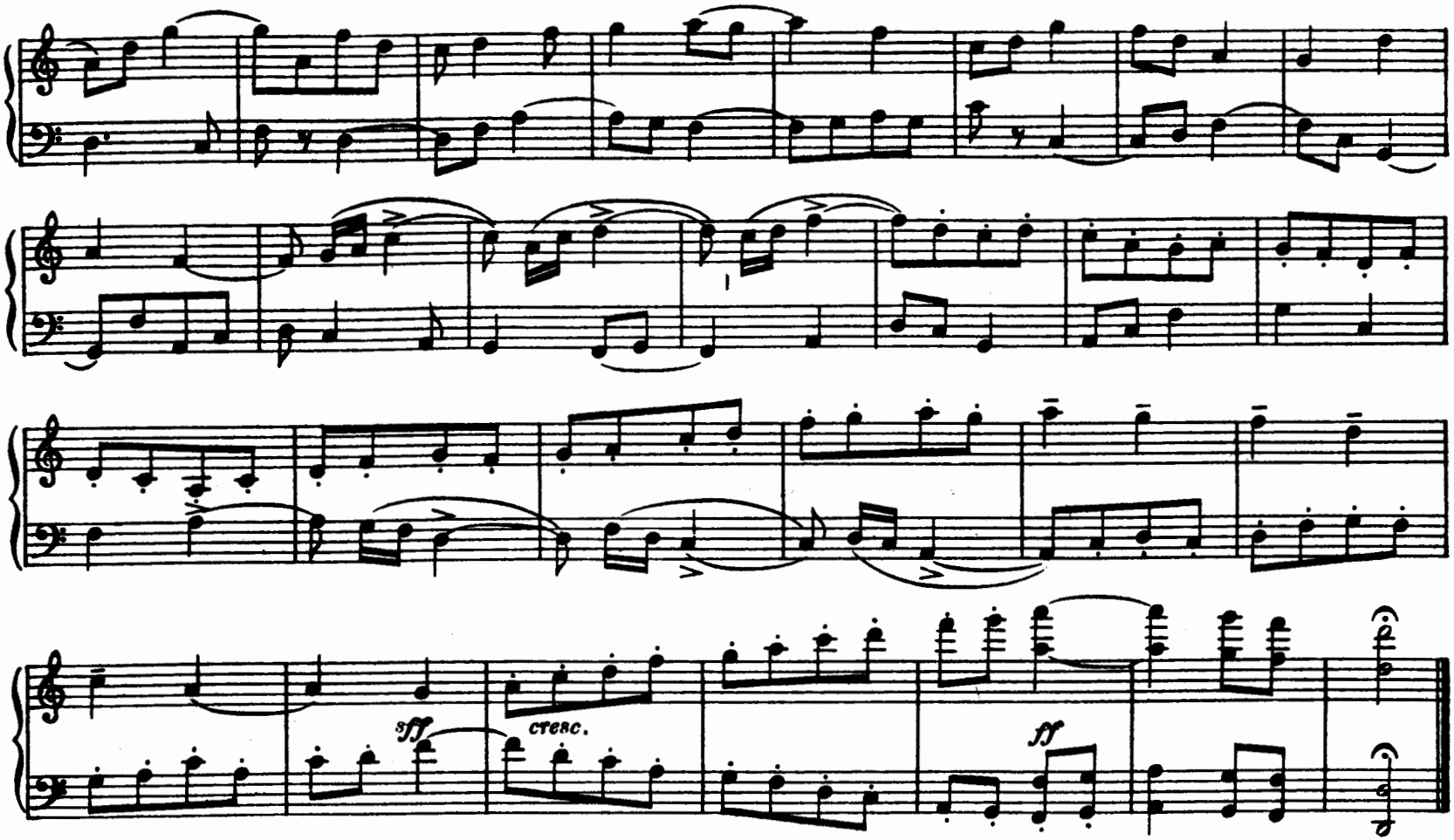
11. Andante ♩= 69

12. Andante ♩= 69

13. Andante ♩ = 76

14. Andante cantabile ♩ = 84



15. Allegretto grazioso ♩ = 72

16. Deciso ♩ = 104

To be played a semitone higher

17. Allegretto

18. Vivace

19. Allegretto ♩.96

20. Alla Marcia 𝅗𝅥=80

21. Allegro ♩ = 116

22. Marcato ♩ = 126

23. Andantino
p grazioso
cresc.
dim.
p
24. Allegro
f

sff
cresc.
ff