

MDA+ Janet  
martin  
ZOLTÁN KODÁLY

---

CHORAL METHOD

333  
*Elementary  
Exercises*

*Edited with annotations by*

PERCY M. YOUNG

---

BOOSEY & HAWKES

KODÁLY  
CHORAL METHOD

333

ELEMENTARY  
EXERCISES

IN SIGHT SINGING

*edited with annotations by*

Percy M. Young

\$2.25

Boosey & Hawkes

## Introduction

The basis of musical understanding, and therefore of performance, is musical literacy — that is, the ability to read and interpret the symbols in which music is written down. To this there might reasonably be added the ability also to write, a point to be touched on later.

Music-reading depends on being able to sing in tune — i.e. to reproduce certain fundamental intervals with exactness and to recognise the various signs, in respect of pitch *and* rhythm, which define the relationships between sounds. To a large extent successful music-reading relies on the memory, for the singer repeats groupings of sounds which he has previously learned (perhaps in other contexts)\* and recognises in due course familiar arrangements of notes on paper. If a correct start is made, and if there is regular, progressive, and purposeful practice there is no reason why a satisfactory general standard may not be attained in a relatively short time.

This is a basic book, founded on the logical principles that underlie the processes of common musical speech as shown most readily, but by no means exclusively, in folk-song. The opening exercises are built on two notes only, the one a *tone* higher than the other (*doh-ray*). When the two sounds have been memorised and the pictorial principle (so far as pitch is concerned) grasped there is no impediment to the pupil's sight-reading the first ten or so two-note exercises. Confidence thus having been generated the rest of the book, carefully graded, may be tackled with the pleasure that confidence induces.

The element of pleasure should be emphasised, for active enjoyment in music necessarily arises from mastery of material. For this there can be no substitute, and in the long run all of what is called musical appreciation is enhanced. Technique, the 'know-how', alone is teachable: appreciation is not. The pupil, however, who learns to use music in a practical way finds out the secret of appreciation and develops in understanding in his own way.

A certain number of teaching notes have been added to this book, with the approval of Professor Kodály. These may be prefaced by a few general observations.



\*See also Kodály: *Let Us Sing Correctly: 101 exercises in intonation*

(1) In presenting the note-group from which any of the melodies is built the teacher should rely on the voice alone. An instrument is not to be used.

(2) Sol-fa syllables should be employed throughout.

(3) In each case the rhythmic organisation of the melody should be looked at before any attempt is made to sing it. The rhythms are simple, but some patterns, being derived from Hungarian idiom, are at first unusual to an English-speaking singer. For the pupil, who may be accustomed to the sensation of 'syncopation', this should prove an attraction and will certainly help to keep him wide-awake.

(4) It is imperative that pitch accuracy should be achieved *together with* rhythmic accuracy. The one without the other is valueless.

(5) It may help the pupil *silently* to beat the pulse.

(6) In reading the pupil should try to feel the continuity of a melody and to realise the way in which separate notes are formed into *phrase* units. (Note that Kodály often writes *3-bar phrases*, which are marked by slurs.)

(7) In 229 and 259 Kodály suggests dynamics. For the rest the teacher should use his discretion, remembering that expressionless singing is at all times to be avoided.

(8) In 214 and 259 the possibilities of group work — which may be extended as the teacher determines — are indicated.

(9) The book should be used regularly and there should be *daily* practice in sight reading. Since the longest melody in the book requires no more than 30 seconds in leisurely performance it can hardly be maintained that time is lacking for the operation.

To derive the maximum benefit from this course pupils should be encouraged to compose their own melodies from the material given in Kodály's. Such melodies (and those composed by the teacher) may also be used as supplementary exercises.

The assurance gained from regular practice in sight-reading will quickly enable the pupil to undertake a wide range of musical activity, and it will be found that the quality of singing will improve. Kodály wrote these pieces — as also the many others that comprise the complete *Choral Method* — for the schools of Hungary. Since they have been in use there for more than a decade the results may be examined. These have astounded many foreign visitors as well as teachers of a previous generation for it is common to find school choirs ready and able to sing at sight, and without accompaniment, works by Palestrina on the one hand and by Kodály and Bartók on the other.

No-one understands more than Kodály that the musical heritage of the English-speaking world is rich, and available to all those who can master the art of singing at sight, to which this collection is a convenient and intelligible approach.

P. M. Y.

# 333 ELEMENTARY EXERCISES

## in Sight Singing

English edition with annotations by  
PERCY M. YOUNG

ZOLTÁN KODÁLY

### SECTION I (1-19)

The two sounds used are *doh* and *ray*. They are placed on the staff thus  
The interval between these notes is a *tone*.



A crotchet,  $\downarrow$  or  $\rho$ , equals one beat, while  $\downarrow$  equals a silent beat and is called a *rest*.

Two quavers,  $\downarrow\downarrow$  or  $\rho\rho$ , equal one beat, and a single  $\downarrow$  equals half a beat;  
 $\downarrow$  equals a half-beat rest.

Four semiquavers,  $\downarrow\downarrow\downarrow\downarrow$ , equal one beat, and a single  $\downarrow$  equals a quarter of a beat.

A minim,  $\downarrow$ , equals two beats.

The time signatures used are  $\frac{2}{4}$  (two crotchets in each bar), and  $\frac{3}{4}$  (three crotchets in each bar).

In conducting  $\frac{2}{4}$  the (right) hand follows this movement  $\begin{matrix} \downarrow \\ 1 \end{matrix}$  while for  $\frac{3}{4}$   $\begin{matrix} \downarrow \\ 1 \end{matrix}$

Copyright 1941 by Zoltán Kodály

Copyright assigned 1957 to Boosey & Co. Ltd. for the World excluding Hungary, Roumania, Czechoslovakia, Poland, Bulgaria, the German People's Republic and Albania

English edition © 1963 by Boosey & Co. Ltd.

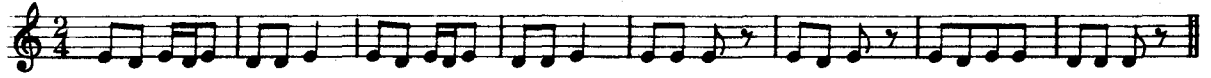
B. & H. 19157

All rights reserved

Printed in U. S. A.

2

7



8



9



10



11



12



13



14



15



16



17



18



19



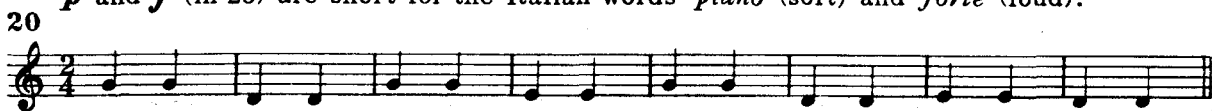
## SECTION II (20-29)

In these exercises *doh* is placed on the second line. *Doh* may be set on any line or in any space, this being a matter of convenience. Two sounds—*lah*, and *soh*,—which lie below *doh* are used:



the intervals between the notes being a minor third, followed by a tone.

*p* and *f* (in 23) are short for the Italian words *piano* (soft) and *forte* (loud).



## SECTION III (30)



the interval between the notes being a fourth followed by a tone.

30




## SECTION IV (31-47)

*Doh* is now placed in the first space.

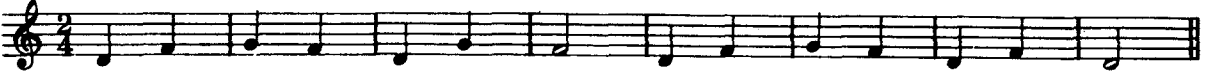


Some exercises begin on *lah*, some on *doh* and some on *ray*.

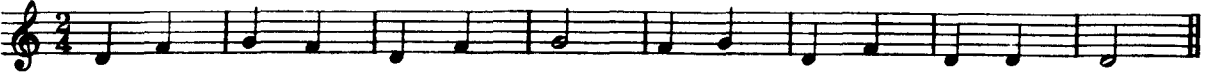
In number 33,  $\frac{4}{4}$  equals four crotchet beats in each bar—conducting pattern 

In 37, after four bars, there is a crotchet rest, shown in a bar of  $\frac{1}{4}$  time: observe this strictly.

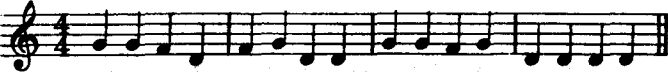
31



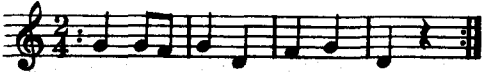
32



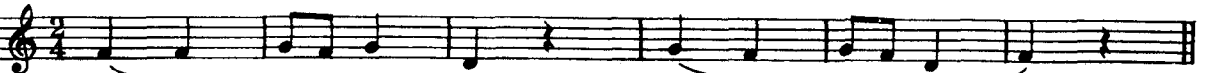
33



34



35





36

37

38

39

40

41

42

43


44



45

46

47

## SECTION V (48-55)

In these exercises the first three notes of the *major scale* are shown, and the  $\sharp$  (*sharp*) is introduced:  the intervals between the notes being a tone followed by a tone.

In 48 compare  with  from the preceding exercises.

The first interval, where the note shown in the first space is raised by a *semitone* by the  $\sharp$ , is called a *major third*; the second is a *minor third*. The intervals are so called because the former is larger (by a semitone) than the latter. Having arrived at 55, it may be found helpful to revise the previous material.

48



49



50



51



52



53



54



55



## SECTION VI (56-139)



soh, lah, doh ray

the intervals between the notes being a *tone*, a *minor third* and a *tone*.

In 56 there is a minim rest  $\text{—}$  in the last bar.

N.B.  $\text{♩}$  :  $\text{—}$   
2 beats : 2 silent beats

In 59 from *soh*, to *ray* is the interval of a *fifth*; from *soh*, to *doh* is a *fourth*. The difference between these very common intervals should be carefully noted so that they may be readily recognised from the sound and at sight.

In 61 the dot after the last crotchet in bars 1, 3, 5 and 7 lengthens that note

in each case by half:  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   
1 2 3 4

In 79  $\text{⌒}$  in the last bar signifies a pause. The final note should be held on beyond the two beats normally allowed to a minim. The actual duration of a pause is determined by the performer. As a rough guide it may be found effective often to allow about twice the normal duration— but there are no set rules in the matter.

120 is an exercise in alternation between  $\frac{3}{4}$  and  $\frac{2}{4}$ , such as is familiar in much music of today. The value of the crotchet should be constant throughout.

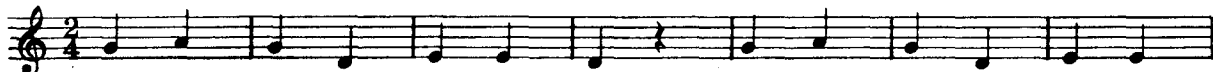
56



57



58



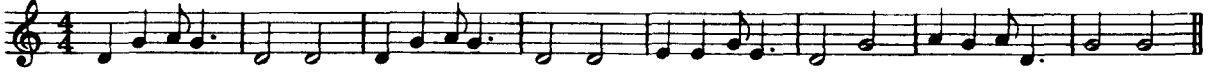
59



60



61



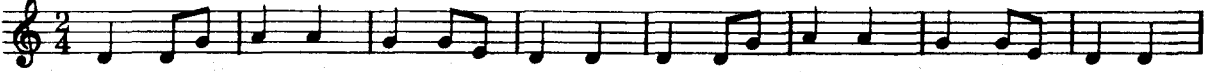
62



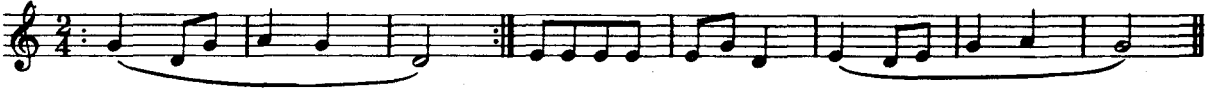
63



64



65



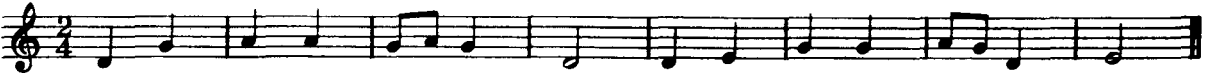
66



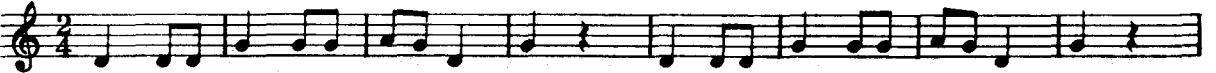
67



68



69



70



71



72



73



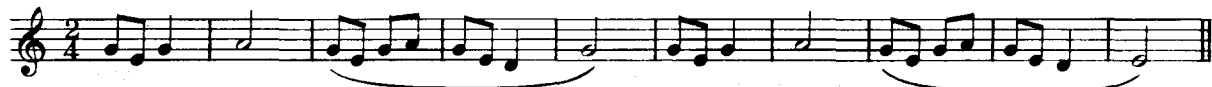
74



75



76



77



78



79



80



10

81



82



83



84



85



86



87



88



89



90



91



Musical staff 91: Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes, including a repeat sign with first and second endings.

92



Musical staff 92: Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

93



Musical staff 93: Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

94



Musical staff 94: Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

95



Musical staff 95: Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

96



Musical staff 96: Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.

97



Musical staff 97: Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

98



Musical staff 98: Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.

99



Musical staff 99: Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.

100



Musical staff 100: Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

101



Musical staff 101: Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs.

102



Musical staff 102: Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

12

103



104



105



106



107



108



109



110



111



112





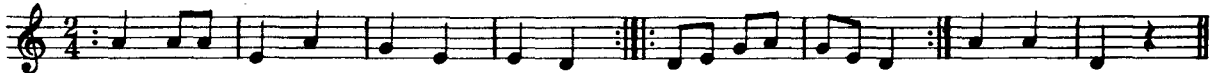
113



114



115



116



117



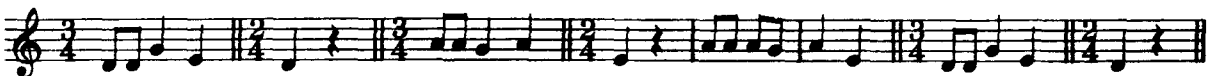
118



119



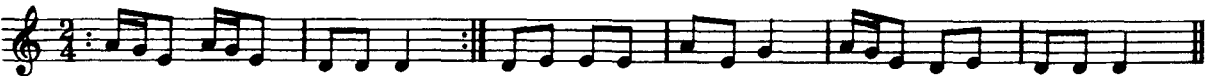
120



121



122



123



124



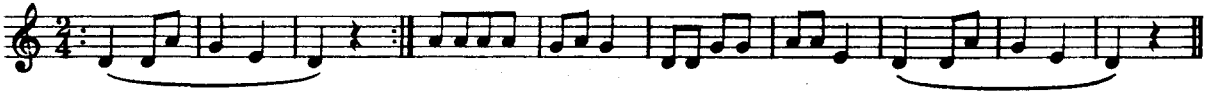
125



126



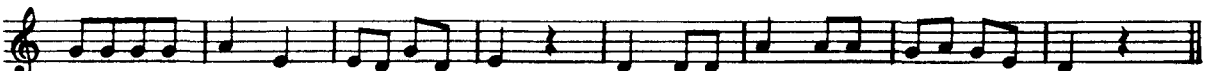
127



128



129



130



131



132



133

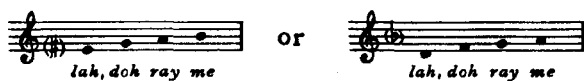


134





## SECTION VII (140-171)



At the conclusion of 171 it is suggested that exercises from 56 to 171, all being built on the same four-note group, should be revised. At the same time, (this applies in each section) supplementary work should be devised by the teacher using the same material.



144 *d* 1 2 1 2

Musical notation for exercise 144 in 2/4 time. The piece starts with a dynamic marking 'd'. It consists of two measures of quarter notes, followed by a first ending (two eighth notes) and a second ending (two eighth notes). This sequence is repeated twice.

145 *1.*

Musical notation for exercise 145 in 2/4 time. It begins with a first ending marking '1.'. The exercise consists of two staves of music, each containing eight measures of quarter and eighth notes.

146 *1.*

Musical notation for exercise 146 in 2/4 time. It begins with a first ending marking '1.'. The exercise consists of two staves of music, each containing eight measures of quarter and eighth notes.

147 *1.*

Musical notation for exercise 147 in 2/4 time. It begins with a first ending marking '1.'. The exercise consists of two staves of music, each containing eight measures of quarter and eighth notes.

148 *m*

Musical notation for exercise 148 in 2/4 time. It begins with a dynamic marking 'm'. The exercise consists of one staff of music containing eight measures of quarter and eighth notes.

149 *m*

Musical notation for exercise 149 in 2/4 time. It begins with a dynamic marking 'm'. The exercise consists of one staff of music containing eight measures of quarter and eighth notes.

150 *1.*

Musical notation for exercise 150 in 2/4 time. It begins with a first ending marking '1.'. The exercise consists of two staves of music, each containing eight measures of quarter and eighth notes, with some notes beamed together.

151 *d*

Musical notation for exercise 151 in 2/4 time. It begins with a dynamic marking 'd'. The exercise consists of one staff of music containing eight measures of quarter and eighth notes.

152



153



154



155



156



157



158



159



160



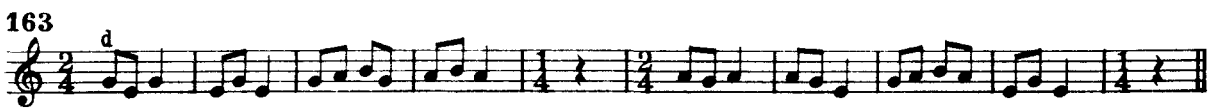
161



162 *r*



163 *d*



164 *m*



165 *1.*



166 *1.*



167 *m*



168 *r*



169 *1.*



170 *d*



171 *1.*




## SECTION VIII (172-214)

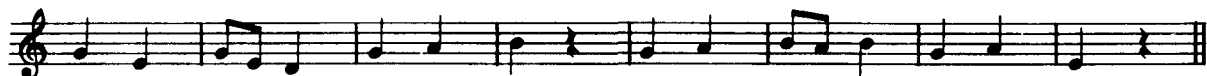
The *pentatonic*, or five-note scale, to which the previous exercises have been leading, is now introduced. This is the fundamental scale of folk-music and figures prominently in the music of Kodály himself.

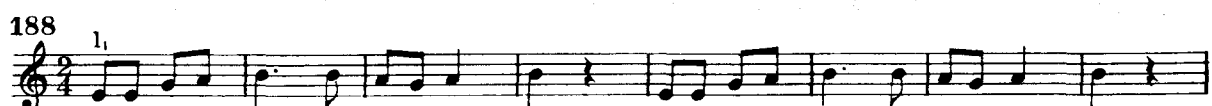
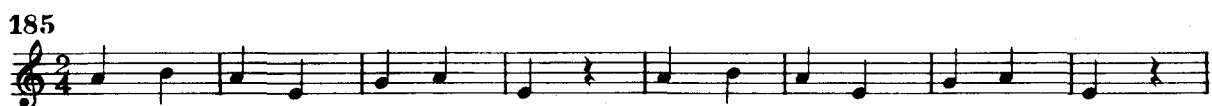


In 175, note the new interval of the *major sixth* between *soh,* and *me.*

In 194 *doh* has been moved so that the note group, with *soh* and *lah* now above *doh* reads  See also 196 and 199.

In 202  $\text{C}$  is a time-signature which has survived from the system of notation used in the Middle Ages: the "broken" circle (with a line through it) symbolised "broken" or "imperfect" time— that was 2- time. This time signature could also be stated as  $\frac{2}{2}$  (i.e. two minims per bar).









201 *d*

202 *d*

203 *1*

204

205

206

207

208

209

210

211

212

213

214 I\* II\*

I II I II

\*See Introduction

SECTION IX (215-238)

dok ray me soh

Compare numbers 194, 196 and 199.

215

216

217

218

219

220

221

222

Two staves of musical notation in 2/4 time, key of D major. The first staff (222) contains measures 1-4, and the second staff (223) contains measures 5-8. Both staves feature a continuous eighth-note melody.

223

Second staff of musical notation for measure 223, continuing the eighth-note melody from the previous staff.

224

Third staff of musical notation for measure 224, continuing the eighth-note melody.

225

Fourth staff of musical notation for measure 225. It features a repeat sign with a fermata over the final note, marked *Fine*. The staff concludes with a double bar line and the instruction *D.C. al Fine*.

226

Fifth staff of musical notation for measure 226, continuing the eighth-note melody.

227

Sixth staff of musical notation for measure 227, continuing the eighth-note melody.

228

Seventh staff of musical notation for measure 228, continuing the eighth-note melody.

Continuation of the eighth-note melody from the previous staff, spanning across the two staves.

229

Eighth staff of musical notation for measure 229. It features a series of six eighth-note groups, each with a dynamic marking: *p*, *f*, *p*, *f*, *p*, and *f*.

230

Ninth staff of musical notation for measure 230, continuing the eighth-note melody.

231

Tenth staff of musical notation for measure 231, continuing the eighth-note melody.

232

Eleventh staff of musical notation for measure 232, continuing the eighth-note melody.

233



234



235



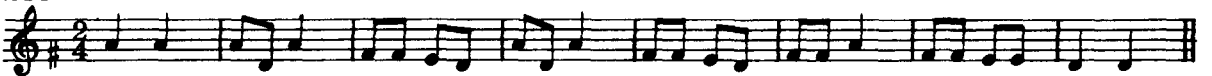
236



237



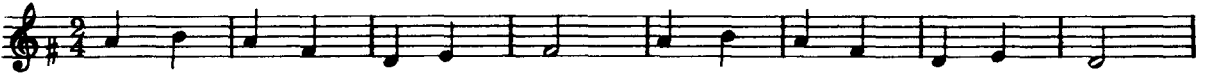
238



SECTION X (239-270)

doh ray me soh lah

239



240



241



242



243



244



245



246



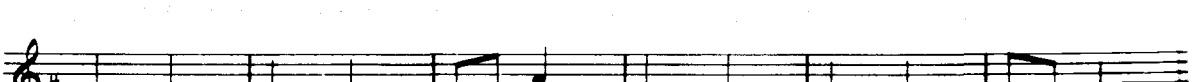
247



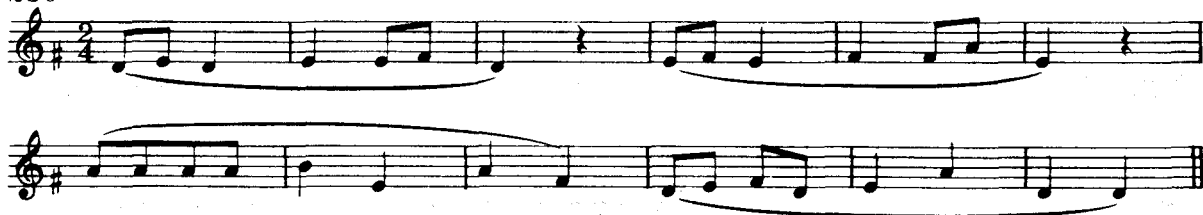
248



249



250



251



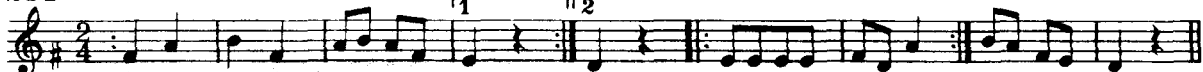
252



253



254



255



256



257



258



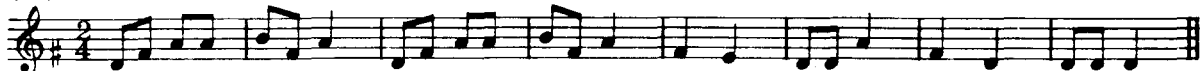
259



260



261

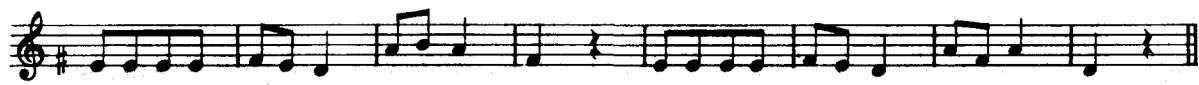
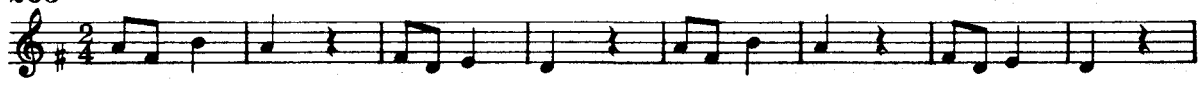


\*See Introduction

262



263



264



265



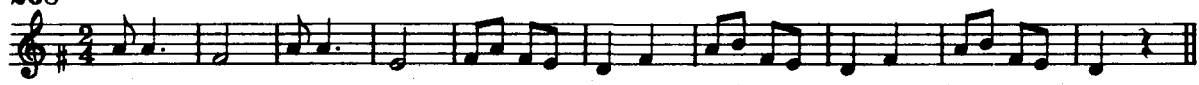
266



267



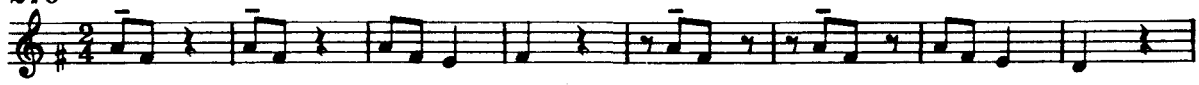
268



269



270





## SECTION XI (271-274)

*Doh* is pitched a semitone higher and the *flat* symbol (shown here on the middle and first lines and in the second space) is introduced.

Revise exercises 172 to 274.

271



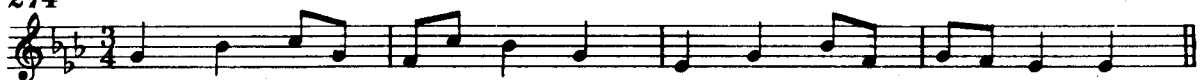
272



273



274


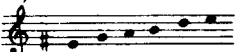


## SECTION XII (275-299)



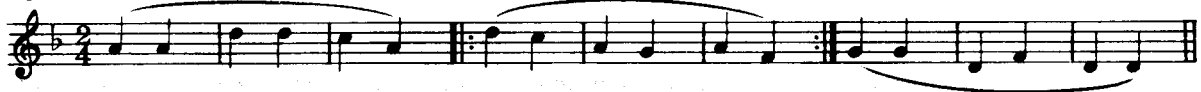
in this case are *lah*, and *lah*.

By the addition of *lah* to the group used in the preceding exercises the following exercises are made to lie within the compass of the *octave* (8 note stretch), the extremes

In 278, 290, 295 and 296 the notes are arranged  in 282, 291 and 299 

In 299 compare the alternating time signatures with those of 120.

275



276



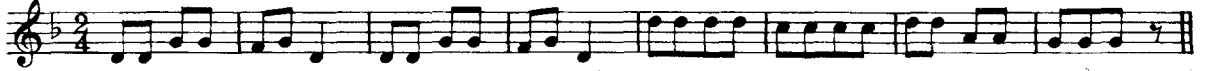
277



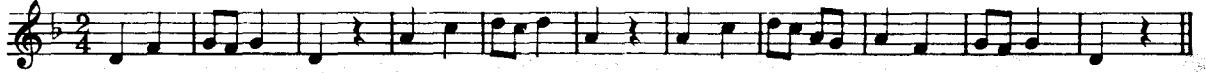
278



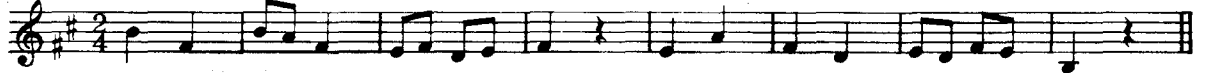
279



280



281



282



283



284



285



286



287



288



289



290



291



292



293



294



295



296



297



298

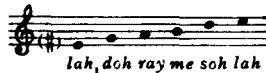


299



## SECTION XIII (300-333)

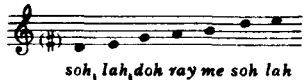
In 300-309 the arrangement of notes is



*lah, doh ray me soh lah*

In 301 note *soh*, to *soh* is a leap of an octave.

In 310-324 either



*soh, lah, doh ray me soh lah*



*soh, lah, doh ray me soh lah*

In 324 the time signature is  $\frac{2}{2}$  which should be compared with that of 202.

The remaining exercises show various 6, 7 and 8- note groupings constructed out of smaller sections that have been encountered earlier. In 328 the interval between the second and third notes is a *minor seventh*. In 331 the time signature alternates  $\frac{3}{4}$  and  $\frac{4}{4}$ ; in 332 this leads to a new time signature of  $\frac{7}{4}$ . (The 8 + 4 is indicated).

300



301



302



303



304



305



306



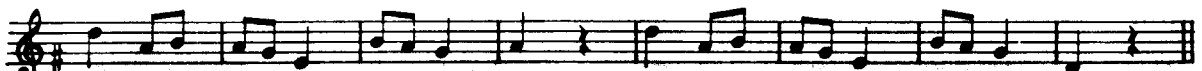
307



308



309



34

310

Two staves of musical notation for measures 310 and 311. The first staff (310) is in 2/4 time with a key signature of one flat. The second staff (311) continues the melody and includes a first ending bracket over the final two measures, with a double bar line and a second ending bracket.

311

Two staves of musical notation for measures 312 and 313. The first staff (312) is in 2/4 time with a key signature of one sharp. The second staff (313) continues the melody.

312

One staff of musical notation for measure 314, in 2/4 time with a key signature of one sharp.

313

One staff of musical notation for measure 315, in 2/4 time with a key signature of one sharp.

314

Two staves of musical notation for measures 316 and 317. The first staff (316) is in 2/4 time with a key signature of one sharp. The second staff (317) continues the melody.

315

One staff of musical notation for measure 318, in 2/4 time with a key signature of one sharp.

316

Two staves of musical notation for measures 319 and 320. The first staff (319) is in 4/4 time with a key signature of one sharp. The second staff (320) continues the melody.

317

One staff of musical notation for measure 321, in 2/4 time with a key signature of one sharp.

318

Musical notation for exercise 318, consisting of two staves in 2/4 time with a key signature of one flat. The first staff contains a melody of eighth and quarter notes. The second staff contains a bass line with eighth and quarter notes.

319

Musical notation for exercise 319, consisting of two staves in 2/4 time with a key signature of one flat. The first staff features a melody with slurs over groups of notes. The second staff features a bass line with slurs over groups of notes.

320

Musical notation for exercise 320, consisting of two staves in 2/4 time with a key signature of one flat. The first staff contains a melody with eighth notes. The second staff contains a bass line with eighth notes and includes first and second endings marked with '1' and '2'.

321

Musical notation for exercise 321, consisting of one staff in 2/4 time with a key signature of one flat. The melody consists of eighth and quarter notes.

322

Musical notation for exercise 322, consisting of two staves in 4/4 time with a key signature of one sharp. The first staff contains a melody of quarter notes. The second staff contains a bass line of quarter notes.

323

Musical notation for exercise 323, consisting of two staves in 2/4 time with a key signature of one flat. The first staff contains a melody of eighth notes. The second staff contains a bass line of eighth notes.

324

Musical notation for exercise 324, consisting of one staff in 2/2 time with a key signature of one flat. The melody consists of quarter and eighth notes.

325

Musical notation for exercise 325, consisting of one staff in 2/4 time with a key signature of one flat. The melody consists of quarter and eighth notes.

326



327



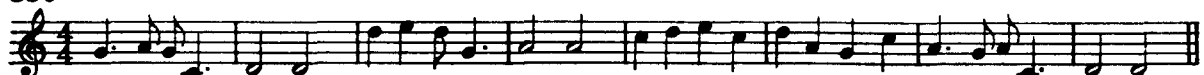
328



329



330



331



332



333

