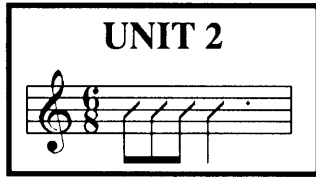


John M. Feierabend is Associate Professor of Music Education and Coordinator of the Connecticut Center for Early Childhood Education in Music and Movement at the Hartt School of Music, University of Hartford. He was awarded the 1991 LEGO Prize in recognition of his music and movement activities for young children. He will be remembered for his outstanding presentations as a clinician at the Guild's 1990 Summer Seminar in Kenosha, Wisconsin.

This series began on page 8 of the August LETTERS. Dr. Feierabend cautions directors to be certain that choristers are comfortable and accurate, singing independently of each other before introducing the music literacy activities presented in these units.

# Developing Music Literacy Through Conversational Solfege™



by John M. Feierabend

## 1) READINESS ACTIVITIES

### ROTE ACTIVITIES

- Teach by ROTE the following songs and rhymes or choose other songs and rhymes with the same rhythmic content.
- Evoke solo responses from all choristers as often as possible.

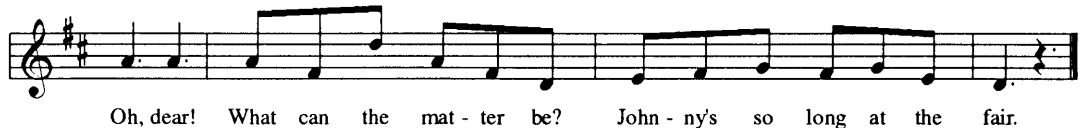
### GLORY TO GOD

J. F.



### OH, DEAR! WHAT CAN THE MATTER BE?

Traditional



# PUSSY CAT, PUSSY CAT

Traditional



Do not proceed further until all choristers can individually sing or speak the above songs and rhymes.

## 2) CONVERSATIONAL SOLFEGE™ ACTIVITIES (Students do not see notation in this section)

### ROTE ACTIVITIES

- Choristers tap eighth note beats with two fingers of one hand onto the palm of their other hand.
- Director speaks each of the following patterns with *rhythm* syllables.
- Choristers repeat each pattern with *rhythm* syllables.
- Evoke solo responses from all choristers as often as possible.



Do not proceed further until all choristers can individually repeat by ROTE the above patterns with accuracy.

### DECODE - FAMILIAR PATTERNS

- Choristers tap eighth note beats with two fingers of one hand onto the palm of their other hand.
- The director shows patterns learned in the READINESS and CONVERSATIONAL section of this unit.
- Choristers silently DECODE each pattern and then speak each pattern with *rhythm* syllables.
- Evoke solo responses from all choristers as often as possible.

### DECODE - UNFAMILIAR PATTERNS

- Choristers tap eighth note beats with two fingers of one hand onto the palm of their other hand.
- The director shows the following unfamiliar patterns.
- Choristers silently DECODE each pattern and then speak each pattern with *rhythm* syllables.
- Evoke solo responses from all choristers as often as possible.

### DECODE - FAMILIAR SONGS AND RHYMES

- Choristers tap eighth note beats with two fingers of one hand onto the palm of the other hand.
- The director plays on an instrument, sings or speaks with text, songs and rhymes learned in the READINESS section of this unit in four beat segments.
- Choristers repeat each four beat segment using *rhythm* syllables.
- Choristers repeat the entire song or rhyme with *rhythm* syllables.
- Evoke solo responses from all choristers as often as possible.

## DECODE - UNFAMILIAR SONGS AND RHYMES

- Choristers tap eighth note beats with two fingers of one hand onto the palm of the other hand.
- The director plays on an instrument or sings or speaks the following songs and rhymes (or other hymns, songs and rhymes with the same rhythmic content) with the *text* or with *neutral* syllables in four beat segments.
- Choristers repeat each four beat segment using *rhythm* syllables.
- Have choristers repeat the entire song or rhyme with *rhythm* syllables.
- Evoke solo responses from all choristers as often as possible.

### SCISSORS AND STRING

Traditional

Scis-sors and string, Scis-sors and string, When a man's sin-gle he lives like a king.  
Nee-dles and pins, Need-dles and pins, When a man mar-ries his trou-ble be-gins.

The image shows two staves of musical notation in 6/8 time. The first staff has the lyrics: "Scis-sors and string, Scis-sors and string, When a man's sin-gle he lives like a king." The second staff has the lyrics: "Nee-dles and pins, Need-dles and pins, When a man mar-ries his trou-ble be-gins." The notes are eighth notes, and the lyrics are aligned with the notes.

### OH MY! FISH IN THE SKY!

J. F.

Oh my, fish in the sky, Shoes on the ceil-ing and trees walk-ing by.  
Reach-ing up low, Bend-ing down high, Eve-ry-thing seems to be wrong. Right?

The image shows two staves of musical notation in 6/8 time. The first staff has the lyrics: "Oh my, fish in the sky, Shoes on the ceil-ing and trees walk-ing by." The second staff has the lyrics: "Reach-ing up low, Bend-ing down high, Eve-ry-thing seems to be wrong. Right?" The notes are eighth notes, and the lyrics are aligned with the notes.

**STOP**

Do not proceed further until all choristers can individually DECODE the above songs and rhymes with accuracy.

## CREATE

- The director should sing or speak rhythm patterns with *rhythm* syllables
- Choristers should create a pattern different from the directors and speak it with *rhythm* syllables.
- Evoke solo responses from all choristers as often as possible.

**STOP**

Do not proceed further until all choristers can individually CREATE rhythm patterns with accuracy.

## 3) READING ACTIVITIES (Students look at notation from flash cards, transparencies, chalkboard, handouts, hymnals, etc)

### ROTE

- Choristers tap eighth note beats with two fingers of one hand onto the palm of their other hand.
- The director shows and speaks patterns learned in the READINESS and CONVERSATIONAL section of this unit with *rhythm* syllables.
- Choristers read and repeat each pattern with *rhythm* syllables by ROTE.
- Evoke solo responses from all choristers as often as possible.

### DECODE - FAMILIAR PATTERNS

- Choristers tap eighth note beats with two fingers of one hand onto the palm of their other hand.
- The director shows patterns learned in the READINESS and CONVERSATIONAL section of this unit.
- Choristers silently DECODE each pattern and then speak each pattern with *rhythm* syllables.
- Evoke solo responses from all choristers as often as possible.

### DECODE - UNFAMILIAR PATTERNS

- Choristers tap eighth note beats with two fingers of one hand onto the palm of their other hand.
- The director shows the following unfamiliar patterns.
- Choristers silently DECODE each pattern and then speak each pattern with *rhythm* syllables.
- Evoke solo responses from all choristers as often as possible.

1

2

3

4

### DECODE - FAMILIAR SONGS AND RHYMES

- Choristers tap eighth note beats with two fingers of one hand onto the palm of the other hand.
- The director should show songs or rhymes learned in the READINESS and CONVERSATIONAL sections.

- Choristers silently DECODE each four beat segment and then speak each segment using *rhythm* syllables.
- Choristers should READ entire songs or rhymes with *rhythm* syllables.
- Evoke solo responses from all choristers as often as possible.

DECODE - UNFAMILIAR SONGS AND RHYMES (Sight reading)

- Choristers tap eighth note beats with two fingers of one hand onto the palm of their other hand.
- The director should show the following unfamiliar songs and rhymes (or other hymns, songs or rhymes that contain the same rhythmic content).
- Choristers silently DECODE each segment and then speak each segment using *rhythm* syllables.
- Choristers should READ entire songs or rhymes with *rhythm* syllables.
- Choristers should READ entire songs or rhymes with text.
- Evoke solo responses from all choristers as often as possible.

**OLD RAGGY**

Traditional

Old Rag - gy, Old Rag - gy with your pack on your back.

Old Rag - gy Old Rag - gy put down your load.

Can it be can - dy bars, toy trains or lit - tle cars?

O - pen it o - pen it. Don't let us see.

**PRAISE TO THE LORD**

LOBE DEN HERREN

Praise to the Lord, the Al - mighty, the King of cre - a - tion!

O my soul, praise him, for he is thy health and sal - va - tion!

All ye who hear, Now his tem - ple draw near;

Join me in glad ad - o - ra - tion!