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Developing Music Literacy Through Conversational Solfege™

UNIT 9



by John M. Feierabend

1) READINESS ACTIVITIES

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

LOOBY LOO

Traditional

Here we go loo - by loo. Here we go loo - by lie.

Here we go loo - by loo, all on a Sat - ur - day night.

CHRIST WAS BORN ON CHRISTMAS DAY

Traditional German Melody

Christ was born on Christ - mas day, wreath the hol - ly twine the bay;

Christ - us na - tus ho - di - e; the babe, the son, the ho - ly child of Ma - ry.

LADY LADY

Folksong

La-dy La-dy, buy a broom for my ba-by. Sweep it low, sweep it high,

sweep the cob - webs out of the sky. La-dy, La-dy, buy a broom for my ba-by.

Do not proceed further until choristers can individually sing the above songs.

2) CONVERSATIONAL SOLFEGE™ ACTIVITIES

(Students do not see notation in this section)

ROTE ACTIVITIES

- Director sings each of the following patterns with *tonal* syllables.
- Choristers repeat each pattern with *tonal* syllables.
- Evoke solo responses from all choristers as often as possible.

1 Do Mi So

2 So Fa So

3 Fa So La

4 La So Fa

5 So Fa Mi

6 Fa Mi Re

7 Do Fa La

8 So Fa Re

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

DECODE - FAMILIAR PATTERNS

- The director plays on an instrument or sings with *neutral* syllables those patterns learned in the ROTE portion of this section.
- Choristers repeat each pattern with *tonal* syllables.
- Evoke solo responses from all choristers as often as possible.

DECODE - UNFAMILIAR PATTERNS

- The director plays on an instrument or sings with *neutral* syllables the following unfamiliar patterns.
- Choristers repeat each pattern with *tonal* syllables.

(Also review the *rhythm* syllables for each pattern.)

- Evoke solo responses from all choristers as often as possible.

1

2

3

4

5

6

7

8

DECODE - FAMILIAR SONGS

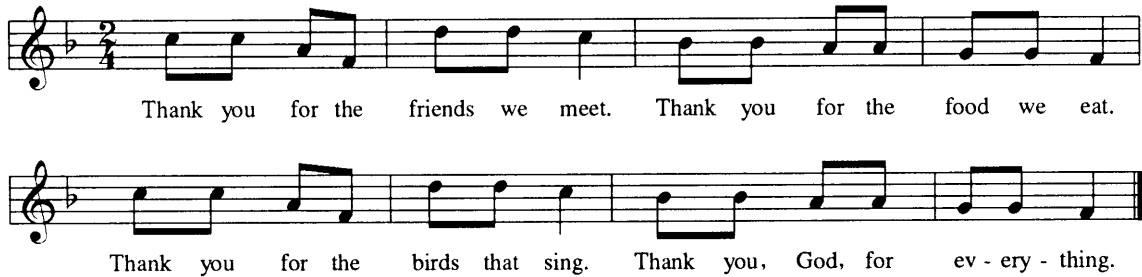
- The director plays on an instrument or sings with text, songs learned in the READINESS section of this unit in four beat segments.
- Choristers repeat each four beat segment using *tonal* syllables.
- Choristers sing the entire song with *tonal* syllables. (Also review the *rhythm* syllables for the songs.)
- Evoke solo responses from all choristers as often as possible.

DECODE - UNFAMILIAR SONGS

- The director plays on an instrument or sings the following songs (or other hymns and songs with the same tonal content) with the *text* or with *neutral* syllables in four beat segments.
- Choristers repeat each four beat segment using *tonal* syllables.
- Choristers sing the entire song with *tonal* syllables. (Also review the *rhythm* syllables for the songs.)
- Evoke solo responses from all choristers as often as possible.

THANK YOU FOR THE FRIENDS WE MEET

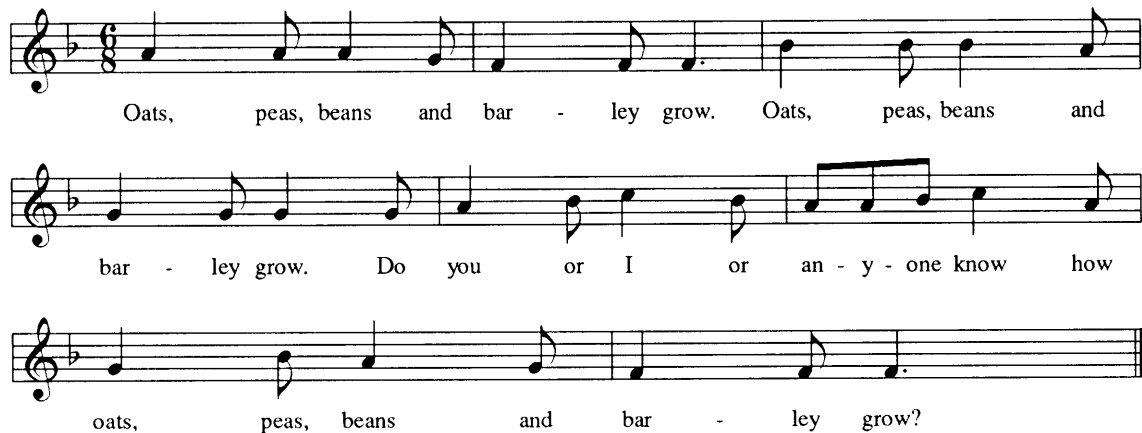
American Folksong



Thank you for the friends we meet. Thank you for the food we eat.
Thank you for the birds that sing. Thank you, God, for ev - ery - thing.

OATS, PEAS, BEANS AND BARLEY GROW

Traditional



Oats, peas, beans and bar - ley grow. Oats, peas, beans and
bar - ley grow. Do you or I or an - y - one know how
oats, peas, beans and bar - ley grow?

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

- Choristers read and repeat each pattern with *tonal* syllables by **ROTE**.
- Evoke solo responses from all choristers as often as possible.

CREATE

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

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

DECODE - FAMILIAR PATTERNS

- The director shows patterns learned in the **CONVERSATIONAL** section of this unit on the staff.
- Choristers silently **DECODE** each pattern and then sing each pattern with *tonal* syllables. (Also review the *rhythm* syllables for each pattern.)
- Evoke solo responses from all choristers as often as possible.

DECODE - UNFAMILIAR PATTERNS

- The director shows the following unfamiliar patterns.
- Choristers silently **DECODE** each pattern and then sing each pattern with *tonal* syllables. (Also review the *rhythm* syllables for each pattern.)
- Evoke solo responses from all choristers as often as possible.

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

ROTE

- The director shows patterns learned in the **CONVERSATIONAL** section of this unit on the staff and sings each pattern with *tonal* syllables.

DECODE - FAMILIAR SONGS

- The director should show songs on the staff which were learned in the READINESS and CONVERSATIONAL sections.
- Choristers silently DECODE each four beat phrase and then sing each phrase using *tonal* syllables of this unit.
- Choristers should READ entire songs with *tonal* syllables. (Also review the *rhythm* syllables for the songs.)
- Evoke solo responses from all choristers as often as possible.

DECODE - UNFAMILIAR SONGS (Sight reading)

- The director should show the following unfamiliar songs (or other hymns and songs that contain the same tonal content).
- Choristers silently DECODE each four beat phrase and then sing each phrase using *tonal* syllables.
- Choristers should READ entire songs with *tonal* syllables. (Also review the *rhythm* syllables for the songs.)
- Choristers should READ "Now the Day Is Over" with text.

BACAROLLE

Jacques Offenbach

NOW THE DAY IS OVER

ENDOXIA

Sabine Baring-Gould

1. Now the day is o - ver, night is draw - ing nigh,
 2. Je - sus, give the wea - ry calm and sweet re - pose;

shad - ows of the eve - ning steal a - cross the sky.
 with thy ten - derest bless - ing may our eye - lids rest.

POSTSCRIPT

These nine units will provide enough teaching material for at least two years of study. At the end of that time your choristers should have begun to feel secure with reading notation. The task, however, is left unfinished.

Directors should now determine an order for introducing the remaining tones and rhythmic patterns while following the sequence of activities suggested in these lessons (Readiness, Conversational Solfege, Reading).

In addition to the remaining rhythm and tonal elements, other meters should be introduced and other locations for "do." A logical way to go from here is to show previously studied songs in the key of G. That way choristers will develop a feeling for reading songs which rest on a staff line.

Best wishes for success with these units and the subsequent units you will develop.

