Prepare, Practice, Present:
A “Sound Before Sight” Approach to Recorder

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“Singing is the instinctive language of the child.”
-Zoltán Kodály
Singing Games (1937)

“Vocal proficiency should be developed before instrumental applications.”
-John Feierabend (1998)

Sequence of Units

**Unit 1** - du and du-de
**Unit 2** - du-da-di and du•
**Unit 3** – du di
**Unit 4** – do re mi*
**Unit 5** – sol

**Unit 6** - quarter rest
**Unit 7** - half note
**Unit 8** – dotted quarter rest
**Unit 9** – dotted half note
**Unit 10** – la

**Unit 11**- fa
**Unit 12** – D major
**Unit 13** – du da/ C Major

ALSO REMEMBER:

1) SING FOR THE CLASS NOT WITH THE CLASS.
2) DEVELOP SKILL WITH PATTERNS BEFORE SONGS.
3) DEVELOP INNER HEARING AT EVERY STAGE.
4) MOST LEARNING TAKES PLACE WHEN A CHILD SINGS BY HIM OR HERSELF.
5) DEVELOP VOCAL PROFICIENCY BEFORE INSTRUMENTAL APPLICATIONS AT ANY LEVEL.
How to use this Method

1. This method may be used by teachers who are unfamiliar with the 12-step process of Conversational Solfege but are looking for a sequential teaching method that promotes music literacies and builds a foundation for instrumental performance skills.

2. This method may be used by teachers who are familiar with Conversational Solfege and wish to begin recorder instruction with Unit 4. Teachers should use the recorder to reinforce the 12-step process for each unit.

Things to Remember

1. Be sure the ear is in place before the instrument is in hand.
2. Speak/Sing before playing patterns/songs on the instrument.
3. Sing/Play for the students, not with the students.
4. Developmental not Chronological
Patterns Set 1A

1. \( \frac{2}{4} \) || ||

2. \( \frac{2}{4} \) || ||

3. \( \frac{2}{4} \) || ||

4. \( \frac{2}{4} \) || ||

5. \( \frac{2}{4} \) || ||

6. \( \frac{2}{4} \) || ||

7. \( \frac{2}{4} \) || ||

8. \( \frac{2}{4} \) || ||
1. I have lost my closet key in my lady's garden.

I have lost my closet key in my lady's garden.

2. I have found my closet key.
In my lady's garden.
I have found my closet key,
In my lady's garden.
Two, Four, Six, Eight

\(\frac{3}{4} \  \frac{3}{4} \  \frac{3}{4} \  \frac{3}{4} \  \frac{3}{4} \)

Two, four, six, eight,

\(\frac{3}{4} \  \frac{3}{4} \  \frac{3}{4} \  \frac{3}{4} \  \frac{3}{4} \)

Meet me at the garden gate.

\(\frac{3}{4} \  \frac{3}{4} \  \frac{3}{4} \  \frac{3}{4} \  \frac{3}{4} \)

If I'm late, don't wait,

\(\frac{3}{4} \  \frac{3}{4} \  \frac{3}{4} \  \frac{3}{4} \  \frac{3}{4} \)

Two, four, six, eight.
Patterns Set 4A

1. \( \text{\textbf{\textcolor{black}{\textbullet}} \text{\textbf{\textbullet}} \text{\textbullet}} \)

2. \( \text{\textbullet} \text{\textbullet} \text{\textbullet}} \)

3. \( \text{\textbullet} \text{\textbullet} \text{\textbullet}} \)

4. \( \text{\textbullet} \text{\textbullet} \text{\textbullet}} \)

5. \( \text{\textbullet} \text{\textbullet} \text{\textbullet}} \)

6. \( \text{\textbullet} \text{\textbullet} \text{\textbullet}} \)

7. \( \text{\textbullet} \text{\textbullet} \text{\textbullet}} \)

8. \( \text{\textbullet} \text{\textbullet} \text{\textbullet}} \)

Patterns Set 4C

1. \( \text{\textbf{\textbullet}} \text{\textbullet} \text{\textbullet}} \)

2. \( \text{\textbullet} \text{\textbullet} \text{\textbullet}} \)

3. \( \text{\textbullet} \text{\textbullet} \text{\textbullet}} \)

4. \( \text{\textbullet} \text{\textbullet} \text{\textbullet}} \)

5. \( \text{\textbullet} \text{\textbullet} \text{\textbullet}} \)

6. \( \text{\textbullet} \text{\textbullet} \text{\textbullet}} \)

7. \( \text{\textbullet} \text{\textbullet} \text{\textbullet}} \)

8. \( \text{\textbullet} \text{\textbullet} \text{\textbullet}} \)

SRB 91  TM 235

TM 238  SRB 93
Conversational Solfege – Level 1
General Music

Closet Key

\(\text{Closet Key}\)

1. I have lost my closet key,
in my lady's garden.

2. I have found my closet key,
in my lady's garden.

Snail, Snail

Snail, snail, snail, snail,
go around and 'round and 'round.
Patterns Set 4D

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

Mother, May I Go Out?

Mother, may I go out to swim?

Yes, my darling daughter.

Hang your clothes on the hickory limb, but don’t go near the water.
Steps and Techniques

Readiness and Conversational Rote

1. Echo Me
2. Knowing When Not to Play
3. Human Recorder
4. Hoop Game
5. Who Plays What?

Conversational Decode Familiar/Unfamiliar

1. I’m Thinking of Something
2. Now Hear This
3. Mixed Signals
4. Forbidden Pattern

Create

1. Question and Answer
2. Drop Add
3. Walk the Plank
4. With Familiar Rhymes*
5. Work that Tone

Read Rote

1. Read from a projected image
2. Read from a flashcard

Reading Familiar/Unfamiliar

1. Read in Canon
2. Secret Patterns
3. Stop and Go
4. Antiphonal Reading
5. Hand Staff

Literature Applications
The chief aim of the Feierabend Approach is to build community through music by evoking enthusiastic participation of all people. To that end this approach strives for all people to become tuneful, beatful and artful through research based and developmentally appropriate pedagogies that use quality literature. Ideally begun in early childhood, these goals remain of primary importance at any age as they serve as the foundation for all further musical development. Accomplish these goals by first learning authentic folk songs and folk dances (music and movement created by a community for the purpose of encouraging community participation). Further the understanding and appreciation of music through making connections from folk songs and dances to masterworks.

Learning notation, playing instruments and giving performances are secondary goals and should be introduced only after individuals become tuneful beatiful and artful. Present notation only after rhythm and melodic elements are aurally (conversationally) understood through the use of rhythm syllables and solfege syllables. Express music through instruments rather than use instruments to become musical.

The mission of the Feierabend Organization is to promote and create print and electronic resources that further develop these ideas, to promote seminars and teacher certification training that encourage these ideas and to organize regional, national and international conferences that proliferate and expand on these ideas.
CONVERSATIONAL SOLFEGE
JOHN M. FEIERABEND

Conversational Solfège is a fascinating 1st through 8th grade general music program that enables students to become independent musical thinkers with the help of folk and classical music.

With the Conversational Solfège approach, music literacy starts with great literature and an "ear-before-eye" philosophy that correlates with the National Standards. Great songs are broken down into their basic components and then reassembled so students can apply greater musical understanding to everything they do.

The ultimate goal is to create fully engaged, independent musicians who can hear, understand, read, write, compose, and improvise.

The Teacher's Manual is packed with tone and rhythm card games, duplicating templates, and engaging teaching techniques that make learning and participating a blast—and non-threatening.

The Level 1 teacher and student components are dynamic and engaging. It also contains an extensive assessment section by Clark Saunders, which will enable you to completely track the progress of each student.

Central to the Conversational Solfège program is the use of music harvested from our diverse American musical history. This variety of music serves as a common thread that spans generations. Each book contains varied song material so the teacher can select appropriate music for the lower grades or older beginners.

This 12-step teaching method carefully brings students from readiness to creating music through inner hearing and then transferring their musical thoughts into notation—in other words, composing music! It is a complete, innovative approach to teaching music that will stay fresh year after year.

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CONVERSATIONAL SOLFEGE EXPLAINED
3-DVD SET

On this 3-DVD set, John M. Feierabend presents 6 hours of lively instruction on the history, philosophy, and pedagogy of the Conversational Solfège music curriculum. It provides the perfect way to explore the Conversational Solfège series, to learn what makes it so effective, and to gather great teaching ideas and strategies.

Disc 1 begins with the fascinating background on little-known historical precedents of melody and rhythm methods that served as some of the foundations for Conversational Solfège. Also on Disc 1, Dr. Feierabend outlines the 12-step program for developing listening, reading, writing, improvisation, and composition skills—and explains how he developed the curriculum based on rhythm and solfège characteristics found in folk songs of the United States.

Discs 2 and 3 feature Dr. Feierabend's energetic and witty presentation style as he demonstrates the many fun and effective techniques for teaching all 12 steps in each of the 13 units contained in Conversational Solfège Level 1 and Level 2.

DVD-946 3-DVD SET .................................................................................................................$34.95