Developing Rhythmic and Melodic Literacy Using Classical Music

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www.feierabendmusic.org
Developing Rhythmic Literacy
Using Classical Music

**Beat/Meter**

Using Classical Music for Beat and Meter Competency

1) Here and There (1)
2) Oh, Dear! What can the Meter Be? (1)
3) Assessment

**Rhythmic Reading**

Pattern warm-ups with classical music accompaniment
Reading and creating patterns:
Monophonic Reading (2,3)

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. \(\frac{2}{4}\)
Peter Tchaikovsky wrote several symphonies, each with several sections or movements. In the fourth movement of the second symphony, he included part of this Russian folk song many times. Listen and discover which part he used.
6/8 dotted Quarter and three eights
Ravel – Bolero
Beethoven – Symphony # 5, 3rd Movement (2,3)

Symphony #5, 3rd Movement

Ludwig Van Beethoven
2/4 quarter rest

Haydn - Theme from the Surprise Symphony (4,5)
Strauss – Feuerfest Polka, Op. 269 (4,5)
Beethoven – Symphony # 7, 2nd Movement (4,5)

Conversational Solfege – Level 2

Unit 6

Symphony #7, 2nd Movement

Ludwig van Beethoven
(1770-1827)

\[
\begin{array}{cccc}
\frac{2}{4} & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

Perform the above pattern as an ostinato. Walk around the room stepping with the rhythm pattern. With each rest, freeze in the shape of some statue.

CD #2, Track 4

6/8 dotted quarter, three eighths and quarter followed by eighth

Grofé – On the Trail from the Grand Canyon Suite (polymetric (2,3)
2/4 half note

Kabalevsky – The Comedians, “Pantomine (4,5,7)
Jolly Old Saint Nicholas
Greig – Peer Gynt Suite, “In the Hall of the Mountain King”

In the Hall of the Mountain King

Edvard Grieg
(1843-1907)

Peer Gynt Suite

Perform entire page with repeats three times.

CD #2, Track #8

SRB 77 TM 151
6/8 sixteenth notes
Handel – Minuet, Water Music in G (6)
Davis – Toota Lute (7)

Toota Lute

Chip Davis

"A" section of Toota Lute
from Fresh Aire II
played by Mannheim Steamroller

Rondo Form
A B A C (bridge) A D A E A

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Patterns Set 4A

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

Patterns Set 4A
**drm**
Bizét – The Carillon from L’Arlésienne Suite (2,3)

Conversational Solfege – Level 1

Unit 4

The Carillon Ostinato
(from L’Arlésienne Suite)

![Music notation](image)

**drm s**
Dvorák – New World Theme (5,6)

Conversational Solfege – Level 2

Unit 5

Tone Chart

\[F = do\]

Make a transparency or large chart version of this page. Use this chart for leading students in reading unfamiliar patterns and songs. Have students sing each tone as it is pointed to. Songs on the following pages designated as “Use for Conversational Decoding or Tone Chart” can be used with this chart also.
Grieg – Morning, Peer Gynt Suite (5,6)

Offenbach – Barcarolle Waltz, Tales of Hoffman (5,6)

Respighi – Ground in G, Ancient Airs and Dances Suite No. 2 (5,6)

Ground in G

G = do

Ottorino Respighi (1879-1936)

Ancient Airs and Dances Suite No. 2
Bergamasca

CD #2, Track #11

TM 272    SRB 153
Conversational Solfege – Level 2

Unit 12

Tone Chart

\[ F = \text{do} \]

Make a transparency or large chart version of this page. Use this chart for leading students in reading unfamiliar patterns and songs. Have students sing each tone as it is pointed to. Songs on the following pages designated as “Use for Conversational Decoding or Tone Chart” can be used with this chart also.

Pachelbel – Canon in D (7)
**Selections taken from:**

1) First Steps in Classical Music: Keeping the Beat! (CD)  
   GIA Publications, Inc. 2001

2) Conversational Solfege Level 1 Teacher’s Manual  
   GIA Publications, Inc. 2002

3) Conversational Solfege Level 1 Classical Selections (CD)  
   GIA Publications, Inc. 2002

4) Conversational Solfege Level 1, Flashcards  
   GIA Publications, Inc. 2002

5) Conversational Solfege Level 2 Teacher’s Manual  
   GIA Publications, Inc. 2002

6) Conversational Solfege Level 2 Classical Selections (CD)  
   GIA Publications, Inc. 2002

7) Conversational Solfege Level 3 Teacher’s Manual  
   GIA Publications, Inc. 2002

8) Move It! Expressive Movements with Classical Music (CD/DVD)  
   GIA Publications, Inc. 2003

9) Move It! 2 Expressive Movements with Classical Music (CD/DVD)  
   GIA Publications, Inc.
Conversational Solfege

**Level 1:**
- G-5380: Teacher's Manual
- G-5380FL: Flashcards
- G-5380S: Student Book
- CD-526: Classical Selections CD

**Level 2:**
- G-5381: Teacher's Manual
- G-5381FL: Flashcards
- G-5381S: Student Book
- CD-527: Classical Selections CD

**Level 3:**
- G-5382: Teacher's Manual
- G-5382S: Student Book
- G-5547: The Book of Tunes for Beginning Sight-Readers
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 beatful 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.