Developing Music Literacy Using Conversational Solfege

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The 12 Steps of CONVERSATIONAL SOLFEGE™

**READINESS**
1) Rote

**CONVERSATIONAL SOLFEGE**
2) Rote
3) Decode – Familiar
4) Decode – Unfamiliar
5) Create

**READING**
6) Rote
7) Decode – Familiar
8) Decode – Unfamiliar

**WRITING**
9) Rote
10) Decode – Familiar
11) Decode – Unfamiliar
12) Create

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 individually by himself or herself.
5) Develop vocal proficiency before instrumental applications at any level.
Patterns Set 1A

1. \( \frac{2}{4} \)  
   \( \text{Rest} \)  
   \( \text{Quarter Note} \)  
   \( \text{Quarter Note} \)  
   \( \text{Rest} \)  
   \( \text{Rest} \)

2. \( \frac{2}{4} \)  
   \( \text{Half Note} \)  
   \( \text{Rest} \)  
   \( \text{Half Note} \)  
   \( \text{Rest} \)  
   \( \text{Rest} \)

3. \( \frac{2}{4} \)  
   \( \text{Quarter Note} \)  
   \( \text{Quarter Note} \)  
   \( \text{Rest} \)  
   \( \text{Rest} \)  
   \( \text{Rest} \)

4. \( \frac{2}{4} \)  
   \( \text{Half Note} \)  
   \( \text{Rest} \)  
   \( \text{Half Note} \)  
   \( \text{Rest} \)  
   \( \text{Rest} \)  
   \( \text{Rest} \)

5. \( \frac{2}{4} \)  
   \( \text{Quarter Note} \)  
   \( \text{Quarter Note} \)  
   \( \text{Rest} \)  
   \( \text{Rest} \)  
   \( \text{Rest} \)  
   \( \text{Rest} \)

6. \( \frac{2}{4} \)  
   \( \text{Rest} \)  
   \( \text{Half Note} \)  
   \( \text{Rest} \)  
   \( \text{Rest} \)  
   \( \text{Rest} \)

7. \( \frac{2}{4} \)  
   \( \text{Quarter Note} \)  
   \( \text{Rest} \)  
   \( \text{Rest} \)  
   \( \text{Rest} \)  
   \( \text{Rest} \)

8. \( \frac{2}{4} \)  
   \( \text{Rest} \)  
   \( \text{Rest} \)  
   \( \text{Rest} \)  
   \( \text{Rest} \)  
   \( \text{Rest} \)
Conversational Solfege – Level 1

Good King Wenceslas

On the last two notes of the first three phrases, tuck hands under arms and “flap wings” two times.

On the last three notes of the last phrase, raise both hands up and back down. If seated, rise out of seat as you lift arms and sit back down as you lower arms. Students should slide with their voices as they go up and down.

On the first beat of the third phrase, students should snap their fingers above their head. On the third beat of the third phrase, students should tap once on their legs.

On the first beat of the fourth phrase, students should tap on their legs. On the third beat of the fourth phrase, students should snap their fingers above their heads. Try performing all of the above motions while singing the song.

This song can be sung in canon with motions, each part beginning two beats after the previous part. When many parts sing and perform the motions, a “wave” effect is achieved.
Hand Pattern #1
(Hambone)

\(\frac{2}{4} \quad \big|\quad \big|\quad \big|\quad \big|\)

**Du**
With right hand, slap the side of right thigh.

**Du de**
With right hand, slap and pass the right thigh with an inward motion and then tap onto chest.

**Du de**
With the back of the right hand, slap and pass the right thigh in an outward motion, then with the palm of the right hand, slap and pass the right thigh with an inward motion.

**Du de**
Tap onto chest, then with the back of the right hand, slap and pass the right thigh in an outward motion.

Repeat the above hand pattern as an ostinato with songs or rhymes.

Try the same pattern with the left hand.

Try the same pattern with both hands.

Try the same pattern facing a partner. Each person uses both hands and uses their partner’s shoulders instead of their own thighs.
Patterns Set 2A

1. \( \begin{array}{c} \text{quarter note} \quad \text{quarter note} \quad \text{quarter note} \quad \text{quarter note} \end{array} \)

2. \( \begin{array}{c} \text{quarter note} \quad \text{quarter note} \quad \text{quarter note} \quad \text{quarter note} \end{array} \)

3. \( \begin{array}{c} \text{quarter note} \quad \text{quarter note} \quad \text{quarter note} \quad \text{quarter note} \end{array} \)

4. \( \begin{array}{c} \text{quarter note} \quad \text{quarter note} \quad \text{quarter note} \quad \text{quarter note} \end{array} \)

5. \( \begin{array}{c} \text{quarter note} \quad \text{quarter note} \quad \text{quarter note} \quad \text{quarter note} \end{array} \)

6. \( \begin{array}{c} \text{quarter note} \quad \text{quarter note} \quad \text{quarter note} \quad \text{quarter note} \end{array} \)

7. \( \begin{array}{c} \text{quarter note} \quad \text{quarter note} \quad \text{quarter note} \quad \text{quarter note} \end{array} \)

8. \( \begin{array}{c} \text{quarter note} \quad \text{quarter note} \quad \text{quarter note} \quad \text{quarter note} \end{array} \)
Sing Me Another

1. Sing me another before we de-part,

2. Sing to the praise of our musical art,

3. Sing, sing, sing, sing,

4. Do, do, do, Sol, sol, sol, Sol, sol, sol, Do.
Symphony #5, 3rd Movement

Ludwig Van Beethoven
Patterns Set 3A

1. \[ \begin{array}{c|c|c} \frac{6}{8} & \text{Rest} & \text{Rest} \\ \text{Rest} & \text{Rest} & \text{Rest} \end{array} \]

2. \[ \begin{array}{c|c|c} \frac{6}{8} & \text{Rest} & \text{Rest} \\ \text{Rest} & \text{Rest} & \text{Rest} \end{array} \]

3. \[ \begin{array}{c|c|c} \frac{6}{8} & \text{Rest} & \text{Rest} \\ \text{Rest} & \text{Rest} & \text{Rest} \end{array} \]

4. \[ \begin{array}{c|c|c} \frac{6}{8} & \text{Rest} & \text{Rest} \\ \text{Rest} & \text{Rest} & \text{Rest} \end{array} \]

5. \[ \begin{array}{c|c|c} \frac{6}{8} & \text{Rest} & \text{Rest} \\ \text{Rest} & \text{Rest} & \text{Rest} \end{array} \]

6. \[ \begin{array}{c|c|c} \frac{6}{8} & \text{Rest} & \text{Rest} \\ \text{Rest} & \text{Rest} & \text{Rest} \end{array} \]

7. \[ \begin{array}{c|c|c} \frac{6}{8} & \text{Rest} & \text{Rest} \\ \text{Rest} & \text{Rest} & \text{Rest} \end{array} \]

8. \[ \begin{array}{c|c|c} \frac{6}{8} & \text{Rest} & \text{Rest} \\ \text{Rest} & \text{Rest} & \text{Rest} \end{array} \]
O, How Lovely

May be sung as a round.

Optional dance:
The class forms one large circle.
Phrase 1: Walk on the dotted quarter beat to the left.
Phrase 2: Walk on the dotted quarter beat to the right.
Phrase 3: Swing arms; out, in, out, in, out, in.

Dance as a round:
Form three concentric circles. Sing and dance as a round. Perform the entire song two times. After the final time, each part repeats the last phrase until the last group has finished. On the last “dong,” all children sustain “ng” of the last note as they slowly lift their arms in a large circle (forward, up and down). As they lower their arms, the humming fades out.
Patterns Set 4A

1. \( \text{\textit{C} \cdot \cdot \cdot \cdot} \)

2. \( \text{\textit{C} \cdot \cdot \cdot \cdot} \)

3. \( \text{\textit{C} \cdot \cdot \cdot \cdot} \)

4. \( \text{\textit{C} \cdot \cdot \cdot \cdot} \)

5. \( \text{\textit{C} \cdot \cdot \cdot \cdot} \)

6. \( \text{\textit{C} \cdot \cdot \cdot \cdot} \)

7. \( \text{\textit{C} \cdot \cdot \cdot \cdot} \)

8. \( \text{\textit{C} \cdot \cdot \cdot \cdot} \)
Unit 4

Patterns Set 4C

1. \[ \text{\textgreek{g} \textgreek{c}} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \]

2. \[ \text{\textgreek{g} \textgreek{c}} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \]

3. \[ \text{\textgreek{g} \textgreek{c}} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \]

4. \[ \text{\textgreek{g} \textgreek{c}} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \]

5. \[ \text{\textgreek{g} \textgreek{c}} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \]

6. \[ \text{\textgreek{g} \textgreek{c}} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \]

7. \[ \text{\textgreek{g} \textgreek{c}} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \]

8. \[ \text{\textgreek{g} \textgreek{c}} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \textgreek{c} \textgreek{g} \]
1. 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.
Patterns Set 4D

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8.
Sailor, Sailor

1. Sailor, sailor on the sea,
Sailor, sailor on the sea,
Sailor, sailor on the sea, What treasures have you brought for me?

2. Farmer, farmer on the land...
I've gold and jewels in my hand.

3. You have missed the number plain...
So I shall sail the seas again.
(or)
You have guessed the number true...
Now you may sail the ocean blue.

Game:
One child stands behind another child. The child with his/her back to the other (the farmer) sings the first verse. The other child (the sailor) sings the second verse and holds up from one to five fingers. The farmer tries to guess the number. If incorrect, the sailor sings, “You have missed...” and the farmer selects another child to be the farmer. If the farmer guesses correctly, the sailor sings, “You have guessed...” and the farmer becomes the new sailor and the sailor selects a new farmer.
Patterns Set 5B

F = do
1. 
2. 
3. 
4. 

G = do
5. 
6. 
7. 
8.
Let Us Chase the Squirrel

Let us chase the squirrel,
Up the hick’ry down the hick’ry.
Let us chase the squirrel
Up the hick’ry tree.

Can be sung as a round two beats apart.

Bass line ostinato:
Patterns Set 6A

1. \(\begin{array}{c}
\text{\Large \text{\textbf{2}}} \\
\text{\Large \text{\textbf{4}}} \\
\text{\Large \text{\textbf{2}}} \\
\text{\Large \text{\textbf{4}}} \\
\text{\Large \text{\textbf{2}}} \\
\text{\Large \text{\textbf{4}}} \\
\text{\Large \text{\textbf{2}}} \\
\text{\Large \text{\textbf{4}}} \\
\text{\Large \text{\textbf{2}}} \\
\end{array}\) \\
\text{\Large \text{\textbf{2}}} \\
\text{\Large \text{\textbf{4}}} \\
\text{\Large \text{\textbf{2}}} \\
\text{\Large \text{\textbf{4}}} \\
\text{\Large \text{\textbf{2}}} \\
\text{\Large \text{\textbf{4}}} \\
\text{\Large \text{\textbf{2}}} \\
\text{\Large \text{\textbf{4}}} \\
\text{\Large \text{\textbf{2}}} \\
\text{\Large \text{\textbf{4}}} \\
\text{\Large \text{\textbf{2}}} \\
\text{\Large \text{\textbf{4}}} \\
\text{\Large \text{\textbf{2}}} \\
\text{\Large \text{\textbf{4}}} \\
\text{\Large \text{\textbf{2}}} \\
\text{\Large \text{\textbf{4}}} \\
\text{\Large \text{\textbf{2}}} \\
\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
Available Resources

**Classical Music for Movement**
- CD-903  Music for Creative Movement (3-CD set)
- CD-493  First Steps in Classical Music: Keeping the Beat

**Books for Preschool and Early Elementary**
- G-5880  First Steps in Music for Preschool and Beyond
- G-5276  The Book of Pitch Exploration
- G-5277  The Book of Echo Songs
- G-5278  The Book of Call and Response
- G-5280  The Book of Children’s Song Tales
- G-5876  The Book of Movement Exploration
- G-5877  The Book of Finger Plays and Action Songs
- G-5878  The Book of Beginning Circle Games
- G-5879  The Book of Songs and Rhymes with Beat Motions

**Recordings for Kids of All Ages**
by John M. Feierabend and Jill Trinka
- CD-645  There’s A Hole in the Bucket
- CD-646  Had a Little Rooster
- CD-647  Old Joe Clark
- CD-493  First Steps in Classical Music: Keeping the Beat
- G-7001  Set of all four recordings above plus First Steps in Music for Preschool and Beyond
- G-7001A  Complete Curriculum Package
  Set of all books and recordings above
  Save over $40 with this offer!

**Companion Materials**
- G-6400  Vocal Development Kit
  (Puppets, toys, and instruments with manual)
- G-6509  Pitch Exploration Stories
  (12 large picture cards)
- G-6510  Pitch Exploration Pathways
  (12 large picture cards)
- G-6511  Oh, In the Woods
  (12 large picture cards)
- G-7962  Down by the Bay
  (10 large picture cards)

**Move It!**
- DVD-549  Music DVD, CD, and booklet

**Move It! 2**
- DVD-756  Music DVD, CD, and booklet
Folk Song Picture Books (with downloadable MP3)
G-6535  The Crabfish
G-7178  My Aunt Came Back
G-7179  There Was a Man
G-7416  Father Grumble
G-7690  The Derby Ram
G-7844  The Frog and the Mouse
G-8121  Risseldy Rosseldy
G-8122  The Tailor and the Mouse
G-8454  There's a Hole in the Bucket
G-8585  The Other Day I Met a Bear

Lomax the Hound of Music
DVD-829  The Best of Lomax the Hound of Music (2 Hours)
CD-830  Lomax the Hound of Music: Favorite Songs (25 Songs)

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

Related Materials
G-8453  Word Wall
G-5547  The Book of Tunes for Beginning Sight-Readers

Song Collections for Older Children
G-5279  The Book of Young Adult SongTales
G-8552  The Book of Canons
G-8663  The Book of Song Dances

Book of Church Songs and Spirituals
G-7816  Spiral Bound and illustrated
Books for Infants and Toddlers

G-4974 First Steps in Music for Infants and Toddlers

G-4975 The Book of Bounces
G-4976 The Book of Wiggles and Tickles
G-4977 The Book of Tapping and Clapping
G-4978 The Book of Simple Songs and Circles
G-4979 The Book of Lullabies
G-5145 Set of 5 books above

Recordings for Infants and Toddlers

CD-437 'Round and 'Round the Garden: Music in My First Year!
CD-438 Ride Away on Your Horses: Music, Now I’m One!
CD-439 Frog in the Meadow: Music, Now I’m Two!
CD-493 First Steps in Classical Music: Keeping the Beat
G-5483A Complete Curriculum Package
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G-5483 Set of all four recordings above plus First Steps in Music for Infants and Toddlers

Instructional DVDs

DVD-499 Music and Early Childhood
(30-minute documentary produced by Connecticut Public Television)
DVD-875 First Steps in Music; The Lectures (5 DVDs)
DVD-947 First Steps in Music: In Action DVD
DVD-946 Conversational Solfege Explained (3 DVDs)

First Steps in Music Series
by John M. Feierabend

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Dr. John Feierabend is considered one of the leading authorities on music and movement development. He is a Professor of Music and the Director of the Music Education Division at The Hartt School of the University of Hartford and is a past President of the Organization of American Kodály Educators as well as a NAfME Lowell Mason Fellow. A music educator for over thirty years, he continues to be committed to collecting, preserving and teaching the diverse folk music of our country and using that folk music as a bridge to help children understand and enjoy classical music. His work is based on his belief that many generations can share common experiences such as traditional folk songs and rhymes, which can help develop a valuable but dwindling commodity - a sense of community. Dr. Feierabend’s research has resulted in two music curricula; First Steps in Music, a music and movement program for infants through elementary aged children and Conversational Solfege, a music literacy method for use in general music classes. Dr. Feierabend also helped develop the PBS children’s television series Lomax: The Hound of Music, which is based on his First Steps in Music curriculum.

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.