Bringing Life Long Music Literacy to Any Music Classroom in 15 min per Lesson the Feierabend Way

Overview of the Conversational Solfege Approach, Techniques and Unit Planning

Presented by John Crever, Endorsed Teacher Trainer
Feierabend Association of Music Educators

I.M.E.A. 2018 In-service Convention

Today’s Talk will Cover:

Reading Readiness: First Steps in Music: T.B.A.

Conversational Solfege: A 12 Step Method

Experience The Steps with Techniques:
1-5,
6-8
9-12
Unit 1-Unit 4
Unit/Les.Plan Questions
CONVERSATIONAL SOLFEGE OVERVIEW OF PROCEDURE

The 12 Steps of Conversational Solfège

1. Write
2. Read
3. Write
4. Create
5. Unfamiliar
   6) Decode
   7) Read
   8) Familiar
   9) Decode
   10) Familiar
   11) Decode
   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 projection before instrumental applications at any level.
Conversational Solfege Close-up of Procedures

**Conversational : 70% of Literacy Time**

**Step 1**  Conversational Rote – Learn the song (imitate the element)

**Step 2** – Conversational Rote
  - Patterns Set 1A – Technique – Echo Me

**Step 3** – Conversational Decode familiar
  - Patterns Set 1A – checking DC- technique (T) – Spell This
  - Yankee Doodle (lower elem) – DC- technique (T)– Spell This
  - Closet Key (lower elem) – DC- technique (T)– Spell This
  - Good King Wenceslas (upper elem) T: Spell This
  - Heal and Toe – play party T: Spell This

**Step 4** – Conversational Decode Unfamiliar
  - Patterns 1B T: Spell This, I’m thinking of something, drum messages
  - Miss White – Spell This, I’m thinking of something,

**Step 5** Conversationally Create. success? Then go on to Step (see techniques)
  - Tech: think for yourself
  - Next Lesson – Tech: Q&A
  - Next lesson - Tech: Think for yourself but don’t change this

Assess: Move on or Go Back

**Reading: 20% of Literacy Time**

**Step 6** Rote: Tech: Echo Familiar A Patterns

**Step 7** - Decode Familiar
  - A Patterns
  - Familiar songs (past unfamiliar now familiar)

**Step 8** – D.C. UnFamiliar
  - B Patterns
  - Unfamiliar songs
  - Classical Tie-In – Sight-Reading with the Orchestra The Crane

**Writing: 10% of Literacy Time**

Lead up to Writing with discussing the formation of the notation

**Step 9** – Copy – **Flash cards work well**: Patterns first, then songs: Steps 9-12:
  T: People Notes, Note Cards, White Boards/paper: run steps 9-12

**Step 10** – Writing
  Decode Familiar (Dictation)
  Step 3 + Step 9 = Step 10

**Step 11** – Writing
  Decode Unfamiliar (Dictation)
  Step 4 + Step 9 = Step 11

**Steps 12** – Writing
  Create (Composition)
  Step 5 + Step 9 = Step 12

Students learn to sing repertoire utilizing a specific melodic or rhythmic concept.

Transitioning from rote echoing to independent decoding, Students listen and respond with solfege syllables first with familiar material, then unfamiliar material, lastly, improvising their own musical thought.

Students see the notation for the first time, of Familiar first then unfamiliar, patterns, rhymes and songs and respond with the correct syllables.

Students respond by writing musical thoughts in notation.
WRITING EXERCISES

1) COPY THIS:

2) COPY THIS:

3) DECODE THIS:

Miss White had a fright

4) Secret Messages

5) WRITE AN ANSWER TO THIS QUESTION:
Unit Planning Steps:

- Imagine your class
- Pick 6 age-appropriate songs support the element intending to focus on.
- Arrange the six songs: easy action songs first (1, 2), easily accessible but not active (3, 4), most challenging songs (5, 6)
- Plan daily lessons that exercise the 12 Step plan.
  - Step 1: Rote: Play the game and learn the song till everyone can sing the song correctly alone and with others. 3-8 weeks before. Songs 1,2.
  - Steps 2: learn patterns by rote Patterns A
  - Steps 3-4: decode familiar & unfamiliar patterns (A then B) and Songs, 1-4
  - Step 5: improvise patterns Techniques from book (eg. Say something different, Q&A, )
  - Step 6: Rote, connect sight to sound (Patterns A)
  - Step 7-8 Read familiar & unfamiliar patterns then songs, 1-6
  - Step 9: Rote – Copy Notation – work on penmanship (patterns and segments of songs)
  - Step 10-11 Dictation of familiar & unfamiliar patterns (A and B), then songs, 1-6
  - Step 12 Compose Original Musical Thoughts. Feier-Math (5+9=12)

6 Possible Songs for Unit 1:

<table>
<thead>
<tr>
<th>Lower Elementary</th>
<th>Upper Elementary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Heal and Toe familiar</td>
<td>1 Heal and Toe familiar</td>
</tr>
<tr>
<td>2 Bridge of Avignon familiar</td>
<td>2 Good King Wenceslas familiar</td>
</tr>
<tr>
<td>3 Mitty Matty unfamiliar @4 becomes familiar @7</td>
<td>3 A la Puerta unfamiliar @4 becomes familiar @7</td>
</tr>
<tr>
<td>4 Yankee Doodle unfamiliar @4 becomes famil....</td>
<td>4 Savez vous Plantez unfamiliar @4 beco..</td>
</tr>
<tr>
<td>5 Los Pollitos unfamiliar</td>
<td>5 Los Pollitos unfamiliar</td>
</tr>
<tr>
<td>6 2,4,6,8 unfamiliar</td>
<td>6 Ruben Rachael unfamiliar</td>
</tr>
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Classical Tie-in Piece, Sight Reading with the Orchestra at the end of Step 8:
- The Crane, Tchaikovsky

Classical Tie-in Piece, Sight Reading with the Orchestra at the end of Step 8:
- The Can-Can, Offenbach
• It is typical for students to complete Level 2, Unit 13 by the end of 5th grade once the program has been in place for a few years.

**Literature-Based Rhythm and Tonal Sequence**

<table>
<thead>
<tr>
<th>Level 1</th>
<th>Keys</th>
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</thead>
<tbody>
<tr>
<td>1) 2/4 – quarter/paired eighths ♩ ♩ ♩ ♩</td>
<td></td>
</tr>
<tr>
<td>2) 6/8 – dotted-quarter/three eighths ♩ ♩ ♩ ♩</td>
<td></td>
</tr>
<tr>
<td>3) 6/8 – quarter/eighth ♩ ♩</td>
<td></td>
</tr>
<tr>
<td>4) drm</td>
<td></td>
</tr>
<tr>
<td>5) drm s</td>
<td></td>
</tr>
<tr>
<td>6) 2/4 – quarter rest ♩</td>
<td></td>
</tr>
<tr>
<td>7) 2/4 – half note ♩</td>
<td></td>
</tr>
<tr>
<td>8) 6/8 – dotted-quarter rest ♩</td>
<td></td>
</tr>
<tr>
<td>9) 6/8 – dotted-half note ♩</td>
<td></td>
</tr>
<tr>
<td>10) drm sl</td>
<td></td>
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<tr>
<td>11) drmfs</td>
<td></td>
</tr>
<tr>
<td>12) drmfsd</td>
<td></td>
</tr>
<tr>
<td>13) 6/8 – eighth/eighth ♩ ♩</td>
<td></td>
</tr>
</tbody>
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**Level 2**

<table>
<thead>
<tr>
<th>Level 2</th>
<th>Keys</th>
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</thead>
<tbody>
<tr>
<td>5) drm s</td>
<td></td>
</tr>
<tr>
<td>6) 2/4 – quarter rest ♩</td>
<td></td>
</tr>
<tr>
<td>7) 2/4 – half note ♩</td>
<td></td>
</tr>
<tr>
<td>8) 6/8 – dotted-quarter rest ♩</td>
<td></td>
</tr>
<tr>
<td>9) 6/8 – dotted-half note ♩</td>
<td></td>
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<tr>
<td>10) drm sl</td>
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<tr>
<td>11) drmfs</td>
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<tr>
<td>12) drmfsd</td>
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<tr>
<td>13) 6/8 – eighth/eighth ♩ ♩</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Level 3</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>14) Low s</td>
<td></td>
</tr>
<tr>
<td>15) 2/4 – eighth note upbeat ♩ ♩</td>
<td></td>
</tr>
<tr>
<td>16) 6/8 – eighth note upbeat ♩ ♩</td>
<td></td>
</tr>
<tr>
<td>17) 2/4 – eighth rest ♩</td>
<td></td>
</tr>
<tr>
<td>18) 6/8 – eighth rest ♩</td>
<td></td>
</tr>
<tr>
<td>19) Low t</td>
<td></td>
</tr>
<tr>
<td>20) Low t</td>
<td></td>
</tr>
<tr>
<td>21) 2/4 – paired sixteenth notes ♩ ♩</td>
<td></td>
</tr>
<tr>
<td>22) 6/8 – paired sixteenth notes ♩ ♩</td>
<td></td>
</tr>
<tr>
<td>23) High d</td>
<td></td>
</tr>
<tr>
<td>24) High t</td>
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Levels 1 is intended to start at any age. If begun in 2nd/3rd grade, then level 2 can be completed by the end of 5th grade.

Levels 3-6 are intended for Middle school and high school performing ensembles once they have completed Levels 1-2.

Dive deeper into the Feierabend approach. Upcoming workshops in Portland, Seattle, Spokane/Coeur D’Arlene, San Diego, San Francisco, Los Angeles, Phoenix. See Facebook: Feierabend Fundamentals: Files for a current list of all upcoming trainings worldwide. See also: Facebook: Fame of the West for regional Feier-Happenings and FeierabendMusic.org. John Crever can be reached at FirststepsinmusicPDX@gmail.com.