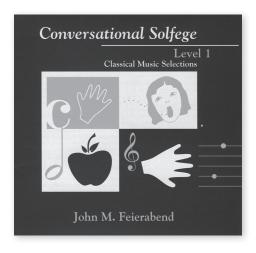
# An Aural Approach With Instrumental Music Using Conversational Solfege



Instrumental Applications using Conversational Solfege An Aural Approach for Teaching Music Literacy

> Can your students hear what they see? Can your students see what they hear?

How Can We Expect Our Students to Understand What they See If They Cannot Demonstrate What They Hear?

Marguerite Wilder



GIA Publications, Inc.

Continued vocal development fosters musical sensitivities, which provide students with expressive and accurate singing and playing intuitions. The session demonstrates how to enable your students to assimilate the content and skills necessary to become musically literate by using moveable do solfege. Students experience a curriculum that grows out of rhythmic and melodic elements that exist in the folk song literature of this country. Each element is explored in patterns, songs and themes

Music Literacy is the ability to hear what is seen and to see what is heard.

Before embarking on music literacy program three readiness skills should be in place:

- Comfortable and accurate singing skills
- Comfortable and accurate moving skills
- Expressive Sensitivity

A Musical Person is:

Tuneful (Thinks Tunes)

Beatful (Feels Beat and Meter)

Artful (Responds to Expressiveness)

## Here Take this Lovely Flower

Here take this lovely flower
Thy mother sent to thee,
Cull'd from her lovely bower
Of sweet simplicity.

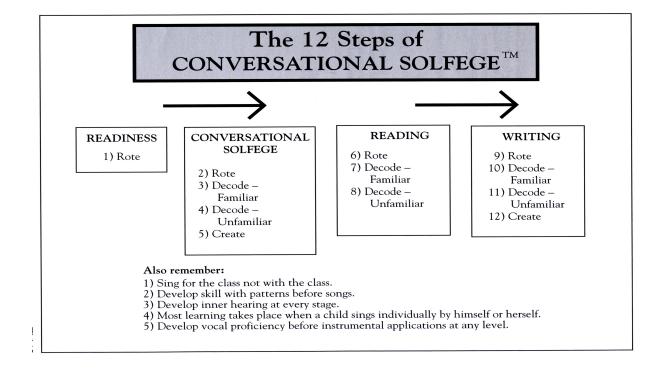
O place it near thy bosom And keep it pure and bright, For in such lovely flowers The angels take delight.

## A Shaker Gift Song

Frank Ticheli



	12 Steps of Music Literacy
<b>©</b>	Step 1 = Echo patterns using neutral syllables Sing songs, chant rhymes & play games
0	Step 2 = Echo patterns using tonal/rhythm syllables
nly	Step 3 = Decode familiar patterns, songs & rhymes
Ears Only	Step 4 = Decode unfamiliar patterns, songs & rhymes
Ea	Step 5 = Improvise: Create your own patterns
<b>3</b>	Step 6 = Read patterns, songs & rhymes by echoing them
0	Step 7 = Read familiar patterns, songs & rhymes
Ears	Step 8 = Read unfamiliar patterns, songs & rhymes
s & 1	Step 9 = Write patterns, songs & rhymes through copying
Eyes &	Step 10 = Decode & write familiar patterns, songs & rhymes
<b>(</b> •	Step 11 = Decode & write unfamiliar patterns, songs & rhymes
<b>(</b> •	Step 12 = Compose patterns, songs & rhymes



#### **Music Literacy: Conversational Solfege**

- 1. Singing
- 2. Listening
- 3. Reading
- 4. Writing

**Dictation Rank Parts** 

- a. Melody
- b. Countermelody
- c. Repetitions
- d. Harmony or Accompaniment
- e. Bass Line and Percussion
- 5. Improvisation
- 6. Composition
- 7. **Evaluating**

#### **Knowledge "About part of Music"**

- 1. History
- 2. Theory
- 3. Music Terminology Word Wall: Vocabulary
- 4. Relationships to Other Things
- 5. **Evaluating Music**

#### Performance: "Doing Part of Music"

- 1. Vocal Development
- 2. Movement
- 3. Instrumental Development
- 4. Music Terminology
- 5. Relationships to Other Things
- 6. **Evaluating**

#### Step 1 –Singing and Playing by Rote (by Ear – Aural)

Songs and rhymes are learned by rote contain rhythms and/or tonal patterns that will be studied and performed later.

- 1. Hot Cross Buns
- 2. Closet Key
- 3. Down by the Station
- 4. Fais Do Do
- 5. Cobbler, Cobbler
- 6. Juba
- 7. Twinkle. Twinkle
- 8. Yankee Doodle
- 9. Saints go Marching in

### **Step 2 – Conversational Solfege: Rote**

Students echo respond to a teacher's tonal pattern using correct solfege patterns. Students will perform familiar tonal patterns in response to a teacher's performed model.

#### Step 3 – Conversational Solfege: Decode - Familiar

This stage serves as an evaluation to see if students have bonded tonal patterns with the correct solfege syllables and can generalize those syllables to familiar patterns, songs, and rhymes. Patterns, songs, and rhymes used at this stage have been previously sung and played.

Using a neutral syllable the teacher sings a tonal pattern/song or using an instrument the teacher can play the atonal pattern or song.

The students must first sing the solfege patterns then whole song.

Decode Song using Solfege Syllables

- a. Hot Cross Buns
- b. Down by the Station
- c. Closet Key
- d. Lightly Row
- e. Cobbler, Cobbler
- f. Juba
- g. Twinkle, Twinkle
- h. Yankee Doodle
- i. Saints Go Marching in

#### Step 4 – Conversational Solfege: Decode – Unfamiliar

This stage serves as an evaluation to see if students have bonded tonal patterns with the correct solfege syllables and can generalize those syllables to familiar patterns, songs, and rhymes. Patterns, songs, and rhymes used at this stage have been previously sung and played.

- Variation on Shepherd's Hey
- Some Folks Do
- •. Pierrot
- •. Pitter Patter

#### **Step 5 – Coversational Solfege: Create**

Students first sing and create original patterns using Solfege

#### Step 6 – Reading: Rote

Students perform familiar solfege patterns from notation after hearing the teacher's model. (See Melodic Flash Cards)

While looking at the notated pattern the students will first to listen and immediately duplicate with their voice the tonal pattern first performed by the teacher and then play that patter.

#### **Step 7 – Reading: Decode (Familiar)**

Students perform from notation familiar tonal patterns with appropriate Solfege Patterns. Students play tonal patterns.

- Hot Cross Bun
- Down by the Station
- Closet Key
- Juba
- Cobbler, Cobbler
- Saints Go Marching in
- Yankee Doodle

#### **Step 8 – Reading: Decode (Unfamiliar)**

Students perform from notation unfamiliar tonal patterns with appropriate Solfege Patterns. Students play unfamiliar tonal patterns.

- Variations on Shepherd's Hey
- Some Folks Do
- Pierrot
- Pitter Patter
- Yankee Doodle

#### First Name / Last Name Concept

First Name is the Letter Name of the Pitch/Sound Last Name is the Solfege Syllable Associated with the Pitch/ Sound

> C Instruments: B<sup>b</sup> Concert Pitch First Name is the Letter Name: B<sup>b</sup> Last Name is the Solfege Syllable Do

> B<sup>b</sup> Instruments: B<sup>b</sup> Concert Pitch First Name is the Letter Name: C Last Name is the Solfege Syllable Do

> E<sup>b</sup> Instruments: B<sup>b</sup> Concert Pitch First Name is the Letter Name: G Last Name is the Solfege Syllable Do

> F Instruments: B<sup>b</sup> Concert Pitch First Name is the Letter Name: F Last Name is the Solfege Syllable Do

<b>C</b> Instruments	B <sup>b</sup> Instruments	E <sup>b</sup> Instruments	<b>F</b> Instruments
$B^{\flat}$ – Do	C – Do	G - Do	F - Do
C - Re	D – Re	A - Re	G-Re
D - Mi	E - Mi	B - Mi	A - Mi
$E^{\flat} - Fa$	F - Fa	C - Fa	$B^{\flat}$ – Fa
F - So	G - So	D - So	C - So

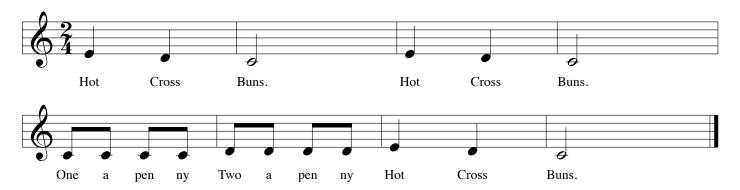
#### Solfege what your Hear

Then - - - - Play what you Hear.



## **Hot Cross Buns**

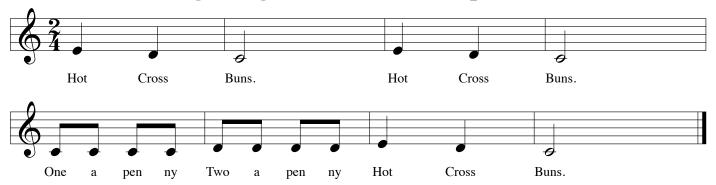
## First Time through Sing Words with Model.



## Second Time through Sing Solfege with Model.



# Third Time through Sing Words with Accompainment.

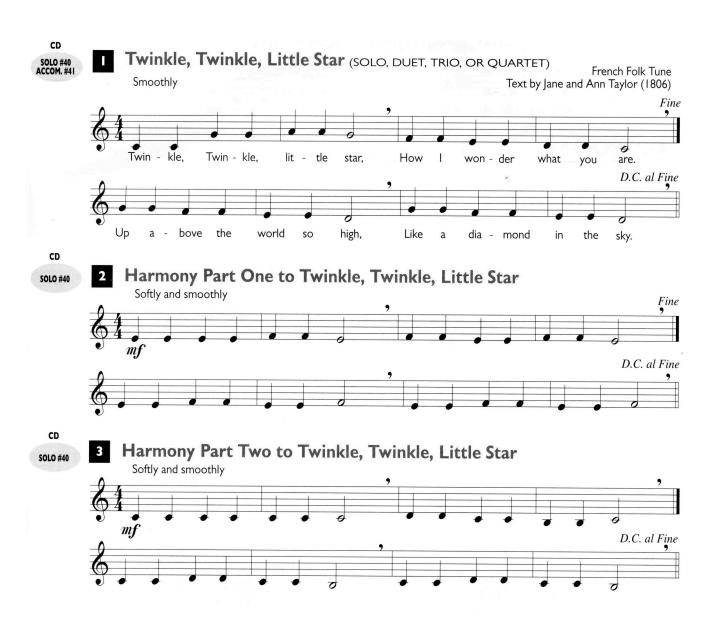


## Fourth Time through Sing Solfege with Accompainment.



#### **PROCEDURE**

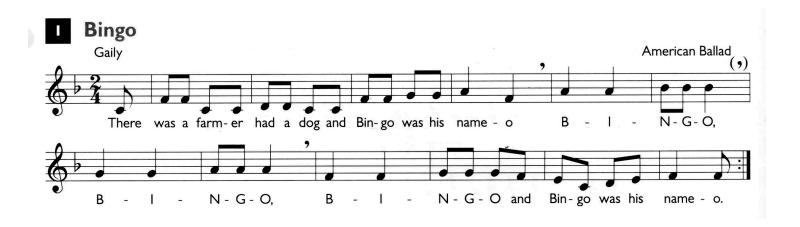
- Sing the song
- Solfege the song
- Play the song "by ear"
- Play the song YOUR way!



#### John Feierabend's Rules:

Always sing or play FOR your students.

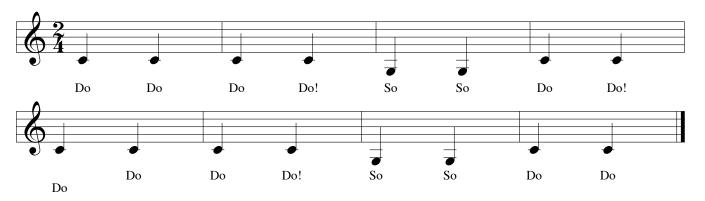
Never Sing or Play WITH your Students



# Skip to My Lou Melody - Words and Solfege



# Skip to My Lou Bass Line

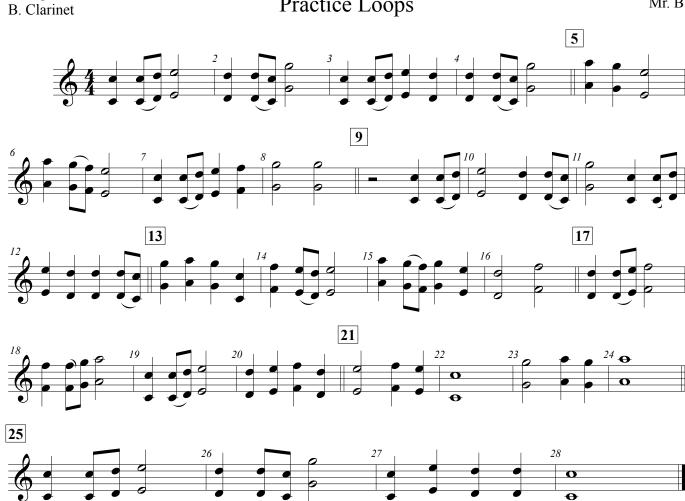


Tenor Sax Clarinet Trumpet B. Clarinet

# Midnight Sky

# Practice Loops

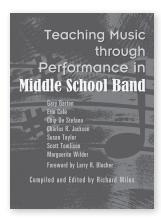
Mr. B



# Bb Lead Sheet for A Song for Friends

Daehn/Wilder





#### **Teaching Music through Performance in Middle School Band**

Gary Barton • Erin Cole • Chip De Stefano • Charles R. Jackson Susan Taylor Scott Tomlison • Marguerite Wilder

Foreword by Larry R. Blocher Compiled and edited by Richard Miles

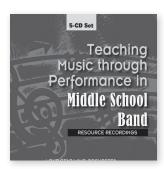
Rarely has a published resource contained so much invaluable information specifically for middle school band directors.

This much-needed volume fills a gap in the acclaimed Teaching Music through Performance series, providing critical information on creating an effective wind band program in Grades 6 through 8, from recruitment, rehearsal, repertoire, to concert.

Chapters by leading middle school band directors focus on organization and administration (Gary Barton), developing proper instrumentation (Erin Cole), recruitment and retention (Chip De Stefano), technique (Charles R. Jackson), literature selection (Scott Tomlison), rehearsal (Marguerite Wilder), and a comprehensive listing of other resources (SusanTaylor).

Central to this volume is the identification and analysis of 100 core works for middle school ensembles, organized by difficulty level, from middle school grade 1 to 3.5. A separate section is devoted entirely to analyzing marches, also organized by difficulty level. Together, these works make up core repertoire for middle school bands.

As with other books in the Teaching Music through Performance series, each Teacher Resource Guide includes information about the composer, the work, historical perspectives, technical considerations, stylistic considerations, analysis of musical elements and form and structure, suggested listening references, and cross references to additional resources.



#### Teaching Music through Performance in Middle School Band Reference Recordings

Lone Star Wind Orchestra • North Texas Wind Symphony

#### **Eugene Migliaro Corporon, conductor**

This incredible collection contains premier recordings of all 100 works described in the companion book—five CDs worth of music, including two discs of marches.



#### **Habits of a Successful Middle School Musician**

One of the most important concepts in developing a fundamentals program is the ability of the group to *transfer* what is done during fundamentals time directly into the performance of music.

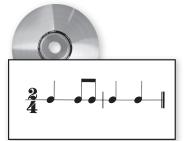
Habits of a Successful Middle School Musician provides an effective daily routine that will ultimately lead to artistic music-making.

- Habits of a Successful Middle School Musician is a complete full-band method that includes both physical and mental warm-ups. The foundation—building method begins with stretching and breathing exercises that continues with long tones, whole and diatonic scales, and articulation technique patterns.
- For just \$9.95, each and every student in your band program can own a sight-reading book that contains more than 200 examples.
- Habits can also be used as an assessment tool to individually track student progress.
- Private teachers are always looking for sight—reading books, and this method serves as wonderful supplemental
  material.

#### Special Offer — Preview Habits of a Successful Middle School Musician:

- Order a sample clarinet book FREE via giamusic.com (order G-9145), using promo coded HABITS at checkout (limit one per school)
- Review the 142–page Conductor's Edition. Order G-9158 "on approval" for 30-days, with full return privileges (return book and pay only postage charges.)

#### **Resources Used in This Clinic**



#### M421 Rhythm flashcards with CD, Set One (50 cards

James O. Froseth • Albert Blaser

Includes CD with 10 tracks of music—each 7 minutes long in a variety of styles, tempos, and meters—especially suited as lively backgrounds for building rhythm skills. All flashcards are 12 1/2" x 6 1/2", in duple and triple meters. Coordinates with Do It! Play in Band, but may be used in any classroom.

#### M423 Rhythm Flashcards with CD, Set Two (60 cards

James O. Froseth

Includes CD with 16 tracks of music—more difficult patterns.

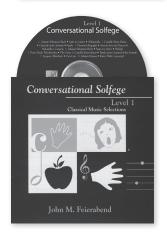


#### Do It! Play in Band

See http://giamusic.com/doit/ for more information.

James O. Froseth • Marguerite Wilder and Molly Weaver, contributing editors

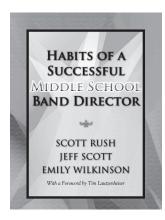
An entirely musical method for beginning band. Includes Student Books 1&2 (with CD), Home Helper, Solo & On Stage. Teacher's Resource Edition includes full score with instructional resources and 2 CDs. Double-size percussion edition (Steve Houghton, co-author) that is comprehensive and creative. String editions also available (Bret Smith, co-author).



#### Conversational Solfege John M. Feierabend

A dynamic and captivating general music program for Grades 1–8 that enables students to become independent musical thinkers with the help of a rich variety of folk and classical music. The ultimate goal is to create fully engaged, independent musicians who can hear, understand, read, write, compose, and improvise. This series is a complete, innovative approach to teaching music that will stay fresh year after year.

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



#### **Habits of a Successful Middle School Band Director**

Building on the successful *Habits* series, Scott Rush and his team have created a practical guide to all aspects of the middle school band program, including: • Recruiting for beginners • Mouthpiece testing and instrumentation • Running an effective middle school rehearsal • Teaching strategies for middle school Repertoire suggestions • Warm-ups for beginner, intermediate, and advanced middle school players.

Additional sections address musicianship, classroom management, working with parents and colleagues, assessment, technology, the middle school mind, minor instrument repair, private lessons...even traveling with middle school students.

Habits of a Successful Middle School Band Director is a resource to turn to time and again for ideas and inspiration. This is a comprehensive book that will grow as teaching skills grow, a book that will serve as a constant and essential companion throughout the career of any middle school band director.