

# Conversational Solfege

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Level 1

Classical Music Selections



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# INTRODUCTION



Conversational Solfege is a curriculum for developing music literacy skills. It is organized around increasingly complex rhythmic and melodic content. Each new rhythmic or melodic element is discovered first in patterns and then reinforced with folk songs, rhymes, and classical examples. This CD provides 17 classical selections referenced in *Conversational Solfege Level 1*.

These examples provide reinforcement for emerging literacy skills, and they also enable students to listen to wonderful classical examples with greater attention.

Listening to classical music can be challenging for elementary students. With nothing to hang onto, the many notes can be too much to comprehend and attention soon wanes. But with minimal literacy skills, students will have enough musical information to discover that classical music can be accessible and appealing.

Timings are given for each selection. The portions of the music that are readable by the students are in bold print. If the teacher projects a transparency of the reading page from an overhead projector, it will be easy to direct the students when it is appropriate to read.

Whether using this CD with the Conversational Solfege instructional materials or simply as a resource of classical music with simple to read rhythmic and melodic material, both teachers and students will delight in discovering this wonderful music through literacy.

## SELECTIONS

The first four tracks are intended to be used as support music while students practice chanting rhythm patterns. Tracks 1 and 2 are in  $2/4$  meter, and tracks 3 and 4 are in  $6/8$  meter. Play these pieces and have the students maintain some steady beat motion while they:

- echo rhythm patterns
- create rhythm patterns
- read rhythm patterns

The tempo of these selections was chosen so students could 1) walk in a comfortable strolling step to the primary beat while performing rhythm patterns, or 2) walk with a quick step to the divided beat while performing rhythm patterns.

**Track 1: Accompaniment for rhythm  
chanting in 2/4 meter**

Johann Sebastian Bach • *Suite in g minor* •  
Allemande

**Track 2: Accompaniment for rhythm  
chanting in 2/4 meter**

Camille Saint-Saëns • *Carnival of the Animals*  
• Finale

**Track 3: Accompaniment for rhythm  
chanting 6/8 meter**

Ottorino Respighi • *Ancient Airs and Dances* •  
Saltarello e Canario

**Track 4 : Accompaniment for rhythm  
chanting in 6/8 meter**

Johann Sebastian Bach • *Suite in g minor* •  
Prelude

**Track 5: Conversational Solfege Unit 1**

Peter Ilyich Tchaikovsky • *The Crane*

(excerpt)

(See example 1)

Tchaikovsky uses a Russian folk song as the primary thematic material in this movement. Teach the Russian folksong, then have the students discover that Tchaikovsky only uses the first two lines of the folksong in his composition. Later, have the students chant along with the recording using the rhythm syl-

Unit 1

*The Crane*

Peter Ilyich Tchaikovsky

In a field there sat a crane, sat a crane,  
Eat - ing all the farm-er's corn, farm-er's corn.  
Such a great big long-nosed crane, Such a great big long-nosed crane,  
Eat - ing all the farm - er's corn.

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.

TM 128 SRB 28

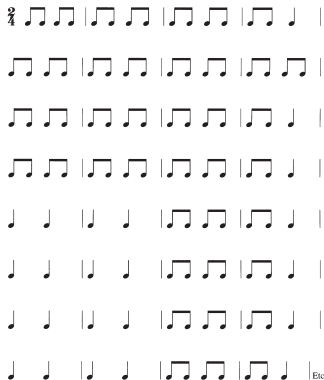
*1. Conversational Solfege Student Reading Book p. 28*

lables each time the first two lines occur. Perhaps help the students know when to chant by using “stop” and “go” signs. Hold up the “go” sign when the students should chant the first two lines, and the “stop” sign when they should listen to the other material.



**Can Can**

Jacques Offenbach



SRB 30 TM 131

3. Conversational Solfege Student Reading Book p. 30

**Track 8: Conversational Solfege Unit 2**Johann Strauss • *Kaiser Waltz* (excerpt)

(See example 4)

:00–:31 1st theme

:32–:46 2nd theme (read)

**Kaiser Waltz**

Johann Strauss



TM 168 SRB 52

4. Conversational Solfege Student Reading Book p. 52

**:47–1:02 2nd theme**

(read only the first phrase)

1:03–1:10 transition

1:11–1:42 3rd theme

1:43–2:16 4th theme

2:17–2:30 3rd theme

## Track 9: Conversational Solfege Unit 2

Johann Strauss • *Roses from the South* (excerpt)

(See example 5)

Conversational Solfege – Level 1 General Music

Unit 2

***Roses from the South***

Johann Strauss

TM 170 SRB 53

5. *Conversational Solfege Student Reading Book* p. 53

:00–:15 1st theme (read)

:16–:31 1st theme  
(read only the first phrase)

:32–:48 2nd theme

:49–1:04 1st theme (read)

1:05–1:20 1st theme  
(read only the first phrase)

1:21–1:58 3rd theme

1:59–2:14 4th theme

## Track 10: Conversational Solfege Unit 2

Ludwig van Beethoven • *Symphony # 5, 3rd Movement* (excerpt)

(See example 6)

:00–:19 introduction

:20–:37 theme (read)

:38–:57 interlude

:58–1:15 theme (read)

1:16–1:46 transition

1:47–3:24 B section (in canon style)

## Track 11: Conversational Solfege Unit 2

Unit 2

**Symphony #5, 3rd Movement**

Ludwig Van Beethoven



TM 172 SRB 54

6. *Conversational Solfege Student Reading Book* p. 54Franz Schubert • **March**

(See example 7)

:00–:01 introduction

Unit 2

**March**

Franz Schubert



Deux Marches Characteristiques, Opus 121, No. 1

TM 176 SRB 56

7. *Conversational Solfege Student Reading Book* p. 56

- :02–:08** first half of A theme (read)  
:09–:32 remainder of A section  
:33–:34 transition  
**:35–:41** first half of A theme (read)  
:42–1:04 remainder of A section  
1:05–1:06 transition  
1:07–1:46 B section  
1:47–1:48 transition  
**1:49–1:55** first half of the A theme (read)  
1:56–2:17 remainder of the A section  
2:18–2:19 transition  
2:20–2:45 B section  
2:25–2:59 transition  
3:00–3:01 introduction  
**3:02–3:08** first half of the A theme (read)  
3:09–3:38 remainder of the A section

### Track 12: Conversational Solfege Unit 2

Maurice Ravel • *Boléro Ostinato*

(See example 8)

This ostinato is played throughout. Can anyone count how many times the ostinato occurs?

Unit 2

### *Boléro Ostinato*

Maurice Ravel



TM 178 SRB 57

### Track 13: Conversational Solfege Unit 3

Paul Dukas • *The Sorcerer's Apprentice*

(excerpt)

(See example 9)

Conversational Solfege – Level 1 General Music

Unit 3

**Sorcerer's Apprentice**

Paul Dukas

TM 226 SRB 85

:00–:16 introduction

:17–:32 **main theme** (read)

:32–1:04 other

1:05–1:12 **main theme**

(read the first two lines only)

1:13–1:53 other

1:54–2:00 **main theme**

(read the first two lines only)

2:01–3:41 other

3:42–3:49 **main theme**

(read the first two lines only)

3:50–4:57 other

### Track 14: Conversational Solfege Unit 3

Ferde Grofé • *On the Trail from Grand Canyon Suite*

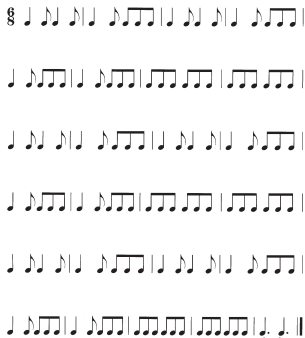
(See example 10)

The clip-clop beat of the donkey is in 2/4 while the theme for reading is in 6/8. Prior to reading this example, divide the class in half. The teacher should maintain the primary beat while half the class taps the eighth note beat in 2/4 and the other half taps the eighth note beat in 6/8. Listen to the sound of the two meters at the same time. Switch sides. Have half the class keep the 2/4 beat (perhaps on wood blocks) while the other half keeps the 6/8 beat and reads the excerpt.

## Unit 3

**“On the Trail”**  
*(from Grand Canyon Suite)*

Ferde Grofé



TM 228 SRB 86

10. *Conversational Solfege Student Reading Book p. 86*

- :00–:1:25 introduction
- 1:26–2:00 **main theme** (read)
- 2:01–2:35 transition and introduction
- 2:36–3:09 **main theme with counter melody** (read)
- 3:10–3:46 transition and finish of section

Track 15: **Conversational Solfege Unit 3**Léo Delibes • *Notturmo**(See example 11)*

## Unit 3

**Notturmo**

Delibes



from Coppélia

TM 230 SRB 87

11. *Conversational Solfege Student Reading Book p. 87*



1. Accompaniment for rhythm chanting in 2/4 meter • Johann Sebastian Bach • *Suïte in g minor* • Allemande
2. Accompaniment for rhythm chanting in 2/4 meter • *Camille Saint-Saëns* • Carnival of the Animals • Finale
3. Accompaniment for rhythm chanting 6/8 meter • Ottorino Respighi • *Ancient Airs and Dances* • Saltarello e Canario
4. Accompaniment for rhythm chanting in 6/8 meter • Johann Sebastian Bach • *Suïte in g minor* • Prelude
5. Conversational Solfege Unit 1 Peter Ilyich Tchaikovsky • *The Crane*
6. Conversational Solfege Unit 1 Camille Saint-Saëns • *Turtles from Carnival of the Animals*
7. Conversational Solfege Unit 1 Jacques Offenbach • *Can-Can*
8. Conversational Solfege Unit 2 Johann Strauss • *Kaiser Waltz* (excerpt)
9. Conversational Solfege Unit 2 Johann Strauss • *Roses from the South* (excerpt)
10. Conversational Solfege Unit 2 Ludwig van Beethoven • *Symphony # 5, 3rd Movement* (excerpt)



11. Conversational Solfege Unit 2 Franz Schubert • *March*
12. Conversational Solfege Unit 2 Maurice Ravel • *Boléro Ostinato*
13. Conversational Solfege Unit 3 Paul Dukas • *The Sorcerer's Apprentice* (excerpt)
14. Conversational Solfege Unit 3 Ferde Grofé • *On the Trail from Grand Canyon Suïte* (excerpt)
15. Conversational Solfege Unit 3 Léo Delibes • *Notturmo*
16. Conversational Solfege Unit 4 Georges Bizet • *The Carillon Ostinato from L'Arlésienne Suïte*

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