



Tuneful, Beatful and Artful Singing in Upper Elementary Grades



**John M. Feierabend
The Hartt School
University of Hartford**

&

**Feierabend Association for Music Education
www.feierabendmusic.org**

First Steps in Music

AN 8-PART MUSIC READINESS CURRICULUM FOR 3-8 YEAR OLD CHILDREN

SINGING/TONAL ACTIVITY CATEGORIES

- 1. Pitch Exploration/Vocal Warm-up** (Discovering the sensation of the singing voice)
 - Vocal glissandos
- 2. Fragment Singing** (Developing independent singing)
 - Echo Songs
 - Call and Response Songs
- 3. Simple Songs** (Developing independent singing and musical syntax)
 - 3-4 Note Songs
 - Expanded Range
- 4. Arioso** (Developing original musical thinking)
 - Spontaneous created songs by the child
- 5. SongTales** (Developing expressive sensitivity through listening)
 - Ballads for children

MOVEMENT ACTIVITIES CATEGORIES

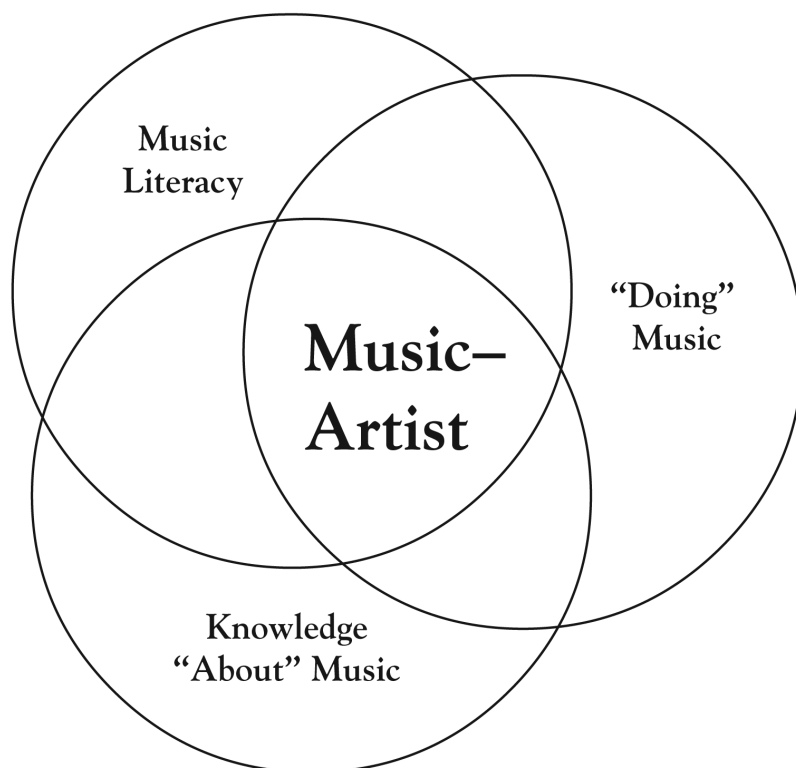
- 6. Movement Exploration/Warm-up**
(Developing expressive sensitivity through movement)
 - Movement with and without classical music accompaniment
- 7. Movement for Form and Expression**
(Singing/speaking and moving with formal structure and expression)
 - Non-Locomotor (finger plays, action songs, circle games, with recorded music)
 - Locomotor (circle games, with recorded music)
- 8. Beat Motion Activities**
(Developing competencies in maintaining the beat in groups of 2 and 3)
 - Child-Initiated Beat Motions
 - Non-Locomotor
 - Locomotor
 - Teacher-Initiated Beat Motions
 - Non-Locomotor
 - Locomotor

The Curriculum (Doing Music)

Conversational Solfege – Level 1

General Music

3D Music Education



Music Literacy

Conversational Solfege

Singing (S1)
Listening (S6)
Reading (S5)
Writing (S5)
Dictation (S5)
Improvisation (S3)
Composition (S4)
Evaluating (S7)

Knowledge "About" Music

History (S9)
Theory
Music Terminology
Relationships to Other Things (S8)
Evaluating Music (S7)

"Doing Music"

Vocal Development (S1)
Movement
Instrument Technique (S2)
Expressive Sensitivity
Listening (S6)
Evaluating (S7)

Note: "S" indicates National Standard

TM 73

1) Pitch Exploration in Upper Elementary

Fragment Singing

Dead Horse Chantey

Call

A poor old man came rid - ing by,

Response

And we say so and we hope so;

Call

A poor old man came rid - ing by,

Response

Poor old horse.

Verse 2

Call

Says I, "Old man, your horse will die,"

Response

And we say so and we hope so;

Call

Says I, "Old man, your horse will die."

Response

Poor old horse.

Verse 3

"And if he dies, we'll tan his skin," ...

"And if he don't, we'll ride him again." ...

Verse 4

For one long month I rode him hard, ...

For one long month we all rode him hard. ...

Verse 5

But now your month is up, old Turk, ...

Get up, you swine, and look for work. ...

Verse 6

Get up, you swine and look for graft, ...

While we lays on and drags ye aft. ...

Verse 7

He's as dead as a nail in the lamp-room door, ...

And he won't come worrying us no more. ...

Verse 8

We'll use the hair of his tail to sew our sails, ...

And the iron of his shoe to make deck nails. ...

Verse 9

We'll hoist him up to the fore yard-arm, ...

Where he won't do sailors any harm. ...

Verse 10

We'll drop him down with a long, long, roll, ...

Where the sharks will have his body and the devil take his soul. ...

Simple Songs

In Good Old Colony Times



In good old Col-o-ny times, When we were un-der the



king, Three rogu-ish chaps fell in-to mis-haps be-



cause they could not sing. Be-cause they could not



sing, Be-cause they could not sing, Three rogu-ish chaps fell



in-to mis-haps be-cause they could not sing.

Verse 2

The first, he was a miller,
And the second, he was a weaver,
And the third, he was a little tailor,
Three roguish chaps together.
Because they could not sing,
Because they could not sing,
Three roguish chaps fell into mishaps
Because they could not sing.

Verse 3

Now the miller, he stole corn,
And the weaver, he stole yarn,
And the little tailor stole broadcloth,
for to keep the three rouges warm.
Because they could not sing...

Verse 4

The miller got drown'd in his dam,
The weaver got hung in his yarn,
And the devil clapped his claw on the little tailor,
with broadcloth under his arm.
Because they could not sing...

Paddy's Not at Work Today



Dear Boss I write this note to you to tell you of my



plight, and at the time of writing it I'm



not a pret - ty sight. My bod - y is all



black and blue, my face a shade of grey,— and I



hope you'll un - der - stand why Pad-dy's not at work to - day.

Verse 2

I was working on the fourteenth floor, some bricks I had to clear,
Now throwing them down from such a height was not a good idea.
The foreman wasn't very pleased, he being an awkward man,
He said I'd have to take them down the ladder in my hand.

Verse 3

Now loading all those bricks by hand, it seemed so awfully slow,
So I hoisted up a barrel and secured the rope below.
But in my haste to do the job, I was blind to see,
That a barrel load of building bricks would be heavier than me.

Verse 4

Now when I came down, I cut the rope and the barrel fell like lead,
 And clinging tightly to the rope I started up instead.
 I shot up like a rocket, and to my dismay I found,
 That halfway up I met the bloody barrel coming down.

Verse 5

Now the barrel broke my shoulder as to the ground it sped,
 And as I reached the top I struck the pulley with my head.
 I still clung on though, numbed and shocked from this almighty blow,
 And the barrel spilled out half the bricks some fourteen floors below.

Verse 6

Now when the bricks had fallen from the barrel to the floor,
 I then outweighed the barrel and I started down once more.
 Still clinging tightly to the rope, my body wrecked in pain,
 Then halfway down I met the bloody barrel once again.

Verse 7

Now the force of this collision halfway up the office block,
 Caused multiple contusions and a terrible case of shock.
 Still clinging tightly to the rope, I headed for the ground,
 And fell upon the building bricks that were all scattered 'round.

Verse 8

As I lay there moaning, sure I thought I passed the worst,
 Then the barrel struck the pulley, then didn't the bottom burst.
 A shower of bricks came down on me sure I hadn't got a hope,
 And as I was losing consciousness, I let go the bloody rope.

Verse 9

Now the barrel being heavier, it started down once more,
 And it landed straight across me as I lay there on the floor.
 It broke three ribs and my left arm and I can only say,
 That I hope you understand why Paddy's not at work today.

Part Singing

- Bass line melodies/Ostinatos
- Partner songs
- Vocal Chording
- Canons

Partner Songs in Conversational Solfege Book 2

IIIVVII

I had a dog	p.34
Knock at the door	p.41
Johnny Works with One Hammer	p.41
Bye Bye Baby	p. 52
Deedle Deedle Dumpling	p.53
M'en Vais a Paris	p.58
Bye Oh My Baby	p.124
I'm a Little Dutch Girl	p.159
Down By the Station.	p.163
Eensy Weensy Spider	p.165
Lullaby.	p.256
Old Woman.	p.259
Hidi, Hidi-ho	p.265
Higgledy Pig	p.266
Biddy Biddy Hold On	p.275
Riding Here to Get Married.	p.280

IIIIIVV

IIIVVII

Sweetest Little Baby	p.59
Looby Loo	p. 183

IIVIIIV

All around the Buttercup	p.49
Sing Sing Together	p. 189
Frere Jaques.	p.117
Row Row Row Your Boat	p.185
Three Blind Mice.	p.195

IIVIIIV

Old Aunt Dinah	p.37
Ladybug.	p.44
Down in the Valley	p. 54
Jim Along Josie	p.57

Bass Line Melodies Partner Songs

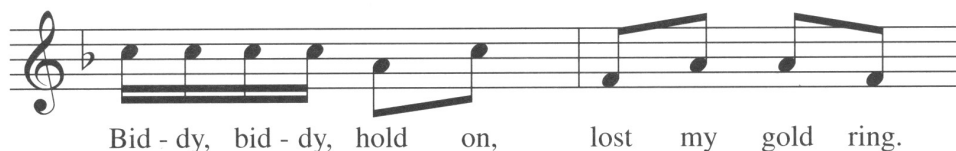
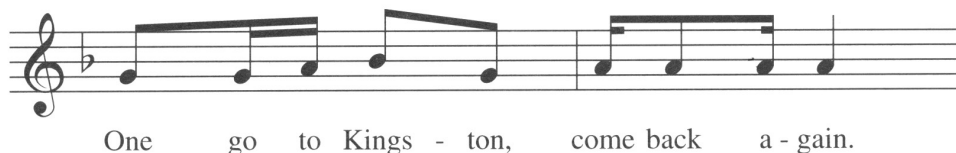
IIIIVVII

- I Had a Dog
- Johnny Works with One Hammer
- Knock at the Door
- Biddy Biddy Hold On
- Riding Here to Get Married

Biddy, Biddy Hold On

(Use for Conversational Decoding or Tone Chart)

Jamaica



Bass line melody:



Teacher's
Manual
Only

TM 275

Riding Here to Get Married

(Use for Conversational Decoding or Tone Chart)

Rid - ing here to get mar - ried, Get
mar - ried, get mar - ried.
Rid - ing here to get mar - ried,
Ran - som a - tan - som a - cin - na - mon tea.

Bass line melody:

Teacher's
Manual
Only

TM 280

Vocal Chording

Part1:	s	s	s
Part2:	m	f	m
Part 3:	d	t,	d
Bass line:	d	s,	d
	I	V7	I

Canons

HUMOROUS AND CLEVER

Black Socks

ME

1 2

Black socks they nev - er get dir - ty the

3

lon - ger you wear 'em the strong - er they get. Some - times I

think I should wash 'em but some - thing keeps tell - ing me

"Don't wash 'em yet!" not yet not yet not yet.

60

the book of canons

Come and Dance, Come and Sing

Antonio Caldara 1670-1736

M



Mit uns spring - et, mit uns singt,
Come and dance! — Come and sing!



dass es im - mer schön - er klingt.
Let the world with laugh - ter ring.



La la la la la la la, la la la la la la la,



la la la, la la la, la la la la la la.

10

the book of canons

Under the Stone

Henry Purcell 1638-1695

MD



Un - der the stone lies Ga - bri-el John, in the



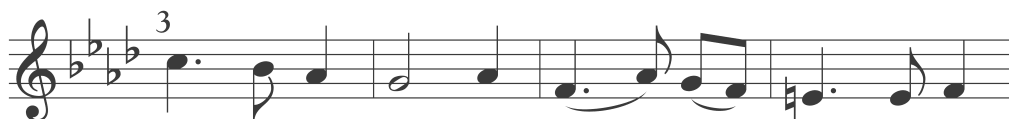
year of our Lord, one thou - sand and one.



Cov - er his head with turf— or stone. 'Tis all



one, 'tis all one, with turf or stone, 'tis all one.



Pray for the soul of gen - tle— John if you



please you may or let— it a - lone, 'tis all one.

Come To the Top of the Path

M

1
Come to the top of the path in the gar - den,

2
Look how the sails are turn - ing up so

3
Down a - gain and down a - gain the

There you'll see the mill.

fast up - on the hill and fall - ing—

ground they touch un - til.

127

the book of canons

Feierabend (Work is Finished)

German

ME

1 2

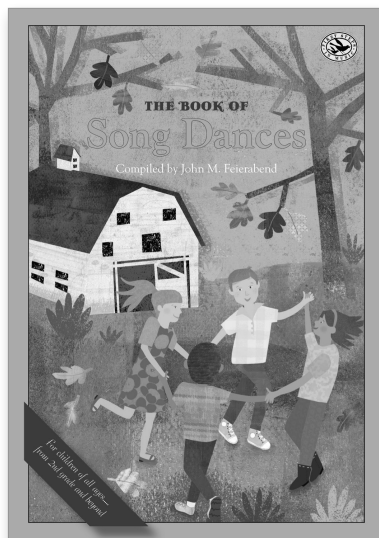
Bim, bam, bim, bam! Horch, es sing't der Gloc-ken Ton
Din, don, din, don, C'est la clo - che du ma - tin,

3 4

von der Ar - beit sü - ßem Lohn: Fei - er - a - bend!
Qui sonne au le - ver du jour: Bon - jour, bon - jour!

Alternate English Text

Bim, bam, bim, bam!
Hear the bells, now work is done.
Telling us it's time for fun!
Feierabend!



The Book of Song Dances

John M. Feierabend

Dances accompanied by singing have been enjoyed by people of all ages for hundreds of years. These dances have served an important social function as people share the joy of synchronizing with others through their body, spirit, and voice.

John M. Feierabend collects into one place an addictive collection of Song Dances that have their roots in our American heritage, as well as a few from other countries.

Each dance is organized by type (single circle, double circle, square dances, etc.) and includes complete dancing directions.

This beautifully illustrated collection is for anyone looking to reclaim this great folk dance tradition, use great songs to teach musical concepts—or simply have a great time. Enjoy!

G-8663 Perfect-bound, illustrated

The Book of Playground Songs and Rhymes

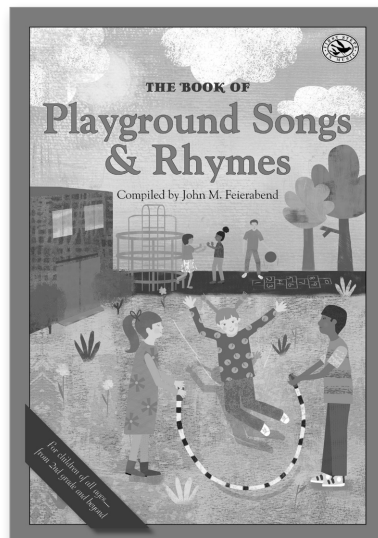
John M. Feierabend

Here is a great collection of songs and rhymes that invite beat motions from students in the mid to late elementary grades. For generations, neighborhood kids would gather to skip rope, bounce balls, play hand clapping games or choose one another to be the first “it” in a game with a counting-out rhyme.

The songs and rhymes in this book and the community made by playing these games are a great foundation for music learning. By sharing these songs and rhymes with students during music class, today’s students will discover the joy of music and, hopefully, share the songs, rhymes and games in this collection with their friends and family.

John M. Feierabend has organized these songs and rhymes into five distinct categories. Hand Clapping, Jump Rope, Ball Bouncing, Counting Out and Passing and Stick Games. Each section has numerous songs and rhymes to keep children interested and engaged for years and will be a wonderful resource for music teachers.

G-8747 Perfect-bound, illustrated



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

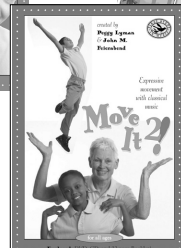
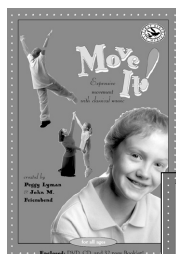
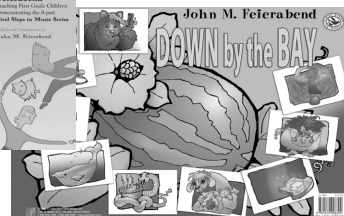
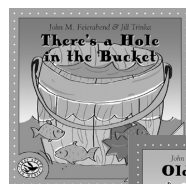
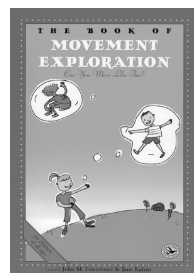
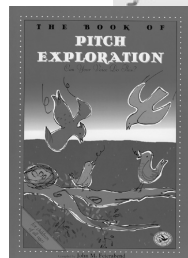
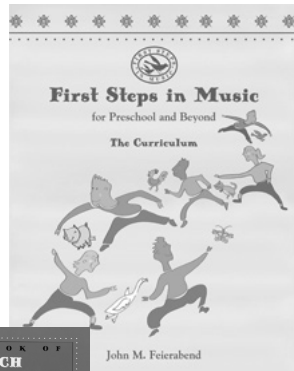
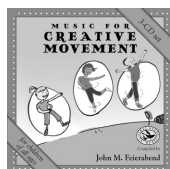
- DVD-947 First Steps in Music: In Action
 G-6400 Vocal Development Kit
 (Puppets, toys, and instruments with manual)
 G-6509 Pitch Exploration Stories
 (12 large picture cards)
 G-6510 Pitch Exploration Pathways
 (12 large picture cards)
 G-6511 Oh, In the Woods
 (12 large picture cards)
 G-7962 Down by the Bay
 (10 large picture cards)

Move It!

DVD-549 Music DVD, CD, and booklet

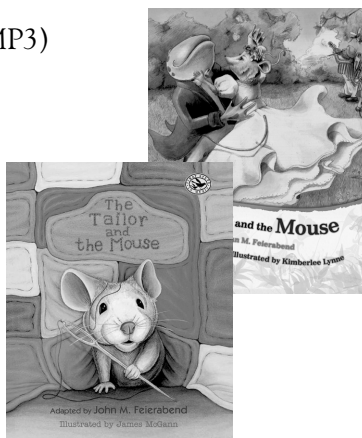
Move It! 2

DVD-756 Music DVD, CD, and booklet



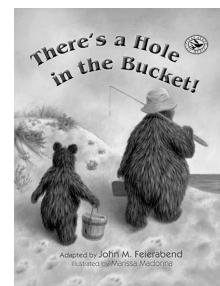
Folk Song Picture Books (with downloadable MP3)

- 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)

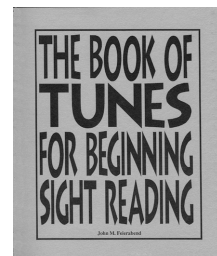
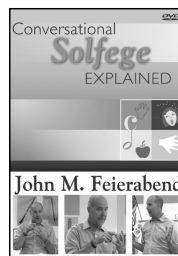
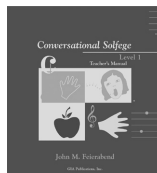


Conversational Solfege

- DVD-946 Conversational Solfege Explained

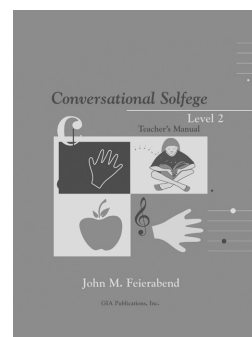
Level 1:

- 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

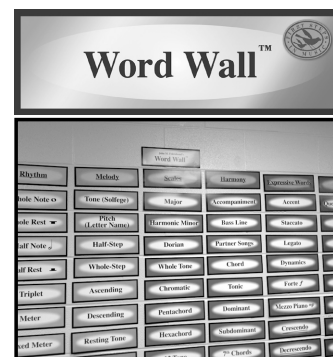


Level 3:

- G-5382 Teacher's Manual
- G-5382S Student Book

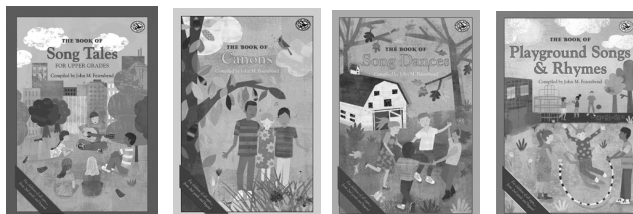
Related Materials

- G-8453 Word Wall
- G-5547 The Book of Tunes for Beginning Sight-Readers
- G-7594 Conversational Solfege Sign Pack



Song Collections for Older Children

- G-8736 The Book of Song Tales for Upper Grades
- G-8552 The Book of Canons
- G-8663 The Book of Song Dances
- G-8747 The Book of Playground Songs and Rhymes

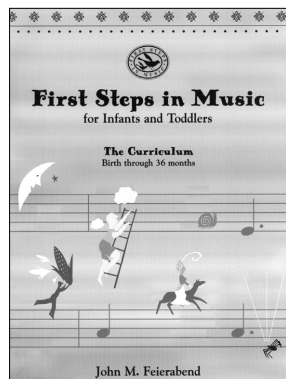
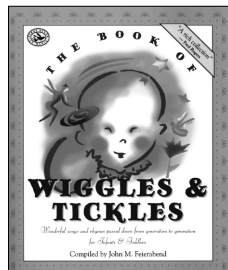


Book of Church Songs and Spirituals

- G-7816 Spiral Bound and illustrated

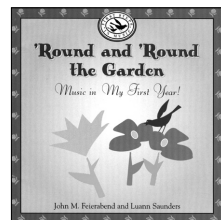
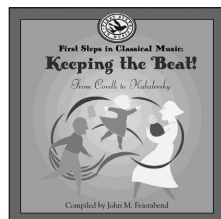
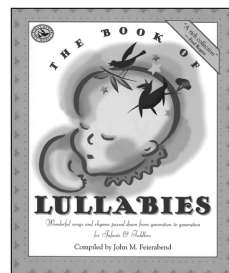
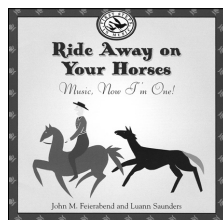
Books for Infants and Toddlers

- 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



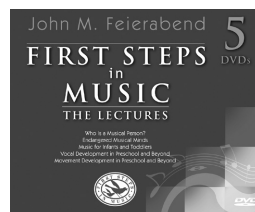
Recordings for Infants and Toddlers

- 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
Set of all books and recordings above
Save over \$40 with this offer!
- 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.

FAME

Feierabend Association for Music Education

<http://www.feierabendmusic.org>

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