

InSIGHT SINGING: *Fixed DO*

A Multi-Sensory Approach to
Reading Music *Using Fixed DO*

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CARL FISCHER®

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InSIGHT SINGING

Insight: perception, knowledge, skill

Based on a multi-sensory approach to music reading, this book is designed to empower you, the singer, to develop and refine your reading skills while becoming a better musician and choral singer.

As you become an *insightful* music reader, you will:

- Incorporate what you *see*, *hear* and *feel* to improve reading accuracy.
- Increase your ability to *recognize* and *perform* rhythmic and tonal patterns.
- *Identify* and *isolate* musical challenges, then *drill* and *perfect*.
- Sight-sing melodies with accurate pitch and rhythm.
- Sight-sing musically and expressively.
- Refine your choral technique as you progress as a sight-singer,

Insightful singers create insightful choirs!!!!

RHYTHM

Like your own steady heart beat, the pulse gives music a life of its own.

- Sharpen your rhythmic sense by developing a feeling for the underlying pulse of music
- Realize attaining rhythmic accuracy is both a physical and a mental process
- Develop the ability to keep a steady beat by learning to divide time evenly and consistently.
- Use movement to feel and internalize the steady beat: tap, clap, snap, conduct, lift heel/toe, swing arms. The only limitation in creating physical response to the pulse is your own imagination.

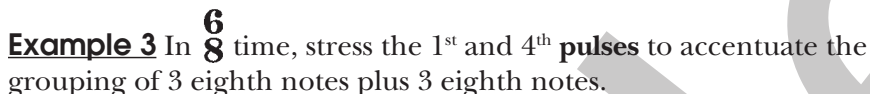
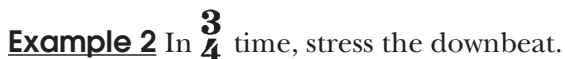
When you can combine keeping a steady beat with an understanding of rhythmic notation, you will be prepared to read and perform rhythms accurately.

METER SIGNATURES

Meter signatures provide valuable information, including:

- Relative duration of notes
- Groupings of notes (see Appendix A)
- What notes are accented (downbeats) and unaccented (upbeats)
- The number of beats per measure (indicated by the upper number)
- Which note gets one beat (indicated by the lower number)

Use your chosen system of counting (see Appendix B) to chant the following rhythmic patterns, while you continue to be physically involved in moving to the music.



PITCH

- CMF14

Thinking pitches is the first step in *reading* pitches. Audiation (thinking the pitch) is an important element in accurate singing. The musical patterns you have stored in your brain have prepared you to transfer this knowledge to recognizing and actually reading tonal patterns found in a musical score.

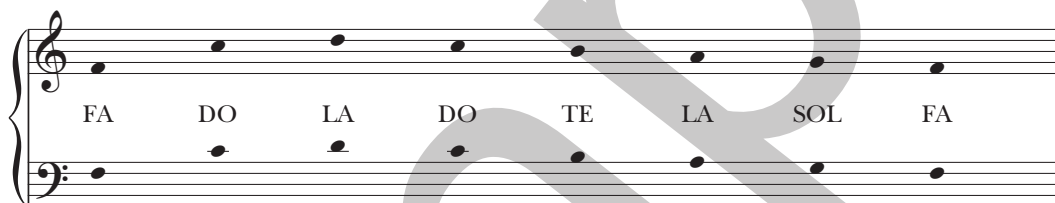
Test your ability to audiate by recalling the opening notes of familiar songs such as *Three Blind Mice*, *Happy Birthday* and *Jingle Bells*. Recall these simple patterns in your head; then, sing them.

Use the I(Fa) chord to establish the key (tonality); then, audiate the tonal patterns found in Example 4 using a slow tempo.

EX 4

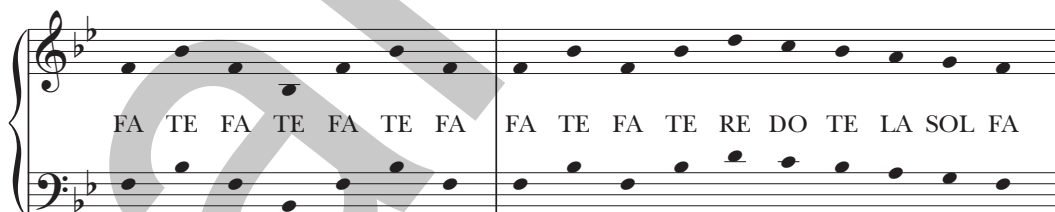
FA DO RE DO TE LA SOL FA

Re-establish the (I) chord. Using a slow tempo, audiate the patterns in EX 5. Following your mental rehearsal (audition), sing the tonal patterns.

EX 5

Can you identify this melody? If so, perform it in rhythm.

Re-establish the I(FA) chord. Then audiate the patterns in Example 5 using a slow tempo. Following your mental rehearsal (audition), sing the tonal patterns.

EX 6

Can you identify this melody? A hint: You may have heard it on television.

Developing your ability to *audiate* will equip you to apply your knowledge of how intervals *sound* and *look* on the printed page, a key component of a multi-sensory approach to sight singing.

READING MELODY

The prerequisites for reading melody include:

- Tapping and chanting rhythms from musical notation
- Translating musical notation into pitch patterns (intervals), first by audiating and then by singing and signing

When you can perform these separate tasks with accuracy and ease, you are ready to combine the reading of *rhythm* and *pitch* into the **reading of melody**.

ABOUT THIS BOOK

- This book consists of unison melodies written in the treble and bass clefs.
- You may read in either clef. For **effective skill development**, you should sing in the clef in which your repertoire is written.
- When octaves are notated, use the octave which best suits your range and need.

BECOMING AN *INSIGHTFUL* MUSIC READER

Each melody in this book includes helpful information featuring learning strategies designed to assist you in becoming an *insightful* music reader.

- Realize that each of these ideas can be *applied* to other melodies in this book.
- Capitalize on these learning strategies and use them to improve your overall musicianship.
- Be creative in getting the maximum benefit from this information.

As an *insightful* music reader your increasing depth of understanding and skill level will enable you to continue to develop your overall musicianship.

These strategies are divided into four categories:

VISUAL



Focus on visually identifying key and meter signatures, specific intervals, melodic contour, and chords built on (I), (IV), and (V). Develop the ability to scan the score rapidly and to recognize repeated patterns.

AUDITORY



Focus on hearing with your inner ear (audiation) as you identify the sound of a major scale, the intervals from tonic to tonic, familiar tonal patterns, and chord outlines.

KINESTHETIC



Focus on movement (kinesthetic expression) to keep a steady beat, perform rhythmic patterns, and accent the downbeat and groupings of notes (conducting). Show spatial relationships of intervals and melodic contour with hand signs and gestures.

CHALLENGE



Demonstrate your success in using a multi-sensory approach to sight-singing by accepting these challenges to “reach for the stars.”

CORRELATING THE KEYBOARD AND GRAND STAFF

The grand staff and keyboard, which can be found on the inside back cover, reinforce the multi-sensory approach of this book. By examining the keyboard, you can increase your understanding of the distance between pitches.

Seeing and touching intervals on the keyboard will help you acquire a visual and kinesthetic understanding of these distances. Accessing an actual keyboard will enable you to feel, hear and see each interval as you continue to develop your tonal vocabulary.

Key of C Major (DO)

C Major Scale

DO RE MI FA SOL LA TI DO RE MI RE DO TI LA SOL FA MI RE DO TI DO

Scale on Keyboard

Chords Built on DO (I), FA (IV) and SOL (V)

Preparatory Drill: Chords Built on DO (I), FA (IV) and SOL (V)

Preparatory Drill: Rhythm

Melodies

To improve reading accuracy, locate the notes of the chord built on DO (I) and determine if the pitches are line/line/line or space/space/space.

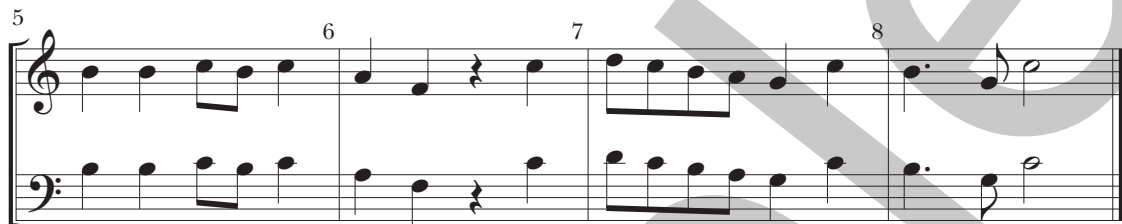
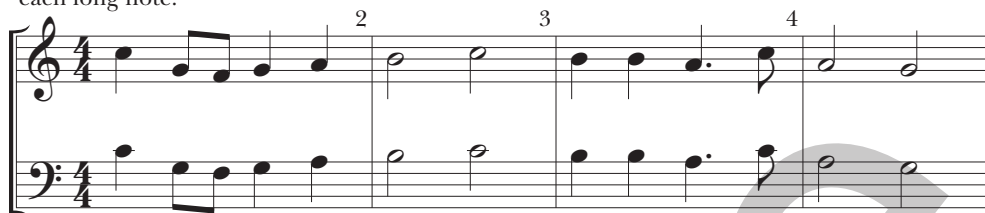




2

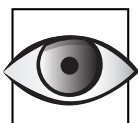
Note: This melody can be sung as a duet with no. 3.

As an aid in holding long notes for their full values, keep a physical pulse while sustaining each long note.

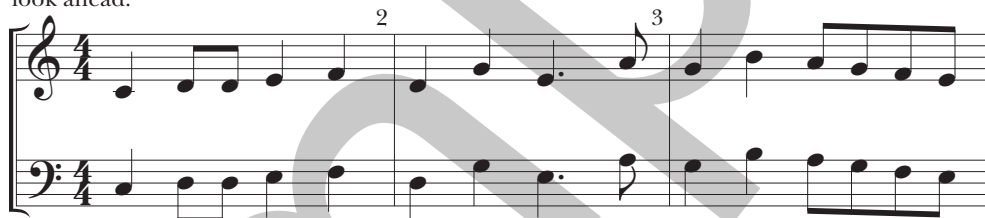


Note: This melody can be sung as a duet with no. 2.

Set the reading tempo based on the shortest note value, being sure to allow ample time to look ahead.



3



4

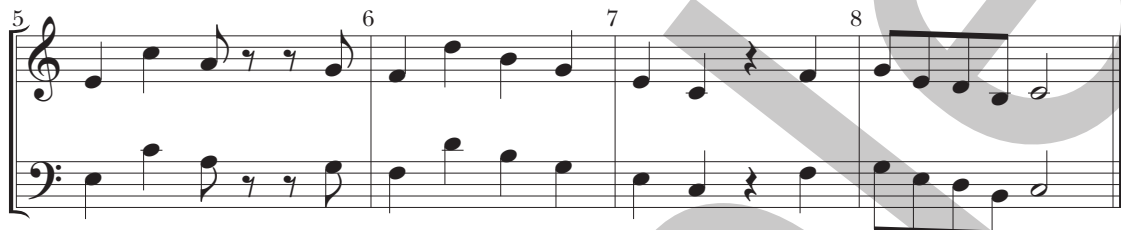
Associate tonal patterns with melodies or drills you already know.





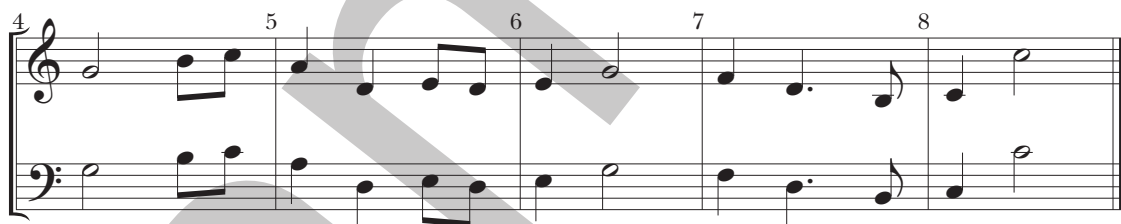
Be very attentive to the periods of silence indicated by rests; carefully count and pulse their duration.

5



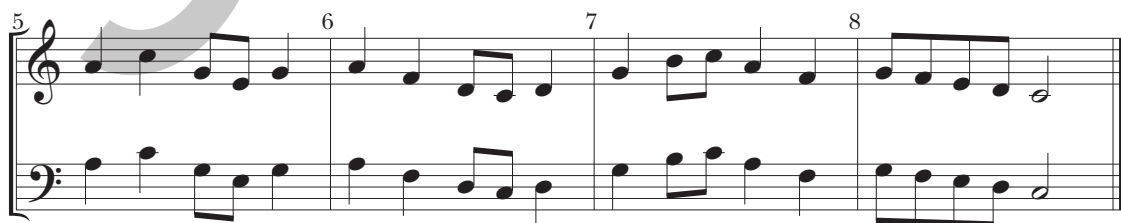
To solidify rhythmic accuracy, sing this melody on the syllables of your preferred rhythmic reading system (count-singing).

6



Use mental (silent) rehearsal by thinking patterns (audiate) in solfège before singing them.

7



10



8

Develop your tonal memory by being especially sensitive to the sight and sound of recurring pitches.



9

Use your tonal memory of the I, IV and V chords to sing skips accurately.



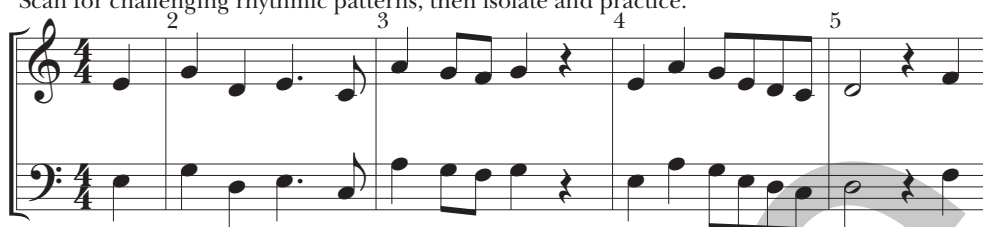
10

In $\frac{3}{4}$ time, create an expressive grouping of notes by stressing the downbeat (beat 1).



Scan for challenging rhythmic patterns, then isolate and practice.

11



12

In $\frac{6}{8}$ meter, accentuate the groupings of three eighth notes by stressing the first and fourth pulses within each measure.



13

For a musically expressive interpretation, sing in two-measure, then four-measure phrases.



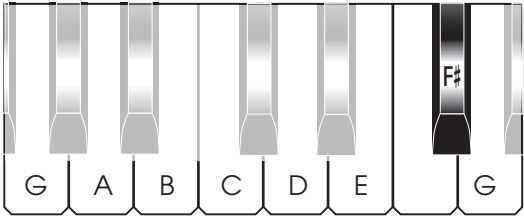
Key of G Major (SOL)

G Major Scale



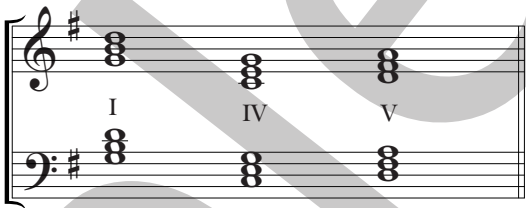
SOL LA TI DO RE MI RE DO TI LA SOL FI MI RE DO RE MI FI SOL

Scale on Keyboard



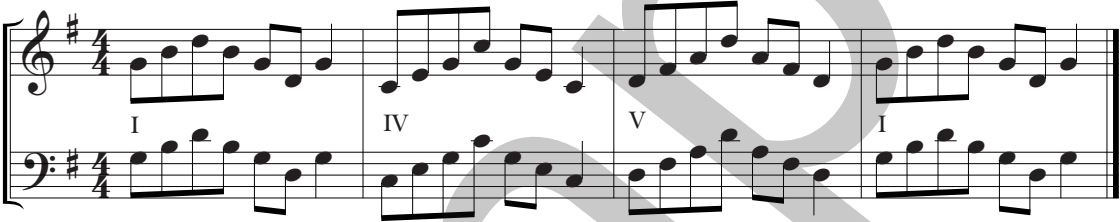
G A B C D E G

Chords Built on SOL (I), DO (IV) and RE (V)



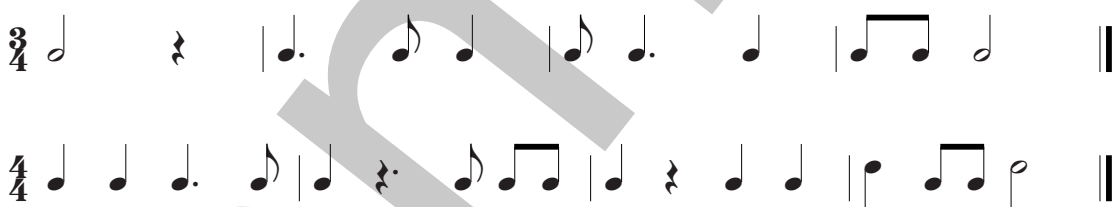
I IV V

Preparatory Drill: Chords Built on SOL (I), DO (IV) and RE (V)



I IV V I

Preparatory Drill: Rhythm



Melodies



After gaining security in singing this exercise, start on the final measure and sing this melody backwards.



1 2 3 4 5 6 7 8