

STEPS

Strategies &

Tools

Encouraging

Proficient

Sightsinging

Using
Fixed DO

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CARL FISCHER®

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STEPS FOR THE SUCCESSFUL USE OF THIS BOOK

STEPS, Strategies & Tools Encouraging Proficient Sight Singing Using Fixed DO is organized by key so that students are immersed in a key, enabling them to identify the steps of the scales at sight as well as the intervals from the tonic triad. Presentation of material should be paced to allow sufficient time for students to master the fundamental drills before moving on to the sight singing melodies.

STEPS emphasizes the intervals of seconds and thirds and expands upon intervals found within the tonic, sub-dominant and dominant triads, to include fourths, fifths and limited octaves. The first volume of the **STEPS** book series provides melodies and visual fundamentals to sight sing in five keys. Each key section begins with the scale and outline of the tonic chord followed by ascending and descending intervals from the tonic triad. For each key, there are twelve sight-reading melodies: eight melodies in $\frac{4}{4}$ meter and four melodies in $\frac{3}{4}$ meter.

The first two melodies on each page are in $\frac{4}{4}$ meter and are combinable, enabling the teacher to introduce harmony when the students are ready. One of the two combinable melodies is more rhythmically active, which adds variety to combining the unison melodies for two-part singing.

- Sight singing melodies are written in treble and bass clef in unison octaves making STEPS functional and practical for any ensemble, mixed, treble or tenor-bass.
- The initial focus is always to find the tonic triad in the scale, then to visualize whether the tonic triad is located on lines or spaces when singing it.
- The focus of the fundamental exercise is three-fold:
 - a. Solidify where the tonic triad is located – lines or spaces.
 - b. Sing intervals from each note of the tonic triad.
 - c. Introduce intervallic distance and quality (STEP FURTHER flashcards reinforce this skill).
- Note values included are whole, half, quarter, eighth, dotted half and dotted quarter and quarter rests.

With a well-thought out, systematic approach to teaching the materials in this book, students will gain tools certain to improve their sight singing skills. The presentation of material should be paced to allow sufficient time for students to master the fundamental drills before moving on to the sight singing melodies.

STEPS can be used:

- As a daily fundamental skill development activity using the order presented in the book. Depending on the capabilities of the ensemble, the number of days to complete each key unit will vary.
- As advanced preparation prior to rehearsing a song. Select the melodies in the key and meter found in the song prior to introducing and rehearsing it.
- As a singing assessment over any or all of the singing materials: scale, tonic triad, fundamental drills and melodies.
- As games, using the *Read Ahead Fun* & *Read Ahead Fun Challenge* exercises to challenge while having fun learning.
- As a tool for students less proficient in music reading. These students can use the scales as a guide to label sol-fa in their music.
- For individual practice and improvement.
- As a piano keyboard unit. Use the keyboard at the back of the book to teach the pitches on the keyboard, whole and half step relationships, and chromatic pitches.
- As a means of understanding whole and half step relationships in the major scale. Introduce the formula for building a major scale. Then play and sing as students locate the pitches on the keyboard.

USING THE READ AHEAD FUN EXERCISES

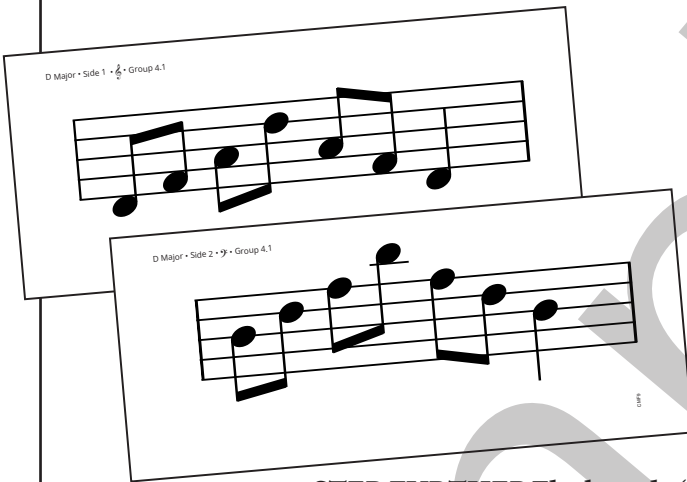
Training the Eye and Ear While Building Skills and.....Having Fun!

Read Ahead Fun and *Read Ahead Fun Challenge* exercises provide limitless opportunities to develop both visual and aural interval identification while assisting students in training their eyes and ears to read, think and hear ahead.

1. *Read Ahead Fun* exercises are two measures in length. They are designed to further immerse the singer in the key center while training them to both look and “hear” ahead. The goal is to successfully learn to “track” with the eyes.
2. As with reading the scale, tonic triad, interval drills and melodies, singers should read from the appropriate clef. The exercises consist of one page each: *Read Ahead Fun Treble Clef*, *Read Ahead Fun Bass Clef*, *Read Ahead Fun Challenge Treble Clef* (key of D (Re) and B \flat (Te)), and *Read Ahead Fun Challenge Bass Clef* (key of D (Re) and B \flat (Te)).

3. Possible activities include, but are not limited to the following:
 - a. Sing in numerical order
 - b. Sing by column: lowest number to highest number or highest number to lowest number
 - c. Teacher (or student) calls out the number of exercise to be read one measure before singing the exercise
 - d. Sing in a zig-zag manner. Ex: 1,4,5,8,9, etc.
 - e. Sing pitch to pitch, removing all rhythm -- teacher determines the place marker for the note value. i.e., quarter note, half note, etc.

STEP Further Flashcards



STEP FURTHER Flashcards (CMF9) are designed to visually reinforce the notes of the tonic triad in each key. Consisting of the five keys used in the book, there are five groups of ten cards. One side of the card is notated in implied treble clef and the other in implied bass clef, making them functional for mixed, treble or tenor-bass choirs.

Utilizing the flashcards will further immerse the singers in a given key through creative repetition helping them to become comfortable with syllable and interval identification in each key. When incorporating this resource into daily teaching, unlimited opportunities exist for creativity and fun, all while improving skills.

Consider implementing **STEP FURTHER** Flashcards:

- As a visual orientation prior to singing the fundamental interval exercises
- As a reinforcement after singing the fundamental interval exercises
- As a visual reinforcement of the key center prior to singing repertoire
- Through playing “games” for skill development; section vs section, boys vs girls, etc.
- As an assessment



The musical notation for the vocal line is written on a single staff with a treble clef. The melody consists of the following notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (half), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (half), D3 (quarter). The lyrics are written below the staff, aligned with the notes: "Do Re Mi Fa Sol La Ti Do Re Do Ti La Sol Fa Mi Re Do Ti Do". There are two fermatas over the first "Do" and the final "Do".

Scale of G-clef (treble clef) on the line C

Do Mi Sol Do Sol Mi Do

1 **M2** 2 **M3** 3 **P4** 4 **P5** 5 **m2** 6 **m3** 7 **P4** 8 **P5**

Do Re Do Do Mi Do Do Fa Do Do Sol Do Do Ti Do Do La Do Do Sol Do Do Fa Do

The musical notation shows an 8-measure exercise. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The notes are: Measure 1: D4, E4, F4; Measure 2: G4, A4, B4; Measure 3: C5, B4, A4; Measure 4: G4, F4, E4; Measure 5: D4, C4, B3; Measure 6: A3, G3, F3; Measure 7: E3, D3, C3; Measure 8: B2, A2, G2. The bass line consists of a single note G2 in every measure.

1 **m2** 2 **m3** 3 **P4** 4 **M2** 5 **M3** 6 **P4**

Mi Fa Mi Mi Sol Mi Mi La Mi Mi Re Mi Mi Do Mi Mi Ti Mi

1 M2 2 M3 3 P4 4 P5 5 M2 6 m3 7 P4 8 P5

Sol La Sol Sol Ti Sol Sol Do Sol Sol Re Sol Sol Fa Sol Sol Mi Sol Sol Re Sol Sol Do Sol

CMF13

C Major Melodies

1

1

5

$\text{♩} = 60$

2

2

5

3

3

5

Melody #1 and 2 are combinable.

4

1 2 3 4

pp *mf*

5 6 7 8

5

1 2 3 4

5 6 7 8

Andante

6

1 2 3 4

mf

5 6 7 8

Melody #4 and 5 are combinable.

7

5 6 7 8

Largo

8

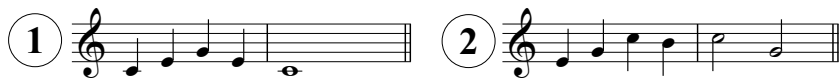
5 6 7 8

9

5 6 7 8

Melody #7 and 8 are combinable.

C Major Treble Read Ahead Fun



To download Read Ahead Fun Challenge Exercises, visit www.carlfischer.com

C Major Bass Read Ahead Fun

1



2



3



4



5



6



7



8



9



10



11



12



13



14



15



16



To download Read Ahead Fun Challenge Exercises, visit www.carlfischer.com