Soundtrack Script – Part One

DISCERNING PITCH

Track 1 Introduction Time - 8:05

Theme Song

Discover the music inside you;

Discover the melody within.

For where there is laughter,

A song lingers after.

Take a chance on yourself…

Begin…

To discover the music inside you;

Discover the melody within.

For where there is laughter,

A song lingers after.

Its echoing never shall end.

SCALESTHENICS – *A New Adventure in Sight-Singing*

Before you know what's happening,

You see a tune and start to sing.

The music of the ages…

The music of the ages…

The music of the ages…

Is yours!

All that most of us will ever see is a rainbow's uppermost arc.

It is those who climb mountains who are rewarded by this!

Just as there are 7 colors in the rainbow and 7 days in the week, so there are 7 tones in the Major Scale.

"Scale" comes from the Latin word *"scala"* – meaning "ladder" or "staircase."

There's something about "**7**" that wants to move to a higher "**1**".

For convenience, we call "**High 1**" – "**8**".

We study the scale because it's the stuff from which melodies are made.

To descend further, we move from "**1**"… to "**Low 7**"… "**Low 6**"… and "**Low 5**"…
just as time goes backward to yesterday… the day before yesterday… and the day before that.

The pitches used most often in melodies are those from "**Low 5**" up to "**9**".

Seeing how these tones relate to one another is the first step in learning to sight-sing.

The large numbers are Resting Tones. The small numbers are Moving Tones.

***Scalesthenics* "in a nutshell" is simply this:**

Small-Number Tones have definite tendencies to move to specific Large-Number Tones.

They don't always follow the rule, but – if we know what to expect – it helps us recognize the unexpected.

On our musical palette, "**1**" is Red… "**3**" is Yellow… and "**5**" is blue.

These Large-Number Resting Tones give structure to melodies.

"**1**" is "home" where melodies constantly depart and return. Its more formal name is the Tonic.

"**5**" is the only scale-tone that "wears two hats."

Sometimes it rests, but more often… it makes grand leaps to "**1**" or "**8**".

The remaining Large-Number Tone is "**3**". It links "**1**" and "**5**" to form the Tonic Triad.

Sometimes you hear it ascending… sometimes descending… and sometimes in combination.

Research has discovered that the brain is a giant pattern detector.

As data is received, the brain organizes it and compares it with information already stored.

This is the moment of *"fight!"* or *"flight!"*

As long as the brain sees a plan, it stays involved.

It's when it can't find a "mental hook" that it rebels in frustration.

Scalesthenics is coined from two words – "scale" plus "calisthenics."

As we exercise the scale, it becomes fixed in our inner hearing.

What develops is a vocabulary of sound – 12 distinct patterns that occur repeatedly in music.

The more we practice them… the more spontaneous they become.

Track 2 Combination Time - 2:49

Yo-yos and boomerangs have something in common. It's their nature to return home.

The same is true in music.

As a melody wanders up and down the scale, "**1**" acts as a magnet, drawing other tones to itself.

The first exercise is called **The Combination**. It introduces all the scale-tones, which readily move to "**1**".

Stand up and place your hands at your waist. This is the arm-hand position of "**1**".

For "**2**", cross fingers and go up on your toes.

For "**Low 7**", push forward and lean back on your heels.

For "**5**", touch the sides of your head.

For "**Low 5**", touch the sides of your legs.

For "**8**", extend arms and touch the sky.

When the tones of **The Combination** are secure, rearrange them in sessions of Follow-the-Leader.

If you're like most singers, the jump from "**5**" to "**Low 7**" will be easier than the jump from "**5**" to "**2**".

The Tonic Triad is so powerful that it sometimes gets in the way when we try to hear "**2**".

The secret is to leave "**5**" in the air and think only of how it feels for "**2**" to return to "**1**".

Moving Tones must be heard in terms of their natural tendencies.

Track 3 Tonic Triad Time - 1:51

Of all the scale-tones… "**1**" is the most important, "**5**" is the most energetic, but "**3**" is the most interesting.

Its position makes a scale Major or Minor.

In ***Scalesthenics***… "**3**" sits on hands so flat they almost arch backwards.

The deeper a pattern is etched, the more quickly our mind's ear hears its sound.

The best way to drill these structural tones is to add them to sessions of Follow-the-Leader.

As we learn to center pitch, it's not fullness we need – but focus!

This is especially true of the sensitive pitch of "**3**".

Track 4 Belly Flop Time - 3:48

Beads of perspiration trickle down your face.

Thank goodness for the refreshing water below.

In your mind's eye is the perfect dive… its impeccable grace… its flawless entry.

Your imaginings are cut short by the impatience of those waiting their turn.

So, you give the board a bounce and leap confidently into freedom of flight.

Suddenly – without warning – things start to go wrong.

Dread seizes you as the water nears.

Splat!! You've just done the world's greatest belly flop!

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This is the mental picture that helps us catch the sound of "**Low 6**".

The third exercise begins with "**2**" and "**Low 7**'s" natural tendency to return to "**1**".

Then comes "**Low 6**", obeying its tendency to move down to "**Low 5**".

It ends with an outline of the Large-Number Tones.
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Stand up and place your hands at your waist.

Now, flatten your hands… and *"splat"* to "**Low 6**". Hang there a moment… then *"sink"* to "**Low 5**".

"**Low 6**" is constantly influenced by "**1**'s" magnetic pull.

For "**Low 6**" to escape it – hands must push – and arms must straighten.

Of all the Small-Number Tones, it's "**Low 6**" that must be etched the most deeply.

Only when its sound is secure should it be added to sessions of Follow-the-Leader.

Track 5 Blockbuster Time - 6:25

The center of our solar system is the Sun.
All planets are influenced by its immense gravitational pull.

Music's "Sun" is the Tonic. It exerts a similar pull on the scale-tones around it.

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The planet closet to the Sun is Mercury.
Only the lightning speed of its 88-day orbit keeps it from falling into the Sun's fire.

By comparison… "**Low 7**" is just a half-step from "**1**".
Their captive relationship is the most powerful in music.

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Venus is the second planet from the Sun.
Though it's still too close to sustain life, it is far enough away to add beauty to the twilight sky.

In the scale… "**2**" is a whole-step from "**1**".
Though influenced by the Tonic's pull, it is far enough away to enjoy freedom in melodies.

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Astronauts describe Earth as a "magnificent blue jewel against the blackness of space."
Only here, do barren grays of winter… turn to tender greens of spring…
and where, in the turn of a day, we see joy and grief – love and hate – victory and defeat.

Just a short distance away is the Moon. It may revolve around the Sun, but it belongs to Earth.

In the Major Scale, "**4**" belongs to "**3**".
To show "**4**", we touch our shoulders… then let its "light" settle gently on "**3**".

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The last exercise is called **The Blockbuster** because it busts open the Major Scale to reveal its 12 parts.

As we sing it, we drill not only the special relationship of "**4 - 3**"…
but also the natural tendency of "**6 - 5**"… "**7 - 8**"… and "**9 - 8**".

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Ignoring the sign, you step into the elevator and push the button for Floor 5.

Before you can brace yourself… the doors snap shut… and you're hurled skyward at warp speed!

The elevator stops, but you don't.

You surge almost to Floor 6 before finally regrouping.

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To understand "**6 - 5**", we need a different mental picture from the belly flop.

While "**Low 6**" struggles against "**1**'s" continuous pull,
the "**6**" an octave above is barely within its gravitational reach.

To picture "**6 - 5**", we snap the backs of our fingers together,
then let them float up and over to the sides of our head.

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"**7**" and "wall beds" have something in common. They both like to snap back!
With elbows locked, we picture "**7**" sitting on flat hands… and snapping back to "**8**".

Since "**9**" is really "**High 2**", we cross our fingers and go up on our toes.

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It will surprise you how quickly "**4**", "**6**", "**7**", and "**9**" can be added to sessions of Follow-the-Leader.

As you sing, never forget… "**3**" needs a quieter, more gentle touch than any of the other scale tones.

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Melodies aren't bound by the pitches from "**Low 5**" up to "**9**",
but when we internalize these, we master the ABCs of sight-singing.

There will always be troublesome pitches that must be rehearsed –
just as there will always be words that must be sounded out,
but the twelve "mental hooks" of ***Scalesthenics***
give us an unshakable foundation on which to begin.
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Soundtrack Script – Part Two

DECODING NOTATION

Track 6 Introduction Time - 3:20

Research tells us that our brain is divided into two distinct hemispheres
and operate somewhat differently from one another.

It's actually our Left Brain that hears the joke, while it's our Right Brain that decides it's funny.

It's our Left Brain that reads the mystery, but it's our Right Brain that sees the danger.

Most people favor one side over the other. Preference shows when we're asked to assemble something.

Left-Brain people are "one step at a time" thinkers, who like to follow written instructions.

Right-Brain people are "I've just got to see it" thinkers, who reach instead for the illustrated drawing.

It's the left thumb on top for some… right thumb on top for others.

But don't forget – each side of the body is controlled by the opposite side of the brain.

Studies have found that – regardless of hemisphere dominance –
most of the world's people sing on the right side of the brain.

What we must understand, however, is that the creative Right Brain will sing just about anything!

This is because we sing in the same hemisphere that dreams, and imagines, and explores…
where fences are seen – not as boundaries – but hurdles!

Only the Left Brain's logic can control the Right Brain's wanderings.
It's designed to respect limits… to see fences… as fences!

Track 7 Pitch Time - 3:58

It was about 1000 years ago that someone thought to draw a line to represent a particular pitch.

In time… the staff grew to eleven lines, accommodating the range of changed and unchanged voices.

As music became more complex, it became advantageous to separate the treble and bass…
and place "**Middle C**" on a ledger line.

If you use this pitch to start a Major Scale,
you'll find that the natural half-steps of "**E**" to "**F**"… and "**B**" to "**C**"…
fall exactly where they're needed – between "**4**" and "**3**"… and "**7**" and "**8**".

Since no adjustment is necessary, the Key Signature for "**C Major**" is the absence of sharps and flats.

Starting from any other pitch requires the use of one or more black keys
in order to follow the Major Scale's pattern.

"Sharp" and "Flat" Key Signatures identify the Tonic in different ways.

The last "Sharp" is always "Seven". The last "Flat" is always "Four".

When "**1**" is on a line, "**3**" and "**5**" are on lines, too. When "**1**" is in a space, so are "**3**" and "**5**".

Other scale-tones are seen in terms of the Tonic Triad, so we must constantly visualize its placement.

Sight-singing is a complicated process. It calls for highest levels of sustained concentration.

First, our eyes see the music and send its image to the Left Brain.

The Left Brain scans the input and compares it with data already stored.

When it sees a pattern, it sends a "thumbs up" signal to the Right Brain.

The Right Brain searches its assortment of sounds for a match.

When a "mental hook" is found, it sends a message to the brain's control center.

Only then do we anticipate the moment… take a breath… and produce the correct pitch.

Only then do we sight-SING – instead of sight-GUESS!

Sometime… what we think are "pitch" problems… are actually "eye" problems.

The Right Brain can't sing the pitch until the Left Brain figures it out.

The Left Brain can't figure it out until the eyes have taken it in.

More often than not, it's "tunnel vision" that's the culprit.

When we focus on only one note at a time,
it keeps us from seeing natural tendencies and simple melodic patterns.

Good sight-singers gain the advantage by seeing several notes at a glance.

They don't wonder what's coming. They know!

Track 8 Rhythm Time - 6:07

A steady pulse is as important to a melody as it is to us. The pendulum of a clock is our example.
Just as seconds are divided into Tick-Tocks, so can beats be counted that way.

One of the best ways to feel the beat is by imitating old-fashioned windshield wipers.

We bounce our hands to the outside for Tick…
then let its energy bring our fingertips back together for Tock.

The beat can be represented by any kind of note, but the one seen most often is the quarter-note.
The beat *divides* into eighth-notes and *sub-divides* into sixteenth-notes.

One of the most common note combinations is the "dotted-quarter / eighth".

With the windshield wiper method we never have to guess when it's time for the eighth-note to be sounded.
Our fingertips do the thinking for us. This is especially true of the more complex patterns.

Eighth-note triplets change a march… to a swing!
To feel the eighth-note triplet, we change our windshield wiper motion to raindrops.

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One of the most difficult rhythm patterns to master is the rare, but exciting quarter-note triplet.

The sheriff's smile fades as the deputy gestures frantically toward the west.

The notorious Triplet Gang is on its way into town!

The lawman shakes his head in disgust. Dry Gulch has been peaceful until now.

A ray of sun catches the shiny surface of his badge. It reminds him of the sparkle in his sweet wife's eyes.

In an instant… he buckles his gun belt into place.

With steady patience the sheriff chews on a matchstick… and waits.

At the sound of approaching hooves, he slips three blanks into the cylinder of his gun.

High noon! Time for a showdown! He adjusts the brim of his hat and steps into the street.

POW! POW! POW!

The gentle rhythm of Dry Gulch is heard once again.

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We see how the quarter-note triplet is organized when *two groups of three* become *three groups of two*.

There's a vast difference between the Left Brain's ability to explain a pattern…
and the Right Brain's ability to do it.

It's the difference between "rhythm taught" and "rhythm caught"…
between *"This is how it adds up!"* and *"This is how it feels!"*

Research shows that the brain learns 5 times faster when body movement is involved.

The traditional conductor's beat not only allows a faster, more realistic tempo…
it acts as a drill sergeant to guard against the Right Brain's tendency to wander.

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The mind is an amazing thing.

It's fully capable of handling several number systems simultaneously.

Do we ever get confused and dial our zip code?

Do we ever give the time when asked our age?

The brain has no trouble distinguishing between a number system that tracks pitch
and a number system that tracks rhythm.

In time, sight-singers also learn to deal with two more tracks – text and interpretive markings.

You just can't find better "brain aerobics" than sight-singing!

Track 9 Accidentals Time - 5:20

The most obvious musical motion is that generated by rhythm.

Less obvious, but just as important, is the motion produced by natural tendencies
and… to an even greater extent… changes in those tendencies.

"Accidentals" are sharps, flats, or naturals that occur within the melody-line itself.

They affect pitch in one of three ways:

1. **They change Resting Tones into Moving Tones.**

2. **They tighten natural tendencies by reducing whole-steps to half-steps.**

3. **They destroy natural tendencies by reversing their direction.**
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Movies create suspense by identifying some characters – but not others!

It takes the big picture… to tell us he's "friend" instead of "foe."

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The same is true in sight-singing.

When we look at the big picture, we see that Altered Tones are just borrowed *relationships*. [*tendencies*]

At their simplest, they create artificial feelings of "(**7**) - **1**" and "**4** - **3**".

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The single tone most often raised is "**4**".

Instead of resolving to "**3**", it's lifted and so is drawn upward by "**5**".

Approach this half-step as you would the captive feeling of "(**7**) - **1**".

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The single tone most often lowered is "**7**".

Instead of leading to "**1**", it settles downward to a new relationship with "**6**".

Approach this half-step as you would the captive feeling of "**4** - **3**".

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Sometimes… accidentals create feelings of a "new" Tonic Triad.

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We don't have to change the name of "spoon" to "shovel" just because a child uses it to dig in the sand.

It wouldn't occur to us to call a "ruler" – "scissors" just because we decide to use it that way.

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And in sight-singing it works perfectly well to continue calling Altered Tones their original number-name.

It's not renaming the pitch that helps us hear it.

It's seeing the new thing it does.
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Track 10 Minor Time - 4:37

Melodies written in Minor have a very distinct sound.

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Natural Minor is created when the scale begins on "**Low 6**".

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When we plug in the Key Signature, we see it's "**3**"… "**6**"… and "**7**"… that are lowered.

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The most noticeable change is the whole-step between "**7**" and "**1**".

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The most frequently seen accidental is "**Raised 7**", restoring the familiar sound of Leading Tone.

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It's at the end of a melody that we find the gentle sound of "**Raised 3**".

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In some melodies both "**6**" and "**7**" are raised.

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Modulation is the shift of key center mid-stream.

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This carol begins in Minor but ends in Major.

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Extra Stuff will help you store this common transition between a Major and its Relative Minor.

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The book is never closed on sight-singing – for spirit… and song… are eternal.

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