

Michael Kaulkin on the use of movable do:

“The Case for ‘Movable Do’ in Classroom Musicianship”

<https://medium.com/@michaelkaulkin/the-case-formovable-do-in-classroom-musicianship-6c06eb93c621>

Italics and followup note added by Kate Reese Hurd

“The **Movable Do** system emphasizes each note’s function in the given key. In the major, *Do* is always scale degree 1, *So* [sol] is always scale degree 5, etc., no matter what the key. *Here what’s important is knowing what each note’s role is in whatever key you’re in. People with perfect pitch have a hard time with this. ... The Fixed Do* system is nothing other than what’s used in certain European countries* as an equivalent to our letter names [for pitch-tones]. Over time, using it may teach students by rote how to sing the notes, but [fixed do] will not teach them intervals. It will not teach them anything about harmony or function, to say nothing of voice leading [voices taking turns with a motif or a fugue theme]....” “*The mistake being made here is to think that [movable do] would ever be a quick or easy process. It is in fact a very slow-moving process whose purpose is to bring about deep understanding of the musical processes that drive the music we’re learning to sight read. It is not meant to be a quick way to get your chorus to learn their material.*”

*Michael Kaulkin indicated that it could take three years for a group to gain fluency in movable-do solfège** – and why would this be? With movable do we are getting away from the encoding of pitches and entering into the real Gebilde of the music, i.e., into its inaudible, archetypal realities, its formative structuring.*

“Yes, you have to decide where the do change occurs [during key changes] and there isn’t always one right answer, but with practice you become adept at analyzing music on the fly and *you always know where you are within the big picture.*”

*(Countries such as Belgium, Brazil, Spain, Portugal, France, Italy, Germany, Romania, as well as Latin America, French-speaking Canada, Russia, Ukraine, Bulgaria and Israel.) ** (A professional eurythmy program is typically four years, full-time – ample opportunity for students to achieve this fluency, and through it true competence with the gebilde of tonal music.)

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