



VOCAL PERFORMANCE

Level- I

Based on Sept. 2013, Version 10S



Module Title: - Reading Simple Musical Notes

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LG #1	LO #1- Explore conventions of music notation
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Instruction sheet
<p>This learning guide is developed to provide you the necessary information regarding the following content coverage and topics –</p> <ul style="list-style-type: none"> • Identifying pitch • Identify Key signature and time signature • Understand Notation and conventions • Understand music Dynamics and expression • Performing Rhythm reading <p>This guide will also assist you to attain the learning outcome stated in the cover page. Specifically, upon completion of this Learning Guide, you will be able to –</p> <ul style="list-style-type: none"> • Identify pitch • Identify Key signature and time signature • Understand Notation and conventions • Understand music Dynamics and expression • Perform Rhythm reading
Learning Instructions:

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1. Read the specific objectives of this Learning Guide.
2. Follow the instructions described below.
3. Read the information written in the “Information Sheets”. Try to understand what are being discussed. Ask your trainer for assistance if you have hard time understanding them.
4. Accomplish the “Self-checks” which are placed following all information sheets.
5. Ask from your trainer the key to correction (key answers) or you can request your trainer to correct your work. (You are to get the key answer only after you finished answering the Self-checks).
6. If you earned a satisfactory evaluation proceed to “Operation sheets
7. Perform “the Learning activity performance test” which is placed following “Operation sheets” ,
8. If your performance is satisfactory proceed to the next learning guide,
9. If your performance is unsatisfactory, see your trainer for further instructions or go back to “Operation sheets”.

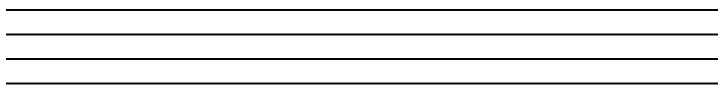


Information Sheet 1- Identifying pitch

Introduction

Music is an intentionally organized art form whose medium is sound and silence, and pitch is one of its core element. Pitch is the frequency of the note's vibration (note names **A, B, C, D, E, F, and G**). Pitch is the highness or lowness of a sound. Variations in frequency are what we hear as variations in pitch: The greater the number of sound waves produced per second of an elastic body, the higher the sound we hear; the fewer sound waves per second, the lower the sound. All sounds are caused by the vibrations of air molecules. These waves ("sound waves") of vibrations in air molecules originate from some kind of vibrating object, perhaps a musical instrument or a person's vocal chords. In music we refer to the frequency (how many times the molecules vibrate per second) a note vibrates at as the pitch of the note.

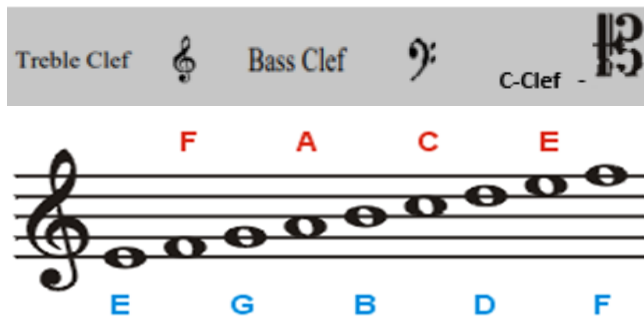
Musical pitch identification is the fundamental problem that serves as a building block for many music applications such as music transcription, music accompaniment, query-by-humming, instrument identification, source separation, etc. There is a need for robust and accurate techniques for pitch identification. All people, from the earliest recorded history, have created music. Humans, like birds and whales, have a natural tendency for making sounds and responding to them. When music is pleasurable, it says something to you. It communicates a feeling or conveys a message. Such communication of feeling is represented by 88 pitches on the piano. The term pitch describes the highness or lowness (the frequency) of a tone. In music notation, pitches are represented by symbols positioned on a staff and identified with letter names. Those pitches written on the staffs. A staff is a group of five horizontal lines on which music is written. Lines are numbered from bottom to top (1-5) and Spaces are numbered from bottom to top (1-4). The staff is the basis of written music. It is what the notes/pitches are presented on. A simple, unadorned staff is shown below.



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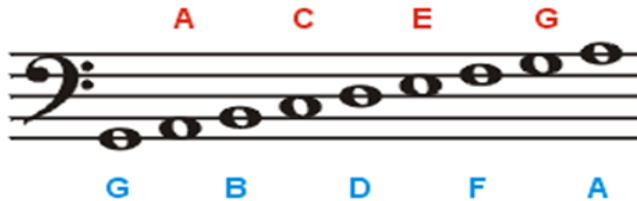


Different pitches are named by letters. The musical alphabet is, in ascending order by pitch, A, B, C, D, E, F and G. After G, the cycle repeats going back to A. Each line and space on the staff represents a different pitch. The lower on the staff, the lower the pitch of the note. Notes are represented by little ovals on the staff. The position of each note on the staff corresponds to a letter name depends on the clef. There are 3 kinds of clefs in music. The Treble clef (G-Clef) that indicate the 2nd line of the staff is music alphabet ' G ', The Bass clef (F-Clef) ,(4th line is ' F '), and the C- clefs (Baritone, Tenor, Alto, Mezzo soprano, and Soprano clefs, those indicates the meddle 'C' is the 5th,4th ,3rd , 2nd ,and 1st line of a staffs respectively). The clef you will see on your music depends on what instrument you play, or for whom the music is written.

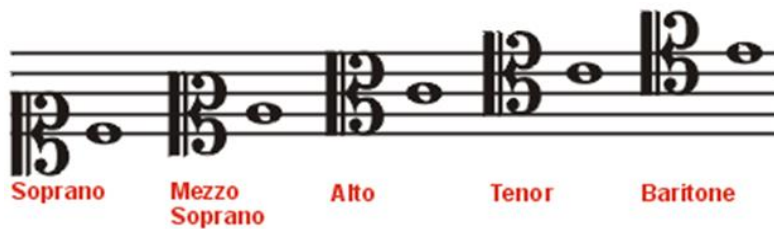


This is the treble staff. The treble clef (the large fancy symbol to the far left) shows the musician that the staff is treble. Since it curls around the G line, it is also called a G clef. The treble staff begins with the first line as E. Each successive space and line is the next letter in the musical alphabet. The staff ends with the last line as an F. Many mnemonic devices exist to help a person remember which line and space is which. One of the most common phrases to remember the names of the lines is: Every Good Boy Does Fine. (Also popular is Elvis' Guitar Broke Down Friday). To remember the spaces, just remember that they spell FACE starting from the bottom.

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This is the bass (pronounced 'base') staff. The bass clef, also known as the F clef because it locates the line known as F, is on the far left. The bass clef uses the same musical alphabet as treble, but the letters start in different places. Instead of an E, the bottom line is a G, and the letters proceed logically from there. Again, simple mnemonics can be used to remember the names of the notes. The lines on the bass clef, from bottom to top are: G, B, D, F, A (Good Boys Don't Fight Anyone), and the spaces are A, C, E, G (All Cows Eat Grass).



This is a C clef. The C clef can move on the staff, and the center of the symbol is always over middle C. Depending on where it is, it is given different names. The note beside each clef is middle C. These clefs are used very infrequently.



The grand staff

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When the bass and treble clef are combined and connected by a brace (left) and lines, they become the grand staff. This greatly increases the range of pitches that can be noted, and is often used in piano music, due to the piano's wide range.

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Self-check 1	Written test
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Name..... ID..... Date.....

Directions: Answer all the questions listed below. Examples may be necessary to aid some explanations/answers.

Test I: Choose the best answer (5 point)

1 _____ is the highness or lowness of a sound?

- A. Timber C. Melody
B. Pitch D. All

2 In short, pitch is -----.

- A. Key signature C. Note names
B. Tonic D. None

3 Music start in _____.

- A. A C. C
B. B D. D

4 There are _____ letters in the musical alphabet.

- A. 26 C. 4
B. 5 D. 7

5 Music ends in _____

- A. C
B. F
C. A
D. G

Note: Satisfactory rating - >3 points Unsatisfactory - below <3 points

You can ask you teacher for the copy of the correct answers.

Answer Sheet

Score = _____

Rating: _____

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Information Sheet 2- Identify key signature and time signature

1.1 Determining Key Signatures

Introduction

A key signature is a group of sharps or flats which are printed at the beginning of a line/measure of music. It shows which notes have to be changed into sharps or flats. For example: if there is one sharp in the key signature it will be an F sharp. It means that every time the note F is written one plays (or sings) an F sharp (on a keyboard: the black note just to the right of the F) instead.

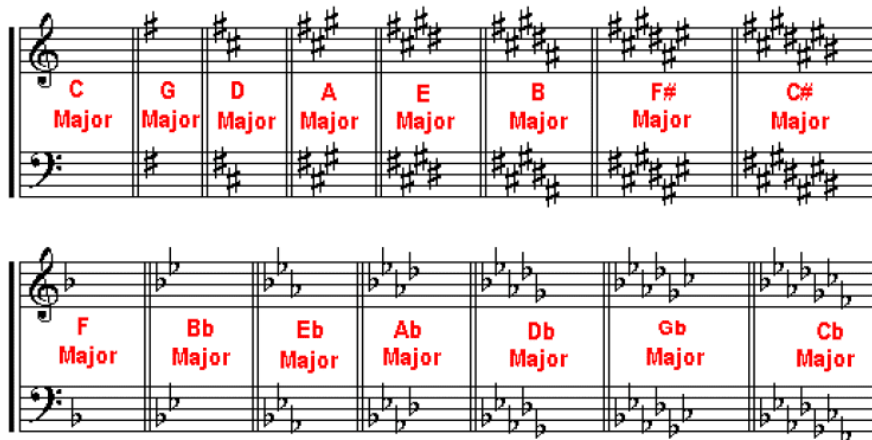
There are twelve major and twelve minor keys (properly called "modes"). This is because a scale can start on any note, and there are twelve notes within an octave: seven white notes and five black notes on a keyboard. Each major key has its own key signature. The relationship between the keys is explained in the article "circle of fifths". Each minor key shares a key signature with one of the major keys.

There are fifteen possible key signatures: up to seven sharps, up to seven flats, or no sharps or flats. The reason why there are fifteen and not twelve is because three of them have two possible names: F sharp major (6 sharps) can also be called G flat, C sharp is D flat and B is C flat. We call these enharmonic i.e. the same note but with a different name.

We can tell what key a song is in by looking at the first note of the piece and the last note and the **key signature**. We use scales when writing music. A scale is a sequence of notes, usually an octave. We will continue to use the C major scale. Each note is assigned a number or scale degree. Write these on your reference sheet. Remember, "C" is the strongest note.

There are two reasons for writing a key signature. Firstly, it saves writing out **lots of sharps or flats** during the piece. Secondly, it helps the player to think in the key (music) of the piece. This helps to understand the music better and it determining key signatures using the Order of sharps and flats

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1.2 Determining Time Signatures







The time signatures or meter can be defined as a regular, recurring pattern of strong and weak beats. This recurring pattern of durations is identified at the beginning of a composition by a meter signature (time signature).. For example in the 4/4 time the top number determines how many beats there are per measure. The bottom number tells what kind of note gets the beat. In this example, 4/4 time, there are 4 beats per measure, and the quarter note (bottom 4) gets the beat. In 3/4 time, the quarter note would still get the beat, but there would only be 3 beats in a measure. In 6/8 time, the eighth note gets the beat, and there are 6 beats to a measure. The pulse (or meter) is the driving beat in music that we march, feel, dance, clap and conduct to. First find the beat that seems the strongest, then try tapping along to it. Eventually you should be able to tap along with the music, and you will have found the pulse. Listen to the bass line and the rhythm section, as often they play with the pulse.

We have different types of meters in music.







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- **Simple Meter:** In simple meter, each beat is divided in two parts (simple division). The upper numbers in simple meter signatures are usually 2, 3, or 4 indicating two, three, or four basic pulses.

Meter Signature	Beat (Pulse)	Division
$\frac{2}{2}$ $\frac{3}{2}$ $\frac{4}{2}$		
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$		
$\frac{2}{8}$ $\frac{3}{8}$ $\frac{4}{8}$		

- **Compound Meter:** In compound meter, each pulse is a dotted note, which is divided into groups of three parts (compound division). The upper numbers in compound meter signatures are usually 6, 9, and 12. In compound meter signatures, the lower number refers to the division of the beat, whereas the upper number indicates the number of these divisions per measure.

Meter Signature	Beat (Pulse)	Division
$\frac{6}{4}$ $\frac{9}{4}$ $\frac{12}{4}$		
$\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$		
$\frac{6}{16}$ $\frac{9}{16}$ $\frac{12}{16}$		

In 6/8 meter there are only two basic pulses, in 9/8 meter there are three, and in 12/8 meter there are four.

- **Duple, Triple, and Quadruple Meters:** Both simple and compound meters will have two, three, or four recurring pulses. Meters are identified as duple if there are two basic pulses, triple if there are three, or quadruple if there are four. These designations are often combined with the division names to describe a meter. For example, 2/4 is a “simple duple” meter and 6/8 is a “compound duple” meter.



	Simple Meters			Compound Meters		
Duple Meters	$\frac{2}{4}$	$\frac{2}{2}$	$\frac{2}{8}$	$\frac{6}{8}$	$\frac{6}{4}$	$\frac{6}{16}$
Triple Meters	$\frac{3}{4}$	$\frac{3}{2}$	$\frac{3}{8}$	$\frac{9}{8}$	$\frac{9}{4}$	$\frac{9}{16}$
Quadruple Meters	$\frac{4}{4}$	$\frac{4}{2}$	$\frac{4}{8}$	$\frac{12}{8}$	$\frac{12}{4}$	$\frac{12}{16}$

**Self-check 2****Written test**

Name..... ID..... Date.....

Directions: Answer all the questions listed below. Examples may be necessary to aid some explanations/answers.**Test I: Choose the best answer (5 point)**

- _____ is a group of sharps or flats which are printed at the beginning of a line/measure of music..
 A. Asymmetrical Meters
 B. key signature
 C. Compound meter
 D. All
- For key signatures with flats, the key signature is the _____ to last flat.
 A. Second
 B. 3rd
 C. First
 D. 4th
- The _____ digit of time signature indicates the number of basic note values per measure.
 A. Lower
 B. Right side
 C. B
 D. upper
- In compound meter, each pulse is a _____ note
 A. Half note
 B. Whole
 C. dotted
 D. None
- In key signature of –C major –the number of sharp is/are _____
 A. 7
 B. 3
 C. 2
 D. 0

Note: Satisfactory rating - >3 points Unsatisfactory - below <3 points

You can ask you teacher for the copy of the correct answers.

Answer Sheet

Score = _____

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Information Sheet 3- Understanding music notation and conventions

3.1 Notation of Duration

Introduction

The notation duration is illustrated in the following chart:

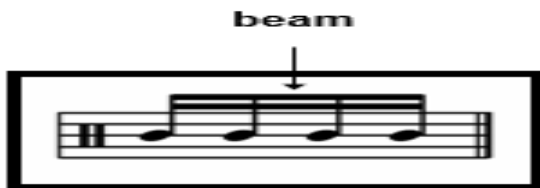
Name	Note	Rest	Equivalents	
Breve (Double Whole Note)	≡ or ≡		Two Whole Notes	
Whole Note			Two Half Notes	
Half Note			Two Quarter Notes	
Quarter Note			Two Eighth Notes	
Eighth Note			Two Sixteenth Notes	
Sixteenth Note			Two Thirty-second Notes	
Thirty-second Note			Two Sixty-fourth Notes	
Sixty-fourth Note			Two One Hundred Twenty-eighth Notes	

Music notation is a written symbol that shows the duration (and pitch) of a sound.

Duration means how long a sound lasts



Beam is the line connecting a group of flagged notes. beam group = 1 beat in the following figure:



Notation of Equal Subdivisions

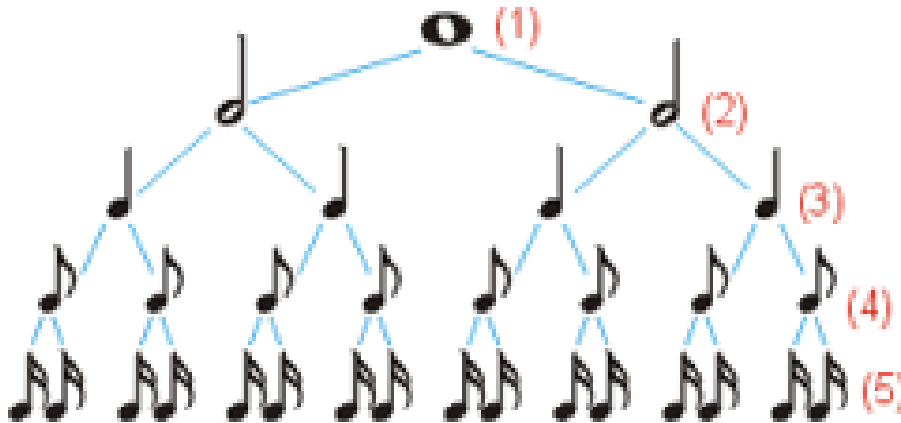
Beats	Note Symbol	Name of Note	Equivalent Rest
4		Whole note	
2		Half note	
1		Quarter note	
.5		Eighth note	
.25		16th note	

Rest is a short period of silence useful for turning pages, breathing, coughing, etc. in music practices.

All notes have length. However, the number of beats they get depends on the **time signature**, so only relative note durations will be discussed here.



This graphic shows a hierarchy of note values.



At the top is a whole note (1). A half note is half the duration of a whole note, so a whole note is as long as two half notes (2). Likewise, a half note is as long as two quarter notes (3). A quarter note is as long as two eighth notes (4), and an eighth note is as long as two sixteenth notes (5).



Sixteenth notes (right) and eighth notes (left) may also look like this. Single sixteenth and eighth notes have flags, many sixteenth and eighth notes combine flags into connecting bars.



Sixteenth notes and eighth notes may also combine together. The combination looks like this picture to the left.



3.2 Dotted Notes



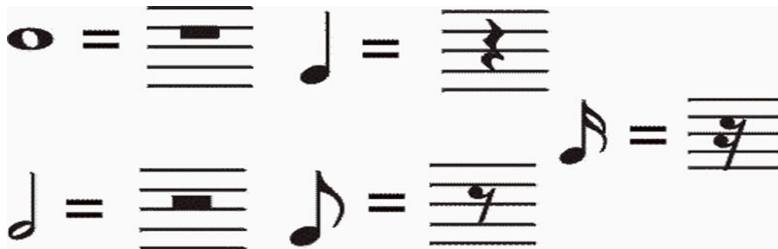
A dot beside a note increases its duration by half its original value. For example, half notes, in 4/4 time, are worth 2 beats. When a dot is placed next to the half note, the duration is increased by one (one being half of the original duration of two) and the resulting duration is three beats.

A second dot adds half the value of the first dot.



The curved line in the picture above is a tie. Ties connect notes that are the same pitch together to create a sustained note.

Rests



Equal Subdivisions of notes

1 whole note equals to:

- = 2 half notes
- = 4 quarter notes
- = 8 eighth notes
- = 16 sixteenth notes

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Rests are simply places where the musician does not play. Rests have equivalent values to corresponding notes of duration. Thus, there is a whole rest, half rest, quarter rest, etc., just like normal notes. Rests are always located in the same vertical position.

Ties and Slurs



Tie is a curved line that links one note to another.

Ties and slurs connect two or more notes together. Ties connect notes of the same pitch, forming essentially one longer note. Slurs smoothly connect notes of different pitch. This means to play the notes without breaks. The first set of notes above exhibit a tie. The second show a slur.

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Self-check -3	Written test
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Name..... ID..... Date.....

Directions: Answer all the questions listed below. Examples may be necessary to aid some explanations/answers.

Test I: Choose the best answer (5 point)

- _____ is the highness or lowness of a sound?
A. Timber C. Melody
B. Pitch D. All
- In short, pitch is _____.
A. Key signature C. Note names
B. Tonic D. None
- Music start in _____.
A. A C. C
B. B D. D
- There are _____ letters in the musical alphabet.
A. 26 C. 4
B. 5 **D. 7**
- Music ends in _____.
A. C
B. F
C. A
D. G
- The curved line in the same music notes that sustain a note is _____.
A. Staccato B. legato
C. Accidentals **D. tie**
- One whole note is equal to _____ quarter notes.
A. 4 B. 3

Note: Satisfactory rating - >4 points Unsatisfactory - below <4 points

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You can ask you teacher for the copy of the correct answers.

Answer Sheet

Score = _____
Rating: _____



Information Sheet 4-Understanding music dynamics and expression

4.1 Dynamic Markings

Introduction

Dynamic markings indicate the general volume (amplitude) of sound. Although imprecise, such marks denote approximate levels of intensity.

Symbol	Term	Definition
<i>pp</i>	Pianissimo	Very soft
<i>p</i>	Piano	Soft
<i>mp</i>	Mezzo piano	Moderately soft
<i>mf</i>	Mezzo forte	Moderately loud
<i>f</i>	Forte	Loud
<i>ff</i>	Fortissimo	Very loud
\lessgtr	Crescendo (cresc.)	Gradually become louder
\gtrless	Decrescendo (decresc.), or diminuendo (dim.)	Gradually become softer
<i>sfz, sf</i>	Sforzando, sforzato	Sudden accent on a single note or chord
<i>sfp</i>	Sforzando piano	Sudden accent followed immediately by soft
<i>fP</i>	Fortepiano	Loud followed immediately by soft

The following words, abbreviations, and signs are common

pp

This symbol is pianissimo, it means play very softly.

p

This symbol is piano, it means play softly.

mp

This symbol is mezzo piano, it means play moderately soft.

mf

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This symbol is mezzo forte, it means play moderately loud.

f

This symbol is forte, it means play loudly.

ff

This symbol is fortissimo, it means play very loudly.



Also abbreviated Cresc. or written in as crescendo. This sign is the crescendo sign, it means gradually become louder.



Also abbreviated as Decresc. or written as decrescendo, dim., or diminuendo. This sign is decrescendo, it means gradually become softer.

Repeats



These are the beginning and end repeat signs. When you reach the second, go back to the first and repeat the music. These are often accompanied by first, second and even third endings.

D.S.

This is a directional marking. It means 'Del Signo'. When you see this in music, you must go to the sign (below). This marking may also be accompanied by 'al coda' or 'al fine'. These mean 'Go to the sign, from there go to the coda' and 'Go to the sign, from there go to the end' respectively. Essentially these are big repeat signs.



This is the sign. From here you play to the coda or the end or wherever the Dal Segno directs you.



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This is the coda sign. It marks when to go to the special ending, or coda. Usually you won't go to the coda until after a D.S. al coda.

Expression of articulation



Staccato - Means to play the note very short and detached.



Accent - Means to hit the note harder and louder.



Marcato - Almost a combination of staccato and accent, provides a sharp sound.



Tenuto - Hold the note for its full value.



Sforzando - A sudden, strong accent.



Fermata - Hold the note longer, approximately half again as long (1.5x), or until conducted to stop.

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Self-check -4	Written test
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Name..... ID..... Date.....

Directions: Answer all the questions listed below. Examples may be necessary to aid some explanations/answers.

Test I: Choose the best answer (5 point)

1. _____ is a dynamics expression and it means play very loudly

- A. Piano . B. Pianissimo
C. Fortissimo . D. Forte

2. _____ is a dynamics expression and it means play loudly

- A. Forte** . B. Pianissimo
 C. Fortissimo . D. Pino

3. One whole note is equal to _____ quarter notes.

- A.4** B. 3
 C.2 D. 1

4. _____ is a dynamics expression and it means gradually become softer.

- A. Decrescendo . B. Decresc
 C. Diminuendo . **D. All**

5. _____ is a dynamics expression and it means play very softly.

- A. Piano . **B. Pianissimo**
 C. Fortissimo . D. Forte

Note: Satisfactory rating - >3 points Unsatisfactory - below <3 points

You can ask you teacher for the copy of the correct answers.

Answer Sheet

Score = _____

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Information Sheet 5- performing music rhythm reading

5.1 Rhythm in music

Introduction

Rhythm is one of the main properties of musical sounds: (**Rhythm/duration** — when to play the notes, Amplitude/loudness — how loud to play the notes, Pitch — which notes to play, and Timbre/tone color — sound quality, which instruments are playing). Rhythm means a beat - Steady recurring pulse. Beats are broken down into various note values. Each note value is worth a set number of beats and also has a corresponding rest: Whole Note - 4 Beats, Half Note - 2 Beats, Quarter Note - 1 Beat, and Eighth Note - 1/2 Beat

Rhythmic Notation

- Sound (notes) vs. Silence (rests)
- Specifies starting times and durations for individual notes

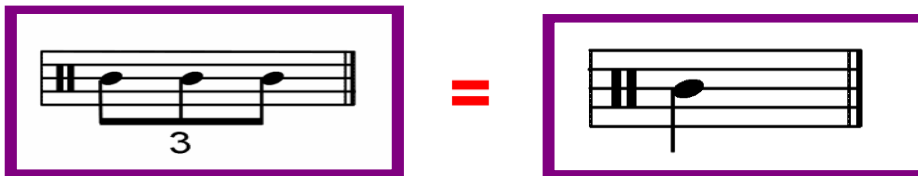
Duration

- how long a sound lasts
- Different kinds of notes are used to make rhythm in music. Some notes are short, while others are a longer time.

Note

- A written symbol that shows the duration (and pitch) of a sound.

Triplets divide a note into thirds, the notated unit is one unit smaller than the divided beat unit. In an eighth-note triplet, 3 eighth notes equals the duration of 1 quarter note.



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Self-check – 5	Written test
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Name..... ID..... Date.....

Directions: Answer all the questions listed below. Examples may be necessary to aid some explanations/answers.

Test I: write the short answer (5 point)

1. What are the counts under these notes?

$\frac{2}{4}$

 1 2 1 2 1 -- 2 1 -- 2

2. What are the counts under these notes?

$\frac{3}{4}$

 1 2 3 1 2 3 1 -- 2 3 1 - 2 -- 3

3. What are the counts under these notes?

$\frac{4}{4}$

 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 2 3 - 4 1 - 2 - 3 - 4

Note: Satisfactory rating - >3 points Unsatisfactory - below <3 points

. You can ask you teacher for the copy of the correct answers.

Answer Sheet

Score = _____

Rating: _____



Operation Sheet 1- Techniques of music notation

The techniques for music notation are;

1. Select the Basic Symbols of Notation (the staff, the clefs, and the notes, etc...)
2. Pick Up/select the time of the Beat (know its meter, time signature)
3. Write the notation (look at scales, understand the key signatures)

Operation Sheet 2- Techniques of music rhythm reading

The techniques for music rhythm reading are;

1. Identify the Basic Symbols of Notation.
2. Count the note value

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**LAP TEST****Performance Test**

Name.....

ID.....

Date.....

Time started: _____ Time finished: _____

Instructions: Given necessary templates, tools and materials you are required to perform the following tasks within 1 hour. The project is expected from each student to do it.

Task 1- Write a 12 bars notations with a 2/4 time and use a half, quarter, and eight notes.

Task 2- Count / perform the above 12 bars notations (that you write in task -1) according to music notation convention.

Necessary templates, tools and materials: staff sheets, pencils , rubber, ruler, and written rhythm sheets.

--



LG #2 LO #2- Perform notated music

Instruction sheet

This learning guide is developed to provide you the necessary information regarding the following content coverage and topics –

- Developing music notes reading skill
- Reading simple melodies
- Sing simple written pieces
- Understand music form and music structures
- Perform dynamics express

This guide will also assist you to attain the learning outcome stated in the cover page. Specifically, upon completion of this Learning Guide, you will be able to –

- Develop music notes reading skill
- Read simple melodies
- Sing simple written pieces
- Understand music form and music structures
- Perform dynamics express

Learning Instructions:

10. Read the specific objectives of this Learning Guide.
11. Follow the instructions described below.
12. Read the information written in the “Information Sheets”. Try to understand what are being discussed. Ask your trainer for assistance if you have hard time understanding them.
13. Accomplish the “Self-checks” which are placed following all information sheets.
14. Ask from your trainer the key to correction (key answers) or you can request your trainer to correct your work. (You are to get the key answer only after you finished answering the Self-checks).
15. If you earned a satisfactory evaluation proceed to “Operation sheets
16. Perform “the Learning activity performance test” which is placed following “Operation sheets” ,
17. If your performance is satisfactory proceed to the next learning guide,
18. If your performance is unsatisfactory, see your trainer for further instructions or go back to “Operation sheets”.

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Information Sheet 1- Developing reading skill

1.1 Rhythmic Reading

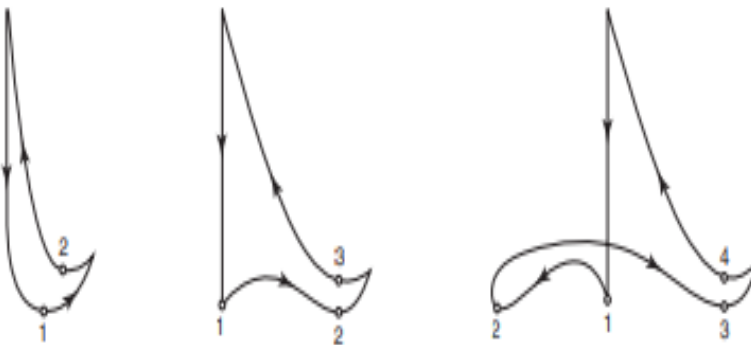
Introduction

In simple meters (also known as simple time), the beat is divisible into two equal parts; therefore, any note value so divisible can represent the beat. Most commonly used are the quarter note (♩), the eighth note (♪), and the half note (♭), though other values (♫, ♪, ♮) are sometimes seen. In this module, the note value representing the simple division of the beat (that is, half of the beat) will be the shortest note value used. In reading, follow these suggestions:

1. Rhythmic syllables. Accurate rhythmic reading is best accomplished through the use of spoken or sung rhythmic syllables. Any spoken method (even a neutral syllable) is preferable to clapping or tapping for a variety of reasons: dynamics and sustained notes are more easily performed vocally, faster tempos are possible, and vocalizing leaves the hands free for conducting.

2. The conductor's beat. The use of conductor's beats is highly recommended. Shown below are hand-movement patterns for two beats, three beats, and four beats per measure. Successive downbeats of each pattern coincide with successive bar lines. You should conduct with your right hand.

The Conductor's Beats: two beats, three beats, and four beats per measure



The downbeat (1) drops in a straight line and describes a small bounce at the instant the first beat occurs. The first downbeat is preceded by an upbeat, beginning at the point of the last beat of the pattern being used. Therefore, the last beat of each measure is the upbeat for the following measure.

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Practice these three conductor's beats without reading or singing. Next, with the left hand, tap twice for each beat of the conductor's beat. These taps represent the normal simple division of the beat-note value. When you no longer have to concentrate on these hand movements, you are ready to begin rhythmic reading and sight singing.

3. Striving for continuity. It should be obvious that only the first performance of an exercise can be considered reading at first sight. (After that, you are practicing) Therefore, on the first try, you should not stop to correct errors or to study what to do next. As you read an exercise, use the conductor's beat and tapping to keep going without pause until the very end. If you make a mistake, don't hesitate or stop; the next "1" (downbeat) will be the next bar line where you can pick up your reading and continue to the end. If you made errors or lost your place, you can review and practice in anticipation of doing better on the next exercise. Follow this procedure beginning with the very first exercises. Conducting and tapping easy exercises now is the best way to prepare yourself for the more difficult exercises to follow.

4. Notation for rhythmic reading. Exercises such as a on the following page are designed specifically for rhythmic reading and therefore use a simple one line staff. However, reading rhythmic notation from a melodic line, as in example b, should begin as soon as possible. As seen in this pair of examples (illustrated with one of many possible solmization systems), there is no difference in the resulting rhythmic performance.



Not all exercises begin on the first beat of the measure. Determine the beat number of the first note before reading. If there is an anacrusis (i.e., a pick-up), silently count from the downbeat and enter on the appropriate beat.

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Section 1. The quarter note as the beat unit

1.1 $\frac{2}{4}$

1.2 $\frac{2}{4}$

1.3 $\frac{2}{4}$

1.4 $\frac{2}{4}$

1.5 $\frac{3}{4}$

1.6 $\frac{3}{4}$

1.7 $\frac{3}{4}$

1.8 $\frac{4}{4}$



Section 2. The quarter note as the beat unit and its division.

Dotted notes and tied notes.

A tie connects two notes; simply continue the first note through the second without rearticulation below (1.9 – 1.15)



Other example





Note values reading example:



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Self-check - 1

Written test

Name..... ID..... Date.....

Directions: Answer all the questions listed below. Examples may be necessary to aid some explanations/answers.

Test I: Choose the best answer (5 point)

6 _____ is the highness or lowness of a sound?

- C. Timber C. Melody
D. **Pitch** D. All

7 In short, pitch is -----.

- C. Key signature C. **Note names**
D. Tonic D. None

8 Music start in _____.

- D. **A** C. C
E. B D. D

9 There are _____ letters in the musical alphabet .?

- A. 26 C. 4
B. 5 D. **7**

10 Music ends in _____

- E. C
F. F
G. A
H. **G**

Note: Satisfactory rating - >3 points Unsatisfactory - below <3 points

You can ask you teacher for the copy of the correct answers.

Answer Sheet

Score = _____

Rating: _____



Information Sheet 2- Read simple melodies

2.1 Melody reading

Introduction

At its very simplest, music is a language just like you'd read aloud from a book. The symbols you'll see on pages of sheet music have been used for hundreds of years. They represent the pitch, speed, and rhythm of the song they convey, as well as expression and techniques used by a musician to play the piece. Think of the notes as the letters, the measures as the words, the phrases as the sentences and so forth. Learning to read music really does open up a whole new world to explore.

Steps to read simple melody

Step 1: Learn the Basic Symbols of Notation

Music is made up of a variety of symbols, the most basic of which are the staff, the clefs, and the notes. All music contains these fundamental components, and to learn how to read music, you must first familiarize yourself with these basics.

- The Staff

The staff consists of five lines and four spaces. Each of those lines and each of those spaces represents a different letter, which in turn represents a note. Those lines and spaces represent notes named A-G, and the note sequence moves alphabetically up the staff.

- The Clef

There are two main clefs with which to familiarize yourself; the first is a treble clef. The treble clef has the ornamental letter G on the far left side. The G's inner swoop encircles the "G" line on the staff. The treble clef notates the higher registers of music, so if your instrument has a higher pitch, such as a flute, violin or saxophone, your sheet music is written in the treble clef. Higher notes on a keyboard also are notated on the treble clef. We use common mnemonics to remember the note names for the lines and spaces of the treble clef. For lines, we remember EGBDF by the word cue "Every Good Boy Does Fine." Similarly, for the spaces, FACE is just like the word "face". The line between the two bass clef dots is the "F" line on the bass clef staff, and it's also referred to as the F clef. The bass clef notates the lower registers of music, so if your instrument has a lower pitch, such as a bassoon, tuba or cello, your sheet music is written in the bass clef. Lower notes on your keyboard also are notated in the bass clef. A common mnemonic to remember note names for the lines of the bass clef is: GBDFA "Good Boys Do Fine Always." And for the spaces: ACEG, "All Cows Eat Grass."

- Notes

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Notes placed on the staff tell us which note letter to play on our instrument and how long to play it. There are three parts of each note, the note head, the stem, and the flag every note has a note head, either filled (black) or open (white). Where the note head sits on the staff (either on a line or space) determines which note you will play. Sometimes, note heads will sit above or below the five lines and four spaces of a staff. In that case, a line (known as a ledger line) is drawn through the note, above the note or below the note head, to indicate the note letter to play, as in the B and C notes above.

The note stem is a thin line that extends either up or down from the note head. The line extends from the right if pointing upward or from the left if pointing downward. The direction of the line doesn't affect how you play the note but serves as a way to make the notes easier to read while allowing them to fit neatly on the staff. As a rule, any notes at or above the B line on the staff have downward pointing stems, those notes below the B line have upward pointing stems.

The note flag is a curvy mark to the right of the note stem. Its purpose is to tell you how long to hold a note. We'll see below how a single flag shortens the note's duration, while multiple flags can make it shorter still.

Now that you know the parts to each note, we'll take a closer look at those filled and open note heads discussed above. Whether a note head is filled or open shows us the note's value, or how long that note should be held. Start with a closed note head with a stem. That's our quarter note, and it gets one beat. An open note head with a stem is a half note, and it gets two beats. An open note that looks like an "o" without a stem is a whole note, and it gets held for four beats.

There are other ways to extend the length of a note. A dot after the note head, for example, adds another half of that note's duration to it. So, a half note with a dot would equal a half note and a quarter note; a quarter note with a dot equals a quarter plus an eighth note. A tie may also be used to extend a note. Two notes tied together should be held as long as the value of both of those notes together, and ties are commonly used to signify held notes that cross measures or bars.

Step 2: Pick Up the Beat

To play music, you need to know its meter, the beat you use when dancing, clapping or tapping your foot along with a song. When reading music, the meter is presented similar to a fraction, with a top number and a bottom number, we call this the song's time signature. The top number tells you how many beats to a measure, the space of staff in between each vertical line (called a bar). The bottom number tells you the note value for a single beat, the pulse your foot taps along with while listening.

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The following notes are from left to right named E G B D F:



The following notes are from left to right named F A C E:



Example-1& 2.

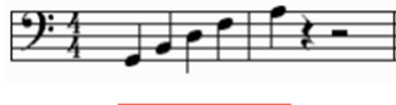
Practice singing of the following three bares notations.

The following picture shows all the notes on the treble clef from left to right named E F G A B C D E F:



Example-3-sing the following three different notations properly.

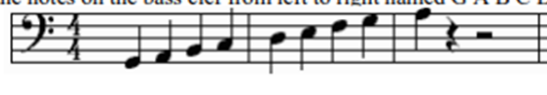
The following notes are from left to right named G B D F A:



The following notes are from left to right named A C E G:



The following picture shows all the notes on the bass clef from left to right named G A B C D E F G A:



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**Self-check 7****Written test**

Name..... ID..... Date.....

Directions: Answer all the questions listed below. Examples may be necessary to aid some explanations/answers.**Test I: Choose the best answer (5 point)**

6. One whole note equals to _____ quarter notes.
B. 1 B. 4
F. 2 D. 3
7. One quarter note equals to _____ eighth notes.
A. 2 B. 3
C. 1 D. 4
3. The first step how to perform / Read Sheet Music / music notes is _____.
A. Learn the tempo B. Learn the music phrase
C. Learn the leaguer line D. Learn the Basic Symbols of Notation
4. The three parts of each note are _____.
A. The note head B. The stem
C. The flag D. all
5. The 2nd step how to perform / Read Sheet Music / music notes is _____.
A. Notate the note B. Read the notes
C. Pick up the beat D. None

Note: Satisfactory rating - >3 points Unsatisfactory - below <3 points

You can ask you teacher for the copy of the correct answers.

Answer Sheet

Score = _____

Rating: _____

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Information Sheet 3- Sing simple written pieces

3.1 Tips for piece singing

Introduction

Singing written music pieces is an act of singing the perfect music pitches with the note values, dynamic control and other written musical conventions. The first step is to choose songs or melody pieces that are suit to each trainee, and both student and teacher should have input into singing simple written pieces this task. From the teacher's perspective it is important to choose songs that will develop the technique of the trainees but will also show off the students' ability to their best advantage. From the trainee's perspective it is important to choose songs that they like, as this will encourage more dedication at practice time!

I. Pitch-control.

The fundamental thing to do to gain control over pitch singing is practicing the scales. Foremost the significant scale however likewise Major Arpeggio, Minor Scale, Minor Arpeggio and so on.

II. Good ear

Another thing you require for pitch control is a good ear. If you have difficulties with this you can pay attention to various instruments playing the very same tone. Then try to sing the very same tone.

III. Having practiced with various tones

A voice recorder would be a great thing to have for this exercise. We normally hear our own voice in a different way than surrounding people. So check your voice and pitch with help of a recorder.

IV. Start singing

After having practiced with various tones, begin singing melodies. Check with the voice recorder whether you are in key.

Bellow, there is simple music notes / pitches, so practice to sing. Be careful that you keep the time, the note values, and the pitches of each notes:

Example 1.

Practice singing of the following simple written pieces

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The Snake Charmer

1 5 2

In a place I know a ma - gi - cian has a

show. In his bas - ket deep lies a cob - ra fast a -

3 2

sleep. When the mas - ter pipes a haunt - ing sound it ri - ses up and

looks a-round. It bends and sways, while the mas - ter's mu - sic plays.

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Written test

Directions: Answer all the questions listed below. Examples may be necessary to aid some explanations/answers.

Test I: Choose the best answer (5 point)

1. The fundamental thing to do to gain control over pitch singing is _____.
A. Staff line
B. Bar line
C. practicing the scales
D. All
2. After having practiced with various tones, you _____.
A. Staccato
B. legato
C. Accidentals
D. begin singing melodies
3. The first step in singing written music is _____ that are suit to each trainee,
A. choose songs or melody pieces
B. practice the rhythm
C. Record the performance
D. None
4. In singing written music the duty expect from teacher's perspective is _____.
A. Give the rhythm
B. Choose the notes
C. choose songs
D. None
5. _____ is modify the pitch of a note by increasing or decreasing it by one half
Accidentals If step.
A. Accidental
B. Key
C. Staccato
D. Legato

Note: Satisfactory rating - >3 points Unsatisfactory - below <3 points

You can ask you teacher for the copy of the correct answers.

Answer Sheet

Score = _____

Rating: _____



Information Sheet 4- Understand music form and music structures

4.1 Types of music form

Introduction

Music structure or form is the sections or movements of a piece; i.e. verse and refrain, sonata form, ABA, Rondo (ABACADA), theme, and variations. In short music form means the musical design of music composition. Form is the overall structure of a musical composition. In music the main types of music form are: Strophic Form (A), Binary (AB), Ternary (ABA) forms are well known.

Theme, a melody that assumes importance in the development of a composition because of its central and continued use.

Other music forms are: Sonata Allegro Form- A large A-B-A form consisting of three sections: exposition, development and recapitulation. Sonata form is a musical form that has been used widely since the early Classical period. It has typically been used in the first movement of multi movement pieces, and is therefore more specifically referred to as sonata-allegro form or first-movement form. Study of the sonata form in music theory rests on a standard definition, and a series of hypotheses about the underlying reasons for the durability and variety of the form.

The standard definition focuses on the **thematic** and **harmonic organization** of tonal materials, which are presented in an exposition, elaborated and contrasted in a development and then resolved harmonically and thematically in a recapitulation. Additionally the standard definition recognizes that an introduction and a coda may be present. Each of the sections is often further divided or characterized by the particular means by which it accomplishes its function in the form.

Opera - A staged drama that is predominantly sung, most often with orchestral accompaniment with three Sections

3 Sections of an opera

- Overture - An extended orchestral introduction
- Aria-A song for solo singer and orchestra
- Recitative - A speech-like style of singing

Call and response: The leader sings or plays a phrase and the audience sings it back. A call and response is a succession of two distinct phrases usually played by different musicians, where the second phrase is heard as a direct commentary on or response to the first

Two Part: AB

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- One Section followed by a completely different section
- Binary form

Three part: A B A

- One Section followed by a completely different section and then a repeat of the first section
- Ternary for

Round

- A round is a musical composition in which two or more voices sing exactly the same melody (and may continue repeating it indefinitely), but with each voice beginning at different times so that different parts of the melody coincide in the different voices, but nevertheless fit harmoniously together
- "Row, Row, Row Your Boat" is a well-known children's round for 4 voices

Verse and Chorus: Hymns and pop songs use this form

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**Self-check -4****Written test**

Name..... ID..... Date.....

Directions: Answer all the questions listed below. Examples may be necessary to aid some explanations/answers.**Test I: Choose the best answer (5 point)**

6. _____ is the overall structure of a musical composition

- A. Tempo . B. Pianissimo
 C. Form . D. Forte

7. _____ is the binary forms of music.

- A. AB . B. A
 C. ABA . D. None

8. Hymns and pop uses _____ music form.

- A. A-For B. AB Form
 C. Verse D. ABA Form

9. _____ is a stropic form of music

- A. A-For B. AB Form
 C. Verse D. ABA Form

10. _____ is a type of music form in which One Section followed by a completely different section and then a repeat of the first section

- A. A-For B. AB Form
 C. Verse D. ABA Form

Note: Satisfactory rating - >3 points Unsatisfactory - below <3 points

You can ask you teacher for the copy of the correct answers.

Answer Sheet

Score = _____

Rating: _____

Commented [M1]:

Information Sheet 5- Performing Dynamics Expression

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5.1 Dynamics in music

Introduction

Dynamics in music is the volume of the music. The music volume (amplitude), how loud, soft, medium, gradually getting louder or softer (crescendo, decrescendo).

How loud you should be singing a phrase or section of music is determined by symbols amongst the music. Dynamic markings are generally relative to one another and largely determined by the Musical Director in the choral setting but understanding the symbols and words can act as useful memory prompts. Dynamic markings mostly use terms derived from the Italian language.

Below is some of the basics along with their general

English meaning.

p = Piano = Soft

f = Forte = loud

mf = mezzo forte = moderately loud

mp = mezzo piano = moderately soft

an addition of each f or p increases the dynamic. For example: ***ff*** is louder than ***f***

pp is softer than ***p***



or *cresc.* Means gradually increase the dynamic



or *Dim.* Means gradually decrease the dynamic

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The dynamic marking, just like the tempo marking, typically appears at the beginning of the song. If you don't see a dynamic marking, that means the song should be played at a medium volume.



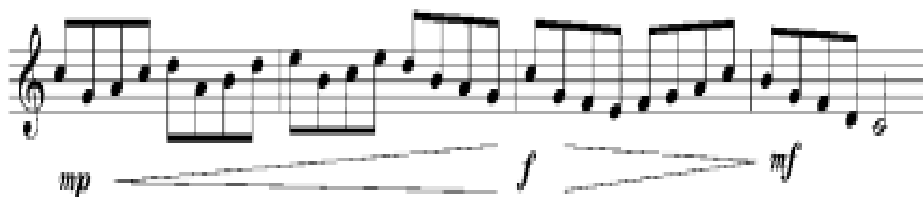
Use dynamic markings to indicate how loud a song should be played.

Changing Dynamics

Dynamics can—and do—change throughout the course of a piece of music.

To abruptly change the volume level at a specific point, insert a new dynamic marking. It's okay to indicate dramatic changes in volume; you can go from pp in one measure to ff in the next, if you want.

To gradually change the volume of a song, you have to use what we call crescendo and decrescendo marks. The crescendo mark (which looks like a giant hairpin, closed at the left and widening to the right) indicates that you gradually increase the volume from your current level to the new level indicated at the end of the crescendo. The decrescendo mark (which looks like a hairpin open at the left and closed at the right) indicates that you gradually decrease the volume from your current level to the new level indicated at the end of the decrescendo.



Crescendos and decrescendos indicate gradual increases or decreases in volume.

More Dynamics

There are even more musical markings you can use to indicate how loud or soft a piece of music is to be played, although these are less frequently used than those already presented. These additional markings are listed in the following table.

Additional Dynamic Markings

Marking Means

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Calando	-----Decreasing tone and speed
Con sordino (sordini)	----- Muted (for horn instruments: use a mute)
Diminuendo (dim.)	----- Gradually become less powerful; diminish in intensity
Dolcissimo (dolciss.)	----- Very gently; sweetly
Incalzando	----- Increasing tone and speed
leggiero	----- Light, delicate
Mancando	----- Dying away
Marcato (marc.)	----- Marked or emphasized
Martellato	----- Hammered out
Mezza voce	----- In an undertone—literally, “half voice”
Morendo	----- Dying away
Perdendosi	----- Dying away
Senza sordini	----- Without mutes
Smorzando	----- Dying away
Sotto voce	----- In an undertone
Strepitoso	----- Boisterous
Tacet	----- Silent
Tutta forza	----- As loud as possible
Una corda	----- For pianists: use the soft pedal

Tempo

We can indicate tempo in one of two ways: by indicating the precise number of beats per minute or by using traditional Italian terms. We'll discuss both methods next

Beats per Minute

The most accurate way to indicate tempo is by specifying a certain number of beats per minute, or bpm. This gives you a very precise speed for your song, especially when you use a metronome or a click track on a computer. You set your metronome or click to a specific bpm number, and it tick-tocks back and forth at the proper speed. When you play along to the metronome or click track, you're playing at exactly the right tempo.

Tempo is beats per minute; how fast, medium, or slow a piece of music is played or sung.

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Articulation

The manner in which notes are played or words pronounced: e.g., long or short, stressed or unstressed such as short (staccato), smooth (legato), stressed (marcato), sudden emphasis (sforzando), slurred, etc.

Now that we have a list of definitions, for our purposes, let's refine the definition of music, keeping in mind how children perceive music and music's constituent elements of sound (timbre), melody,

Learning some basic concepts of dynamics and tempo will allow you better access to involve children in music listening and making.

The two basic dynamic indications in music are:

- (p) , for piano , meaning “soft”
- (f) , for forte , meaning “loud” or actually,with force, in Italian

More subtle degrees of loudness or softness are indicated by:

- (mp) , for mezzo-piano , meaning “moderately soft”
- (mf) , for mezzo-forte , meaning “moderately loud”

There are also more extreme degrees of dynamics represented by:

- (pp) , for pianissimo and meaning “very soft”
- (ff) , for fortissimo and meaning “very loud”

Terms for changing volume are:

- Crescendo - (gradually increasing volume)
- Decrescendo - (gradually decreasing volume)

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**Self-check – 5****Written test**

Name..... ID..... Date.....

Directions: Answer all the questions listed below. Examples may be necessary to aid some explanations/answers.

Test I: Choose the best answer (5 point)

1. Dynamics in music is related to
 - A. Melody
 - B. Emotions
 - C. Volume**
 - D. Style
2. The exact interpretation of each dynamic marking depends on all except one of the following
 - A. Comparison with other dynamics in the music.
 - B. The size of the audience and auditorium
 - C. The typical dynamic range for that instrument or ensemble.
 - D. The abilities of the performers**
3. Where do the accents in music usually appear?
 - A. At the end of the piece
 - B. Listed at the beginning of the piece
 - C. Above or below the affected note(s)**
 - D. Occurs only in instrumental music
4. Calando in music is related to-----.
 - A. Decreasing tone and speed**
 - B. Dying away
 - C. Lowd
 - D. Soft
5. Mancando in music is related to -----.
 - A. Decreasing tone and speed
 - B. Dying away**
 - C. Lowd
 - D. Soft



Operation Sheet 1- Techniques of Reading music notation

The techniques for Reading music notation are;

1. Select the proper music notation sheet (the staff, the clefs, and the notes, etc..)
2. Pick Up the Beat (know its meter, song's time signature)
3. Play a Melody (look a scales, understand key signatures)

Operation Sheet 2- Techniques of Identifying music notation

The techniques for Identify music notation are;

1. Read the notation sheet
6. Clap and Count the note value

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LAP TEST	Performance Test
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Name..... ID.....
Date.....

Time started: _____ Time finished: _____

Instructions: Given necessary templates, tools and materials you are required to perform the following tasks within 1 hour. The project is expected from each student to do it.

Task 1- There are five melodies without meter signatures. Indicate the meter signature or, in some cases, the two meter signatures that render the notation correct.

1. _____



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LG #3 LO #3- Identifying opportunities for further development of music-reading skills

Instruction sheet

This learning guide is developed to provide you the necessary information regarding the following content coverage and topics –

- Performing melody singing
- Performing rhythm reading
- Singing a popular songs

This guide will also assist you to attain the learning outcome stated in the cover page. Specifically, upon completion of this Learning Guide, you will be able to –

- Perform melody singing
- Perform rhythm reading
- Sing a popular songs

Learning Instructions:

19. Read the specific objectives of this Learning Guide.
20. Follow the instructions described below.
21. Read the information written in the “Information Sheets”. Try to understand what are being discussed. Ask your trainer for assistance if you have hard time understanding them.
22. Accomplish the “Self-checks” which are placed following all information sheets.
23. Ask from your trainer the key to correction (key answers) or you can request your trainer to correct your work. (You are to get the key answer only after you finished answering the Self-checks).
24. If you earned a satisfactory evaluation proceed to “Operation sheets
25. Perform “the Learning activity performance test” which is placed following “Operation sheets” ,
26. If your performance is satisfactory proceed to the next learning guide,
27. If your performance is unsatisfactory, see your trainer for further instructions or go back to “Operation sheets”.



Information Sheet 1- Performing melody singing

1.1 Notation and words in music

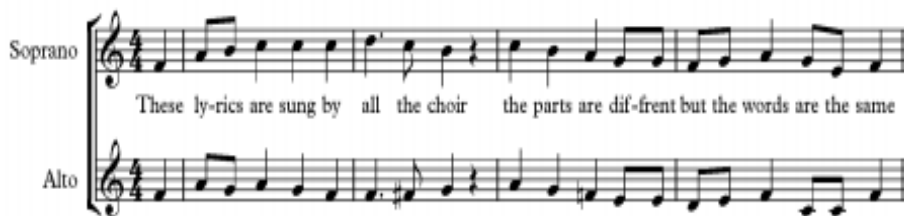
Introduction

Each vocal performance level one syllable is clearly indicated in musical notation this is because each syllable needs at least one note for you to be able to sing it on. The words themselves don't indicate the pitch (how high or how low) you are to sing the note, nor does it indicate for how long you should sound each syllable - that is the job of the musical notation written as symbols on the staff.



The word 'syllable' in the above example has itself three syllables each one separated with a hyphen and each sounding on it's own note. The words 'some' and 'use' contain one syllable but in this particular example they have been written to sound over several different notes. Notice how a line extends from those words, this indicates that the syllable it to extend over other notes.

That first example would have everyone singing the same music at the same time as everyone would be reading from that one staff. In a choir this isn't always the case and different sections of the choir often do their own thing. It becomes important to understand some elements of the layout of music notation in order to be able to follow your part on the page and to be able to know which bits you should and shouldn't be singing at a glance.



In this example we have two staves joined together to create a system for two part choir for ladies voices; in this case the voice type 'Soprano' and 'Alto' is used. As there are no words written below the Alto staff we can assume the Alto section sing the same words at the same time. This saves space on the page and can make the music easier to read

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and interpret. Two separate staves are used on this occasion because the pitches each syllable land on are different between the Soprano and Alto part. This creates a harmony.

In this example the two sections of the choir sing at different times. First the Soprano section, followed by the Altos.

1.2 Breathing for singing a melody

An important part of singing correctly is learning to breathe at appropriate places. In many cases this can be a matter of interpretation and you should always follow the musical director's instructions. If it is unclear where you should breathe it is always a good idea to ask but rests always give the opportunity to breathe. A few other clues are given on the printed music that might help too!

1.3 Proper Clefs selection for the melody/ pitch

A clef appears at the beginning of each staff. It is the key to our musical notation code and actually the name clef is French for key! When starting to read music in a choir it isn't too important to understand exactly what each symbol represents but it is useful to be able to recognize them as they can help you follow your line.

Treble Clef. Used for High voices and the high sounding instruments. It mostly uses for soprano & Alto.



Octave clef. Identical to the treble clef except an 8 is added below. This means that every note placed on the staff sounds exactly 8 notes lower than the treble clef. Annoyingly, sometimes the 8 is missing making it identical to the treble clef however if written for tenor it will sound 8 notes lower regardless. It mostly uses for Tenor voice.

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Bass clef. Used for Low voices and low sounding instruments. Bass voices or Bass and tenor in a Divisi Score.

Once one of these clefs has been placed on one of the lines of the stave, the other lines and spaces can be read in relation to it. Typically Soprano and Alto use the treble clef even when written out separately, tenor uses the octave clef, and Bass uses the Bass clef. When using the divisi style of writing for choir Soprano and Alto will share a stave using the treble clef, with Tenor and Bass voices reading from a stave using the Bass clef. If the tenor appears on a treble clef stave you can assume the 8 is just missing and that all the notes will sound 8 lower than written on the Soprano and Alto parts.

A clef provides a point of reference as to where we place our notes. For example, the treble clef references where a specific note 'G' is to be so on the next available space below we can place a note 'F' which will sound one note lower when we sing it. Originally each voice type had their own clef but over time the treble and bass clefs have taken over and as they are the most commonly used clefs for most instruments it allows for quick comparison and ease of learning. This leads to the question, why do we use more than one clef? Why can all the notes have the same point of reference? This is due to the number of lines we have to work with and the range of all our voice types. It would quickly look very complicated if we used the same point of reference for a Bass singer's bottom note and a soprano's top! So we use different points of reference to allow for the different ranges. Just as the Bass clef allows us to write out Bass singer parts out clearly it is also suitable for the low notes on the piano.

As a singer in, you don't really need to know exactly what note is represented where to get started - it is a great skill to develop but most choir singers manage without it. What is more crucial is being able to differentiate between notes written on the stave and use them as a guide to how high or how low a note is approximately.

1.4 Representing Differences in Pitch

All the different pitches available are written as filled dots and empty dots on the lines (where the line of a stave goes through the middle of the note) or on a space (where the note head sits in the empty space between two lines).

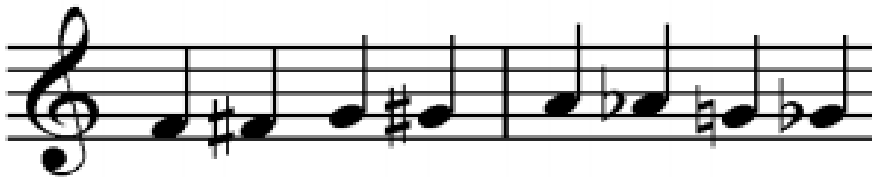


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The position on the staff, either higher or lower represents how high or how low the note should sound. We can represent lots of different pitches using those 5 lines but sometimes we need more and this can be achieved two ways.

Half steps. These are represented by symbols before the note heads that raise the pitch by a half step which is the smallest change in pitch possible.



In this example the first five notes are all different and raise each time by a half step, this is despite some of the notes appearing on the same line or space, this is because the sharp symbol (#) raises the note by a half step. The flat symbols in the next bar lower a note by a half step. With the use of all available half steps we can fit 14 different notes on the staff, which in most cases is still not enough.

We can add extra notes above and below the staff by adding small temporary lines that are called ledger lines.



1.5 Scales practice for melody singing

We have already discovered that some beats within a bar of music tend to have more emphasis than others in order to give the music a sense of rhythm by providing patterns for the listener to latch on to. The same commonly occurs with pitch too and is provided by a musical **scale** or **mode**. In this section we will deal with the musical scale, its function and how we can use knowledge of the musical scale to help our sight-reading skills from within a choir.

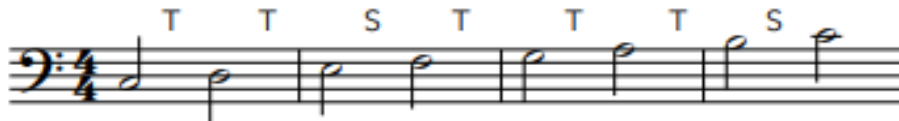
A scale is a collection of changes in pitch ascending or descending - called **tones** and **semi-tones**. It is the order of tones and semi-tones that create each scale's characteristic sound.

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A semi-tone is the smallest distance between two notes in this system and a tone is the distance of two semi-tones combined.

In this illustration 'T' and 'S' means the distance between the two notes is a Tone and Semitone respectively



1.6 Singing at sight melodies using the Major scale

Below are several exercises using the major scale combining many elements included so far. After being given the first note it should be possible to sing each exercise without hearing it played or sung first!



Simple melody each melodic interval is a 2nd - this is also called moving by step. Each note last for 4 beats. Use any vowel sound so you are able to sustain the note for the correct length.



Four, three, and one beat notes used. Also moving in thirds

If male voices are singing an octave lower the above exercise will actually be sounding as shown below:



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If everyone is singing at the same pitch (fairly high for the men!) it will sound as notated below:



Notice the difference in position of the note heads in the two examples above. They appear much higher on the staff using ledger lines so male voices and female sing the same pitch. Try performing these two examples in 4/4 time and 2/2 time to explore the differences



Exercise for two parts. Both parts move in step using the major scale but change direction towards the end. Notice how the harmonic intervals are notated in combination with the melodic intervals of each part. Being able to recognize both is a great advantage when singing in harmony.



This example is similar to the previous one but with the lower part providing more harmony with the first.

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The example below notates four sections of a choir of Soprano, Alto, Tenor, and Bass voices. All singers pitch the notes and sing a single 'Ah' vowel sound. For this reason slurs are used along with a single line following the chosen vowel sound.



Compare this to the following example which uses two vowel sounds and notice how the use of slurs changes.



The same music is now presented below in a higher key. All of the notes appear higher on the staff although their relative position to each other note remains the same. This is called transposition



SOPRANO
ALTO

TENOR
BASS

Ah Oo

Notice how a sharp (#) symbol has now been added after the clefs, this is called the 'Key Signature' and it means all the notes appearing on that line and every octave 'version' of that note half a tone higher therefore maintaining the pattern of tones and semitones we need without having to write each sharp (#) or flat (b) on each instance of that note.

In the first example we use the following scale:

SOPRANO
ALTO

TENOR
BASS

In the second 'transposed' version we use this scale:

SOPRANO
ALTO

TENOR
BASS

The second scale should just sound like a higher version of the first, this is because all the notes are the same distance apart.

Here is an example using the same scale and using 3/4 time to give an emphasis on each 3rd note.

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SOPRANO
ALTO

TENOR
BASS

This is in three four time and should feel more like a dance.

The following example shows the Soprano and Alto parts singing in harmony and the Tenors and Bases singing in unison with each other, but also in harmony with the Sopranos and Altos.

SOPRANO
ALTO

TENOR
BASS

Three part mu - sic three four time

The next example uses slightly more complex rhythms but all voices are in unison.

SOPRANO
ALTO

TENOR
BASS

Tea cof - fee, tea cof - fee tea

Below is an example of a simple melody that does not begin on the first note of the scale also known as the Tonic or 'Do'

Mi Re Do Re Mi Mi Mi

**Self-check 1****Written test**

Name..... ID..... Date.....

Directions: Answer all the questions listed below. Examples may be necessary to aid some explanations/answers.**Test I: Choose the best answer (5 point)**

1. The highest female voice is _____ (Soprano)
2. _____ is the lowest male voice. (Bass)
3. The male voice between bass and tenor is _____ (Baritone)
4. A music cliff that uses for soprano voice is ----- (treble cliff)
5. ----- is identical to the treble clef except an 8 is added below (Octave-clef)

Note: Satisfactory rating - >3 points

Unsatisfactory - below <3 points

You can ask you teacher for the copy of the correct answers.

Answer Sheet

Score = _____

Rating: _____



Information Sheet 2- Performing rhythm reading

2.1 Timing in music

Introduction

Time signature or Meter can be defined as a regular, recurring pattern of strong and weak beats. This recurring pattern of durations is identified at the beginning of a composition by a meter signature (time signature). The upper digit indicates the number of basic note values per measure. The lower digit indicates a basic note value: 2 signifies a half note, 4 refers to a quarter note, 8 to an eighth note, and so forth.

2.2 Types of time signature.

I. Simple Meter.

Meter Signature	Beat (Pulse)	Division
$\frac{2}{2}$ $\frac{3}{2}$ $\frac{4}{2}$		
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$		
$\frac{2}{8}$ $\frac{3}{8}$ $\frac{4}{8}$		

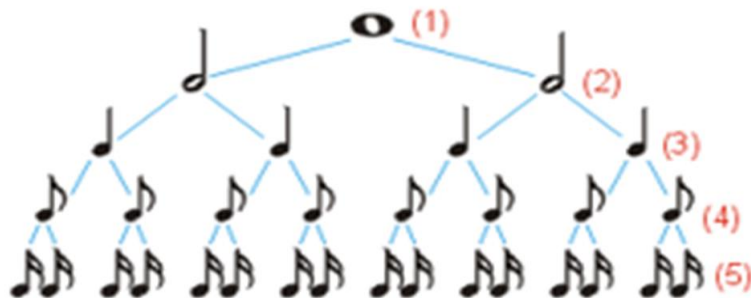
- Common rhythmic groupings (in Simple time)

In modern musical notation subdivisions of the beat can often be grouped together with beams to form rhythm groups. It is helpful to be familiar with the common variants from the outset. Notes are most commonly grouped in beats and this provides at a glance a clear indication of notes landing on the beat and those off it. Notes are grouped by joining the 'flags' of the notes together



Note Durations

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All notes have length. However, the number of beats they get depends on the time signature, so only relative note durations will be discussed here. This graphic shows a hierarchy of note values.

II Compound Meter

So far we have used what is known as simple time. This is where each note can be split into two. For example: one crotchet can be split into two quavers, One beat can become two half beats. Sometimes a composer wishes to give a different feel to the music and split each note into 3. In this case we use compound time.

In compound meter, each pulse is a dotted note, which is divided into groups of three parts (compound division). The upper numbers in compound meter signatures are usually 6, 9, and 12. In compound meter signatures, the lower number refers to the division of the beat, whereas the upper number indicates the number of these divisions per measure.



Bars and emphasis

A bar is a horizontal line that goes from the top of a staff to the bottom as is a method of dividing up the music which is useful for referencing sections of the music which is particularly useful in rehearsals. They also serve a musical function by

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Each note is one beat

Illustrating where emphasis should be placed. The first beat of each bar is usually the strongest and where an emphasis should be placed. We return to the time signature to determine how many weak beats follow the strong first one. This is illustrated by the top number.

In this example, we already know that 1 beat is represented by a solid dot with a stem - a crotchet! Because the top number is also 4 this means we can fit 4 of these one beat notes in each bar. As you can see in this example 4 crotchets are written followed by a bar line then another crotchet.

In this first bar the emphasis would be placed on the first beat in this manner:

One two three **four** | One two three four

With the lyrics we would sing:

Each note is **one** beat.

Say this line out loud and make sure each note lasts for the same amount of time but with an emphasis on the **bold** type words

Consider the same phrase in 3/4 time:



Each note is one beat

The emphasis falls on the first beat still in this manner

One two three | **One** two three

With the lyrics we would sing:

Each note is **one** beat

All the words would last for one beat as before but because we have changed the time signature, the emphasized words are different.

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This example is a little unnatural, you wouldn't normally want to emphasize those words in that sentence. A better way would be:



Which would sound as: Each **note** is one **beat**



Meter Signature	Beat (Pulse)	Division
$\frac{6}{4}$ $\frac{9}{4}$ $\frac{12}{4}$		
$\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$		
$\frac{6}{16}$ $\frac{9}{16}$ $\frac{12}{16}$		

In $\frac{6}{8}$ meter there are only two basic pulses, in $\frac{9}{8}$ meter there are three, and in $\frac{12}{8}$ meter there are four.

III Duple, Triple, and Quadruple Meters

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Both simple and compound meters will have two, three, or four recurring pulses. Meters are identified as duple if there are two basic pulses, triple if there are three, or quadruple if there are four. These designations are often combined with the division names to describe a meter. For example, $\frac{2}{4}$ is a “**simple duple**” meter and $\frac{6}{8}$ is a “**compound duple**” meter.

	Simple Meters			Compound Meters		
Duple Meters	$\frac{2}{4}$	$\frac{2}{2}$	$\frac{2}{8}$	$\frac{6}{8}$	$\frac{6}{4}$	$\frac{6}{16}$
Triple Meters	$\frac{3}{4}$	$\frac{3}{2}$	$\frac{3}{8}$	$\frac{9}{8}$	$\frac{9}{4}$	$\frac{9}{16}$
Quadruple Meters	$\frac{4}{4}$	$\frac{4}{2}$	$\frac{4}{8}$	$\frac{12}{8}$	$\frac{12}{4}$	$\frac{12}{16}$

IV Asymmetrical Meters

The term asymmetrical means “not symmetrical” and applies to those meter signatures that indicate the pulse cannot be divided into equal groups of 2, 3, or 4 beats. The upper numbers in asymmetrical meters are usually 5 or 7.

Asymmetrical Meter Signatures:

$\frac{5}{4}$ $\frac{5}{8}$ $\frac{5}{16}$ $\frac{7}{4}$ $\frac{7}{8}$ $\frac{7}{16}$



V. Note values other than the quarter note as beat values.

The half note, the eighth note, and the sixteenth note are also used to represent the beat. The signatures $\frac{2}{2}$, $\frac{3}{2}$, and $\frac{3}{8}$ are commonly used in written music. Others are occasionally seen. In the following examples a, b, c, and d all sound the same when the duration of each of their beat-note values ($\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, and $\frac{1}{16}$) is the same.



(a) ♩ = 1 beat

4/4

1 2 3 4 | 1 — 4 | 1 2 & 3 — & | 1 —

(b) ♩ = 1 beat

4/2

1 2 3 4 | 1 — 4 | 1 2 & 3 — & | 1 —

(c) ♩ = 1 beat

4/8

1 2 3 4 | 1 — 4 | 1 2 & 3 — & | 1 —

(d) ♩ = 1 beat

4/16

1 2 3 4 | 1 — 4 | 1 2 & 3 — & | 1 —

**Self-check 2****Written test**

Name..... ID..... Date.....

Directions: Answer all the questions listed below. Examples may be necessary to aid some explanations/answers.

Test I: True or False (5 point)

1. The Downbeat of music occurs on the weakest beat of the measure. (False)
2. In the time signature, the top number indicates what type of note will receive one beat (False)
3. Music is read from left to right (True)
4. A syncopation places an accent on a weak beat or an off-beat (True).

You can ask you teacher for the copy of the correct answers.

Answer Sheet

Note: Satisfactory rating - >3 points

Unsatisfactory - below <3 points

Score = _____

Rating: _____

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Information Sheet 3- Singing popular songs

3.1 Basics of how to sing popular songs

Introduction

Different pitches are named by letters. The musical alphabet is, in ascending order by pitch, A, B, C, D, E, F and G. After G, the cycle repeats going back to A. Each line and space on the staff represents a different pitch. The lower on the staff, the lower the pitch of the note. Notes are represented by little ovals on the staff. Depending on the clef (discussed below), the position of each note on the staff corresponds to a letter name.

There is a multitude of ways to learn a song. Depending upon a person's culture and background, one or more ways were already enculturated before that person came in contact with any formal education system that taught music. Young children are exposed to music through their parents, either singing to them or playing it for them in a variety of mediums. In today's society, toddlers can manipulate a smart phone to play a YouTube video of toddler tunes. A person is exposed to music in some form anytime there is interaction with the outside world. You can hear music in commercials, in stores, video games, even rings of a cell phone. With that said, what are the typical ways most people learn a song?

First, the general population of people learns by ear. For many generations, music was not written down, but passed on by rote (someone who knew the song would sing or play it for others, and they would copy it). Today, one hears the piece of music on some media device, and over time can sing along with the song. There are advantages and disadvantages to this method. First, an advantage is the ability to practice wherever the person is, with access to the song a smart phone away. Second, the body of music out there to hear is nearly infinite; access has never been easier than today with many ways to freely listen. Also, one can listen to different singers performing the same piece to get different takes on how to perform the piece. One disadvantage of this method is the singer's desire to try and copy the original artist's voice. No matter who it is, that performer's voice is unique, as is the singer trying to copy. In order for the singer to copy the original artist, a contrived sound is created with tension in the throat. Try singing like Louie Armstrong for more than 10 seconds and you will instantly feel the extreme of this issue. Another disadvantage of this method is lack of creativity on the part of the learner. If one only learns from someone else's style of singing, one's own interpretation of the text and music is lost. If you have ever listened to the same song with different singers, you will notice variations in the performance. Finally, a disadvantage of learning by ear is time. If a piece of music must be sung in a great hurry for an event, then the ability to read

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the music fast becomes invaluable. To put this in perspective, imagine you become a famous singer. A large media corporation such as Disney calls you up and wants you to perform on the soundtrack of their next movie. The company flies you to their studio, send you to the booth with the sheet music, sets up the microphone, and is ready to record. You ask to hear a recording of the song first, and are met with blank stares. There is no recording, because you are the first. Now a great gig was lost, and your reputation is tarnished.

There is nothing wrong with learning music by ear. However, being able to learn a song several different ways gives the singer an edge over other singers, and increases the learning curve. Here are other methods to learn a song other than by a recording with the vocals:

- Learn by rote;
- Speak the text out loud;
- Use sheet music;
- Sing along with a karaoke track;
- Sing a cappella;
- Record yourself; and
- Solfedge.

Learn by rote

Learning by rote simply means someone sings a line of the song and you sing it back. Cultures have taught music in this way for millennia, and some religious groups still use this method today in services where a leader sings a line, and the congregation responds. If learning a song by rote, typically a person sings a line (or phrase), then sings a second phrase, puts them together, sings a third, adds that, and so on. Many people who teach groups to sing use this method.

Speak the text out loud

Speaking the text of the song out loud is a technique for understanding the meaning of the lyrics, as well as a way to decide what is the most important word of each phrase (more on that later). The act of speaking it audibly is important for this technique to have its full effect. Try looking up the lyrics to a song you know already somewhat well. Speak the text, and then listen to the song. You may notice the meanings of parts of the song seem different. You are now linking meaning to words that were not important before you underwent this exercise. This can also help with memorization of songs.

Use sheet music

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Using sheet music to learn a song is **standard practice** in most formal voice lessons. Music reading literacy is like reading literacy; it opens up new ways to learn material, sometimes more quickly. If you have never read music before, it can be daunting to look at a piece of music. There are many instructional methods out there to learn how to read music. Just learning the note names and how long you hold a note (rhythm) is just the beginning (like learning the alphabet).

Sing along with a karaoke track

Singing along with a karaoke track is a method to utilize after you feel comfortable singing the song with the vocals behind you. Some singers feel very confident singing with the vocal track behind them, and then when it is removed, suddenly their voice goes away. This is due to a subconscious method for singing where the singer is hearing the voice and then following it a split second later. I call it “cheat-singing.” You are only cheating yourself when using this, because as soon as the other vocal is not there, you are stuck. Singing with a karaoke track, or a live accompaniment if available, eliminates cheat singing as an option (unless the accompanist is playing your notes and you are cheat-singing to that). The track also assists the singer in reminding them of the right pitch centers, something not available if the singer sings without any accompaniment, or a cappella.

Sing a cappella

There is an advantage to singing a cappella. Without anything to use as a crutch, the singer is forced to sing solo. This exposes any vocal issues that were hiding behind either the accompaniment or the other vocalist. It can be hard to diagnose all issues listening and singing at the same time.

Record yourself

That’s where recording yourself is useful. Very few people actually enjoy listening to themselves sing. One of the reasons is because when you sing, you hear yourself both through your ears and in your head. In a recording, the singer hears how he or she sounds to everyone else. This can be discouraging, but useful as a tool to improve. Video recording is a better method than just audio, because any physical issues that occur can be diagnosed as well (ex. You see your head leaning forward when trying to sing a high note).

Solfedge.

Solfedge is a system to learn music developed by a **Hungarian named Zoltan Kodály**. He created a system of syllables for notes in the scale (Do-re-mi-fa-sol-la-ti-do), which in turn help the singer know what direction the note tends to move. It helped save Hungarian

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folk music, which was in danger of disappearing altogether. Once a singer learns the system, singing a phrase for the first time becomes easier (cue Sound of Music). This is an excellent method for sight reading music. Excellent sight readers can look at a piece of music, and sing it correctly the first time without hearing it. Professional sight readers are employed all around the world, in church choirs, radio choirs in Europe, and media companies.

One method of learning a song by itself is not better or worse than another. However, if the singer uses the best of all methods, he or she can learn music well and quickly.

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Self-check -3

Written test

Name..... ID..... Date.....

Directions: Answer all the questions listed below. Examples may be necessary to aid some explanations/answers.

Test I: Choose the best answer (5 point)

7. _____ is to learn a song is standard practice in most formal voice lessons. or lower notes to be shown than would otherwise fit on the staff
A. use recorder
B. Using sheet music
C. Capella
D. Arpeggio
2. ----- is a system to learn music developed by a Hungarian named Zoltan Kodály
A.. Solfege
B. legato
C. Accidentals
D. staccato
3. One whole note is equal to _____ quarter notes.
A.. Solfege
B.
C.2
D. 1
4. ----- simply means someone sings a line of the song and you sing it back
A. Half note
B. Learning by rote
C. dotted
D. None
5. _____ is modify the pitch of a note by increasing or decreasing it by one ha step.
A. Accidental
B. Key
C. Staccato
D. Legato

Note: Satisfactory rating - >3 points Unsatisfactory - below <3 points

You can ask you teacher for the copy of the correct answers.

Answer Sheet

Score = _____

Rating: _____



Operation Sheet 1- Techniques of Singing popular songs

The techniques for Reading music notation are;

1. Warm up the vocal cord
2. Select the popular song (any Ethiopian popular song)
3. Capture the lyrics of the popular song
4. Perform the rhythm and style of the popular song
5. Select the original scale of the popular song
6. Sing the popular song

**LAP TEST****Performance Test**

Name..... ID.....
Date.....

Time started: _____ Time finished: _____

Instructions: Given necessary templates, tools and materials you are required to perform the following tasks within 1 hour. The project is expected from each student to do it.

Task 1- Select 4 Ethiopian popular song from Batti, Tizita, Anchihoie, and Ambassel kegnat those are favorite for you

Task 2- Sing the selected songs properly and refer your performance with the original songs.



Reference Materials

Book:

- 1 "Music IN THEORY AND PRACTICE V OLUME I , Eighth Edition, Bruce Benward & Marilyn Saker.
- 2 "Music Theory, Basic Level, June 2005.
- 3 "Reading Choir music, for beginners, Mersey Wave 3 March 2017
- 4 "Essentia Music Thieory for Singers; Michael Michael , ICMA, 2003

WEB ADDRESSES

- 3 . "www.vocal music.com"
- 4 . <http://www.wikihow.com/Read-Music>

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ACKNOWLEDGEMENT

We wish to extend thanks and appreciation to the many representatives of TVET instructors and respective industry experts who donated their time and expertise to the development of this Teaching, Training and Learning Materials (TTLM).

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This Teaching, Training and Learning Materials (TTLM) was developed on April, 2021 at Adama, Ethiopia. **The trainers who developed the learning guide**

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	Leykun	B			



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- 7 "Reading Choir music, for beginners, Mersey Wave 3 March 2017
- 8 "Essentia Music Thieory for Singers; Michael Michael , ICMA, 2003

WEB ADDRESSES

- 5 "www.vocal music.com"
- 6 <http://www.electricka.com/>

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Key to Corrections (for Learning Guides)

Learning Guide #1
<p>Answers for self-check 1</p> <p>Part 1. Multiple Chose question</p> <p>Answers for self-check 2</p> <p>Part 1 Multiple chose question Part 2 Matching question</p> <p>Answers for self-check 3</p> <p>Part 1 Multiple chose question 1.</p>
Learning Guide #2
<p>Answers for self-check 1</p> <p>Part 1 Multiple chose question Part 2 Matching question</p> <p>Answers for self-check 2</p> <p>Answers for self-check 3</p> <p>Part 1 Multiple chose question 1.</p> <p>Answers for self-check 4</p> <p>Part 1 Multiple chose question</p> <p>Answers for self-check 5</p> <p>Part 1 Multiple chose question</p>



Answers for self-check 6

Learning Guide #3

Answers for self-check 1

Multiple chose question

Answers for self-check 2

Answers for self-check 3

Multiple chose question

Answers for self-check 4