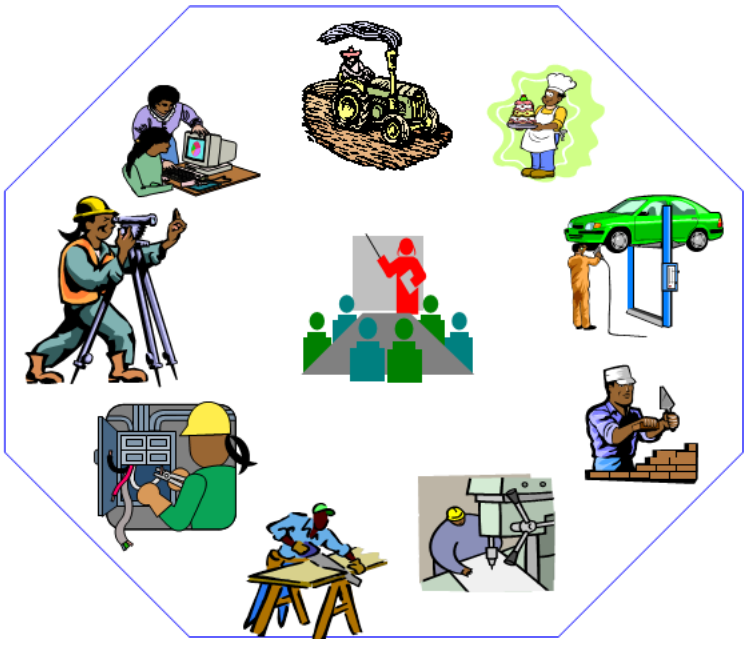
VOCAL PERFORMANCE

Level- I

Based on Sept. 2013, Version 1OS



Module Title: - Performing Simple Vocal Techniques

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Adama, Ethiopia

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LG #4	LO #1- Performing vocal exercises

Instruction sheet

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

- Performing physical coordination
- Positioning Proper posture
- Checking Clear tone and accurate intonation

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 physical coordination
- keep Proper posture
- Check Clear tone and accurate intonation

Learning Instructions:

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.
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Information Sheet 1- Performing physical coordination

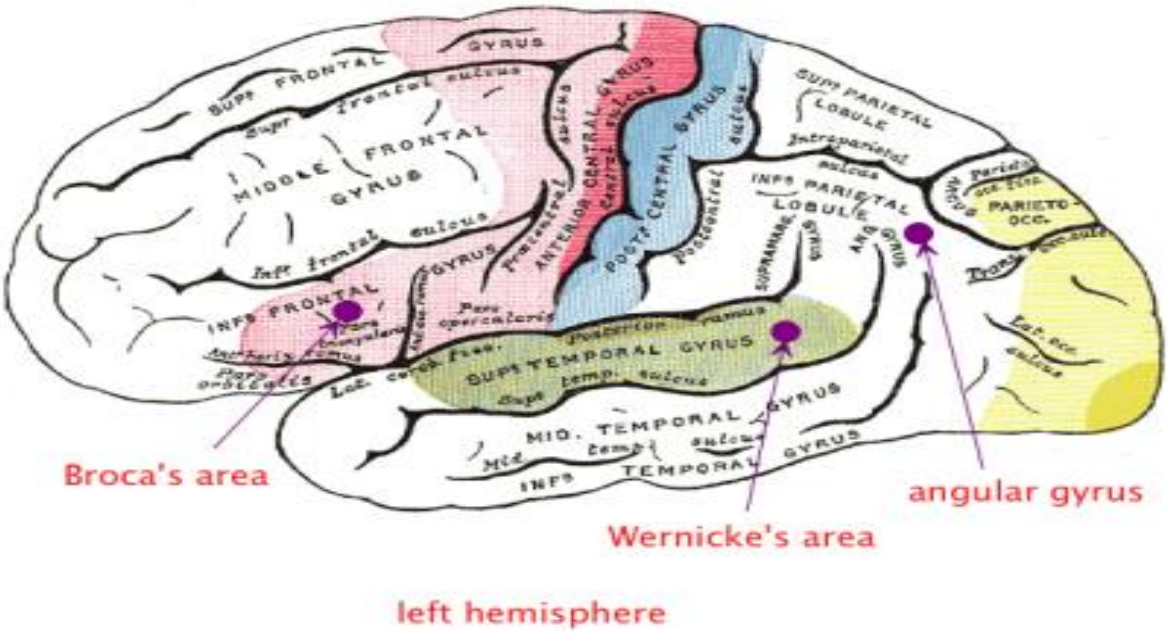
1.1 Uses of physical coordination

Introduction

Physical coordination seeks to review the principles of vocal technique as seen from both an artistic and scientific standpoint and ultimately connect these two seemingly incompatible entities. It is also review the application of physics to singing; specifically, enhanced coordination between the neural center of the body – the brain – in distinct cortical areas with extremely complex musculature and associated vocal tissues necessary for the production of musical notes.

The art of singing is a complex process that requires the coordination and cooperation of multiple parts of the brain and body. The production of a pleasant tone requires the consideration of the larynx as a sound source and resonators and articulators for the projection and phonation of sound and language.

Singing can be viewed as an extension of speech where the sounds produced are dictated by the pitches notated in a musical score which can move up or down and be sustained for varying lengths of duration, and by rhythmic values amalgamated to music notes in the notation system. The subsequent projection and expression of sound in singing is governed by vocal technique that is developed through productive practice habits unique to each musician.



Sound is produced during speech via a coupled system consisting of a vibrating source of sound, the larynx, with a resonance system, the vocal tract. Sound produced during singing is executed in the same fashion with an extended resonance system that is not confined to only the vocal tract, but also includes the chest cavity, the oral cavity, the nasal cavity, and the sinus cavity. These additional resonance cavities or chambers function as amplifiers of the original sound produced by the larynx in the vocal tract. The energy supplied during both speech and singing comes from the lungs and respiratory muscles in the chest and abdomen – the abdominal, internal intercostal and lower pelvic muscles for inhalation; and the external intercostal, scalene and sternocleidomastoid muscles for exhalation. Proper utilization of all five resonance cavities enhances the overall production of sound, ultimately giving it multifaceted dimensions of existence and registration in the aural cavities of the head and skull.

When an individual is at rest, the span of time for an intake of breath, or the inspiratory phase, equals the expulsion of the same breath, the expiratory phase. Speech and singing, however, require a different pattern of breathing that favors a shorter length of time for inhalation and a longer expiration, sometimes as long as 10 to 15 seconds.

The larynx is the sound source for speech and singing. In the process of producing sound, a steady flow of air from the lungs enters the trachea where the edges of the vocal folds are held together to create a pressure gradient. The pressure begins to build up under the vocal folds until it reaches a level where the pressure is sufficient enough to overcome the resistance of the vocal cords causing them to open up automatically.

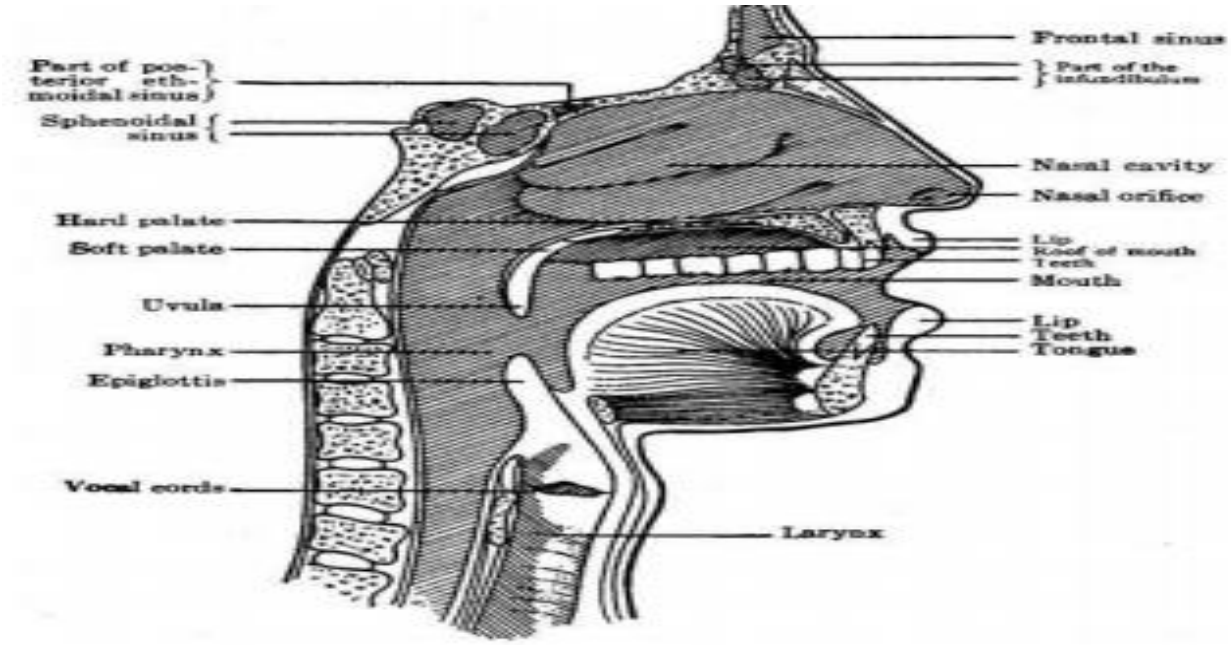


Figure -1 Diagram of the organs of speech and singing including upper resonators

The elastic nature of the vocal folds causes the folds to return to their initial closed position as quickly as possible to once again obstruct the flow of air. The cycle repeats as the

pressure builds once again under the vocal folds, provided the presence of a steady airflow, causing the vocal folds to open and close. Bernoulli‟s effect is also responsible for the rapid closing of the vocal folds, where the increase in airflow when the vocal folds open causes a drop in pressure. The pressure drop creates a suction effect that pulls the vocal folds back into the closed position.

The alternation between the opening and closing of the vocal folds is the basis for sound as successive puffs of air are expelled into the space above the larynx, which can be controlled by the individual.

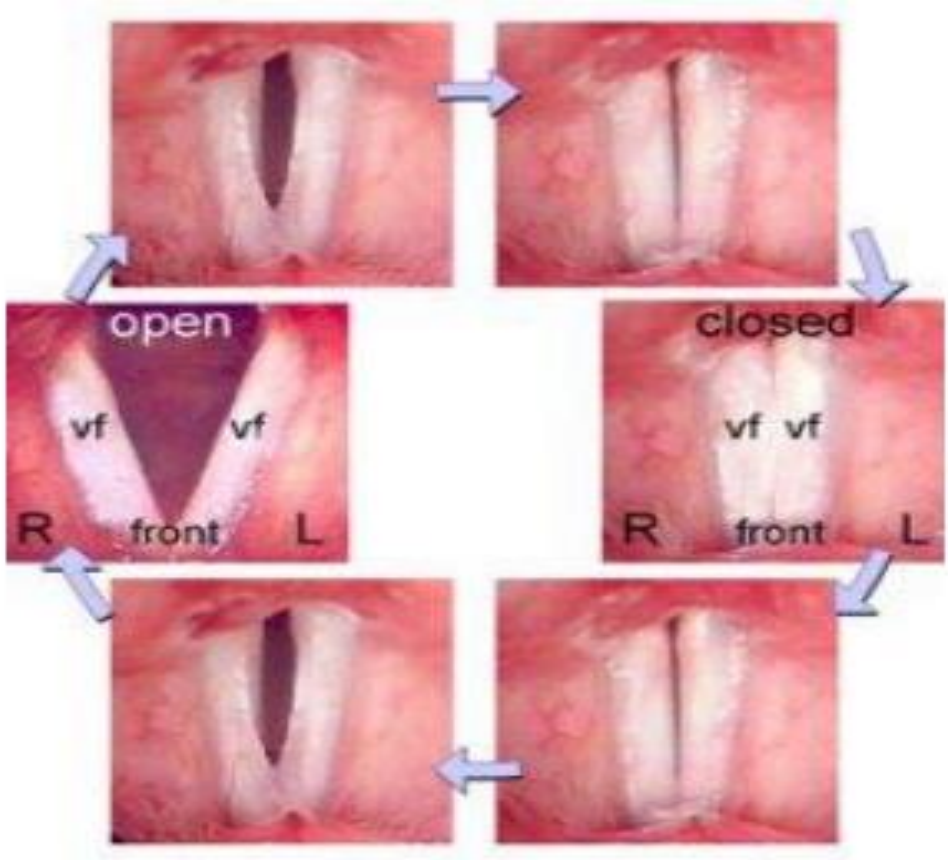


Figure- 2The Vocal Folds (vf) opening and closing

The length of the vocal folds can be modified by two muscle groups in the throat known as the **thyro-artenoid muscles,** which constitute the actual body of the vocal folds, and the **crico-thyroid muscles,** which “change the angle between the thyroid and cricoid cartilages and hence both length[en] and stretch the vocal cords.

The change in **length of the vocal folds** determines the vibrational frequency of the vocal folds to produce a range of frequencies associated with various pitches – the longer the vocal folds, the lower the frequency; and the shorter the vocal folds, the higher the frequency produced. A singer’s range is determined in this manner – with the lowest sing able pitch associated with the longest length of his or her vocal folds vibrating at a very

slow frequency and the highest sing-able pitch associated with the shortest length of his or her vocal folds vibrating at a very high frequency. The very size of the larynx itself also plays a role in the establishment of a singer's range with the larynxes of the lower voices, basses and alto, being larger than those of the high voices, tenors and sopranos. **Without the vibration of the vocal folds, singing and speech would both be impossible**. It should be noted that Fourier series can model these vibrational oscillations in addition to the downstream auditory product.

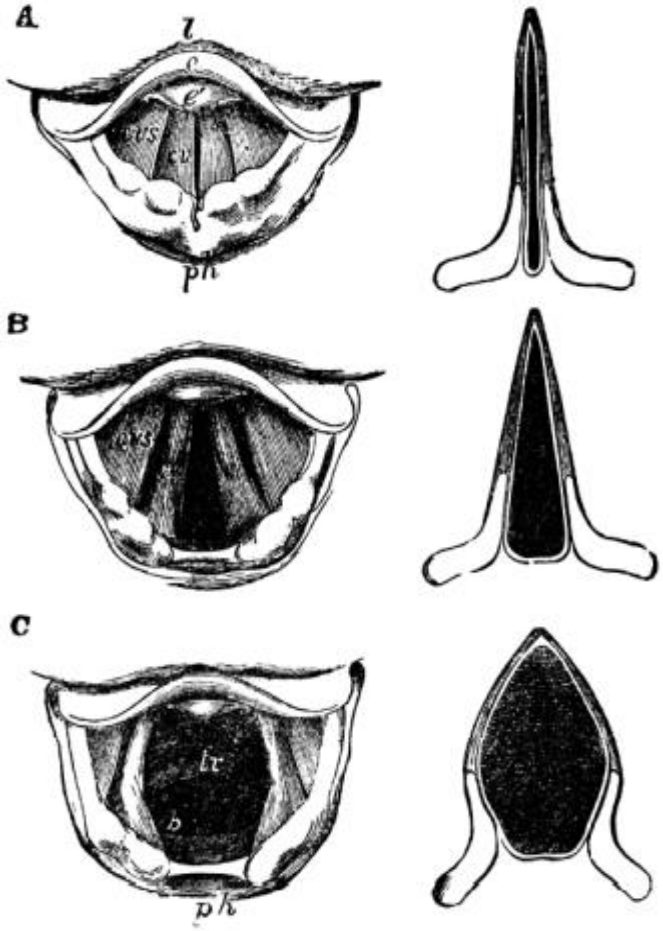


Figure-3 "The larynx

The larynx as seen by means of the laryngoscope in different conditions of the glottis. Labels: A, while singing a high note; B, in quiet breathing; C, during a deep inspiration; l, base of tongue; e, upper free edge of epiglottis; e', cushion of the epiglottis; ph, part of anterior wall of pharynx; cv, the true vocal cords; cvs, the false vocal cords; tr, Proper vocal technique stresses the importance of keeping the larynx in the lowest, most relaxed position possible to prevent strain or other injury. This relaxation of the larynx comes not only from relaxation of the larynx but also from relaxation of the surrounding muscles extending primarily from the tongue to the neck and shoulders. Allowing the vocal folds to remain free from conscious tensing will allow them to naturally produce the necessary

tension to generate the desired pitch. Conscious tensing of the vocal folds will result in a note that sounds strained and/or pinched that will cause a painful sensation in the throat. Continuous use of the vocal folds in this manner may potentially result in irreparable damage to the vocal folds. Therefore, proper technique is essential in maintaining good vocal health.

Singers do not have physical control of their instrument, the larynx, as instrumentalists do with a clarinet or piano for example. Thus, imagery and specific vocal exercises are used as a medium to teach proper relaxation of the muscles in the head, neck and shoulders and to subsequently produce a more “free” sound. The exercise, combined with many others specific to different types of relaxation, provides a framework for the implementation of proper technique related to vowel placement and projection of sound.

Sound is projected via an increased intensity in the air flow underneath the vocal folds. This increased intensity in air flow pushes the vocal folds open wider and keeps them open for longer to produce a more sustained, intense sound. The additional energy required to produce a more intense air flow comes from the use of the respiratory and abdominal muscles, specifically the diaphragm. By lowering the diaphragm and abdominal muscles, the lungs are able to increase the amount of air taken in for what is known as “a low breath” because the lungs are now able to expand not only outward, but also downward. This lower breath provides the necessary tension to push the vocal folds open wider and longer. Here again, improper tensing of the vocal folds will result in a pinched, strained sound, and projection will be limited despite a singer taking a lower breath. Relaxing the larynx will allow the tension to be moved from the larynx to the abdominal muscles resulting in a strong core that is able to support the sound created.

1.2 PHONEMES AND PRONUNCIATION

The tongue and lips act as the articulators of sound to produce vowels and consonants recognizable to a specific language, which for the purposes of this paper will be the English language. The tongue and lips work together to alter the shape of the oral cavity to produce distinct sounds that can be strung together to form words, which can be further organized into coherent sentences able to convey a specific message. This process is completed in the aforementioned areas of the brain: Broca"s Area, Wernicke"s Area, the connection between Broca"s Area and Wernicke"s Area, and the Angular Gyrus.

The English language has a fixed set of vowel and consonant sounds derived from the English alphabet system. It is possible to sing incomprehensible gibberish, but the threshold for singing adequately is partially defined by this linguistic caveat. Execution of the specific English phonemes listed below in Table 1 can be governed by the mechanisms of vocal technique, termed vowel placement.

Phoneme	Spelling(s) and Example Words	Meaningful Names
/A/	a (table), a_e (bake), ai (train), ay (say)	Long A; Fonzie's greeting
/a/	a (flat)	Crying baby; baby lamb; home alone
/b/	b (ball)	Beating heart; drum
/k/	c (cake), k (key), ck (back)	Nutcracker; golf shot; camera
/d/	d (door)	Knocking; dribbling ball
/E/	e (me), ee (feet), ea (leap), y (baby)	Long E; shriek
/e/	e (pet), ea (head)	Rocking chair; creaky door; hard of hearing
/f/	f (fix), ph (phone)	Angry cat; clothes brush; electric fan; soda fizz
/g/	g (gas)	Croaking frog, gulping soda
/h/	h (hot)	Out of breath; warm breath; tired dog
/I/	i (I), i_e (bite), igh (light), y (sky)	Long I
/i/	i (sit)	Crying puppy; icky sticky; baby pig
/j/	j (jet), dge (edge), g[e, i, y] (gem)	Scrub brush; wood rasp; jump rope
/l/	l (lamp)	Flying saucer; mixer
/m/	m (my)	Mmm mmm good; delicious sound
/n/	n (no), kn (knock)	Mosquito; motorboat
/O/	o (okay), o_e (bone), oa (soap), ow (low)	Long O; Oh, I see
/o/	o (hot)	Say ah; doctor sound; cool drink; yawn
/p/	p (pie)	Popcorn; water drip; stone skip; soap bubbles
/kw/	qu (quick)	Coffee pot; typewriter

English Phonemes, Spellings, Example Words, and Meaningful Names

Breathing is at the heart of singing, and without proper breath management, singing is not possible. Breath management comes from awareness of how an individual breathes whether he or she is taking a “low” breath as described earlier in this paper or a shallow breath where the breathing is limited to the expansion of the lungs and nothing more. Developing a “kinesthetic” awareness of how one breathes is the first step to improving overall vocal technique.

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: Say true or false (5 point)

1 Sound produced during singing is executed in the same fashion like sound produce during speech.(True)
2 The cortical areas of our brain with extremely complex musculature and associated vocal tissues necessary for the production of musical notes.(True)
3 The length of the vocal folds can be modified by two muscle groups in the throat known as thyro-artenoid muscles and the crico-thyroid muscles (True)
4 The change in length of the vocal folds determines the vibrational frequency of the vocal folds to produce a range of frequencies associated with various pitches.(True)
5 In vocal physical coordination, the longer the vocal folds, the lower the frequency; and the shorter the vocal folds, the higher the frequency produced.(True)

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- Positioning Proper posture

2.1 posture for vocalist

Introduction

Posture is the basis for all good singing. The goal is to teach you how to sing with a freely produced, rich, open and resonated sound, and it all begins with appropriate posture. This posture allows our bodies and voices to be relaxed and tension free.

Try to ensure that you are relaxed before you sing. Do not hunch up your shoulders, drop or raise your chin, or clench your jaw. When looking in a mirror, your stance should be upright with your shoulders relaxed, hands loosely by your side, eyes looking straight ahead with your chin at a normal angle. Many singers make the mistake of presuming they must be facial contortionists but this is not true – a good singer is one who looks and sounds natural.

2.2 Exercise and Posture Drill

- Stand up as straight as possible with spine stretched tall and crown of head trying to touch the ceiling.
- Raise arms horizontal to floor with palms down. Think of putting your shoulder blades in the back pocket of your jeans!
- One foot should be slightly ahead of the other, with weight balanced forward on the balls of both feet.
- Unlock the knees and keep them flexible.
- Tuck the pelvis under and slightly forward.
- Now turn the arms over so that the palms are facing toward the ceiling.
- Notice the extra stretch that occurs in the ribs. The chest is now very wide, separated and high, with a lot of space between the bottom of the ribs and the waistline.
- Keep everything aligned and lower the arms to a normal position.
- The back of the neck is pulled back against an imaginary wall.
- Now put a smile on your face and walk around the room. Restate this good posture often.

2.3 Common posture problems

I. Locking the knees:

When the knees are locked, the body is off balance. This causes body tension, which creates a tense singer. Be sure to put the weight forward on the balls of the feet and keep the tailbone tucked under to help avoid inadvertent locking of the knees.

II. Swayback

Sometimes a singer tries to attain a lifted chest by pulling the shoulders back (and consequently tensing them) instead of using the muscles around the rib cage to lift the ribs out of the waistline. The intercostal muscles surrounding the rib cage are the muscles that should be used to lift the ribs and the sternum. When the shoulders are pulled back instead of lifting the sternum high, and the buttocks are not tucked under, but are instead thrust backward, swayback posture is the result. In this tense, unbalanced position, good vocal production is not possible.

III. Chest droop

As a musical phrase is sung and air is exhaled, it is easy to allow the chest to cave in and the rib cage to drop back into the waistline. At the end of the phrase, if this occurs, the singer has lost the height of the sternum. As you sing a phrase, consciously retain the height of the sternum and resist the collapse of the rib cage.

You might have other posture problems as well as these three common ones. To monitor your posture, look in a full-length mirror and compare your body alignment to the illustration here. Check each of the ten elements listed beside the illustration (feet, weight, knees, buttocks, etc.).

Practicing and attaining good posture will make a noticeable difference in the overall sound of the chorus. So we challenge you to master correct singing posture. When you do, you will notice a significant improvement in the quality of your voice, and you will be prepared to begin work on the next key ingredient of vocal production: breathing.-

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)

1. Posture is the basis for all good singing.
   A. True B. False
2. Locking the knees is not the case when the knees are locked, the body is off balance
   A True B. False
3. A singer tries to attain a lifted chest by pulling the shoulders back is good posture
   A. True B. False
4. As you sing a phrase, consciously retain the height of the sternum and resist the collapse of the rib cage
   A. True B. False

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 3- Checking Clear tone and accurate intonation

3.1 Sound intonation

Introduction

You might ask yourself: Can I enhance my clear tone and intonation accuracy in singing and how should I tackle it? The answer to the very first part of the concern is definitely yes. The answer will be given in this article.

Singing breaks down to a few single abilities which act together for good singing. Such skills are:

- Posture.
- Breathing.
- Strong vocal cords.
- Vocal range.
- Vocal control.
- Pitch.
- Clearness of tone.
- Vocal dexterity.

I. Posture.

Singing has a lot to do with breathing. So your posture needs to support breathing in every possible way. Finest is to stand in an upright position. Especially the upper body, belly, chest and head should be upright signaling self-confidence. Search for your best singing posture in front of a whole body mirror. Avoid thight clothes, so the air can stream freely in and out of your lungs.

II. Breathing.

As pointed out prior to singing has a lot to do with breathing. Try to breathe down towards your belly AND up in the direction of your shoulders. However don't overdo. If you spot the tiniest discomfort, you are doing glitch. Appropriate yourself to get back to your convenience zone. A workout to improve lung capacity is following: Get a piece of rubber or plastic tubing of about 1/4inch inner diameter. Stick one end in a glass of water. Take a deep breath as explained above and exhale with the tubing producing bubbles in the water. So you breathe out against a small resistance enhancing your lungs and enhancing your lung capability.

You can enhance the back pressure by sticking the tubing in deeper water (eg. A bucket instead of a cup or glass).

III. Strong vocal cords.

In fact I mean by this the entire vocal device consisting of the vocal cords AND the muscles surrounding and regulating them. Like other muscular system in the body you can strengthen them by training, i.e. by singing and doing vocal exercises.

Like for other muscular workouts it's finest to warm up. To do this you can sing up and down your major scales in half tone steps.To boost those muscles sing the vowels "e" and "a" as loud as you can.

You can extend this exercice and sing following vowels as loud as you can: phonetic: Ã‰Â‘ (as in papa), eÃ‰Âª (as in face), iÃ‹Â□ (as in fleece), Ã‰Â™ÃŠÂŠ (as in no), uÃ‹Â• (as in goose). Sing them as loud and as long as you can. Stop if your voice starts to crack or fade.Do this again however this time move up and down in pitch.

IV. Vocal range.

The proper means to extend your vocal variety is to go gradually and thoroughly about it. Go to the highest or least expensive tone you are able to sing plainly without feeling strain or breaking voice. Then attempt half a tone greater or lower. Practice singing that tone till you have the ability to sing it plainly without breaking voice or the tone breaking down. Once again go gradually. If you feel any pressure or discomfort stop with this exercise.

This way you will certainly go up or down one half tone at a time. And in time you will have extended your vocal variety. While doing this you will certainly see that you'll sing higher tones with your head voice. The change from regular voice to head voice is frequently gone along with by some sort of fracture in your voice. To conquer this you can train particularly that transition by singing a huuu up and down that transition. Sounds a bit like a siren.

V. Vocal control.

We don't have separate exercises for this. Just follow the other exercises offered and focus on exercising the transition from chest voice to head voice up and down.

Sing up and down your range. Attempt to sing every tone in the very same quality.

VI. Pitch-control.

The fundamental thing to do to gain control over your pitch is practicing the scales. Foremost the Significant Scale however likewise Major Arpeggio, Minor Scale, Minor Arpeggio and so on. Practice not only the scales however likewise jumps between notes within the scale like Major Periods.

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.

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.

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

Next practice singing with music or song accompaniment. Attempt to listen to the music and your voice simultaneously and compare them constantly. If you see that you are off essential try to correct yourself right away. Once again a voice recorder is of wonderful help right here.

VII. Clearness of tone.

Various authors have different terms to describe tone manufacturing errors be it speaking or singing. Amongst them are: nasal-, mouth-, chest-, breathy, throaty or pushed voice.

Here are some suggestions to enhance the quality of your tone:.

- Once again I have to stress the value of breathing. Breathe into the belly and produce the sounds with breathe coming from your belly. This is called often the diaphragm voice.
- Next pronounciate different English words at various pitches. You'll observe that often spoken words come out more plainly than if they were sung.
- Tongue and lip delights can likewise help to get rid of breathy tones.
- A voice recorder once more assists to control exactly what you are doing.

VIII. Vocal agility.

Sing Arpeggios with various varieties. Pay special focus on keeping your voice even with all vocal breaks.

Start with doing this on a hum. Then make use of two syllable words. Begin at moderate speed. Then increase the speed over a couple of days and check against a metronome and, you guess it, a recording with a voice recorder.

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)

1. Singing breaks down to a few single abilities which act together for good singing.
   A. True B. False
2. Singing has a lot to do with breathing.
   A. True B. False
3. Vocalist can't enhance the back pressure by sticking the tubing in deeper water
   A. True B. False
4. Like other muscular system in the body you can strengthen the vocal cord by training
   A. True B. False
5. The fundamental thing to do to gain control over your pitch is not practicing the scales.
   A. True B. False

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 having good posture

The techniques for having good posture are;

1. Make parallel your chin to the floor
2. Held back the shoulder and down the chest held high
3. Flat and firm the abdomen
4. Relax the hands and still at the sides
5. Never locked the knees

Operation Sheet 2- Techniques of having clear tone

The techniques for Identify music notation are;

1. Warm-up the vocal cord
2. Fix the instant vocal
3. Think down for high notes
4. Make more power without strain
5. Make natural vibrato in your voice

LG #5 LO #2- Perform different musical scales

Instruction sheet

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

- Practicing diatonic scale
- Practicing pentatonic scale
- Performing Cooling down vocal exercises

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 –

- Practice diatonic scale
- Practice pentatonic scale
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Information Sheet 1- Practicing diatonic scale

1.1 The five notes Scale

Introduction

Even though anyone can learn to sing, there are many techniques and practices which make a difference in the quality of your sound. Just as when you play an instrument it is also important to tune you instrument and familiarize yourself with some of the music theory. Scale is a group of pitches sung in ascending (or descending) order, spanning an octave. Like Maria, you too can sing scales in solfeggio syllables (**Do – Re – Mi – Fa – Sol – La – Ti – Do),** vowels, or by humming. Many singing teachers advise beginning with humming as it keeps your voice warm without stressing your vocal cords. Once your voice is warm, vowels or solfeggio syllables are used to open up your throat.

1.2 Importance of Scale singing

Scales are the tonal basis of all music. This is true across almost all genres. Just think, if you have a good grasp on them and developed your proficiency, you would have a huge head start when learning to master any piece of music. Similarly to an athlete, a singer should start and finish lessons with warm-up and stretching exercises. Consider vocal scales your warm-up and cool down. Also in the same vein as an athlete, if you are serious about improving your voice, scales should be practiced each day with other key singing exercises, too.Vocal teachers across the world unanimously agree that practicing scales can benefit your voice in the following ways:

- Expand your vocal range greatly
- Polish your tone
- Help develop your singing ear
- Develop perfect pitch and intonation
- Increase your breath control (they’re a great breathing exercise for singing)
- Develop your knowledge of music theory for songwriting

1.3 The 5 Essential Singing Scales to Know

Many scales exist, varying from the easy to more challenging, and are utilized for different purposes. Much the same as the athlete having a vast array of warm-up exercises, there is a multitude of scales and intervals to practice as a singer. Below we have identified the 5 main scale exercises we consider essential to any singer;

- Major Scales
- Minor Scales
- Chromatic Scales

- Whole-tone Scales
- Pentatonic Scales

A. The major scale

is one that's very familiar to most of us. Music teachers and choirs throughout schools across the globe have been exposing their students to major scales forever. They are a basic tool used to keep singers in tune and to stay on pitch. Warm-ups are often started with a series of major scales. Two things define a major scale. Firstly, there is a series of 8 notes, of which the first 7 are basic notes and the 8th is a repeat of the 1st note but an octave higher. On the theory side of music, this scale is defined by a tonal combination of half and whole notes. The series runs as such: **whole – whole – half – whole – whole – whole – half**. This concept can be explained using the analogy of walking up steps, some larger (whole tones), and some smaller (half or semitones), increase in pitch the further you travel up.

An example of a song that uses the C major scale is:

- ' Last Night ' by The Strokes.
- " Selam " by Mehamud Ahmed ,and etc…..

B. Minor Scales

The second scale, and slightly more complex one, is the minor scale. It has the same number of notes as the major, however, there are 3 different tonal combinations, being:

- Natural Minor Scale
- Harmonic Minor Scale
- Melodic Minor Scale

What characterizes a minor scale is the flattened (or lowered) 3rd note. This equates to a change in tone in the minor scale, producing a darker and more ominous sound. Each variation of minor scale uses a different formula of semitones and tones, however, they all have that minor 3rd note.

The natural minor scale alters the order of its notes compared to the major, producing the following sequence: **whole – half – whole –whole – half – whole – whole** . The result of this alteration is a lowered third, sixth, and seventh scale degree in comparison. This combination of tones and semitones can start on any note as long as the basic structure is followed. A song that utilizes both the natural and harmonic scales is ' Girl ' by The Beatles.(Trainees you have to practice your own cultural songs instead)

The harmonic minor scale differs in the fact that the 7th note is raised by a semitone. The combination of tones is organized in the following format**: whole – half – whole – whole – half – whole1⁄2 – half.** Notice there is an interval that is a tone and a half or three semitones. This sequence constructs a harmonic minor scale starting on note A.

The harmonic scale in G minor is used in Billie Eilish's song, ' Bury a Friend ' or for a more classical feel listen to Bach's 'Toccata and Fugue in D Minor'.

The melodic minor scale differs from the natural and harmonic minor scales by raising its 6th and 7th note by one semitone on the ascent. However, on the decent (singing from high notes to low) the notes played are the same as a natural minor. That's right, it's different depending on which direction you sing. Ascending melodic minors use the combination of**: whole – half – whole – whole –whole – whole – half** ; while their descending combination is whole – whole – half – whole – whole – half – whole. A song that uses the melodic minor scale is ' Yesterday ' by the Beatles.

C. Chromatic Scales

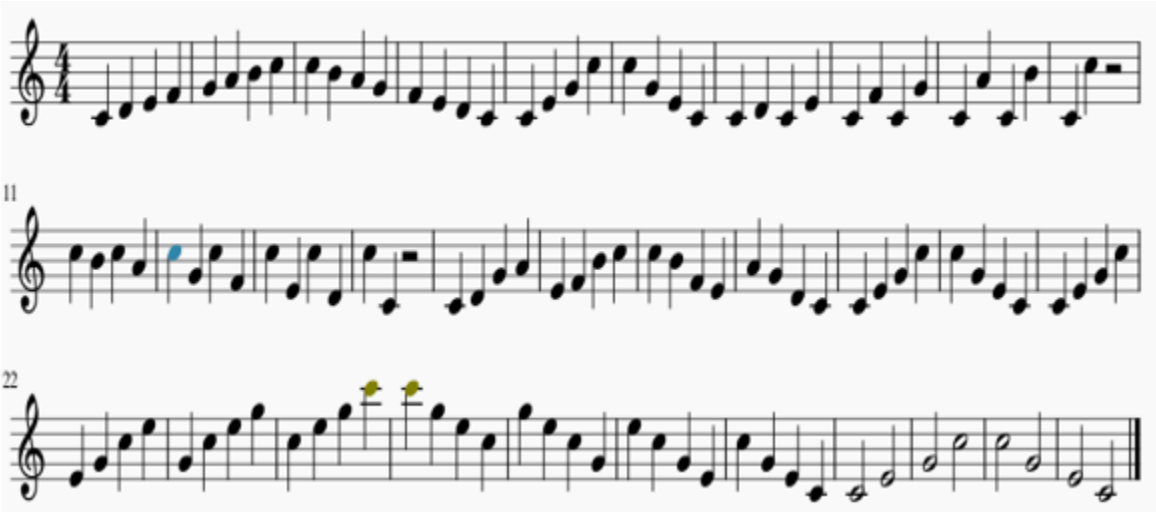
Chromatic scales are deemed the most challenging scale to sing and are very different from other scales. Whereas major and minor scales are using 8 notes, chromatic scales use 12. They ascend and descend at the rate of a semitone or half note apart, effectively making you sing all the notes on the piano. To play this scale on the piano you can start at any point and play every note until you get to the note where you began, one octave higher.

Even though difficult, singing in semitones is extremely beneficial to your pitching and hearing ability. It trains your ear to detect small variations in pitch. The vibe these semitones create is quite exhilarating and lively. To listen to a music piece that utilizes chromatic scales to the max, listen to 'Flight of the Bumblebee 'by Nikolai Rimsky-Korsakov.

D. Whole-tone Scales

The whole-tone scale is the complete opposite of the chromatic scale. The difference is there are only 6 notes and each note is a whole step apart instead of a half step. This scale can begin on any note from the C or Db whole tone scales. These note combinations give a blurred and eerie sound in music pieces. Although quite challenging, many songs use these scales so they are well worth learning. An example of music using the whole tone scale is ' You Are The Sunshine of My Life ' by Stevie Wonder.

Perform the following C-Major scale properly and transpose it in to the other majors



C-Major diatonic scale.

Helpful Tips

- There aren't many people who possess the confidence to belt out notes in front of others when starting. It can be daunting and, unlike playing an instrument, there's nowhere to hide. The following tips may help you out:
- Make sure you feel safe and comfortable where and around whom you practice.
- Block off your practice time and make it part of your daily routine.
- Start slowly and ensure your pitch is correct before continuing to the next note. Once you feel comfortable you can increase the speed and increase your defined vocal range.
- Use a tuner to make sure you have correct intonation.
- Incorporate different rhythms
- Your voice works differently in the morning due to your vocal muscles being relaxed. This allows you to practice your lower notes in the morning and as your muscles activate or tone through the day, your notes will get 1 to 2 tones higher.
- Start focusing on just a few scales and add more each week. This will give you a feeling of accomplishment.
- Add words to your scales to mix it up a little and alleviate the repetitive nature. A fun idea is to incorporate a tongue twister into your scale.
- Add hanging or suspended notes to your scale

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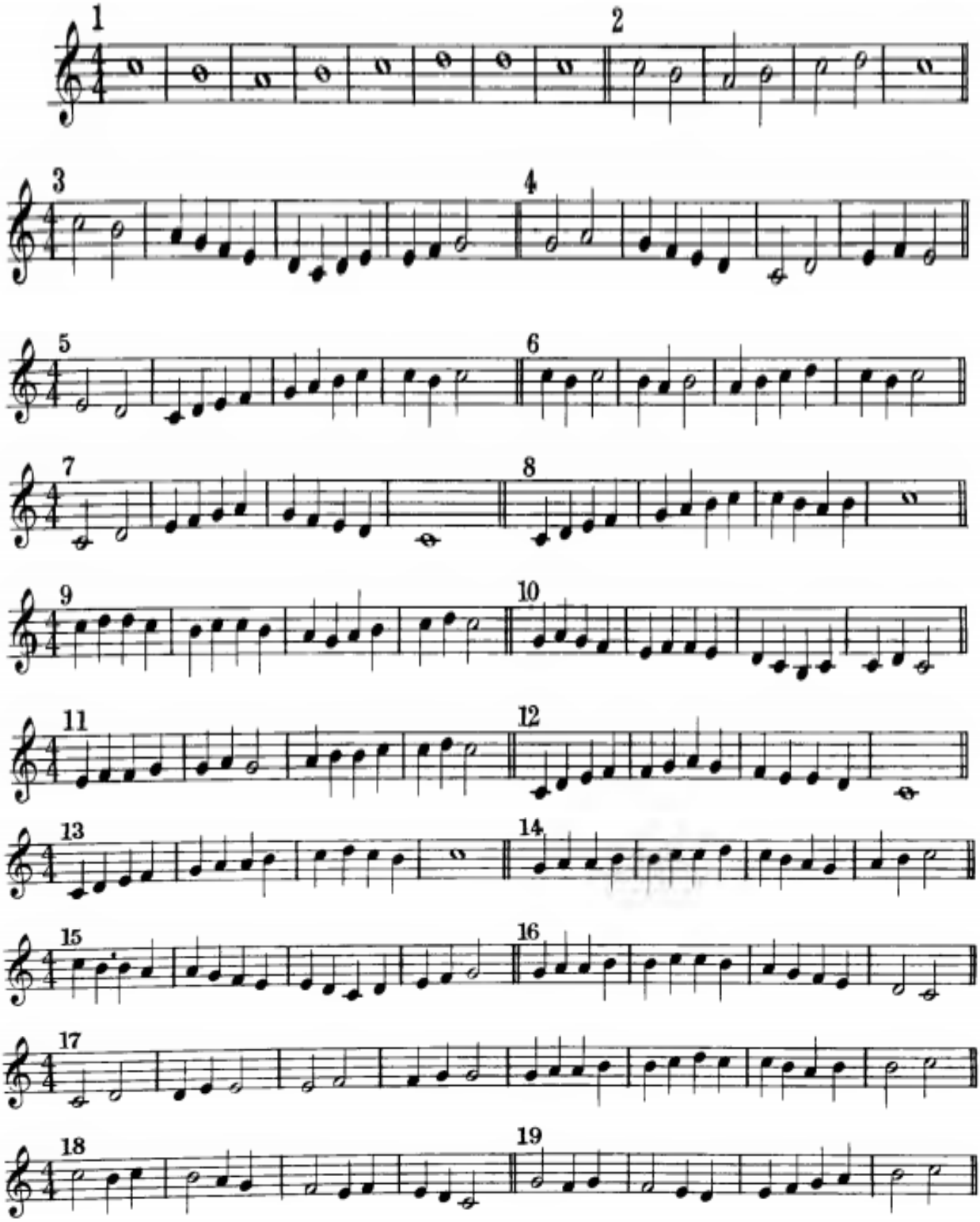
FIRST EXERCISES

One -part diatonic exercises in step-wise melody — G and F clefs — All major keys to B and D-flat inclusive — All representations of notes and rests of whole-beat length and multiples thereof — Elementary presentation of the divided beat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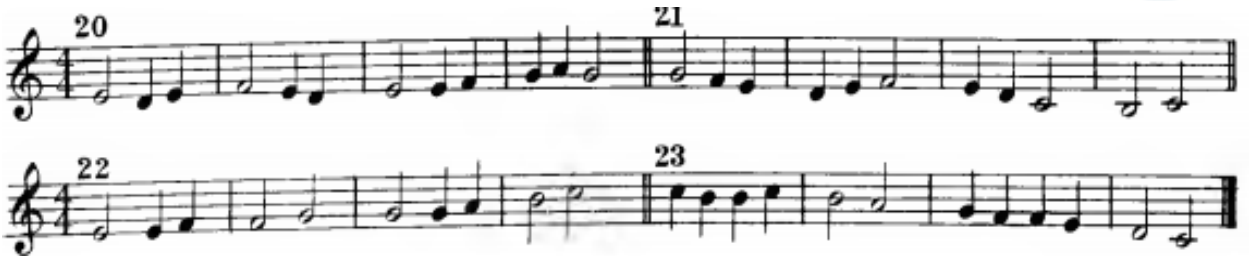
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Self-check - 1	Written test

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)

1. Scale is a group of pitches sung in ascending or descending order, spanning an octave
   A. True B. False
2. Scale is not the tonal basis of all music.
   A. True B. False
3. One of the use of singing a scale is it expand your vocal range greatly
   A. True B. False
4. whole – half – whole –whole – half – whole – whole is the harmonic minor scale intervals
   A. True B. False
5. whole – half – whole – whole – half – whole1⁄2 – half is the melodic minor scale intervals
   A. True B. False

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- Practicing pentatonic scale

2.1 Importance of pentatonic scale

Introduction

The pentatonic scale is the simplest and oldest of the scales. It is said to have been around for up to 50,000 years! It is a basic version of the major scale but consists of only 5 notes, omitting the 4th and the 7th notes of the major. By leaving out these notes, the music gives an oriental type of sound and is very popular in all genres of music due to its simplicity and versatility.

This scale can be played in the major or minor scale and is therefore easy to learn and play on an instrument. You can start this scale from any note and the notes are un--confrontational so will never clash or sound disturbing.

Helpful Tips

- There aren't many people who possess the confidence to belt out notes in front of others when starting. It can be daunting and, unlike playing an instrument, there's nowhere to hide. The following tips may help you out:
- Make sure you feel safe and comfortable where and around whom you practice.
- Block off your practice time and make it part of your daily routine.
- Start slowly and ensure your pitch is correct before continuing to the next note. Once you feel comfortable you can increase the speed and increase your defined vocal range.
- Use a tuner to make sure you have correct intonation.
- Incorporate different rhythms

Your voice works differently in the morning due to your vocal muscles being relaxed. This allows you to practice your lower notes in the morning and as your muscles activate or tone through the day, your notes will get 1 to 2 tones higher. Start focusing on just a few scales and add more each week. This will give you a feeling of accomplishment.

Add words to your scales to mix it up a little and alleviate the repetitive nature. A fun idea is to incorporate a tongue twister into your scale. Add hanging or suspended notes to your scale

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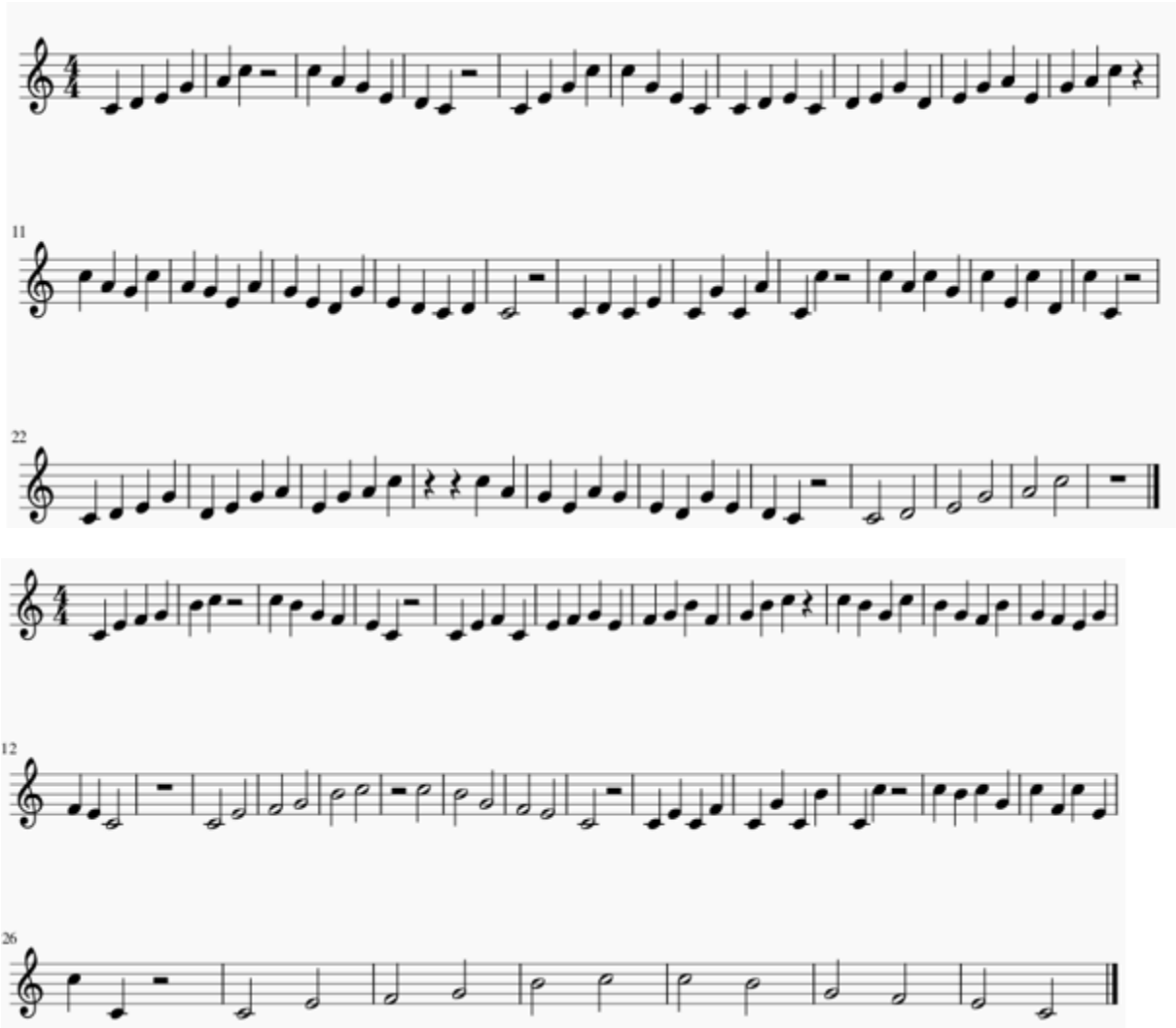

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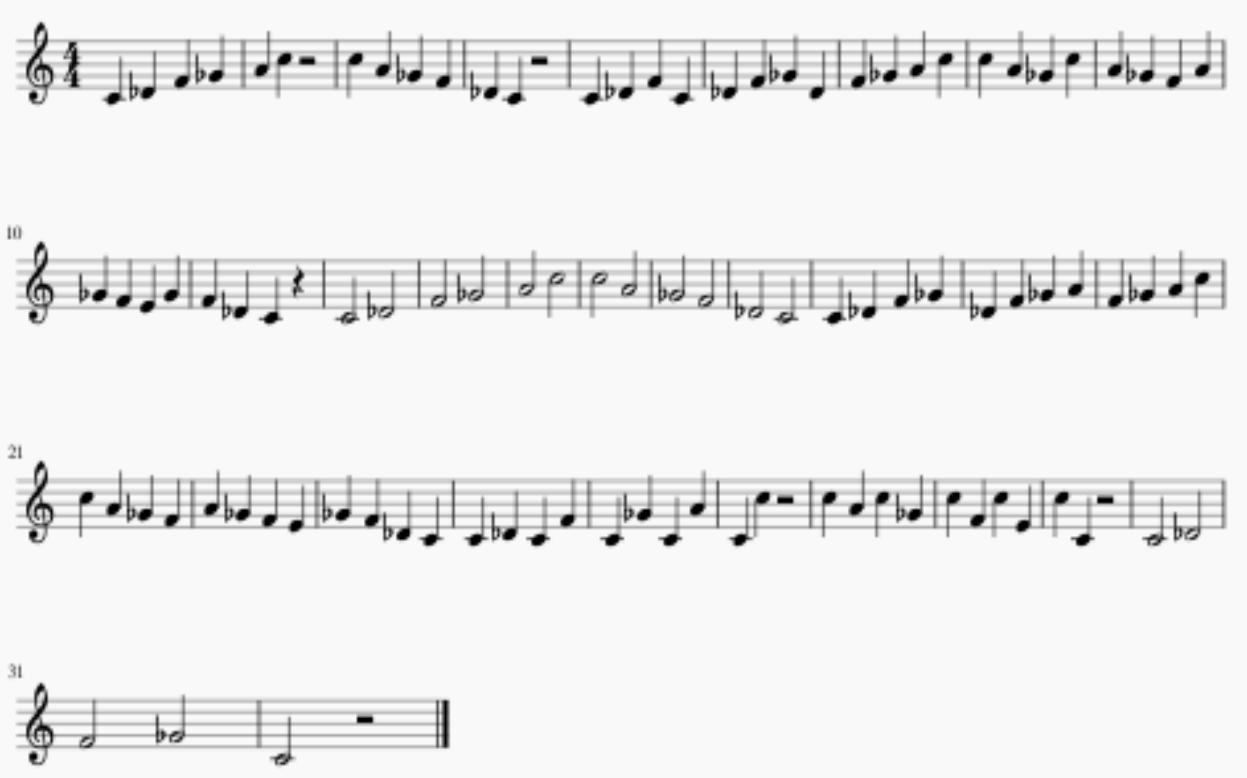

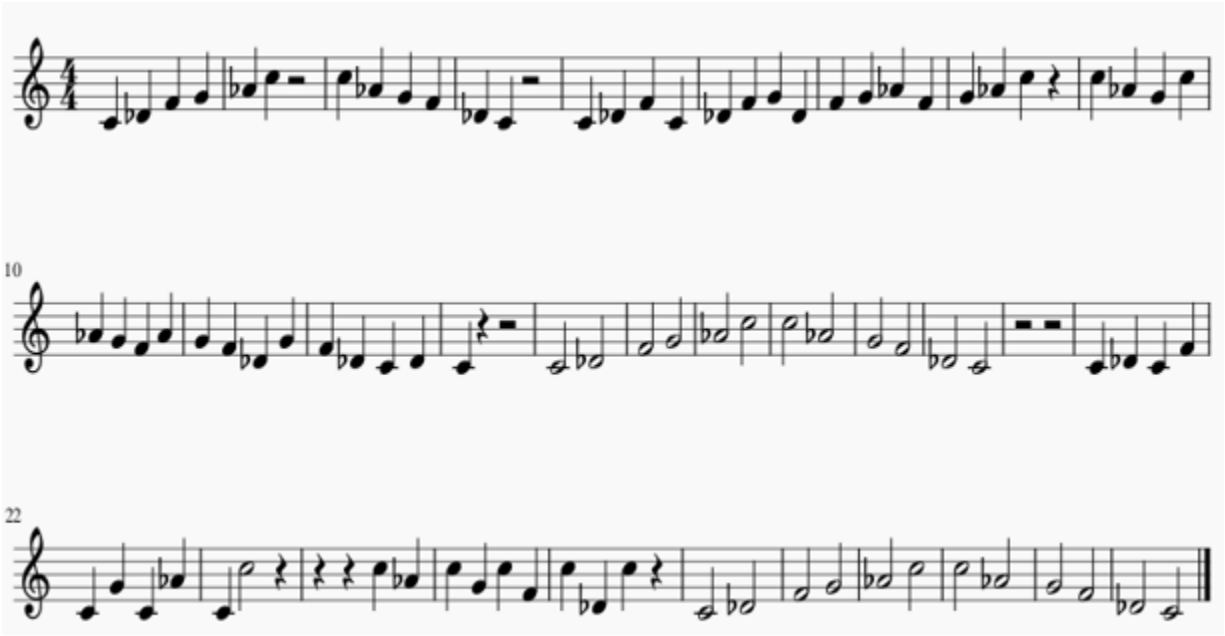

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Self-check 2	Written test

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)

1. Pentatonic means five tone
   A. True B. False
2. The pentatonic scale is not the simplest and oldest of the scales
   A. True B. False
3. The pentatonic scale can be played in the major or minor scale
   A. True B. False
4. During performing pentatonic scale using a tuner is good to make sure you have correct intonation.
   A. True B. False
5. For good pentatonic scale practice Incorporate different rhythms is not preferable
   A. True B. False

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 3- Performing Cooling down vocal exercises

3.1 Importance of vocal cool down

Introduction

The vocal cool down is the vocalist secret weapon. Put simply, it's the opposite of warming up. Warming up gets us from our "energy-saver" vocal posture to our performance voice quickly and efficiently. A Vocal Cool Down takes us back out of those vocal performance gestures in our larynx and vocal tract and resets us back to neutral. It shouldn't take more than 5 minutes and it's really easy to do. When we sing, act, or project our speaking voice in public we engage in more athletic use of various parts of our vocal mechanism. Just like running and jumping are more athletic than walking.

Some things that get more active include:

- higher airflow and air pressure
- greater vertical movement of the larynx
- greater stretch of the vocal folds from back to front
- increased shaping in the pharyngeal wall
- increased core stability
- increased blood flow into the vocal folds
- increased heart rate and blood pressure

Just like an athlete would stretch out and maybe take an ice-bath after a training session or event, a professional voice-user needs to ensure that they don't keep using their voice in performance mode once they leave the stage, vocal booth, or set. This would be a tremendous waste of precious vocal energy. It can also lead to muscle tension disorders over time. It is essential that we reset to neutral to maintain our vocal flexibility.

3.2 Stapes for vocal cool down

- **First**, we need to get your **larynx and vocal folds back to their normal speaking position**. Most contemporary singing styles require that larynx to be a little higher than it would be in neutral speech. Try this quick exercise for 1 minute:

1. Starting on a medium-high pitch, do descending octave glides on your favorite SOVT exercise (lip bubbles, tongue trills, puffy cheeks, straw in water, etc.) until you get right back down to the bottom of your range.

- **Second,** we need to get your airflow and air pressure back to neutral. Do these ones for 1 minute:

Find a **comfortably low pitch,** around two tones higher than your lowest clear pitch. Using a sigh-like sound hold the following sounds for 2-3 seconds with a released low belly breathe in-between each one: ZZZ, ZHH, THH, VVV. The sound should be in your modal (chest, M1) voice but very light with and sigh-y.

- **Third**, we need to release your pitch-raising muscles. We do this with a simple creak exercise that shouldn't take more than 20-30 seconds:

Find your vocal creak (M0) by sliding down from a low note to the lowest pitch you have and beyond. Your voice should naturally begin creaking. Remember, creak is the loosest, lightest vocal gesture we have. There should be no pressing or squeezing. Hold your creak and try to slow the pulses down as much as possible. Once you get to the point where you can achieve one slow pulse at a time move on.

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)

1. The vocal cool down is the vocalist secret weapon
   A. True B. False
2. Warming up gets us from our "energy-saver
   A. True B. False
3. A Vocal Cool Down takes us back out of vocal performance gestures in our larynx and vocal tract and resets us back to neutral
   A. True B. False
4. we need not to get your larynx and vocal folds back to their normal speaking position
   A. True B. False
5. To warmup we need to get your airflow and air pressure back to neutral
   A. True B. False

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

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: _____

Get

Operation Sheet 1- Techniques of Perform different musical scales

The techniques for Reading music notation are;

1. Memorize the minor pentatonic scale
2. Apply the minor pentatonic in the context of blues
3. Memorize the minor pentatonic scale
4. Sing the pentatonic scale starting at all degrees

Operation Sheet 2- Performing Cooling down vocal exercises

The techniques for Identify music notation are;

1. Get your larynx and vocal fold back to their normal speaking position
2. Get your airflow and air pressure back to neutral
3. Releases the pitch rising muscles
4. Stretch and release your neck and throat muscles

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- sing diatonic scale in two octaves
Task 2- sing major pentatonic scale in two octaves
Task 3 – perform cool down practices

LG #6 LO #3- Perform rhythmic musical practices

Instruction sheet
This learning guide is developed to provide you the necessary information regarding the following content coverage and topics – • Using fundamental techniques in rhythm • Communicating musical styles • Applying timing(rhythm) to musical performance • Improving vocal rhythmical exercises 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 – • Use fundamental techniques in rhythm • Communicate musical styles • Apply timing(rhythm) to musical performance • Improve vocal rhythmical exercises
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- Using fundamental techniques in rhythm

1.1 Techniques for rhythm

Introduction

Music is the art of producing significant arrangements of sounds, usually with reference to rhythm, pitch and tone color. A succession or combination of notes, especially if pleasing to the ear.

Tone color is the type of sound, for example an overdriven electric guitar has a very rough aggressive tone while a flute usually has a soft mellow tone (unless the flute player really sucks I suppose).

- Rhythm is a measure of the time frame you play the notes in. For now, let's just say that music is the art of producing significant arrangements of sounds, usually for the purpose of causing emotional responses in people (usually, you want people to like what they hear unless of course you are trying to be the latest punk band and want people to be offended by your sound!

1.2 Sound and Pitch in Music

Now that we've established that music is made up of sounds I will explain what a sound actually is:

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. In most contemporary sheet music you will see the music will be written on either the treble clef staff Or the bass clef staff

1.3 Rhythm and Note Durations

There are many different durations of notes, typically you will see the following basic note durations in this lesson

- Whole Note
- Half Note
- Quarter Note
- Eighth Note
- Sixteenth Note.

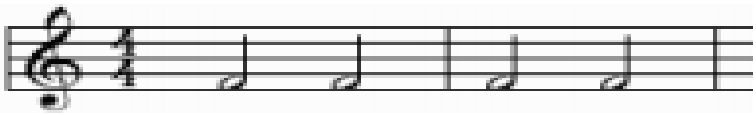
The majority of the contemporary rock and pop music you hear on the radio these days is written in the 4/4 time signature:

The top number tells us how many of the specified notes are in a bar and the bottom number tells us what duration (ie: how long) that specified note is. For example in 4/4 Time the top number tells us there are 4 notes in a bar and the bottom number tells us that each note is 1/4 of the length of the bar, or more simply put a quarter note. Therefore, we can tell that a song written with a 4/4 time signature is made up of bars (musical units a song is divided up into) which contain 4 quarter note long beats. The following picture may help in visualizing this:

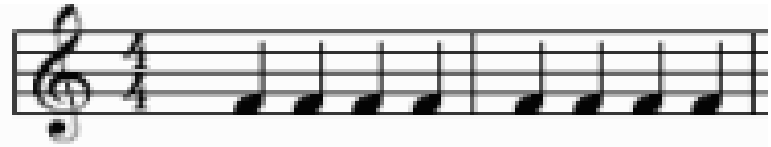
Notice how in each bar (separated by vertical lines) contains exactly four notes and each of these notes is 1/4 of the length of the bar and hence a quarter note.

There are many more possible time signatures but only a few in particular are commonly used in rock and pop music, they are 4/4 (most common music forms: rock, pop, etc.), 6/8 (rock ballad), 2/4 (country/polka) and 3/4 (waltz). For simplicity we will Concentrate on the 4/4 time signature for now.

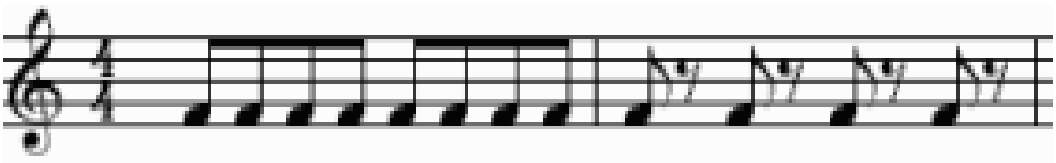
In 4/4 time a whole note would be held for the entire duration of one bar
Half notes in 4/4 time would be held for half of the bar or two of the 4 beats of the bar. Each half note would be played for the duration of half of the bar as follows:



Quarter notes in 4/4 time would be held for 1/4 of the length of a bar as in the following diagram:



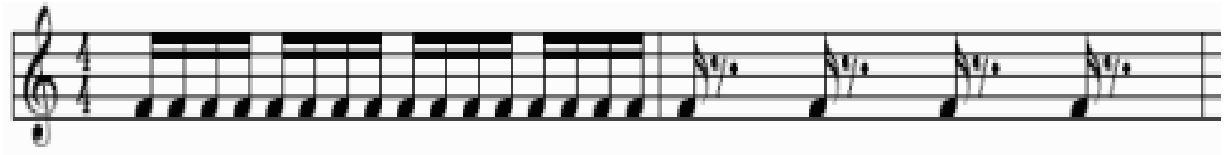
Eight notes are half the length of quarter notes and are notated as in the picture below:



In the first bar I put eight eighth notes. In the second bar I have only put four eight notes with eighth rests in between them.

Rests are symbols for when you do not make any sound with your instrument for a certain time. I will explain rest in more detail later but for now just notice how the eight notes in the 2nd bar look a little different when they are not attached to an eight note beside them, this is why I put them alone so you would know that those are also eight notes. In the first bar the proper way to count the notes is : 1 + 2 + 3 + 4 + which is read as **"one and two and three and four and**". In the second bar you would still count the same way but you would not make a sound during any of the rests (on the "ands").

And last, but not least, sixteenth notes are 1/16 of the duration of a bar in 4/4 time and 1/4 of the duration of a quarter note as the following picture shows:



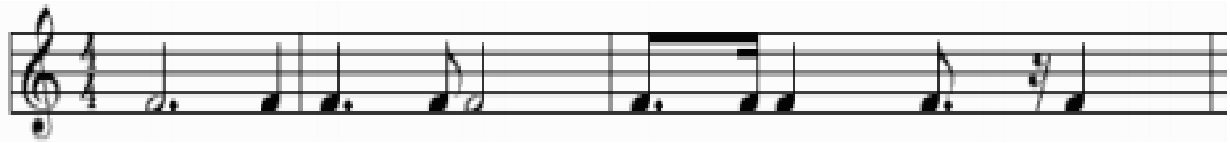
I have put 16 sixteenth notes in the first bar and only 4 in the second bar to show you the two possible ways they might appear.

The proper way to count sixteenth notes is by silently saying to yourself inside your head: 1 e + a 2 e + a 3 e + a 4 e + a (spoken as "one eee and aaah two eee and aaah three eee and aaah four eee and aaah").

The second bar would also be counted the same, however, you would only make sounds on the 1, 2, 3 and 4 and would be silent for all of the e's, +'s and a's.

There are actually such things as **32nd notes, 64th notes and 128th** notes but these are so extremely rare that we won't explain them in detail. Basically, a 32nd note is 1/32nd of the length of a 4/4 bar, a 64th note is 1/64th, a 128th note is 128th, etc

In addition to these basic note durations there are also dotted notes. Dotted notes are notes that have a dot placed to the right of them. What this means is that the note is held for an additional duration equal to half of the duration of the note. For example, a dotted half note would be held for 3 beats instead of only two, a dotted quarter note would be held for 1 and a half beats, etc. A picture of some of these dotted notes can be seen in the following picture:



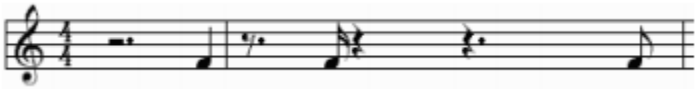
In the first bar in the picture above the first note is a dotted half note and would be held for a count of three beats spoken as "one two three", the last note is a quarter note that falls on the fourth beat of the bar and would be counted as "four".

In the second bar the first note is a dotted quarter and it would be held for the first one and a half beats of the bar on "1 + 2" (spoken "one and two"). The next note is an eighth note that falls in the "+" of 2 (spoken "The And of two"). The next note is a half note which falls on beats 3 and 4 of the second bar.

In the third bar the first note is a dotted eighth note which would be held for the duration of 3 sixteenth notes as counted as "1 e +" (spoken "one eee and") and the second sixteenth note falls on the "a" (spoken "aaah"). The third note in the second bar is a quarter note that falls on "2". The third note in bar 2 is another dotted eight note, this note would be counted as "3 e +" and there would be a 16th note duration of silence following it. The next note is a quarter note and falls on "4".

Below you will see some music with rests between the notes, I will alternate notes with rests of the same duration of notes, whole note, whole rest, half note, half rest, quarter note, quarter rest, quarter note, quarter rest, etc..:

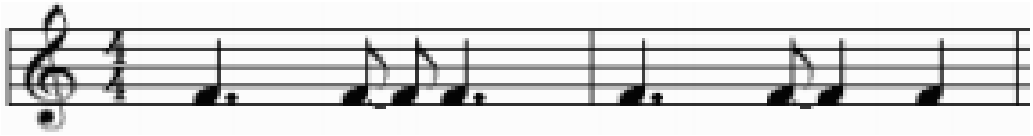
There are also dotted rests which just like the dotted notes are held for exactly 1/2 of their duration extra on top of their normal duration (a dotted half rest is held for three beats, a dotted quarter note rest is held for the same duration as three eight notes would be, etc...). Some dotted rests can be seen in the picture below:



The first rest is a dotted half rest and it would be held for three beats ("1 2 3") and the quarter note in the first bar would fall on beat 4. There would then be silence for the first "1 e +" of the 2nd bar and then there would be a sixteenth note played on the "a" of beat 1. There is then a quarter rest on "2". Next there is a dotted rest starting on "3" of the 2nd bar which would be held during "3 + 4". The eight note at the end of the 2nd bar would fall on the "+" of "4" (spoken "the and of four").

In some music you may see these notes in music tied together with a curvy line at the top. For example, you may see two eight notes tied together. This means that you would play the two eight notes without a break (of silence) in between, if they both have the same pitch then they would be played as a single quarter note in duration, this is what is called a tie. (note: if these notes had different pitches it would be called a slur).

Some examples of tied notes can be seen in the following picture:



In the picture above the 1st note in the 1st bar is a dotted quarter note which would be held for "1 + 2", the second and third notes are two eight notes which are tied together so they would be played as a quarter note on "+ 3" and the final dotted quarter note in the 1st bar would be played on "+ 4 +". So the bar would be counted for the three notes as: "1 + 2", "+ 3", "+ 4 +". The first note of the 2nd bar is also a dotted quarter and would also be counted as "1 + 2". The second note is an eight note tied to a quarter note so this is equivalent to the duration of a dotted quarter note and is counted as "+ 3 +". Finally, the last note in the 2nd bar is a quarter note on "4 +".

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. Rhythm is a measure of the time frame you play the notes
   A. True B. False
2. All sounds are caused by the vibrations of air molecules
   A. True B. False
3. There are the same types of durations of notes,
   A. True B. False
4. Rests are symbols for when you do not make any sound with your instrument
   A. True B. False

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: _____

1.2 Music style

Introduction

You all must have been singing since you discovered your voice. Of course, many things have changed since then. Varied cultures across the globe came up with their own scales and modes, plus different type of singing styles emerged.

Music genres are diverse and varied as the cultures themselves. Different genres present unique challenges for singers. Here is a list of the most common singing styles and how to sing them.

Pop

Music is food and pop is candy. It's fun but not funny. Romantic yet not emotional. With dance and rhythm at its heart, this style has dominated the music industry.

Tips: Learn how to control your vibrato without getting stressed. Experiment with varied vocal sounds like short popping sounds. Focus on your stage movements and gestures and dance a little to set the mood right.

Rock

Rock is the grandchild of the blues. Rock and roll is heavier and more dance-ably rhythm. It grew up t o become harsh, rougher and edgier.

Tips: Experiment with different vocal flairs like a growling sound at the end but make sure you don't overdo it. Practice singing a huge range of dynamics from whispers to high notes.

Opera/ Classical

This style is always considered as the most formal and restrictive of all genres of singing as it requires the greatest amount of freedom. It is sung with uncontrolled vibrato and emotional release. Lack of intimacy with the audience makes it the least conversational of all genres. It gives the audience the impression of admiring astonishing paintings from afar.

Tips: Don't imitate an opera singer simply sing with an open and free voice. Practice, practice, and practice. Don't force or try to create it. Get connected with a tutor to become a perfectionist.

Blues/Jazz

Songs with clear speech level and distinct consonants come under jazz genre while blues singing has rough and rootsy edges with a unique accent.

Tips: Experiment with different vocal sounds like scatting and pitch slides. Study up chromatic scales.

Hip Hop

The rhythmic rhyming singing accompanied with rapping and beat boxing is termed as hip hop style of singing. The genre has grown steadily and gained popularity over the years. The apparent origins are funk, disco, reggae, and blues.

Tips: Carefully listen to funk, disco, reggae, soul, gospel and old-school hip hop songs. Don't become a rapper, simply switch between singing and speaking to maintain the versatility. Never be afraid of experimenting or wordplay. Make your own unique signature singing styles.

Despite the different music genres, one thing connects them all that is love that the audience has. Practice makes a man perfect. Listen carefully and keep your ears open because that's what makes a real artist.

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)

1. Music genres are diverse and varied as the cultures themselves.
   A. True B. False
2. It is true that Music is food and pop is candy.
   A. True B. False
3. blues is the grandchild of the Rock
   A. True B. False
4. Opera/ Classical this style is always considered as the most formal and restrictive of all genres of singing as it requires the greatest amount of freedom.
   A. True B. False
5. The rhythmic rhyming singing accompanied with rapping and beat boxing is termed as hip hop style of singing.
   A. True B. False

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

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

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

Answer Sheet

Score = _____

Rating: _____

Information Sheet 3- Applying timing(rhythm) to musical performance

1.3 Time in music

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.

Become a singer who is known for having 'great timing is a key for vocal performance.

Any singers become anxious about their timing – their ability to stay in time for the course of a song. In rehearsal it only takes a comment from the bassist to send you into your 'shell'!

Most singers are better at timing than they think– this is because they are working with and listening to music, all the time. The challenge is simply to build your confidence at the same time as you work at your skills.

There are lots of fun exercises that improve your confidence and skill at the same time. You can do these by yourself or with other singer friends – or even with that bassist!

Timed Scales: Singing your scales can become just a bit more fun when you sing them to a metronome! When you get over the initial 'time tumbles', begin focusing on accuracy; you can purchase a decent metronome at most music stores (also on line) but you DO have one inside your smart phone on an app! Just download 'metronome' or pro metronome (one that gives you the actual **BPM** (beats per minute) clearly. Increase the speed every few days. The best backing singers I ever worked with could race through the most incredible scales and arpeggio sequences with impeccable timing – the secret was they practiced their timed scales regularly – never resting on their laurels! Here's an example for you if you are beginning this process.

Timed Scales

Timed Arpeggios and Octaves: Once your confidence with the scales is increased, you can switch to those octave games and arpeggios you loved in singing class! You can time your held tones on the final note of your arpeggios – so sing one three five seven niiiiiiiiine

and set it to a beat – maybe a repeated drum loop. You can simply create lots of different arpeggios and then elongate at the start, the middle or the end so creating patterns where you time the held tone to a count of say 4 or 6 or 8.

Some beginner patterns:

- One-Three-Five-Seven-Nine
- Octave Pattern

Timed Words: Make up a simple sound phrase and sing it in scales or simply repeat it in an interesting rhythm – like 'DAH DOO DAH HEY HEY' or "WOAH WOAH YEAH' so creating different feels – maybe four to the floor rock or a slightly more soulful emphasis on the second and fourth beat of the bar (a two/four feel) – try these at different speeds.

Some simple ideas to start with:

- Woah Woah Yeah
- A-E-I-O-U
- Dah-Doo-Dah-Hey-Hey

Be a Drum Kit: By now you're already a walking rhythm machine! Time for the drum kit! Use different short play words with open vowels – so your snare is TAK and your kick drum is DOM and your tom is BOH and then you can tap your thigh and make up different patterns – it may be a good idea to sing along to some favorite songs at first – so recognizing where the tom and the snare work over the kick drum

Work With Your Own Songs: Now it's time to get sophisticated and be that singer with a great feel for time! … time to approach those lyrics! If you're a solo pop or rock artist you could play instrumental backing tracks of your own songs or pop/rock standards and alter the way the lyric fits in the bar. To do this you could lengthen some vowels and squash some to the end of the bar or sing just on the square beat or slide to the back of the beat with a slightly lazy feel. At the next rehearsal you can demonstrate to the band!

Choirs are Optimal. When singing harmony, timing is imperative! The 'ring' of those tones together only works when the different parts are in 'tight'! If you are a part of a choir or ensemble you could make sure that you get involved with the counterpoint (parts) as they will increase your grasp of time. Have a listen to Sweet Honey in the Rock for a wonderful example of harmony and counterpoint:

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)

1. _____ is a line that extend above and below the staff, allowing for higher or lower notes to be shown than would otherwise fit on the staff
   A. Staff line B. Bar line
   C. Ledger lines . . D. All
2. The curved line in the same music notes that sustain a note is_____.
   A. Staccato . . . B. legato
   C. Accidentals D. tie
3. One whole note is equal to _____ quarter notes.
   A.4 B. 3
   C.2 D. 1
4. In compound meter, each pulse is a_____ note
   A. Half note B. Whole
   C. dotted . . D. None
5. _____ is modify the pitch of a note by increasing or decreasing it by one ha Accidentals lf 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- Apply sense of rhythms and tempo to singing

Introduction

In simple terms, tempo is how fast or slow a piece of music is performed, while rhythm is the placement of sounds in time, in a regular and repeated pattern. Tempo generally is measured as the number of beats per minute, where the beat is the basic measure of time in music. Rhythm can be thought of as the pattern of music in time.

To illustrate the difference, consider the human heartbeat. The heartbeat is a division of time, and it can be fast or slow—its tempo. It also has a repeated pattern of sounds—”lub-dub, lub-dub”—its rhythm.

Rhythm is among the most important fundamental elements in music, with differences in rhythmic structure characterizing different styles of music. Rhythmic structure cannot be separated from time, or the basic beat, such as a quarter note or series of eighth notes. Those elements, in fact, are critical to determining the rhythm of music. Moreover, the same rhythm is produced regardless of the speed at which the music is played. Tempo, on the other hand, contributes to the overall feel of the music—whether it is exciting, attempts to convey sadness, or sets a relaxing mood.

Music consists of a combination of three core components: melody, harmony, and rhythm. A song’s rhythmic structure dictates when notes are played, for how long, and with what degree of emphasis.

Rhythm in Music

Rhythm is the pattern of sound, silence, and emphasis in a song. In music theory, rhythm refers to the recurrence of notes and rests (silences) in time. When a series of notes and rests repeats, it forms a rhythmic pattern. In addition to indicating when notes are played, musical rhythm also stipulates how long they are played and with what intensity. This creates different note durations and different types of accents.

Rhythm Important in Music

Rhythm functions as the propulsive engine of a piece of music, and it gives a composition structure. Most musical ensembles contain a rhythm section responsible for providing the rhythmic backbone for the entire group. Drums, percussion, bass, guitar, piano, and synthesizer may all be considered rhythm instruments, depending on the context. However, all members of a music group bear responsibility for their own rhythmic

performances and play the musical beats and rhythmic patterns indicated by the piece's composer.

Elements of Rhythm in Music

Several core elements comprise the fundamentals of musical rhythm.

1. Time signature: A musical time signature indicates the number of beats per measure. It also indicates how long these beats last. In a time signature with a 4 on the bottom (such as 2/4, 3/4, 4/4, 5/4, etc.), a beat corresponds with a quarter note. So in a 4/4 time (also known as "common time"), each beat is the length of a quarter note, and every four beats form a full measure. In 5/4 time, every five beats form a full measure. In a time signature with an 8 on the bottom (such as 3/8, 6/8, or 9/8), a beat corresponds with an eighth note.

2. Meter: Standard Western music theory divides time signatures into three types of musical meter: duple meter (where beats appear in groups of two), triple meter (where beats appear in groups of three), and quadruple meter (where beats appear in groups of four). Meter is not tied to note values; for instance, a triple meter could involve three half notes, three quarter notes, three eighth notes, three sixteenth notes, or three notes of any duration. Musicians and composers regularly mix duple and triple meter in their work; Igor Stravinsky's "The Rite of Spring" is a textbook example of such a technique.

3. Tempo: Tempo is the speed at which a piece of music is played. There are three primary ways that tempo is communicated to players: beats per minute, Italian terminology, and modern language. Beats per minute (or BPM) indicates the number of beats in one minute. Certain Italian words like largo , andante ,allegro , and presto convey tempo change by describing the speed of the music. Finally, some composers indicate tempo with casual English words such as “fast,” “slow,” “lazy,” “relaxed,” and “moderate.”

4. Strong beats and weak beats: Rhythm combines strong beats and weak beats. Strong beats include the first beat of each measure (the downbeat), as well as other heavily accented beats. Both popular music and classical music combine strong beats and weak beats to create memorable rhythmic patterns.

5. Syncopation: Syncopated rhythms are those that do not align with the downbeats of individual measures. A syncopated beat will put its emphasis on traditional weak beats, such as the second eighth note in a measure of 4/4. Complex rhythms tend to include syncopation. While these rhythms may be more difficult for a beginning musician to pick up, they tend to sound more striking than non-syncopated rhythmic patterns.

6. Accents: Accents refer to special emphases on certain beats. To understand accents, think of a piece of poetry. A poetic meter, such as iambic pentameter, may dictate a

specific mixture of stressed syllables and unstressed syllables. Musical accents are no different. Different rhythms may share a time signature and tempo, but they stand out from one another by accenting different notes and beats.

7. Polyrhythms: To achieve a particularly ambitious sense of rhythm, an ensemble may employ polyrhythm, which layers one type of rhythm on top of another. For instance, a salsa percussion ensemble may feature congas and bongos playing 4/4 time, while the timbales concurrently play a pattern in 3/8. This creates a dense rhythmic stew and, when properly executed, it can yield incredibly danceable rhythm patterns. Polyrhythms originated in African drumming, and they've spread to all sorts of genres worldwide, from Afro-Caribbean to Indian to progressive rock, jazz, and contemporary classical

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)

1. Music consists of a combination of three core components: melody, harmony, and rhythm.
   A. True B. False
2. Rhythm is the pattern of sound, silence, and emphasis in a song
   A. True B. False
3. A musical time signature indicates the number of beats per measure.
   A. True B. False
4. Tempo is the volume at which a piece of music is played
   A. True B. False
5. Accents refer to special emphases on certain beats
   A. True B. False

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 performing basic Ethiopian music modes

The techniques for Reading music notation are;

6. Learn the Basic Symbols of Notation (the staff, the clefs, and the notes ,etc..)
7. Pick Up the Beat (know its meter, song's time signature)
8. Play a Melody (look a scales, understand key signatures)

Operation Sheet 2- Techniques of sense rhythms and tempo to singing

The techniques for Identify music notation are;

6. Learn the Basic Symbols of Notation.
7. Count the note value

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 according to music notation convention.

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

1. "www.vocal music.com"