



VOCAL PERFORMANCE

Level- I

Based on Sept. 2013, Version 1OS and
Apr.2021 Curriculum



**Module Title: Applying Ethiopian Basic
Kignits/ Scales**

LG Code: CST VOP1 M04 LO1-3-LG-7-9

TTLM Code: CST VOP1 TTLM 0421v1

April 2021

Adama, Ethiopia



LG #7 **LO #1- Identifying different scales**

Instruction sheet

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

- Identifying Major and minor scales
- Differentiating pentatonic scales
- Improving techniques of singing scales

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 –

- Identify Major and minor scales
- Differentiate pentatonic scales
- Improve techniques of singing scales

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.
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 Major and minor scales

1.1 The Concept of Scale

A scale is a sequence of notes chosen from the 12 available pitches. (Certain musical traditions, particularly those of South Asia, include micro tonalities that expand the number of available pitches.)

There is no rule stating how many notes a scale must include. The most common scales in Western music contain seven pitches and are thus called “heptatonic” (meaning “seven tones”). Other scales have fewer notes—five-note “pentatonic” scales are quite common in popular music. There’s even a scale that uses all 12 pitches: it’s called the “chromatic” scale.

1.2 Major vs. Minor Scales

Western music contains a wide array of scales, although some are more commonly utilized than others. The building block of Western music is the major scale, which consists of seven notes. Starting from the lowest note, and going up, they are:

- I - the “root” of the scale
- II - a whole step up from the root
- III - a whole step up from the 2nd
- IV - a half step up from the 3rd
- V - a whole step up from the 4th
- VI - a whole step up from the 5th
- VII - a whole step up from the 6th

Then, with one more half step, arrive back to the “root”—only now an octave higher than before. The key note in the major scale is the 3rd degree. It’s what gives the scale its “major” sound—one that is happy and uplifting rather than dark and ominous. Another

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key note is the 7th degree, which is sometimes called the “leading tone” because it “leads” you right back into the root of the scale.

The second most fundamental building block of western music is the minor scale, which most people consider to sound darker and sadder (sometimes even scarier) than the major scale. There are actually three minor scales—natural minor, harmonic minor, and melodic minor—but it’s the natural minor scale that will sound most familiar to Western ears. It is similar to a major scale, but with a few half steps where there were previously whole steps.

1.3 Natural minor

- I or (1) the “root” of the scale
- II or (2) a whole step up from the root
- III or (b3) a half step up from the 2nd
- IV or (4) a whole step up from the 3rd
- V or (5) a whole step up from the 4th
- VI or (b6) a half step up from the 5th
- VII or (b7) a whole step up from the 6th

And then one final whole step to get back to the root—but again it’s an octave higher than before.

1.4 Harmonic Minor Scale

In the harmonic minor scale, the 7th scale degree is raised. We would say that while a natural minor scale has a “flat seventh” or “minor seventh,” the harmonic minor scale has a “natural seventh.” Yes, you read that correctly—that natural seventh isn’t in the natural minor scale! Let’s compare the two scales to see the difference.

The E natural minor scale consists of 7 notes: E - F# - G - A - B - C – D

The E harmonic minor scale also consists of 7 notes: E - F# - G - A - B - C - D#

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The only difference between the two is that the D has been raised to D#. This makes that 7th degree a leading tone, just like you'd have in a major scale. The harmonic minor scale produces an "Arabian" sound, as it is the preferred minor scale in the musical traditions of North Africa and the Iberian Peninsula. (But it's also used in rock music: check out Slash's solo in the Guns N' Roses hit "Sweet Child O' Mine" to hear a mixture of blues and harmonic minor.)

1.5 Melodic Minor Scale

The melodic minor scale is an odd one. When going up the scale, it's played with a flat third (or minor third) degree, but all the other notes are the same as a major scale (including a natural 6th and natural 7th degree). But going down the melodic minor scale, you play it just like a natural minor scale. To demonstrate:

The E melodic minor scale going up: E - F# - G - A - B - C# - D#

The E melodic minor scale going down: E - D - C - B - A - G - F#

Of these three minor scales, the melodic minor scale is least frequently used. You'll find it in some classical music, and some jazz musicians will interpolate it into their solos.

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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: say True or False (5 point)

1. A scale is a sequence of notes chosen from the 12 available pitches
A. **True** B. False
2. There is no rule stating how many notes a scale must include.
A. **True** B. False
3. The most common scales in Western music contain seven pitches and are thus called "heptatonic"
A. **True** B. False
4. The building block of Western music is the minor scale, which consists of seven notes.
A. True B. **False**
5. In the harmonic minor scale, the 7th scale degree is not raised.
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 **Answer Sheet**.

Score = _____
Rating: _____

Name _____ Date _____



Information Sheet 2- Differentiating pentatonic scales

2.1 Introduction

Pentatonic scales are reduced versions of major and minor scales. A major pentatonic scale is a major scale without the 4th and 7th scale degrees. This leaves us with the following scale degrees:

1 - 2 - 3 - 5 - 6

The minor pentatonic scale is a variation on the natural minor scale. To turn a natural minor scale into a minor pentatonic scale, eliminate the 2nd and 6th scale degrees. This leaves us with:

1 - b3 - 4 - 5 - b7

Blues scales are pentatonic scales with added notes, and those notes vary from player to player. To “blues up” a major pentatonic scale, consider adding:

A flat fifth (for instance Ab in the key of D major)

A flat third (to go along with the natural third, for instance, F in the key of D major)

A flat seventh (for instance C in the key of D major)

The natural 7th (which would be C# in the key of D major), but only as a “passing tone” between C and D. Don’t linger on the natural 7th if you want to sound bluesy. In reality, you can make any note work in the major blues scale if you don’t linger on it too long. But one note to generally avoid is the flat 6th (for instance Bb in the key of D major). This note will really fight the major tonality. To “blues up” a minor pentatonic scale, consider adding: A flat 5th

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A natural 7th in addition to the flat 7th that's already in the minor pentatonic scale. (But only use it in passing between the flat 7th and the root—so in the G minor blues scale, you can use an F#, but only to connect an F to a G.)

You can add pretty much any note to the minor pentatonic scale except the natural 3rd. Within the G minor blues scale, this means you should not play a B natural. It will completely clash with the minor character of everything else you're playing.

But other than that natural 3rd, pretty much any note can work right if you know what you're doing. It takes practice and trial-and-error, but you'll be able to find which notes are the best ones to add on to a pentatonic scale.

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Self-check 2	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. A major pentatonic scale is a major scale without the 4th and 7th scale degrees.
A. **True** B. False
2. Blues scales are pentatonic scales with added notes
A. **True** B. False
3. You can't add pretty much any note to the minor pentatonic scale except the natural 3rd.
A. True B. **False**
4. This major pentatonic scale degrees is the 1 - 2 - 3 - 5 – 6 degree of the major scale.
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

Answer Sheet

Score = _____
Rating: _____

Name _____ Date _____

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Information Sheet 3- Improving techniques of singing scales

3.1 Singing Scales

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 your instrument and familiarize yourself with some of the music theory. So what exactly is a scale? It 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.

3.2 Importance of singing scales

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

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- Increase your breath control (they're a great breathing exercise for singing)
- Develop your knowledge of music theory for songwriting

3.3 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;

- I. Major Scales
- II. Minor Scales
- III. Chromatic Scales
- IV. Whole-tone Scales
- V. Pentatonic Scales and
- VI. Major Scales

3.4 The major scale

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.

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3.5 The 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:

- A. Natural Minor Scale
- B. Harmonic Minor Scale
- C. 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.

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 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.

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3.6 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.

3.7 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.

3.8 Pentatonic Scales

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 unconflictual so will never clash or sound disturbing.

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3.9 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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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)

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. Practicing scales singing cannot benefit your voice by expand your vocal range greatly
 A. True B. **False**
4. The interval flow of whole – half – whole –whole – half – whole – whole is a natural minor scale.
 A. **True** B. False
5. The interval flow of whole – half – whole – whole – half – whole^{1/2} – half is a harmonic minor scale.
 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: _____

Name _____ Date _____

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Operation Sheet 1- Techniques of identifying major & minor scales

1.1 Tools & Equipments

- Piano/keyboard
- Tape Recorder

1.2 Procedures of identifying major & minor scales

Step 1 Create Conducive environment

Step 2 Keep proper singing posture

Step 3 Listen to the sample music

Step 4 Listen to the scale very carefully

Step 5 Identify the key

Step 6 Identify the scale

Operation Sheet 2- Techniques of singing scales

2.1 Tools & Equipments

- Piano/keyboard
- Tape Recorder

2.2 Procedures of Singing technique scales

Step 1 Create Conducive environment

Step 2 Keep proper singing posture

Step 3 Listen to the sample music

Step 4 Pick Up the Beat (know its meter, song's time signature)

Step 5 Imitate and sing the sample music in the right scale



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- Identifying major & minor scales

Task 2- Perform techniques of singing scales

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LG #8	LO #2- Sing a songs using different scales
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Instruction sheet

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

- Breathing activities for warm-up exercises
- Practicing diatonic scales songs
- Performing pentatonic scale songs
- Performing traditional 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 –

- Breathing activities for warm-up exercises
- Practice diatonic scales songs
- Perform pentatonic scale songs
- Perform traditional songs



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11. Follow the instructions described below.
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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”



Information Sheet 1- Breathing activities for warm-up exercises

1.1. Introduction

Warming up before you sing is super important to having a killer session. For starters, it gets you into the right singing mood, and also gets your voice ready to belt out very high-pitch, nuanced tunes. And this is not just for beginner or intermediate level singers, but for professional artists too. We all need a solid voice warm up routine to get ourselves ready to actually execute!

For swimmers, this is a couple of stretches to avoid getting muscle pulls in the water, and some easy laps to get their body into the mood and environment for training. In the same way, getting your vocal chords stretched and relaxed before singing will go a long way, since they are also muscles that require training just like all the others in your body in order to perform at their peak. If done on a regular basis these exercises can increase the abilities of your vocal range, your confidence on stage by reducing your tension, and keep your vocal chords all intact too; you will not have to risk cackling or a voice break on stage.

Another important reason to make sure you get your vocal warm up routine in is to make sure you do not mistreat your voice, then end up having to go in for expensive corrective vocal surgery, or even just altogether losing your voice. Learning how to sing correctly can be tricky, but having these vocal warm ups in your arsenal can make the process much smoother. The best thing about these warm ups, is that they are super quick and can take you less than five minutes altogether.

1.2 Breathing

A lot of people fall into the habit of breathing from the top of their lungs, meaning they are not getting the most power possible from them.

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The way to achieve a proper breathing technique, is to make sure you are relaxed first, because a tense mood will result in your voice coming off all shaky. Breathe normally, making sure to have your shoulders and chest relaxed. Hold on to your tummy to feel if it is moving up and down, and not your shoulders or chest.

1.3 Posture

Keeping good posture is key during your vocal warm up routine, since you get proper air flow into your lungs which are literally your support system as you sing, and therefore give you good sound.

Your head, all the way down to your back should be straight, as if in a line, whether you are seated or standing. If standing, keep your feet flat on the ground with equal balance on both of them. Each part of your body should be in a straight and congruent line. In case you are seated down, then do the same thing, but with your back off the chair, as if you are on the edge of your seat.

1.4 Yoga

Yoga is absolutely perfect for you as a singer, and the simple reason is that it is one of the most efficient ways to get your whole body aligned and relaxed. It also encourages you to get into other healthy practices, which are also beneficial to your vocal chords, for example diet. Consider incorporating yoga into your vocal warm up routine at least twice a week, and before your shows too. It is among the only ways to get in a full body work out and stretch that will leave you all relaxed and ready to conquer that stage.

1.5 Jaw Release

Remember the point about tension messing up your whole sound? Well, it applies to your jaws too, and is the reason why it should stay relaxed. Your jaw is where your voice comes from (obviously, right?), so take good care of it. You can do this by massaging it, or exercising it by slowly opening and closing your mouth.

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1.6 Drinking Warm Liquids

It is common knowledge that cold drinks can bring you down with a flu or cold, which will cause your voice to become all cracked up and scratch, plus singing will really hurt your throat. Keep as far as possible from cold things, like ice cream for example.

Instead, take in a lot of warm fluids- since hot ones might burn your throat, or relax your muscles excessively and make your mucous membranes swell inside your pharynx- but warm drinks will clear up your systems and pipes.

1.7 Scales Implementation

Singing vocal scales helps you take your voice higher and lower step-by-step, since it can't automatically rise and fall. These also help you to understand your voice on a more intuitive level The same way you do not expect to be super strong on your first day at the gym, or super-fast on your first day taking a jog. First of all, make sure you are breathing properly, and try raising your voice slowly up higher and higher through the octaves till you get to your highest. Do not force your voice to reach a certain level, as you will only end up hurting yourself. Definitely one of my favorite exercises for warming up and just getting a better singing voice overall.

1.8 A Massage Does Wonders

The massage is meant to relax your body and get rid of any tension you might be feeling, and is mostly for your face (Though there is also no harm in getting a full body massage, the more relaxed the better). You can start off by slowly rubbing your forehead, going down to your cheeks, nose, then finally your chin and jaw. All the while, make sure to maintain small, circular movements, and softly cover every inch of your face . If you are feeling up to it, you can also get up in your hair, and give your scalp a bit of a rub down. Cover all bases of your head for the best results!

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1.9 Head Rolls

Head rolls are meant to ensure that your neck is not stiff at all. Start by dropping your head towards your chest, then slowly swing it left to right, kind of like a pendulum. Then push it behind towards your back, and do the same sort of pendulum or swing movement. You can finish this process off by doing a few round movements, slowly rotating your head in circular motions. Be careful, however, not to bend your head too far back, or front, and end up hurting your neck.

1.10 Shoulder Rolls

Shoulder rolls work almost the same as head rolls, in terms of the technique and logic behind the exercise. Make sure your shoulders are relaxed, first, then move them up and down in a circular motion, or in a back and forth way. Get rid of all that tension in your shoulders and general chest area. You could stretch out your whole body like this too.

1.11 Motorboat Sweeps For Muscle Loosening

You can make a motorboat sound by pressing your lips together and then letting air escape through your mouth (we've all done this at some point). Make sure to do this in one relaxed breath too, and make the motorboat sound as you exhale. Repeat this exercise three times, increasing and decreasing your pitch on each one. Start on a different pitch with each sweep, and test out the higher and lower part of your vocal range

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1.12 Tongue and Lip Trills

A tongue and/or lip trill is done by placing the tip of your tongue on the back of your top teeth, then as you breathe out, let your tongue vibrate. Follow the steps explained above for the motorboat sweeps for mouth muscle loosening, and warm up your range as a whole as your tongue loosens!

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1.13 Tongue Twisters

You know how sometimes you can stumble on your own words as you sing, and end up ruining the sync of the whole performance, even though you knew the words perfectly? Well, there is a way to make sure this does not happen to you. Tongue twisters... You know those annoying tongue twisters - you're actually amazing for warming up your vocal chords! Get some that are fun and easy to say, then you can practice wherever you are, on the train, in the shower, etc. Go from easy short ones to some that are a bit longer and more complex. You can find tongue twisters in online. The logic behind this vocal warm up routine is that if you can say the tongue twisters with ease, then your lyrics should really be a breeze.

1.14 Exhale On a Hiss

Exhaling on a hiss is a breathing exercise that helps you regulate your breathing, and make sure it comes from your diaphragm and not your shoulders or neck when singing. What you do is inhale for a certain amount of time, then exhale making a hiss or 'sss' sound. Try doing this on different timings so that you can fully regulate your breathing pattern and learn to control it while singing, especially when hitting those tricky high notes .

1.15 Straw Technique

The straw technique is also another way to regulate, as well as train, your breathing patterns. You simply exhale or hum through a straw, with your body completely still so that you focus on your breathing. You can follow the hiss pattern, or hum, along to a song you know. Feel free to inhale through the straw, but in case you feel light headed, do it outside. You can try to hum a song you will be performing soon, and trust, after you are done with this vocal warm up routine, you will be good to go. Also do not bite on the straw, but instead place it between your lips so that the air you breathe out leaves through the straw.

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1.16 Lay on Your Back Technique

Lie on your back, then try breathing. Slowly, at first, and once your pattern is regulated and you feel that you are doing it from your diaphragm (this position will force you to anyway), then start singing. This way, you train yourself to always breathe from your diaphragm, even when singing in an upright position.

1.17 Vocal Warm Ups

Vowels

'aa- ee- ii- oo- uu'

Using your vowels to practice is a good way to get your vocal chords in shape.

It helps you get your tones and energies focused. Feel free to start from any vowel tone, and work your way around to the others. Try not to breathe till you get to the next vowel, and so on.

Arpeggios

Arpeggios serve two purposes as a singer; being a solid vocal warm up exercise, and also to help assist you in ear training. As you sing them, focus more on moving from one pitch to the next smoothly. You can sing arpeggios on vowel sounds, or you can add in your own phrases or syllables.

Ha- ha- ha

Ha ha ha! Yes, just as easy as laughing. This vocal warm up exercise is especially perfect for singers looking to improve their chest power and endurance, and increase their vocal range. Allow for spaces in between each note, and sing them from your chest. Remember to try and improve your range each time!

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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. Warming up before you sing is not super important to having a killer session.
 A. True B. **False**
2. Breathe normally, making sure to have your shoulders and chest relaxed
 A. **True** B. False
3. Keeping good posture is key during your vocal warm up routine.
 A. **True** B. False
4. Warm drinks will clear up your systems and pipes.
 A. **True** B. False

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

Answer Sheet

Score = _____
Rating: _____

Name _____ Date _____



Information Sheet 2- Practicing diatonic scales songs

A scale is a collection of pitches in ascending and descending order. Musicians use a scale as a convenient way of displaying the notes used in a melody or harmony.

2.1 Diatonic Scales

Diatonic (literally “across the tones”) defines a scale of mixed half and whole steps (and an occasional step and a half) in which each individual tone plays a role. The first tone of a scale, the tonic, is a point of rest and is considered to be the most stable. Other tones lead toward or away from it, creating varying degrees of tension or relaxation.

Since the tonic is the focal point of the scale, the most stable note, and the point of greatest relaxation, diatonic melodies frequently end on the tonic note. At times the word diatonic is used to indicate a tone that is part of a particular scale pattern—as distinguished from a non-diatonic tone that does not belong.

2.2 Scale Degree Names

Table 1 Each degree of the seven-tone & name

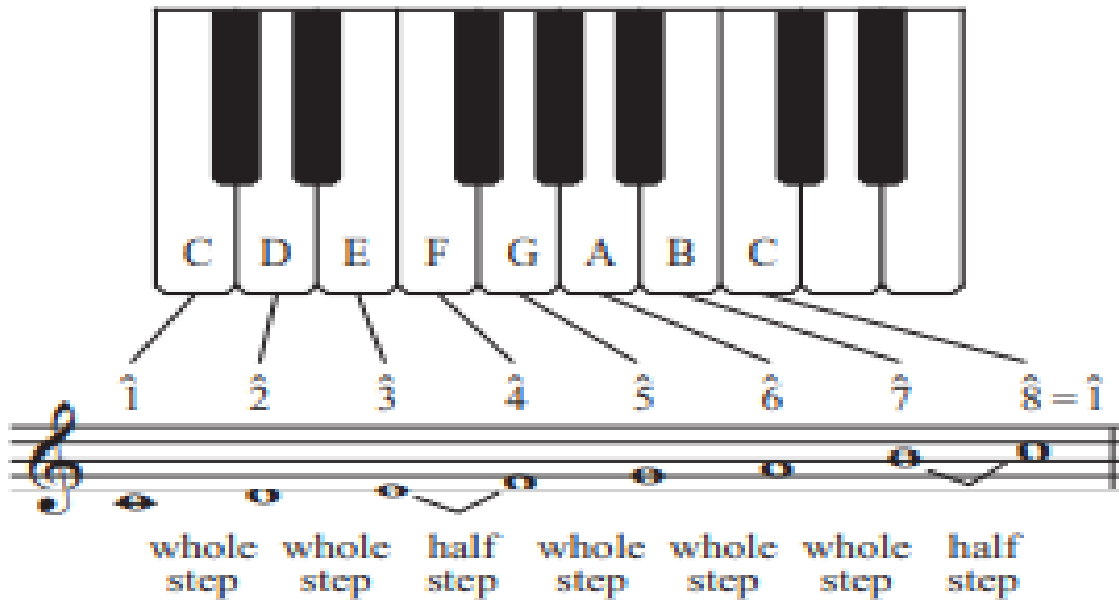
Scale Degree	Name	Meaning
1st	Tonic	Tonal center—the final resolution tone
2 nd	Supertonic	One step above the tonic.
3 rd	Mediant	Midway between tonic and dominant.
4 th	Subdominant	The lower dominant—the fifth tone down from the

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		tonic (also the fourth tone up from the tonic).
5 th	Dominant	So called because its function is next in importance to the tonic.
6 th	Submediant	The lower mediant—halfway between tonic and lower dominant (subdominant). The third tone down from the tonic (also the sixth tone up from the tonic).
7 th	Leading Tone	Strong affinity for and leads melodically to the tonic. Used when the seventh tone appears a half step below the tonic.
7 th	Subtonic	Used only to designate the seventh degree of the natural minor scale (a whole step below the tonic).

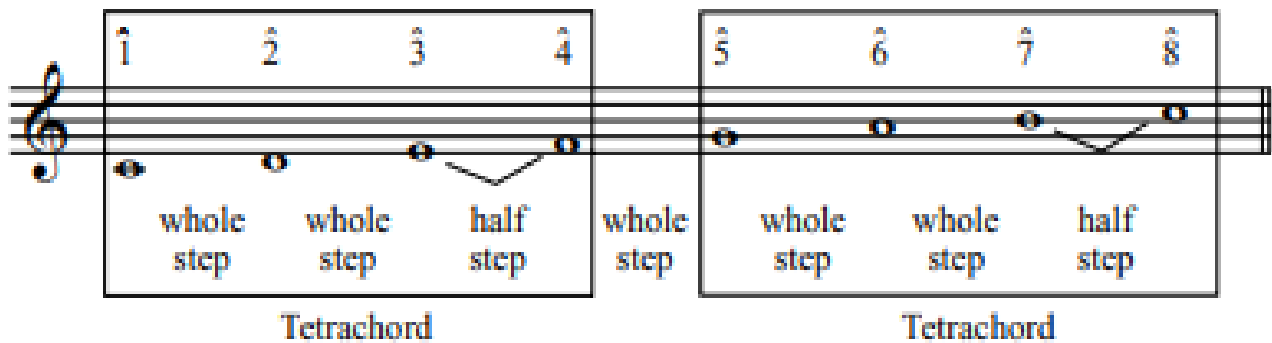
2.3 Major Scale

The major scale is a scale of seven different pitch classes with whole steps separating adjacent tones, except for half steps between the third and fourth degrees and between the seventh and eighth (or first) degrees. The eighth pitch has the same letter name as the first and thus is treated as a duplication.



2.4 Tetra-chord

The major scale includes two tetrachords (groups of four pitches) constructed with the same arrangement of intervals—two whole steps followed by a half step. The two tetrachords of the major scale are separated by a single whole step.



2.5 Singing diatonic scale.





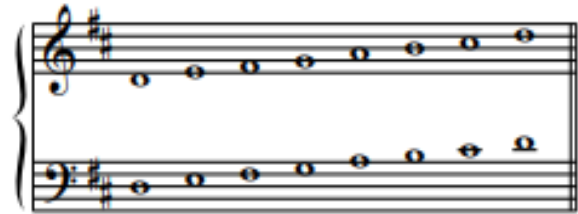
F major



G major



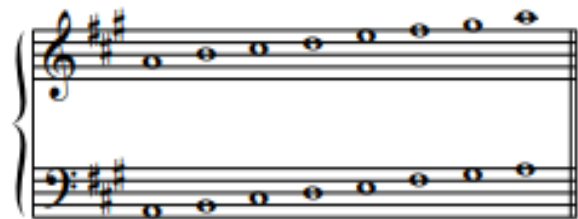
Bb major



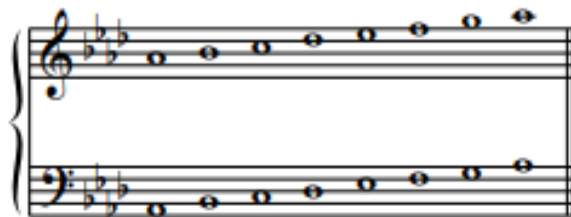
D major



Eb major



A major



Ab major



E major



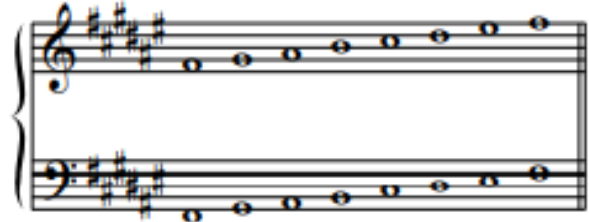
D major



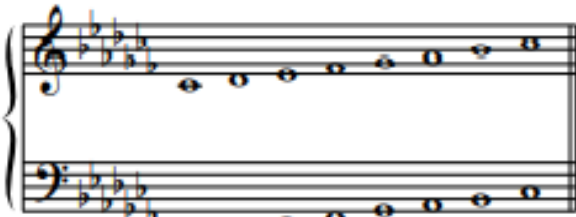
B major



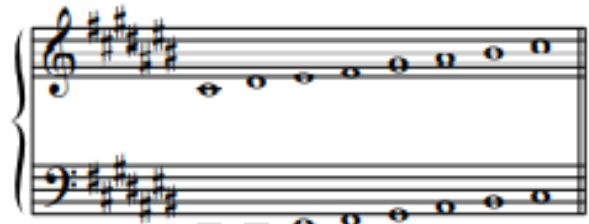
G major



F# major



C major



C# major



Self-check 2	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: 1. Match the column at right with the column at left. The left column refers to key signatures.

Key Signature

1. -----1 sharp **(H)**
2. -----4 sharps **(C)**
3. -----2 flats **(G)**
4. -----5 sharps **(I)**
5. -----1 flat **(A)**
6. ----- 2 sharps **(J)**
7. ----- 6 flats **(E)**
8. -----3 sharps **(F)**
9. -----5 flats **(B)**
- 10 ----- 4 flats **(D)**

Key

- A. Relative major of D minor
- B. Relative major of B-flat minor
- C. Parallel minor of C-sharp major
- D. Parallel minor of F major
- E. Relative major of E-flat minor
- F. Parallel major of A minor
- G. Relative minor of B-flat major
- H. Relative minor of G major
- I. Parallel major of B minor
- J. Parallel minor of B major

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

Answer Sheet

Score = _____
Rating: _____

Name _____ Date _____

Information Sheet 3- Performing pentatonic scale songs

3.1 Pentatonic Scale

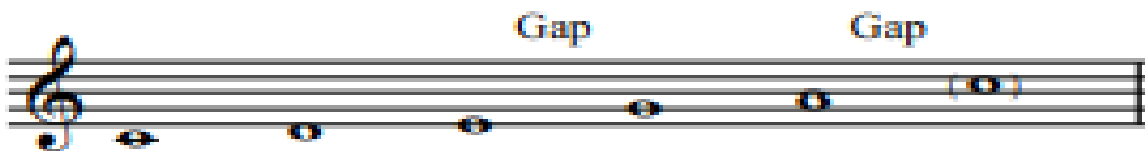
As its name suggests, the pentatonic scale is a five-tone scale. It is an example of a gapped scale, one that contains intervals of more than a step between adjacent pitches. It is convenient to think of the common pentatonic scale as an incomplete major scale

Pentatonic scales are reduced versions of major and minor scales. A major pentatonic scale is a major scale without the 4th and 7th scale degrees. This leaves us with the following scale degrees:

1 - 2 - 3 - 5 - 6

The minor pentatonic scale is a variation on the natural minor scale. To turn a natural minor scale into a minor pentatonic scale, eliminate the 2nd and 6th scale degrees. This leaves us with:

1 - b3 - 4 - 5 - b7





Information Sheet 4- Performing traditional songs

4.1 Traditional or folk music of Ethiopia

Ethiopia and its folk music and culture has a long step in the history of civilization. Ethiopia is the only country in Africa never to have been colonized. It can be said that it is one of the most unique folk music and also culture in the world. Folk music of Ethiopia consists of many types of music instruments with thousands of years old which survived through the history. The music and culture of Ethiopia has been influenced by Christianity, Islam, Judaism, and also Afros.

Ethiopia has a diverse number of ethnic groups (more than 75 ethnic groups). Each ethnic group has its own traditional music and sounds. These folk music's have tightened with other cultural aspects of each ethnic group like dances, clothes, spirituality, wars, and so on...

4.2 About their music theory

Unique character and sound of Ethiopian folk music comes from a pentatonic modal system, with strange and long intervals between the notes. For modern ears nowadays, this will be more strange and tasty when this music is played with western instruments.

The music from the highlands of Ethiopia has a modal system called *kegnet* which consists of four main modes: *Tezeta*, *Batti*, *Ambassel*, and *Anchihoye*. It also contains three additional modes: *Tezeta minor*, *Batti major raised*, and *Batti minor*. Some songs have the same name as their *kegnet*. For example *Tezeta*. The meaning of *Tezeta* is nostalgia. This type of folk songs is usually compared with the blues in western music. On the list of songs below you can listen to different variations of this mode with Ethiopian music instruments and also western instruments.

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4.3 A little bit more about history

The first recordings of folk music of Ethiopia and popularizing it, happened during the time of Emperor Haile Selassie. In 1924 he had a diplomatic tour to Europe but he started his travel with Jerusalem. Because every respected Ethiopian should visit and be pilgrim to Jerusalem. In Jerusalem he met a marching band of young Armenian orphans. He was impressed by this band and made a deal to send them to Ethiopia and to form a military music band. This was the seed of early recording for other early Ethiopian musicians like Telahoun Gessesse, Neway Debebe, and Ethiopia's most famous musical artist, Mahmoud Ahmed. The same as many other African countries (or even Asian countries), military was a place to grow and develop folk music into popular music or receiving of western modern instruments and combine it with folk music instruments and harmony.

4.4 About instruments

The traditional music instruments of Ethiopia are diverse and as it is mentioned they have thousands years old, some of them which can be mentioned here are masinko, the krar, the washint, the begena, the kebero, and the tom-tom.

The masinko is a single-stringed instrument that is used in many parts of the country specially in the highlands. It is kind of fiddle style instrument which is made by tail of horse. It is widely play by young and old people from amateur to professionals and used in restaurants and bars.

The krar is another famous traditional instrument in Ethiopia. It is kind of lyre with five instruments. It usually decorated with woods, cloths and beads.

Another folk instrument is begena which is Ethiopian harp. It is used for spiritual purposes.

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The washint is wind instrument (bamboo flute) which mostly used in highlands and by shepherds. Originally it is used by Amhara and Tigray people.

The traditional music of Ethiopia is huge and diverse.

4.5 Traditional or folk songs for Ethiopia

These are some lists of traditional Ethiopian songs and their singers. Trainees practice these songs:

- By: Kassa Tessema - Song: Na Gedamu
- By: Anonyme Tigray - Song: Humming Song
- By: Minim Aiakora - Song: Eyquel
- By Ethiopia Gidole Flute Ensemble - Song: no-name. it is folk music of Ethiopia, traditional music of Ethiopia, Ethiopian folk music, washint
- By: Alemayehu Fanta - Song: Tizita
- By: Getamessay Abebe - Song: Medina ena Zeleseгна
- By: Getamessay Abebe - Song: Tizita
- By: Asnaketch Worku - Song: Tizita
- By: Kassa Tessema - Song: Shegitu
- By: Kassa Tessema - Song: Fano fano
- By: Kassa Tessema - Song: Gum Gum
- By: Mahmoud Ahmed - Song: Tizita
- By: Mahmoud Ahmed - Song: Era Mela Mela
- By: Alemu Aga - Song: Medinana Zeleseгна
- By: Alemu Aga - Song: Yeemebetatchen selamta

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Operation Sheet 1 Techniques of breathing activities & practicing diatonic scales songs

1.1 Tools & Equipments

- Tape Recorder

1.2 Procedure of breathing activity technique & diatonic scale practice

Step 1 Creating conducive environment

Step 2 Keeping proper singing position

Step 3 Listening to sample breathing exercises

Step 4 Listening to sample diatonic scale music

Step 5 Imitating breathing exercise

Step 6 Singing sample diatonic scale song

Operation Sheet 2 Techniques of performing pentatonic scale songs & traditional songs

2.1 Tools & Equipments

- Tape Recorder

2.2 Procedure of breathing activity technique & diatonic scale practice

Step 1 Creating conducive environment

Step 2 Keeping proper singing posture

Step 3 Listening to sample pentatonic scale

Step 4 Listening to sample traditional song

Step 5 Singing pentatonic scale

Step 6 Singing sample traditional song

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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- Perform breathing activities & diatonic scales songs

Task 2- perform pentatonic scale songs & traditional songs.

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LG #9

LO #3- Sing scales in two octave

Instruction sheet

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

- Using Fundamental techniques in singing scales.
- Exercising notes in different ranges
- Singing scales in ascending and descending order
- Applying sense of rhythms and tempo to singing

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 singing scales.
- Exercise notes in different ranges
- Sing scales in ascending and descending order
- Apply sense of rhythms and tempo to singing



Learning Instructions:

5. Read the specific objectives of this Learning Guide.
6. Follow the instructions described below.
7. 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.
8. Accomplish the “Self-checks” which are placed following all information sheets.
9. 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).
10. If you earned a satisfactory evaluation proceed to “Operation sheets
11. Perform “the Learning activity performance test” which is placed following “Operation sheets” ,
12. If your performance is satisfactory proceed to the next learning guide,
- 13.** If your performance is unsatisfactory, see your trainer for further instructions or go back to “Operation sheets”.

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Information Sheet 1- Using Fundamental techniques in singing scales

1.1 Introduction

Musical Scales and Pitching Exercising are one of the most basic scales that we can sing in order to practice our pitching and keep ourselves in tune. In fact, most vocal instructors would use this scale as a simple vocal warm-up, by getting students to sing this simple scale at the start of each lesson, in order to test their pitching and also their rhythm sense.

For those who wish to understand more about how we can keep ourselves in pitch, do refer to my webpage on Pitching Tips and find out about the various points we need to take note of when singing our pitching exercises, in order to train our voice effectively! The Major Scale is made up of 8 notes, with 7 basic notes and the 8th note being a repeat of the 1st note, but in a higher octave. In solfege notation, the major scale looks like this:

1 (Do) 2 (Re) 3 (Mi) 4 (Fa) 5 (Sol) 6 (La) 7 (Ti) 1 (High Do)

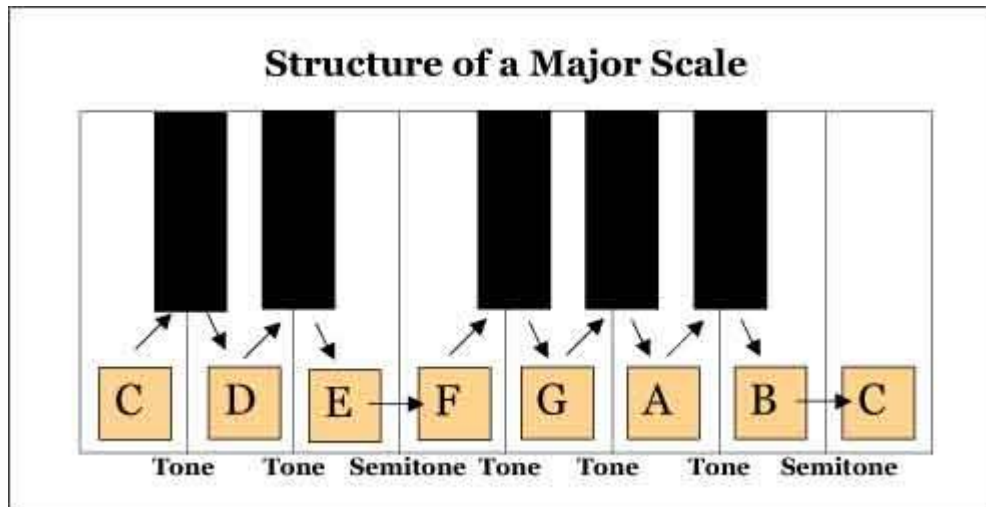
If you were to play this scale on the piano, you would need to know the absolute key you wish to begin the scale on. For example, a Scale in C Major would consist of the following notes: Middle C, D, E, F, G, A, B, High C. Playing these notes on the piano would give you these scales that are great pitching exercises too! Check out the following audio clip to hear a sample of how you should play the piano and sing along in order to be able to train your aural awareness and listening ability, as well as practice your pitching ability too! The scale played is in B flat Major Key:

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Table 3 Major Scales

Major Scales								
C Major	C	D	E	F	G	A	B	C
C# / Db Major	C#	D#	E#	F#	G#	A#	B#	C# or Db
D Major	D	E	F#	G	A	B	C#	D
Eb Major	Eb	F	G	Ab	Bb	C	D	Eb
E Major	E	F#	G#	A	B	C#	D#	E
F Major	F	G	A	Bb	C	D	E	F
F# / Gb Major	F#	G#	A#	B	C#	D#	E#	F# or Gb
G Major	G	A	B	C	D	E	F#	G
Ab Major	Ab	Bb	C	Db	Eb	F	G	Ab
A Major	A	B	C#	D	E	F#	G#	A
Bb Major	Bb	C	D	Eb	F	G	A	Bb
B / Cb Major	B	C#	D#	E	F#	G#	A#	B or Cb

For those of you who do not have any musical instrument at home, you can use real piano phone apps, and you can then practice these



Semitones (also called 'Half Steps'). A Semitone refers to moving left or right to the next immediate note; for example, moving from a B note to a C note – these 2 notes are side by side. Whereas if we were to move from a C note to a D note, we can see from the



diagram that there is a black key (C# note) in between these notes, and this means that we have to take 2 'half' steps or a Tone when moving from C to D. A Major Scale is made up of various Tone and Semitone intervals between notes in the structure illustrated above, i.e. Tone, Tone, Semitone, Tone, Tone, Tone, Semitone.

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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.

True or False Items

1. The Major Scale is made up of 8 notes
 - A. True
 - B. False
2. A Semitone refers to moving left or right to the next immediate note
 - A. True
 - B. False
3. Singing a scale is bad for vocal warmup
 - A. True
 - B. False
4. Singing scale with lower and upper tetrachord separately is good for pitch control
 - 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: _____

Name _____ Date _____

Information Sheet 2- Exercising notes in different ranges

2.1 Expand Your Vocal Range

Whether you're a beginning vocalist or an experienced performer, you can **always** work on improving your vocal range. Hitting those higher notes can make or break a performance, but the most important thing is not to injure yourself in the process. We've put together 10 tips to help you improve and expand your vocal range while still protecting those precious vocal cords!

Know Your Current Vocal Range

Before you can start expanding your range, you need to be familiar with your current range. It's important to know that your vocal range is **not** the highest and lowest notes you can possibly squeak out. Your vocal range consists of the range between the lowest highest notes you can sing **comfortably** and **consistently**. If you're not sure how to find your vocal range, you can easily do so by hopping over to a piano or downloading a keyboard app. You can pinpoint your range by using the piano numbering system. Talking about notes as "the second A above middle C" can start to get confusing, so a widely used technique is to accompany note names with their given octave number on a keyboard. Middle "C" is called C4 because it is the 4th C (starting from the Bass) up on the keyboard.

The "C" an octave **above** C4 is C5, the "C" an octave **below** C4 is C3, and so on. Use the image below to familiarize yourself with the numbering system.





Once you've determined your range, G4 – C5 for example, you can then begin to work on improving it!

2.2 Prioritize Your Vocal Health

Let's face it; singers are notorious for not taking good care of their vocal cords. But we don't blame you! It's incredibly easy to talk a little too loud at a party, over sing in a riveting night of karaoke, and practice too much when the next performance date creeps up. While it's not entirely possible to be in perfect health 100% of the time, there are a few things you can do to prioritize your vocal health.

- Get a good night's sleep. Do your best to get 7 – 9 hours per night!
- Hydrate. Aim for **at least** 64oz (or a half gallon) of water throughout the day.
- Sanitize. Protect yourself from viruses by consistently washing your hands or using hand sanitizer.

Another important way you can prioritize your vocal health is by avoiding certain foods and drinks before you sing. This goes for performances as well as practices! You should avoid

- Drying foods and drinks: citrus fruits or juices, coffee, and alcohol. Also, note that certain allergy medicines can severely dry out your throat.
- Foods and drinks that add mucus to your throat: milk, ice cream, and other dairy products.
- Throat irritants: overly spicy or sour foods.
- Ice cold foods or drinks—including water!

We're not telling you to avoid these things all the time, but you should avoid them before you sing, as singing through dryness, heavy mucus, or constriction will cause significant strain on your vocal cords.

2.3 Treat Sore Throats Immediately

As we said, you can't be healthy all the time, and at some point or another, you're bound to get sick or experience a sore throat. It's important not to ignore the symptoms

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of a sore throat, even if it isn't being caused by a bacterial infection. Trying to sing through strain is going to cause significantly more damage than you initially had, and it can even lead to some serious long-term issues.

Some great things to always have on hand as a vocalist are:

- Non-caffeinated tea. We recommend Throat Coat Tea.
- A Humidifier.
- Cold Prevention Medicine, such as Zicam or Airborne.
- Vitamin C.
- Salt. Warm salt water gargles are an excellent treatment for a sore throat.
- A Neti Pot to clear your sinuses.
- Cough Drops. Avoid cough drops with menthol as they tend to dry out the throat.

And of course, if you find that none of your regular remedies are working, see a doctor immediately and get some antibiotics!

2.4 Use Proper Technique

You'll find it's nearly impossible, not to mention dangerous, to attempt extending your vocal range without employing proper singing techniques. Here's a quick overview of the basics:

- Keep your larynx low, at rest position. "Sing with an open throat," is a common mantra to remember. Stand straight and make full use of your breath support.
- Breath from your diaphragm, rather than your neck and shoulders
- Rest your tongue at the top of your bottom teeth and relax your jaw.

When singing outside of their normal vocal range, some beginning vocalists tend to either force more air through the throat, which can jam up the vocal cords, or restrict air flow, which can lead to a breathy sound. Maintaining proper technique will help you avoid either of these situations. You may also find it helpful to start at the top note of your vocal exercises from time to time. Starting from the top will prevent your voice from

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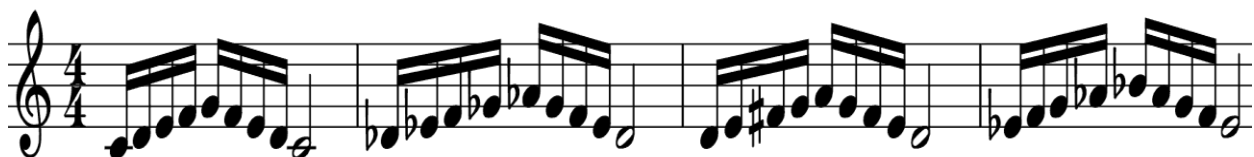
getting too heavy. It will also help you keep your larynx low and break the cycle of always having to move from your chest voice to head voice (higher register).

2.5 Set Small Goals

It's important to know that you aren't going to magically add an entire octave to your range at a time. Just like it's a major feat to for an Olympic runner shave off a second off of their mile, increasing your vocal range by even just a half-step is huge! When you're setting goals for yourself, it's important to be realistic and patient. Start small, for example, aiming to expand your voice by one half-step both at the bottom and top of your range. If you try to increase your range by a large interval, you'll risk damaging your vocal cords in the attempt at stretching them too much too quickly. And it's important that you don't set a new goal until you've reached your previous one. It may take you a month to reach your goal, or it may take you a year. Just like any other muscle in your body, your vocal cords can't be retrained overnight, and the key to truly expanding your range is very gradual and consistent exercise.

2.6 Warm Up Gradually

Just like you would warm up your muscles before exercise, you should always warm-up your vocal cords before singing. However, it's important that you warm up your vocal cord gradually. To use the exercise analogy again, you wouldn't go straight into a high-kick warm-up without stretching your hamstrings first! One of the gentlest ways to start warming your voice up is with a hum. We recommend starting with some major pentascales and going up by a half step as high as you comfortably can.



Repeat the process, this time going down by a half step as low as comfortably possible.

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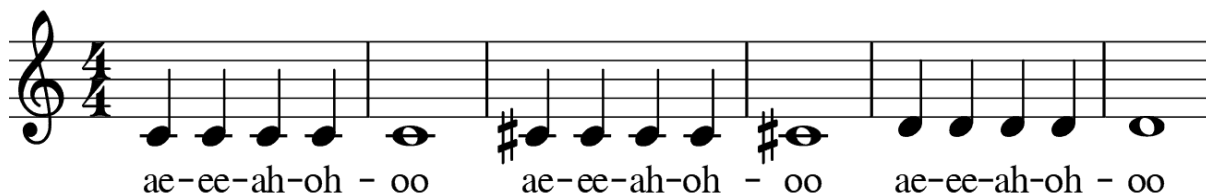
You can also hum minor penta-scales, arpeggios, octaves, or any other pattern. Just hum until your vocal cords start to feel warm and ready. Once you feel ready, start opening to easy vowel sounds and slowly work your way into more involved exercises.

2.7 Do Regular Exercises

Doing regular vocal exercises is the fastest way to increase your vocal range. Your vocal cords need to be strengthened over a long period of time, and if you have no routine in place, you're won't have much flexibility and it will likely take much longer to develop a greater range. We recommend doing exercises for around 30 minutes **every day**. You can even do shorter sessions a few times in one day, but daily practice is essential. If you start skipping days here and there, you'll lose a lot of the work you've already put in.

The **type** of exercises vocal exercises you decide to do are entirely up to you! Some exercises you can try are

- Sirens. Sirens, or “octave slides,” sound exactly like what their name suggests: sirens. To break it down, a siren means sliding on an “oh” or “oo” from your lowest comfortable note all the way up to your highest comfortable note, and back down again.
- Singing through vowels. Start on any note and move up or down by a half step as you go. Sing through the vowels “ae-ee-ah-oh-oo” and do your best to connect each vowel, not breathing until you move up to the next note.



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- Arpeggios. The quicker you sing arpeggios, the more difficult it gets to hit the center of each pitch. As you sing, really focus on moving from one pitch to another with precision. You can sing arpeggios on a vowel or phrase of your choice.



- HA-HA-HA. The perfect exercise for your chest voice, this drill consists of singing “ha” on each note of a descending penta-scale with strength behind each note.
- Alternating major or minor triads. Start by arpeggiating a major triad, go up a half step, and then arpeggiate a minor triad, go up a half step, and repeat the



Self-check 2

Written test

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

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

True or False Items

1. When singing outside of their normal vocal range, some beginning vocalists tend to either force more air through the throat, which can jam up the vocal cords, or restrict air flow, which can lead to a breathy sound.

- A. True
- B. False

2. Singers are not notorious for not taking good care of their vocal cords

- A. True
- B. False

3. You should always warm-up your vocal cords before singing.

- A. True
- B. False

4. Doing regular vocal exercises is the fastest way to increase your vocal range.

- 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: _____

Name _____ Date _____

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Information Sheet 3- Singing scales in ascending and descending order

3.1 scales

A scale is a succession of pitches ascending or descending in steps. There are two types of steps: **half steps** and **whole steps**. A half step (H) consists of two adjacent pitches on the keyboard. A whole step (W) consists of two half steps. Usually, the pitches in a scale are each notated with different letter names, though this isn't always possible or desirable.

3.1.1 The Chromatic Scale

The chromatic scale consists entirely of half steps, and uses every pitch on the keyboard within a single octave. Here is the chromatic scale that spans the pitches C4 through C5.



3.1.2 The major scale

A major scale, a sound with which you are undoubtedly familiar, consists of seven whole (W) and half (H) steps in the following succession: W-W-H-W-W-W-H. The first pitch of the scale, called the **tonic**, is the pitch upon which the rest of the scale is based. When the scale ascends, the tonic is repeated at the end an octave higher. Here is the D major scale. It is called the "D major scale" because the pitch D is the **tonic** and is heard at both ends of the scale.

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3.1.3 Scale degrees and solfège

While ISO notation allows us to label a pitch in its specific register, it is often useful to know where that pitch fits within a given scale. For example, the pitch class D is the first (and last) note of the D-major scale. The pitch class A is the fifth note of the D-major scale. When described in this way, we call the notes **scale degrees**, because they're placed in context of a specific scale. Solfège syllables, a centuries-old method of teaching pitch and sight singing, can also be used to represent scale degrees (when used in this way, this system is specifically called movable-**do** solfège).

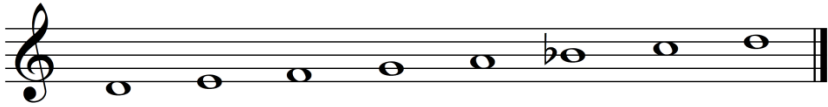
Scale degrees are labeled with Arabic numerals and carets . The illustration below shows a D-major scale and corresponding ISO notation, scale degrees, and solfège syllables.



ISO:	D4	E4	F#4	G4	A4	B4	C#5	D5
Scale degree:	1̂	2̂	3̂	4̂	5̂	6̂	7̂	8̂/1̂
Solfège:	<i>do</i>	<i>re</i>	<i>mi</i>	<i>fa</i>	<i>sol</i>	<i>la</i>	<i>ti</i>	<i>do</i>


3.1.4 The minor scale

Another scale with which you are likely very familiar is the minor scale. There are several scales that one might describe as **minor**, all of which have a characteristic third scale degree that is lower than the one found in the major scale. The minor scale most frequently used in tonal music from the Common Practice period is based on the Aeolian mode. Which is sometimes referred to as the natural minor scale. The natural minor scale consists of seven whole (W) and half (H) steps in the following succession: W-H-W-W-H-W-W. Note the changes in solfeggio syllables.



ISO:	D4	E4	F4	G4	A4	B \flat 4	C5	D5
Scale degree:	1̂	2̂	3̂	4̂	5̂	6̂	7̂	8̂/1̂
Solfège:	<i>do</i>	<i>re</i>	<i>me</i>	<i>fa</i>	<i>sol</i>	<i>le</i>	<i>te</i>	<i>do</i>


If you sing through the above example, you'll notice that the ending lacks the same sense of closure you heard in the major scale. This closure is created in the major scale, in part, by the ascending semitone between **ti** and **do**. Composers often want to have this sense of closure when using the minor mode, too. They're able to achieve this by applying an accidental to the seventh scale degree, raising it by a semitone. If you do this within the context of the natural minor scale, you get something called the **harmonic minor** scale.



ISO:	D4	E4	F4	G4	A4	B \flat 4	C \sharp 5	D5
Scale degree:	1̂	2̂	3̂	4̂	5̂	6̂	↑7̂	8̂/1̂
Solfège:	<i>do</i>	<i>re</i>	<i>me</i>	<i>fa</i>	<i>sol</i>	<i>le</i>	<i>ti</i>	<i>do</i>

Now the last two notes of the scale sound much more conclusive, but you might have found it difficult to sing **le** to **ti**. When writing melodies in a minor key, composers often “corrected” this by raising **le** by a semitone to become **la** when approaching the note **ti**. When the melody descended from **do**, the closure from **ti** to **do** isn't needed; likewise, it

is no longer necessary to “correct” **le**, so the natural form of the minor scale is used again. Together, these different ascending and descending versions are called the melodic minor scale. When ascending, the melodic minor scale uses **la** and **ti**.

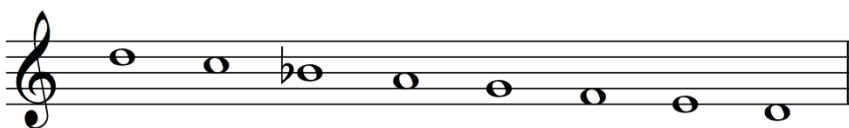


ISO: D4 E4 F4 G4 A4 B4 C5 D5

Scale degree: $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\uparrow\hat{6}$ $\uparrow\hat{7}$ $\hat{8}/\hat{1}$

Solfège: *do* *re* *me* *fa* *sol* ***la*** ***ti*** *do*

When descending, the **melodic minor** scale uses the “natural” **te** and **le**.



ISO: D5 C5 B \flat 4 A4 G4 F4 E4 D4

Scale degree: $\hat{8}/\hat{1}$ $\hat{7}$ $\hat{6}$ $\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

Solfège: *do* ***te*** ***le*** *sol* *fa* *me* *re* *do*

Truth be told, most composers don’t really think about three different “forms” of the minor scale. The **harmonic minor** scale simply represents composers’ tendency to use **ti** when building harmonies that include the seventh scale degree in the minor mode. Likewise, the **melodic minor** scale is derived from composers’ desire to avoid the melodic augmented second interval (more on this in the intervals section) between **le** and **ti** (and some chose not to avoid this!). In reality, there is only one “version” of the minor scale. Context determines when a composer might use **la** and **ti** when writing music in a minor key.



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.

True or False Items

1. Minor scales have a characteristic third scale degree that is lower than the one found in the major scale

A. True

B. False

2. A major scale, a sound with which you are undoubtedly familiar, consists of seven whole (W) and half (H) steps in the following succession: W-H-H-W-W-W-H

A. True

B. False

Note: Satisfactory rating - >3 points

Unsatisfactory - below <3 points

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

Answer Sheet

Score = _____

Rating: _____

Name _____ Date _____



Information Sheet 4- Applying sense of rhythms and tempo to singing

4.1 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.

Tempo and Rhythm Terms guide us when we are playing music or when we are singing, telling us how fast or how slow to play, as well as letting us know certain special tempo instructions, for example to speed up or slow down at various points of the song or music.

There are also other basic music or singing terminology used to guide us in our dynamics, singing technique as well as expression. Other musical terms also guide the musician or singer in song structure and musical form, showing them how to read the

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song score and how to perform the song or music given. Click on the relevant links to find out more!

There are also other basics of singing that we would do well to understand, and these will be great guidelines for us when we are practicing to improve our singing or our musicianship!

Some of the basic tempo terms define the Overall Tempo of the song or music, and some common ones include **Allegro** which means to play or sing in a lively or quick manner; **Andante** which means at a moderate tempo, **Presto** which means to play or sing at a very fast tempo, and **Lento** which means to play the music or song slowly. These terms guide the overall tempo of the song and also show the musician or singer the overall mood and feel of the entire song or specific movement.

Another group of tempo and rhythm terms would direct the speed of the music while we are playing, telling us to speed up or slow down accordingly. These terms include **Accelerando** which means to speed up or accelerate, **Rallentando** which means to become progressively slower, and the **Fermata** symbol (also called the 'bird's eye' symbol) which tells us to pause at the note for a duration up to the discretion of the conductor, musician or singer.

In fact, there are various terms that instruct us to slow down, and 'Rallentando' is only one of them. The others include **Ritardando** which also means to slow down or decelerate, and is similar to 'Rallentando'; **Ritenuto** which means held back or slower, and may apply to a single note, unlike Rallentando or Ritardando, which can only apply to a musical phrase and not a single note.

Some rhythm terms also guide us in the overall time structure of the song. The **Time Signature** of the song or music shows us how many beats per measure or bar of the song, and this will be a good guide for us in terms of knowing when to accent certain

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words or notes in accordance to the overall time system of the song.

There are also various time systems like Simple Time, where there are 2 or 3 beats per measure of the song, Common Time, where there are 4 beats per measure or bar of the song, and Compound Time, where each beat of the measure can be subdivided into 3 or more equivalent parts! Knowing these time systems will allow us to have greater mastery over the song or music we play, and as singers, we will also be able to coordinate well with our music accompaniment!

Other rhythm terms show us the Duration of various notes, telling us how long to hold individual notes, and they all fit together into each measure or bar of the song. There are also a variety of naming systems for note durations, and here we show 2 of them.

These are just some of the note durations we may encounter in our musical journey, and you may notice that a 4 beat note can either be called a 'Whole Note' or a 'Semibreve'. It all depends on which naming system we adopt, and both should be understandable by most musicians or singers alike.

There are also other beat and rhythm terms like Dotted Minim, which refers to a 3 beat note, and Dotted Crotchet which refers to a 1 1/2 beat note. It all depends on how we combine the various terminology together to direct the musician or singer as to the duration of the notes and how they all fit together. As a singer, we need to know how long to hold each of the notes sung, so that we know when to sustain our singing, and how to conserve our breathing and our energy for important phrases or words.

If you wish to know more about musical terms, check out the Glossary of Musical Terms that i have provided for you on this website, and you will be able to see at a glance many of the useful musical terms you will need to know as a singer or musician. You may also wish to check out some other useful terms that define the various voice types in singing, and find out for yourselves which voice type you belong to!

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Understanding the various tempo and rhythm terms will certainly be great in being able to communicate with fellow musicians and singers, and also to decipher the various notation and terminology used in musical scores or song sheets, and to be able to present a great performance with a deeper understanding of music!

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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.

True or False Items

- 5. Tempo and Rhythm Terms guide us when we are playing music or when we are singing, telling us how fast or how slow to play
A. **True** B. False
- 6. Rhythm is not among the most important fundamental elements in music
A. True B. **False**
- 7. Tempo is how fast or slow a piece of music is performed
A. **True** B. False
- 8. Rhythm is the placement of sounds in time
A. **True** B. False
- 9. Rhythm can't be thought of as the pattern of music in time
A. True B. **False**
- 10. Rallentando which means to become progressively slower
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: _____

Name _____ Date _____

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Operation Sheet 1- Techniques of singing scales & ranges both ascending / descending order with a given rhythm & tempo

1.1 Tools & Equipments

- Tape Recorder
- Piano
- Full sound system
- Pure water

1.2 Procedure of breathing activity technique & diatonic scale practice

Step 1 Creating conducive environment

Step 2 Keeping proper singing posture

Step 3 Listening to sample music scale and range

Step 4 Listening to rhythm & tempo carefully

Step 5 Singing the scale with the right range, dynamics and tempo

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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- Sing two octave diatonic scale ascending and descending with arpeggios

Task 2 - Perform singing scale techniques both ascending & descending order with the right dynamics, tempo and scale range in one full breath.

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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"

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