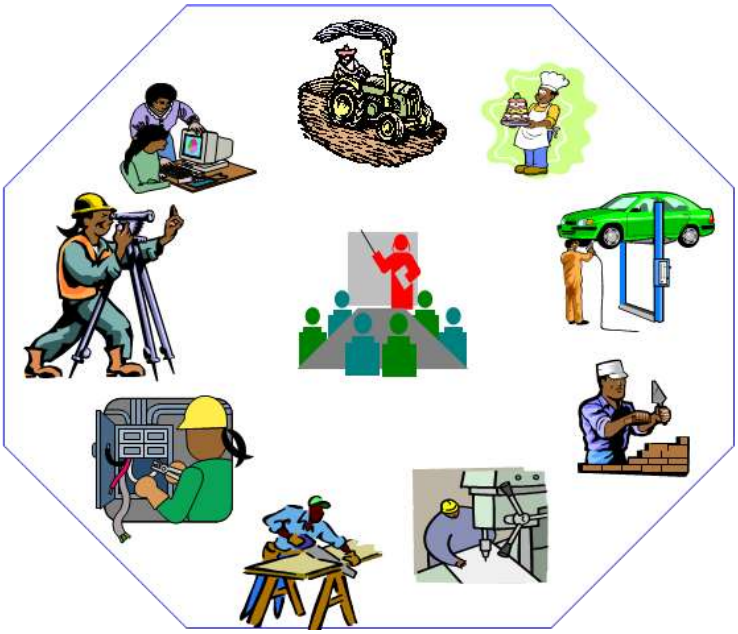
VOCAL PERFORMANCE

Level- II

Based on Sept. 2013, Version 1OS and Version 1, April 2021 curriculum



Module Title: - Playing Music from Simple Written Notation

LG Code: CST VOP2 M03 LO1-3 LG7-9

TTLM Code: CST VOP2 TTLM 0421

April 2021 -

Adama, Ethiopia

LG #7	LO #1- Explore conventions of music notation

Instruction sheet

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

- Notation structures
- Music structures

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 notation structures
- Understand music structures

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- Notation structures

1.1 Duration of Notes and Rests

1.1.1 Duration of Notes

Quarter Note – lasts for one steady beat

Eighth Note – two eighth notes are equal to one steady beat

Sixteenth Note – four sixteenth notes are equal to one steady beat

Half Note – lasts for two steady beats

Whole Note – four steady beats long

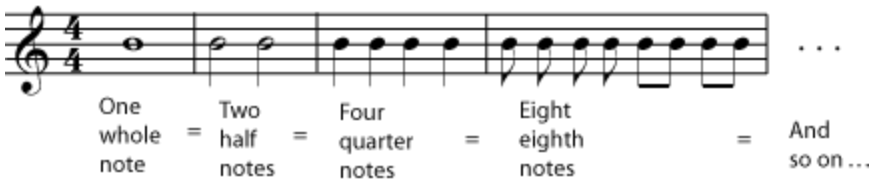
http://www.musictheory.net/lessons/11

Rhythmical Exercise

Tap your foot and clap your hands twice faster than a foot tap.

You will clap two eighth notes per one quarter foot tap.

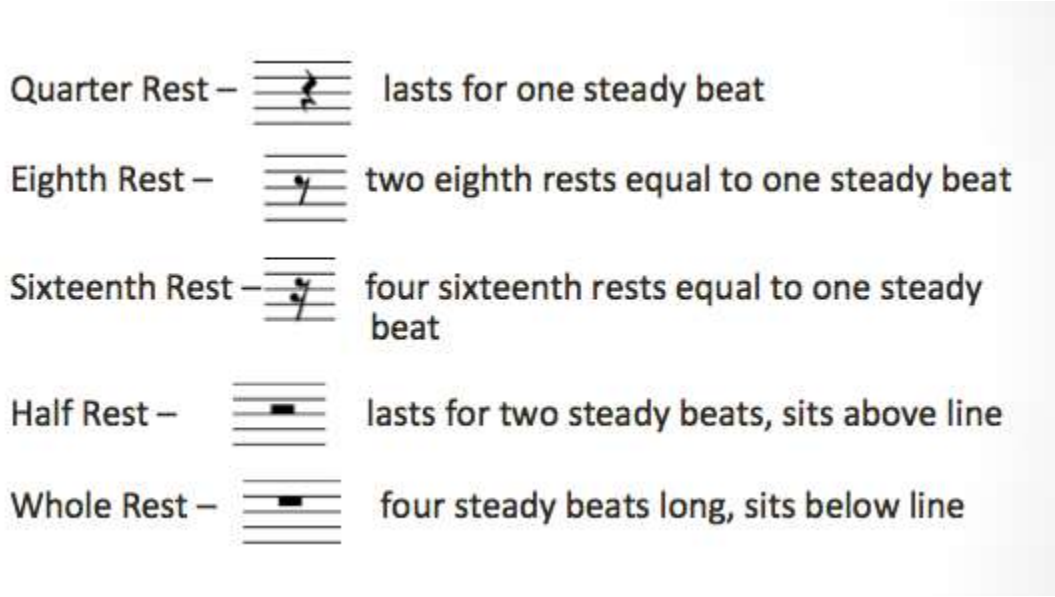
Experiment with various note durations.



Note Durations

1.1.2 Duration of Rests

Rests identify measured segments of silence in a piece of music. A rest is an interval of silence in a piece of music, marked by a symbol indicating the length of the pause. Each rest symbol corresponds with a particular note value:



The melodic and harmonic forms

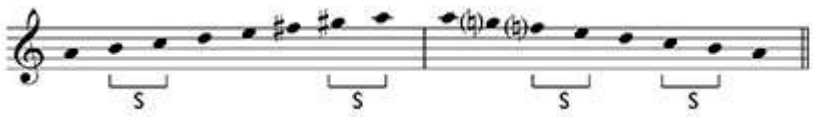
The second form of the A minor scale, the **melodic** form, has two types of intervallic structure – the ascending structure is different from the descending structure. The descending pattern is the same as the natural form covered in the previous section. The ascending pattern is as shown below:

The intervallic structure of the melodic form of the A minor scale (ascending). The descending structure is the same as for the natural form of the minor scale

A–B	Tone
B–C	Semitone
C–D	Tone
D–E	Tone
E–F♯	Tone
F♯–G♯	Tone
G♯–A	Semitone

Symbolically, this ascending structure can be represented as **T S T T T T S**.

The next example shows the A minor melodic scale, both ascending and descending.



In the ascending version, notice that the need to raise both the F and the G to F♯ and G♯ respectively does not affect the key signature – these sharpened notes are simply ignored. Instead, when F♯s or G♯s are required in the music, the sharps have to be written in for each note, or at least as often as is necessary. We'll consider the guidelines for how to deal with this in Section 6 on accidentals and we'll also discuss the role of another accidental, the natural, shown by the symbol ♮. In Example 51, the bracketed naturals remind us that, whereas in the ascending scale the F and G become F♯ and G♯ respectively, in the descending form the G and F remain as G and F.

The third and final form of the A minor scale is the **harmonic** minor (which has the same intervallic structure both ascending and descending). It contains elements from both the ascending form of the melodic minor (the G♯) and the descending form (the F). The consequence of this is that the interval between F and G♯ is a tone plus a semitone, an interval that we haven't met in a scale before:

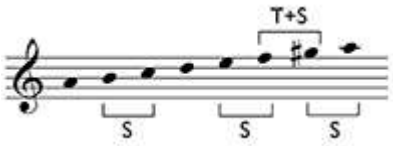
The intervallic structure of the harmonic form of the A minor scale. The structure is the same both ascending and descending

A–B	Tone
B–C	Semitone
C–D	Tone
D–E	Tone
E–F	Semitone
F–G♯	Tone + semitone
G♯–A	Semitone

Symbolically, this ascending structure can be represented as **T S T T S T + S S**.

The A minor harmonic scale is shown in Example 52. Again, the need to raise the G to G♯ does not affect the key signature, which, as you know, has no sharps or flats.

Example



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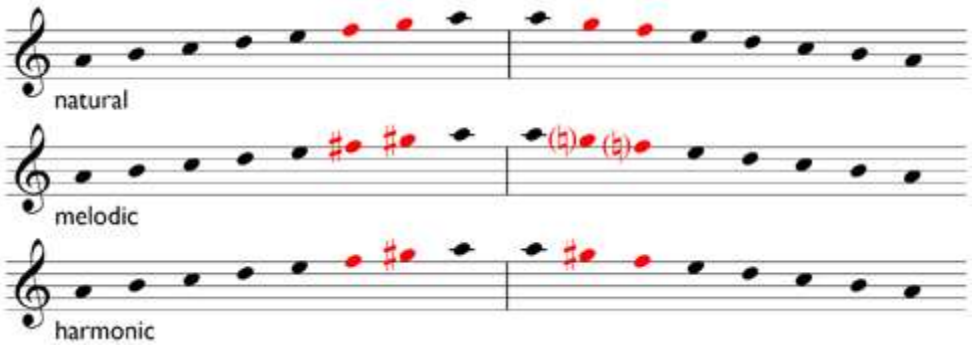
It is true that minor scales are more complicated than major ones. However, the differences between the three forms are less complex than a quick glance might suggest. If we compare the three forms of the A minor scale, you can see that these differences relate to only two questions: (i) whether the sixth note and/or seventh note up the scale is sharpened, and (ii) whether the ascending and descending forms of the scale are the same. So the differences are not as great as it might first appear. The first five notes of each of the three forms (when ascending, and the last five notes when descending) are exactly the same, and, as noted earlier, the descending form of the melodic minor has the same intervallic structure as the natural minor.

Example



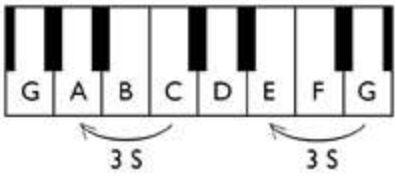
1.2 Relative minor and relative major

Because the scales of C major and A minor have the same key signature, they are clearly related. Indeed, the key of A minor is called the **relative minor** of C major. Conversely, C major is called the **relative major** of A minor. If we look at the relationship between C and A on a keyboard in Example 54, we can count the number of semitones between them (it's quicker to do this counting from C down to A rather than C up to the higher A). The result is three – C–B, B–B ♭ , B ♭ –A. So the relative

minor of a major key, and the minor key that has the same key signature, is three semitones lower than its major counterpart.

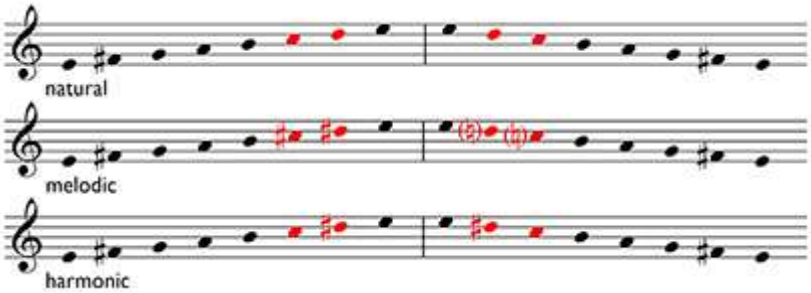
By following this principle, we can work out the relative minor key of G major, the second major key we examined in Section 5.3. Look at Example 54 again. Three semitones down from G, namely: G–F♯, F♯–F and F–E is E. E minor is thus the relative minor of G major and has the same key signature, one sharp.

Example



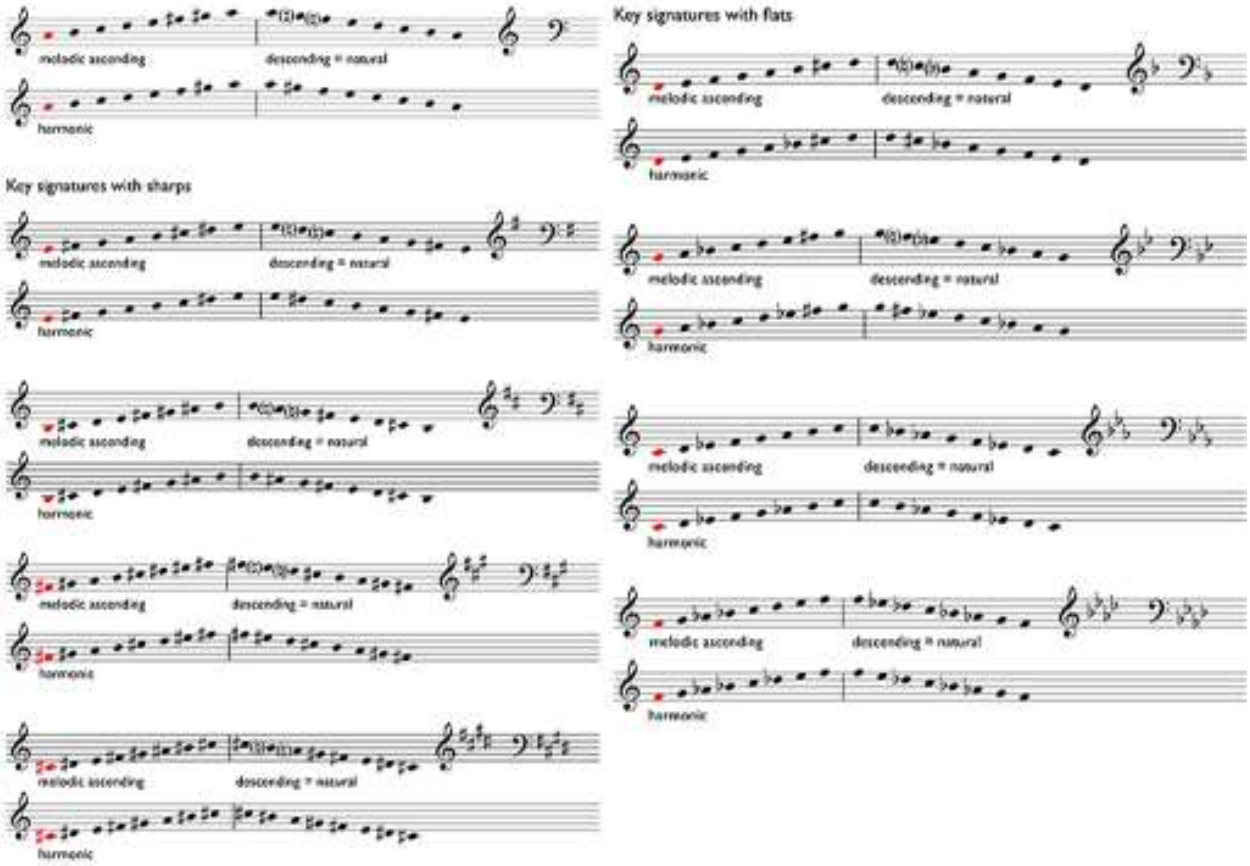
If we now follow the intervallic patterns we discovered in the various forms of the minor scale – the pattern of the natural form was T S T T S T T, for instance – we can generate the three forms of the E minor scale shown in Example 55. Fundamentally, we have only one different note from those we had in the scale of A minor, the F♯. However, with the three different forms (natural, harmonic and melodic) the same question arises with regards to the sixth and seventh notes up the scale – should one or both be sharpened or not?

Example



You can find a summary chart of the minor scales with up to four-sharp and four-flat key signatures in Example 56. Study this carefully – minor scales, especially those with three or four flats or sharps, are more difficult to grasp than their relative-major counterparts. So take time over this.

Example



1.3 Scales and Key signatures

If a piece of music primarily uses notes from a certain type of scale, we say that piece is ‘in the **key**‘ of that scale. For example, if we had a melody with the notes G – A – B – C – D – E – F#, then we are in the key of G Major because this melody uses only notes found in the scale of G major. Most music uses a **key signature** and it tells us which notes are going to be played sharp (♯), flat (♭), or natural (♮) throughout the piece.

1.4 What are accidentals?

Sometimes, we might want to play a note that is not covered in the key signature at the beginning of the piece.

For example, in the key of G Major the notes we would play are G – A – B – C – D – E – F♯, but what if we want to play a B ♭ or a C♯?

This is where accidentals come in.

Accidentals are a note or pitch that is not part of the key signature that you're playing in, and these notes are marked by using the sharp (♯), flat (♭), or natural (♮) signs.

Accidentals change the note they accompany either by raising or lowering it by a semitone (or half step).

The ♯ sign raises the note a semitone, the ♭ sign lowers the note a semitone, and the natural sign ♮ sign either raises or lowers the note, depending on the key signature.

1.5 Dynamics and dynamic changes

Dynamics refers to the volume of a sound or note. The term is also applied to the written or printed musical notation used to indicate dynamics. Dynamics are relative and do not refer to specific volume levels.

Traditionally, dynamic markings are based on Italian words, although there is nothing wrong with simply writing things like "quietly" or "louder" in the music. Forte means loud and piano means soft. The instrument commonly called the "piano," by the way, was originally called a "pianoforte" because it could play dynamics, unlike earlier popular keyboard instruments such as the harpsichord and spinet.

1.6 Dynamic Markings

The main dynamic levels are:

- **p** or **piano**, which means "soft"
- **f** or **forte**, which means "loud"

More subtle degrees of loudness or softness are indicated by:

- **mp**, standing for mezzo-piano, which means "moderately soft"
- **mf**, standing for mezzo-forte, which means "moderately loud"

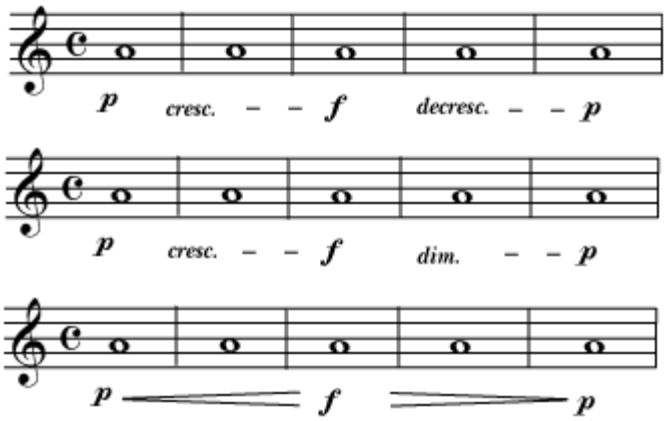
Beyond **f** and **p**, there are also:

- pp, which stands for **pianissimo** and means “very soft”
- **ff**, which stands for **fortissimo** and means “very loud”

1.7 Dynamic Changes

- **crescendo** (**cresc.**): gradually play louder

- **diminuendo** / decrescendo (dim. or **decrease.**): gradually play softer



Self-check 1	Written test

Name…… ID…… Date…….

Directions: Answer all the questions listed below. Examples may be necessary to aid

Multiple Choice Items

1. **pp** or which stands for **pianissimo** means _____

A. Very loud B. Very soft C. Speedy D. Answer is not given

2. One of the following choices shows dynamics change in music

A. B. ♯ C.*PP* D. Answer is not given

3. One of the following choices is symbol of an accidental

A. ♯ B. ♭ C. ♮ D. All are answers

Note: **Satisfactory rating - 10 points** **Unsatisfactory - below 10 points**

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

Answer Sheet

Score = _____

Rating: _____

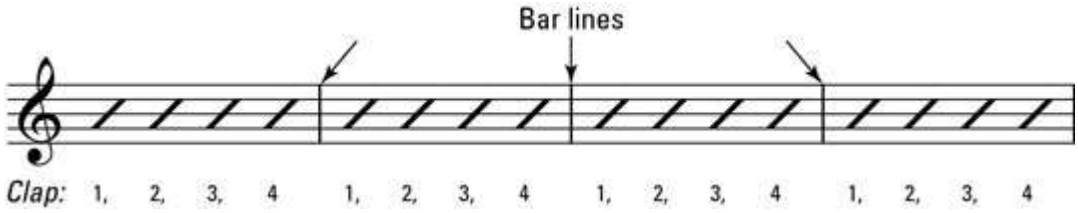
Name: _____ Date: _____

Information Sheet 2- Music structures

2.1 Musical Punctuation

2.1.1 Bar Lines and Measures

In addition to horizontal staff lines, music — including piano music — employs some vertical lines to help you keep track of where you are in the music, sort of like punctuation in a written sentence. Think of a music staff as a time line. In the same way that the face of a clock can be divided into minutes and seconds, the music staff can be divided into smaller units of time. These smaller units of time help you count the beat and know where you are in the song at all times. A bar line divides music into measures (also called bars), breaking up the musical paragraph into smaller, measurable groups of notes and rests as shown in the following figure where the slash marks represent each beat:



Each measure has a specific number of beats — most commonly, four beats. Measures help group beats into patterns and help organize the writing and reading of music for both the composer and the performer. This smaller grouping of four beats is pretty easy to count: Just think “1, 2, 3, 4,” and then begin again with “1” in each subsequent measure. A short, three-minute song can have more than 200 separate beats. Measures help make sure that you don’t get lost keeping time.

Five types of bar lines give you directions on how the music is structured, when and where to repeat, and when to stop

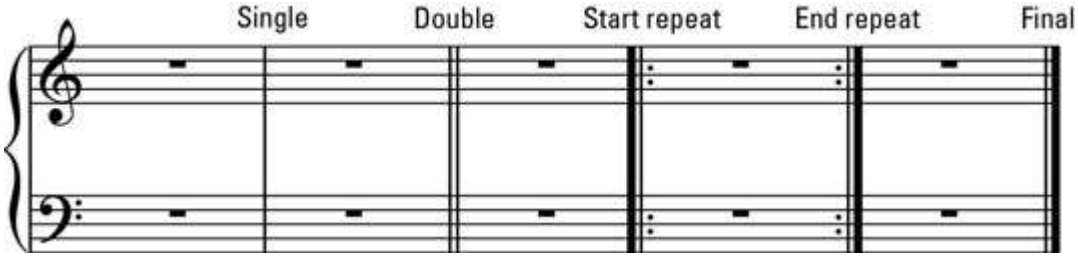
Single: Go on to the next measure.

Double: Proceed to the next section (because you’ve reached the end of this one!).

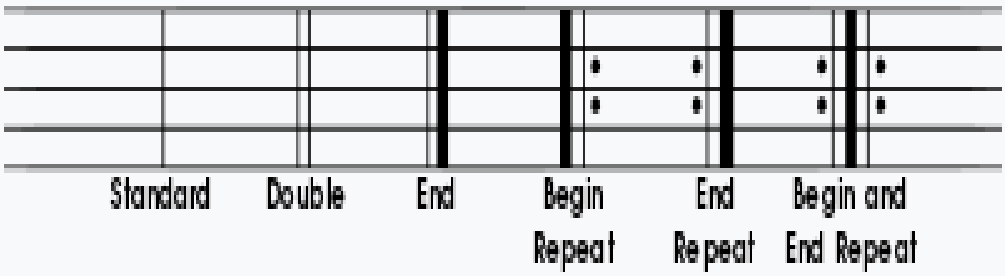
Start repeat: Repeat back to this measure.

End repeat: Repeat back to the measure that begins with a start repeat (or to the beginning if you don't see a start repeat).

Final: You've reached the end! Stop playing!



The five types of bar lines.



2.1.1.1 Types of bar lines

In musical notation, a **bar** (or **measure**) is a segment of time corresponding to a specific number of beats in which each beat is represented by a particular note value and the boundaries of the bar are indicated by vertical **bar lines**. Dividing music into bars provides regular reference points to pinpoint locations within a musical composition. It also makes written music easier to follow, since each bar of staff symbols can be read and played as a batch.

Typically, a piece consists of several bars of the same length, and in modern musical notation the number of beats in each bar is specified at the beginning of the score by the time signature. In simple time, (such as, the top figure indicates the number of beats per bar, while the bottom number indicates the note value of the beat (the beat has a quarter note value in the example). The word bar is more common in British English, and the word measure is more common in American English, although musicians generally understand both usages. In American English, although the words bar and measure are often used interchangeably, the correct use of the word 'bar' refers only to the vertical line itself, while the word 'measure' refers to the

beats contained between bars. In international usage, it is equally correct to speak of bar numbers and measure numbers, e.g. ‘bars 9–16’ or ‘mm. 9–16’. Along the same lines, it is usually recommended to reserve the abbreviated form ‘bb. 3–4’ etc. for beats only; bars should be referred to by name in full. The first metrically complete bar within a piece of music is called ‘bar 1’ or ‘m. 1’. When the piece begins with an anacrusis (an incomplete bar at the head of a piece of music), ‘bar 1’ or ‘m. 1’ is the following bar.

2.1.2 Bar

Originally, the word bar came from the vertical lines drawn through the staff to mark off metrical units and not the bar-like (i.e., rectangular) dimensions of a typical measure of music. In British English, these vertical lines are called bar, too, but often the term bar line is used in order to make the distinction clear. A double bar line (or double bar) can consist of two single bar lines drawn close together, separating two sections within a piece, or a bar line followed by a thicker bar line, indicating the end of a piece or movement. Note that double bar refers not to a type of bar (i.e., measure), but to a type of bar line. Another term for the bar line denoting the end of a piece of music is music end.

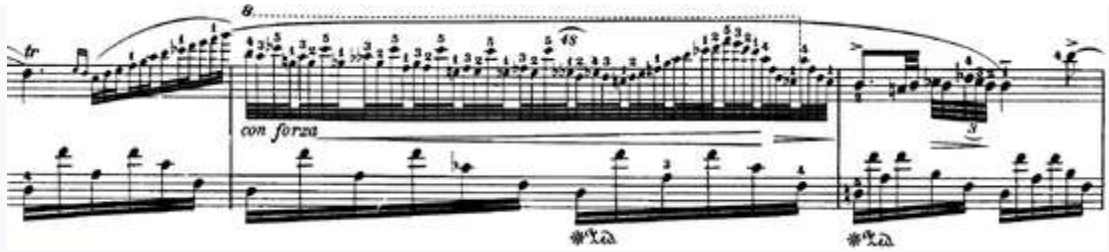
A repeat sign (or, repeat bar line[4]) looks like the music end, but it has two dots, one above the other, indicating that the section of music that is before is to be repeated. The beginning of the repeated passage can be marked by a begin-repeat sign; if this is absent the repeat is understood to be from the beginning of the piece or movement. This begin-repeat sign, if appearing at the beginning of a staff, does not act as a bar line because no bar is before it; it's only function is to indicate the beginning of the passage to be repeated.

In music with a regular meter, bars function to indicate a periodic accent in the music, regardless of its duration. In music employing mixed meters, bar lines are instead used to indicate the beginning of rhythmic note groups, but this is subject to wide variation: some composers use dashed bar lines, others (including Hugo Distler) have placed bar lines at different places in the different parts to indicate varied groupings from part to part.

Igor Stravinsky said of bar lines:

The bar line is much, much more than a mere accent, and I don't believe that it can be simulated by an accent, at least not in my music.

Bars and bar lines also indicate grouping: rhythmically of beats within and between bars, within and between phrases, and on higher levels such as meter.



2.1.3 Ornament

In music, **ornaments** or **embellishments** are musical flourishes—typically, added notes—that are not essential to carry the overall line of the melody (or harmony), but serve instead to decorate or "ornament" that line (or harmony), provide added interest and variety, and give the performer the opportunity to add expressiveness to a song or piece. Many ornaments are performed as "fast notes" around a central, main note.

There are many types of ornaments, ranging from the addition of a single, short grace note before a main note to the performance of a virtuosic and flamboyant trill. The amount of **ornamentation** in a piece of music can vary from quite extensive (it was often extensive in the Baroque period, from 1600 to 1750) to relatively little or even none. The word agrément is used specifically to indicate the French Baroque style of ornamentation.

2.2 Improved vs. Written

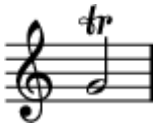
In the Baroque period, it was common for performers to improvise ornamentation on a given melodic line. A singer performing a da capo aria, for instance, would sing the melody relatively unornamented the first time and decorate it with additional flourishes and trills the second time. Similarly, a harpsichord player performing a simple melodic

line was expected to be able to improvise harmonically and stylistically appropriate trills, mordents (upper or lower) and appoggiaturas.

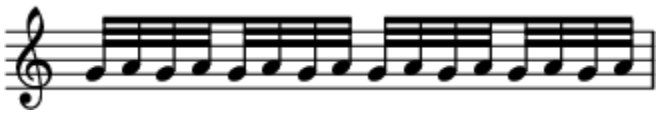
Ornamentation may also be indicated by the composer. A number of standard ornaments (described below) are indicated with standard symbols in music notation, while other ornamentations may be appended to the score in small notes, or simply written out normally as fully sized notes. Frequently, a composer will have his or her own vocabulary of ornaments, which will be explained in a preface, much like a code. A grace note is a note written in smaller type, with or without a slash through it, to indicate that its note value does not count as part of the total time value of the bar. Alternatively, the term may refer more generally to any of the small notes used to mark some other ornament (see § Appoggiatura below), or in association with some other ornament's indication (see § Trill below), regardless of the timing used in the execution.
In Spain, melodies ornamented upon repetition ("divisions") were called "diferencias", and can be traced back to 1538, when Luis de Narváez published the first collection of such music for the vihuela.

Trill

A trill, also known as a "shake", is a rapid alternation between an indicated note and the one above it. In simple music, trills may be diatonic, using just the notes of the scale; in other cases, the trill may be chromatic. The trill is usually indicated by either a **tr** or a **tr~~**, with the **~** representing the length of the trill, above the staff.



At a moderate tempo, the above might be executed as follows:



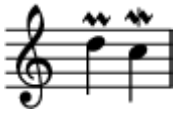
In Baroque music, the trill is sometimes indicated with a **+** (plus) sign above or below the note. In the late 18th century, when performers play a trill, it always starts from the upper note. However, "[Heinrich Christoph] Koch expressed no preference and observed that it was scarcely a matter of much importance whether the trill began one

way or the other, since there was no audible difference after the initial note had been sounded." Clive Brown writes that "Despite three different ways of showing the trills, it seems likely that a trill beginning with the upper note and ending with a turn was envisaged in each case."

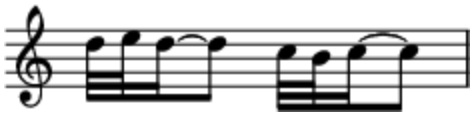
Sometimes it is expected that the trill will end with a turn (by sounding the note below rather than the note above the principal note, immediately before the last sounding of the principal note), or some other variation. Such variations are often marked with a few grace notes following the note that bears the trill indication. There is also a single tone trill variously called trillo or tremolo in late Renaissance and early Baroque. Trilling on a single note is particularly idiomatic for the bowed strings.

Mordent

A mordent is a rapid alternation between an indicated note, the note above (called the upper mordent, inverted mordent, or pralltriller) or below (called the lower mordent or mordent), and the indicated note again. The upper mordent is indicated by a short thick tilde (which may also indicate a trill); the lower mordent is the same with a short vertical line through it.



As with the trill, the exact speed with which a mordent is performed will vary according to the tempo of the piece, but, at a moderate tempo, the above might be executed as follows:



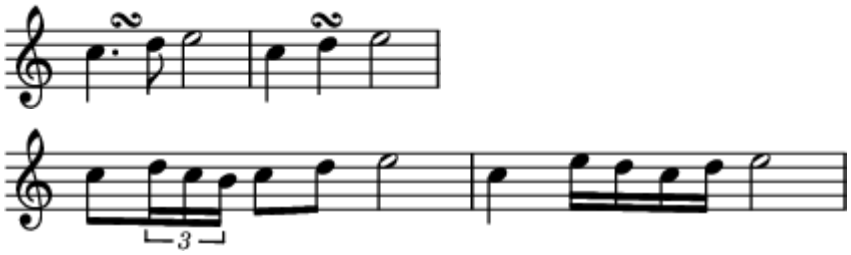
Confusion over the meaning of the unadorned word mordent has led to the modern terms upper and lower mordent being used, rather than mordent and inverted mordent. Practice, notation, and nomenclature vary widely for all of these ornaments; that is to say, whether, by including the symbol for a mordent in a musical score, a composer intended the direction of the additional note (or notes) to be played above or below the

principal note written on the sheet music varies according to when the piece was written, and in which country.

In the Baroque period, a mordant (the German or Scottish equivalent of mordent) was what later came to be called an inverted mordent and what is now often called a lower mordent. In the 19th century, however, the name mordent was generally applied to what is now called the upper mordent. Although mordents are now thought of as a single alternation between notes, in the Baroque period a mordant may have sometimes been executed with more than one alternation between the indicated note and the note below, making it a sort of inverted trill. Mordents of all sorts might typically, in some periods, begin with an extra inessential note (the lesser, added note), rather than with the principal note as shown in the examples here. The same applies to trills, which in the Baroque and Classical periods would begin with the added, upper note. A lower inessential note may or may not be chromatically raised (that is, with a natural, a sharp, or even a double sharp) to make it one semitone lower than the principal note.

Turn

A turn is a short figure consisting of the note above the one indicated, the note itself, the note below the one indicated, and the note itself again. It is marked by a backwards S-shape lying on its side above the staff. The details of its execution depend partly on the exact placement of the turn mark. For instance, the turns below



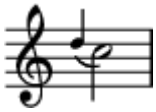
The exact speed with which a turn is executed can vary, as can its rhythm. The question of how a turn is best executed is largely one of context, convention, and taste. The lower and upper added notes may or may not be chromatically raised. An inverted turn (the note below the one indicated, the note itself, the note above it, and the note itself

again) is usually indicated by putting a short vertical line through the normal turn sign, though sometimes the sign itself is turned upside down.

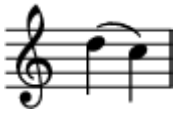
Appoggiatura

An appoggiatura (/əˌpɒdʒəˈtjʊərə/; Italian: [appoddʒaˈtuːra]) is an added note that is important melodically (unlike an acciaccatura) and suspends the principal note by a portion of its time-value, often about half, but this may be considerably more or less depending on the context. The added note (the **auxiliary note**) is one degree higher or lower than the principal note, and may or may not be chromatically altered. Appoggiaturas are also usually on the strong or strongest beat of the resolution, are themselves emphasized, and are approached by a leap and left by a step in the opposite direction of the leap.

An appoggiatura is often written as a grace note prefixed to a principal note and printed in small character, without the oblique stroke:



This may be executed as follows:

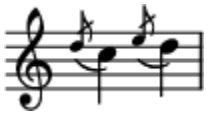


Acciaccatura

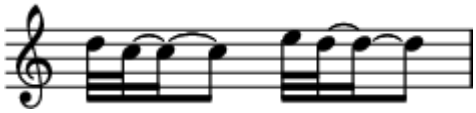
The word acciaccatura (UK: /əˌtʃækəˈtjʊərə/, US: /-tʃɑːkə-/; Italian: [attʃakkaˈtuːra]) comes from the Italian verb acciaccare, "to crush". In the 18th century, it was an ornament applied to any of the main notes of arpeggiated chords, either a tone or semitone below the chord tone, struck simultaneously with it and then immediately released. Hence the German translation Zusammenschlag (together-stroke).

In the 19th century, the acciaccatura (sometimes called short appoggiatura) came to be a shorter variant of the long appoggiatura, where the delay of the principal note is quick.

It is written using a grace note (often a quaver, or eighth note), with an oblique stroke through the stem. In the Classical period, an acciaccatura is usually performed before the beat and the emphasis is on the main note, not the grace note. The appoggiatura long or short has the emphasis on the grace note.



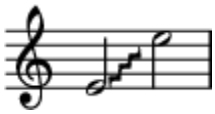
The exact interpretation of this will vary according to the tempo of the piece, but the following is possible:



Whether the note should be played before or on the beat is largely a question of taste and performance practice. Exceptionally, the acciaccatura may be notated in the bar preceding the note to which it is attached, showing that it is to be played before the beat. The implication also varies with the composer and the period. For example, Mozart's and Haydn's long appoggiaturas are – to the eye – indistinguishable from Mussorgsky's and Prokofiev's before-the-beat acciaccaturas.

Glissando

A glissando is a slide from one note to another, signified by a wavy line connecting the two notes.



All of the intervening diatonic or chromatic (depending on instrument and context) are heard, albeit very briefly. In this way, the glissando differs from portamento. In contemporary classical music (especially in avant garde pieces), a glissando tends to assume the whole value of the initial note.

Slide

A slide (or Schleifer in German) instructs the performer to begin one or two diatonic steps below the marked note and slide upward. The schleifer usually includes a prall trill

or mordent trill at the end. Willard A. Palmer writes that "the schleifer is a 'sliding' ornament, usually used to fill in the gap between a note and the previous one."

Nachschlag

The word Nachschlag (German: [ˈnaːxˌʃlaːk]) translates, literally, to “after-beat”, and refers to "the two notes that sometimes terminate a trill, and which, when taken in combination with the last two notes of the shake, may form a turn." The term Nachschlag may also refer to “an ornament that took the form of a supplementary note that, when placed after a main note, “steals” time from it.”

The first definition of Nachschlag refers to the “shaked” or trilled version of the ornament, while the second definition refers to the “smooth” version. This ornament has also been referred to as a cadent or a springer in English Baroque performance practice. Instruction books from the Baroque period, such as Christopher Simpson's The Division Violist, refer to the cadent as an ornament in which "a Note is sometimes graced by joining art of its sound to the note following... whose following Quaver is Placed with the ensuing Note, but played with the same Bow."

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. A slide instructs the performer to begin one or two diatonic steps below the marked note and slide upward.

A. True B. False

2. A glissando is a slide from one note to another

A. True B. False

3. The word acciaccatura comes from the Latin verb acciaccare

A. True B. False

Note: **Satisfactory rating - 10 points** **Unsatisfactory - below 10 points**

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

Answer Sheet

Score = _____

Rating: _____

Name: _____ Date: _____

Operation Sheet 1- Techniques of identifying notation structures

1.1. Tools and equipments

- Piano/keyboard
- Staff Paper and pencil

1.2. Procedures of identifying notation structures

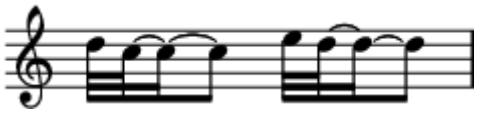
Step 1 Create conducive environment

Step 2 Sit on the right position of a piano/keyboard

Step 2 Make sure a note indicates both pitch & rhythm by playing one key on the keyboard and listening to it

Step 3 Place a note head carefully on the 2nd line of a staff

Step 4 Make sure note heads on a line should fill in half of each space above and below as shown on the following sample music



Step 5 Make sure note heads should look oval as you place them on a staff

Step 6 Do the same operation repeatedly until you identify the structure of a note

Operation Sheet 2- Techniques of differentiating music structures

2.1 Tools and equipments

- Tape recorder
- Sample music

2.2 Procedures of differentiating music structures

Step 1 Create conducive environment

Step 2 Sit on the right position of the tape recorder

Step 3 Listen carefully to the sample music

Step 4 Listen to the ornaments, slides, accents etc very carefully

Step 5 Differentiate music structures based on the features mentioned on step 4

Step 6. Identify & name what sort of structures used in the music

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: Perform identification of notation structure

Task 2: Differentiate music structures

LG #8	LO #2- Perform notated music on an instruments

Instruction sheet

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

- Practice reading skills
- Interpretation of simple melodic and rhythmic structures
- Interpretation of Harmonic structures
- Following Forms and structures
- Interpretation of dynamics and expression marks

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 reading skills
- Interpret simple melodic and rhythmic structures
- Interpret harmonic structures
- Identify forms and structures
- Identify dynamics and expression marks

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 wha 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- Practice reading skills

1.1. Sight Reading Skills

1.1.1 Improving sight reading skill

Being a great musician takes a lot of hard work – no matter what instrument you play. It means focusing on technique and figuring out ways to be more expressive in your musicality. For many instrumentalists and singers, great musicianship also means being able to effortlessly sight read music. Your skills won't evolve as quickly if your sight reading ability is weak.

Here are 5 useful tips to get your sight reading skills up to speed.

Take time to practice

Like anything else, the first way to start improving your ability is with practice. You can incorporate sight reading practice into your regular musical instrument practice sessions using a book of sheet music or a website like SightReadingMastery.com. Be sure to give yourself the best possible environment for a successful session each day. As time goes by, you'll get stronger and faster with your sight reading.

Understand the rhythm of the music

No matter what you're sight reading, you must have a solid understanding of the tempo and rhythm of the piece. Understanding common musical rhythms in different styles of music can make sight reading more manageable. By being sure of the time signature and beat of the song, you'll be better prepared for sudden tempo changes, complicated note sequences, unusual rests, and other unexpected surprises in the music's pattern. With more exposure to different genres of musical styles, you'll learn to anticipate some rhythms before you start reading the music and playing.

Hum the music to yourself

When looking at a piece of music for the first time, many musicians swear by humming it to themselves before they begin playing it. Instead of immediately getting your instrument out, try going through it audibly by either humming or singing the notes from the score. By utilizing this strategy, you can simply focus on the way the music is supposed to sound as it is written rather than your instrument and how well you're playing it. Once you've worked your way humming through the piece, start playing a few notes with your instrument. If there are still a few tricky parts that are too challenging to play, put your instrument down again and hum them out until you understand them.

Focus and be prepared for challenge

It's also important to focus on the material you're sight reading. Sounds like a no-brainer, doesn't it? But it's true: if you're not completely tuned in to what you're doing, you can't expect to make much progress. Reading any type of material, not just music, requires a certain level of meta-cognition – or a state of reflection. When you lose your focus in reading a book, you tend to just skim the surface without gaining any true comprehension. The same is true when you're sight reading music. If you're unfocused when trying to sight read, you can't actively comprehend what you're working on or problem-solve when you happen upon challenging sections. You must not only think while you read the music, but you must also connect those thoughts with your playing ability.

Aim for a natural sound from your instrument

Finally, make sure your sight reading helps promote a smooth and natural flow of sound from your instrument. At some point, you have to stop focusing on each and every detail

on the page and just listen to the music or the accompanying instruments and do what feels natural. This is where your inner musicality shines through. Strengthening your sight reading skills can make a drastic improvement on how you play and how you practice your instrument. By becoming a stronger sight reader, you make a worthwhile investment in your musical journey.

1.1.2 Tips and Tricks for Sight Reading Music

Sight reading seems to be one of those challenges that either a beginning musician loves or has recurring nightmares about. For those of us in the latter category, we've consulted with music educators who specialize in the important skill of sight reading music to make it less scary and (maybe even) a little enjoyable!

Daily sight reading

The first few tips and tricks we have for you apply to the things you can do on a daily basis to improve your sight-reading skills! Sight reading can look different based on whether you are an instrumentalist or a vocalist, but there is one thing both groups have in common: **rhythm**.

Familiarize Yourself with a Variety of Rhythms

Familiarizing yourself with a variety of rhythms (4/4, 3/4, 6/8, etc.) will help you to be ready in any situation. Here's a website we found with helpful, free rhythm exercises.

Memorize Key Signatures

Memorizing your key signatures is especially helpful for instrumentalists, as you need to be aware of how many sharps or flats are coming up in your upcoming sight-reading exercise. It can also be helpful for vocalists if you're timbre is more comfortable in certain key signatures. This may take a bit of time initially, but in the long run, it will not only make sight-reading easier but practicing and performing too!

Know Your Scales

For instrumentalists, knowing your scales will help you tangibly memorize your key signatures. It will also create muscle memory for fingerings and hand placement for each key signature so that when you begin to sight-read, your hands will do what they are used to doing!

For singers, scales have a different purpose. Many singers use scales in the form of **Solfège**, an exercise used for sight-reading vocal music in which each scale degree is assigned a coordinating syllable. Solfège helps vocalists to memorize intervals, so they can easily identify pitches, regardless of what key they are in. Check out our article: Solfège: What Is It, And How Is It Used? to learn more!
If you are a vocalist who prefers not to use solfège you should still practice your scales so that you can be familiar with the tonality differences in major and minor keys, as well as intervals between pitches.

Practice Without A Safety Net

We've all used safety nets when it comes to sight reading. We think to ourselves, **I can definitely sight-read this, but just to be** sure…
For example, an instrumentalist might look down at their hands while they attempt to sight-read. A vocalist might use a piano to define those hard-to-read-notes. Whatever you use for your safety net, do your best to practice without it. It's **good** to make mistakes. Without them, how can you learn?

Practice Sight-Reading Different Types of Music

When it comes to sight-reading, you never really know what you're going to get. You could be presented with anything from a lively tango to a slow jazz ballad. If you're a vocalist, you might even be presented with different languages! So in order to avoid sheer panic, familiarize yourself with different styles of music, rhythms, and scores. You'll be able to relax when you're presented with a new piece of music and you can say, "Oh yeah! I've seen this before."

Right before sight reading

There are a few things you should do before diving straight into your sight-reading…
Before you begin to play or sing, take a moment to mentally digest the music in front of you. Tap out the rhythm, read through the notes, and follow the structure of the song. Also, take a moment to identify any spots or page turns that may cause you trouble.

Examine The Piece You're Sight-Reading

Sight-reading is more than just notes and rhythm! Take a moment to look for any dynamic changes or musical direction notated within the piece. Also, pay close attention to tempo and time signatures to make sure they don't change within the song. Showing that you can follow annotations will demonstrate impressive musicality.

Make Markings on the Paper

If you are allowed to make markings in your music ahead of time, **DO IT**! As we mentioned earlier, you will want to take notice of any areas in the music that might give you trouble. For example, if you're a vocalist and you see a big jump in the vocal line, you may want to circle or highlight it. You will likely be trying to remember a lot of things while you are sight-reading, so visual reminders can be very helpful in the moment.

Sound the Whole Piece out in Your Head

Last but not least, go through the entire piece from start to finish as if you were giving a mental performance. If allowed, you can even hum the song as you read. Though it's important to pay attention to the details, it's also important to get an idea of the song in its entirety. As you are going through, ask yourself these questions:

- Where is the climax of the song?
- What is the main melody?
- Are there any patterns repeated throughout?
- Does the song have definitive sections?

Sight-reading isn't meant to be perfect. And just like anything else you do, the more you practice, the better you will get! So don't focus on the mistakes that you make during the performance, and don't feel as though you have to stop and correct them. Just **keep going**, do the best you can, and remember that by testing your abilities as a musician, you are making yourself better in the long run.

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: Short Answer Questions

1. What are the tips and tricks for sight reading music? (mention three)

A. Daily sight reading

B. Familiarize Yourself with a Variety of Rhythms

C. Memorize Key Signatures

Note: **Satisfactory rating – 10 points** **Unsatisfactory - below 10 points**

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

Answer Sheet

Score = _____

Rating: _____

Name: _____ Date: _____

Information Sheet 2- Interpretation of simple melodic and rhythmic structures

2.1 Why is 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.

2.2 Elements of rhythm in music

Several core elements comprise the fundamentals of musical rhythm.

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.

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.

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.”

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.

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.

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.

Poly-rhythms

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 – 2	Written test

Name…… ID…… Date…….

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

Test I: Short answer item

1. What are the four basic questions that a beginner vocalist should ask?

- Where is the climax of the song?
- What is the main melody?
- Are there any patterns repeated throughout?
- Does the song have definitive sections?

Note: **Satisfactory rating - 10 points** **Unsatisfactory - below 10 points**

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

Answer Sheet

Score = _____

Rating: _____

Name: _____ Date: _____

Information Sheet 3- Interpretation of Harmonic structures

3.1 Definition

The term harmony derives from the Greek ἁρμονία harmonia, meaning "joint, agreement, concord", from the verb ἁρμόζω harmozō, " fit together, join". In the past, harmony often referred to the whole field of music, while music referred to the arts in general. In Ancient Greece, the term defined the combination of contrasted elements: a higher and lower note. Nevertheless, it is unclear whether the simultaneous sounding of notes was part of ancient Greek musical practice; harmonía may have merely provided a system of classification of the relationships between different pitches. In the Middle Ages the term was used to describe two pitches sounding in combination, and in the Renaissance the concept was expanded to denote three pitches sounding together. Aristoxenus wrote a work entitled Harmonika Stoicheia, which is thought the first work in European history written on the subject of harmony.

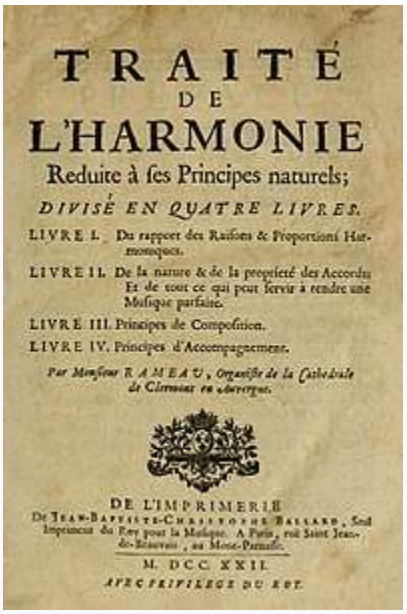

TRAITÉ
DE
L'HARMONIE
Reduite à ſes Principes naturels;
DIVISÉ EN QUATRE LIVRES.
LIVRE I. Du rapport des Raiſons & Proportions Harmoniques.
LIVRE II. De la nature & de la propriété des Accords. Et de tout ce qui peut ſervir à rendre une Muſique parfaite.
LIVRE III. Principes de Compoſition.
LIVRE IV. Principes d'Accompagnement.
Par Monſieur RAMEAU, Organiſte de la Cathédrale de Clermont en Auvergne.
DE L'IMPRIMERIE
M. DCC. XXII.
AVEC PRIVILEGE DU ROY.

Figure 1. 1st work of European History on the subject of Harmony

It was not until the publication of Rameau's Traité de l'harmonie (Treatise on Harmony) in 1722 that any text discussing musical practice made use of the term in the title,

although that work is not the earliest record of theoretical discussion of the topic. The underlying principle behind these texts is that harmony sanctions harmoniousness (sounds that please) by conforming to certain pre-established compositional principles. Current dictionary definitions, while attempting to give concise descriptions, often highlight the ambiguity of the term in modern use. Ambiguities tend to arise from either aesthetic considerations (for example the view that only pleasing concords may be harmonious) or from the point of view of musical texture (distinguishing between harmonic (simultaneously sounding pitches) and "contrapuntal" (successively sounding tones). In the words of Arnold Whittall:

While the entire history of music theory appears to depend on just such a distinction between harmony and counterpoint, it is no less evident that developments in the nature of musical composition down the centuries have presumed the interdependence—at times amounting to integration, at other times a source of sustained tension—between the vertical and horizontal dimensions of musical space

The view that modern tonal harmony in Western music began in about 1600 is commonplace in music theory. This is usually accounted for by the replacement of horizontal (or contrapuntal) composition, common in the music of the Renaissance, with a new emphasis on the vertical element of composed music. Modern theorists, however, tend to see this as an unsatisfactory generalization. According to Carl Dahlhaus:

It was not that counterpoint was supplanted by harmony (Bach's tonal counterpoint is surely no less polyphonic than Palestrina's modal writing) but that an older type both of counterpoint and of vertical technique was succeeded by a newer type. And harmony comprises not only the ("vertical") structure of chords but also their ("horizontal") movement. Like music as a whole, harmony is a process.

Descriptions and definitions of harmony and harmonic practice often show bias towards European (or Western) musical traditions, although many cultures practice vertical harmony In addition, South Asian art music (Hindustani and Carnatic music) is frequently cited as placing little emphasis on what is perceived in western practice as conventional harmony; the underlying harmonic foundation for most South Asian music

is the drone, a held open fifth interval (or fourth interval) that does not alter in pitch throughout the course of a composition. Pitch simultaneity in particular is rarely a major consideration. Nevertheless, many other considerations of pitch are relevant to the music, its theory and its structure, such as the complex system of Rāgas, which combines both melodic and modal considerations and codifications within it.

Emphasis on the pre-composed in European art music and the written theory surrounding it shows considerable cultural bias. The Grove Dictionary of Music and Musicians (Oxford University Press) identifies this clearly: In Western culture the music that are most dependent on improvisation, such as jazz, have traditionally been regarded as inferior to art music, in which pre-composition is considered paramount. The conception of music that live in oral traditions as something composed with the use of improvisatory techniques separates them from the higher-standing works that use notation.

Yet the evolution of harmonic practice and language itself, in Western art music, is and was facilitated by this process of prior composition, which permitted the study and analysis by theorists and composers of individual pre-constructed works in which pitches (and to some extent rhythms) remained unchanged regardless of the nature of the performance.

A unison is considered a harmonic interval, just like a fifth or a third, but is unique in that it is two identical notes produced together. The unison, as a component of harmony, is important, especially in orchestration. In pop music, unison singing is usually called doubling, a technique The Beatles used in many of their earlier recordings. As a type of harmony, singing in unison or playing the same notes, often using different musical instruments, at the same time is commonly called monophonic harmonization.

3.2. Harmony

In music, **harmony** is the process by which the composition of individual sounds, or superposition of sounds, is analyzed by hearing. Usually, this means simultaneously occurring frequencies, pitches (tones, notes), or chords. Harmony is a perceptual

property of music, and along with melody, one of the building blocks of Western music. Its perception is based on consonance, a concept whose definition has changed various times throughout Western music. In a physiological approach, consonance is a continuous variable. Consonant pitch relationships are described as sounding more pleasant, euphonious, and beautiful than dissonant relationships which sound unpleasant, discordant, or rough.

The study of harmony involves chords and their construction and chord progressions and the principles of connection that govern them. Harmony is often said to refer to the "vertical" aspect of music, as distinguished from melodic line, or the "horizontal" aspect. Counterpoint, which refers to the relationship between melodic lines, and polyphony, which refers to the simultaneous sounding of separate independent voices, are therefore sometimes distinguished from harmony.
In popular and jazz harmony, chords are named by their root plus various terms and characters indicating their qualities. In many types of music, notably baroque, romantic, modern, and jazz, chords are often augmented with "tensions". A tension is an additional chord member that creates a relatively dissonant interval in relation to the bass.

Typically, in the classical common practice period a dissonant chord (chord with tension) "resolves" to a consonant chord. Harmonization usually sounds pleasant to the ear when there is a balance between the consonant and dissonant sounds. In simple words, that occurs when there is a balance between "tense" and "relaxed" moments.

3.3 Harmonic Series

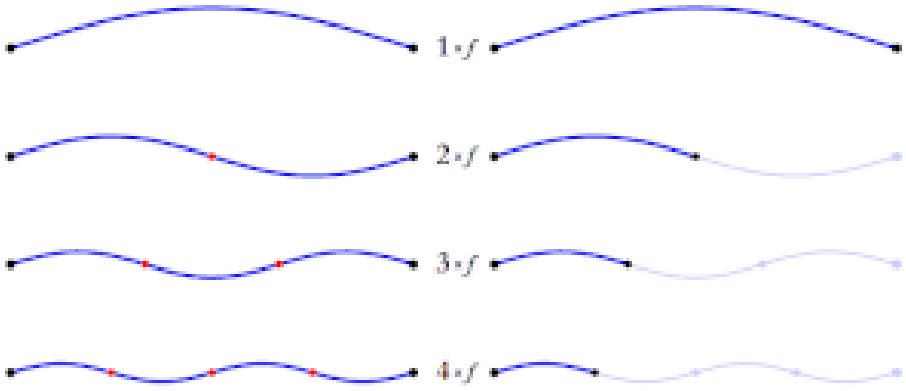


Figure 2. Harmonic Series

A **harmonic series** (also **overtone series**) is the sequence of frequencies, musical tones, or pure tones in which each frequency is an integer multiple of a fundamental. Pitched musical instruments are often based on an acoustic resonator such as a string or a column of air, which oscillates at numerous modes simultaneously. At the frequencies of each vibrating mode, waves travel in both directions along the string or air column, reinforcing and canceling each other to form standing waves. Interaction with the surrounding air causes audible sound waves, which travel away from the instrument. Because of the typical spacing of the resonances, these frequencies are mostly limited to integer multiples, or harmonics, of the lowest frequency, and such multiples form the harmonic series (see harmonic series (mathematics)).

The musical pitch of a note is usually perceived as the lowest partial present (the fundamental frequency), which may be the one created by vibration over the full length of the string or air column, or a higher harmonic chosen by the player. The musical timbre of a steady tone from such an instrument is strongly affected by the relative strength of each harmonic.

3.4 Interval

An interval is the relationship between two separate musical pitches. For example, in the melody "Twinkle Twinkle Little Star", between the first two notes (the first "twinkle") and the second two notes (the second "twinkle") is the interval of a fifth. What this means is that if the first two notes were the pitch **C**, the second two notes would be the pitch "G"—four scale notes, or seven chromatic notes (a perfect fifth), above it.

The following are common intervals:

Table 1. Intervals

Root	Major third	Minor third	Fifth
C	E	E ♭	G
D ♭	F	F ♭	A ♭
D	F♯	F	A
E ♭	G	G ♭	B ♭
E	G♯	G	B
F	A	A ♭	C
F♯	A♯	A	C♯
G	B	B ♭	D
A ♭	C	C ♭	E ♭
A	C♯	C	E
B ♭	D	D ♭	F
B	D♯	D	F♯

Therefore, the combination of notes with their specific intervals—a chord—creates harmony. For example, in a C chord, there are three notes: C, E, and G. The note **C** is the root. The notes **E** and **G** provide harmony, and in a G7 (G dominant 7th) chord, the root G with each subsequent note (in this case B, D and F) provide the harmony.

In the musical scale, there are twelve pitches. Each pitch is referred to as a "degree" of the scale. The names A, B, C, D, E, F, and G are insignificant. The intervals, however, are not. Here is an example:

Table 2. Scale Degree

1°	2°	3°	4°	5°	6°	7°	8°
C	D	E	F	G	A	B	C
D	E	F♯	G	A	B	C♯	D

As can be seen, no note always corresponds to a certain degree of the scale. The tonic, or first-degree note, can be any of the 12 notes (pitch classes) of the chromatic scale. All the other notes fall into place. For example, when C is the tonic, the fourth degree or subdominant is F. When D is the tonic, the fourth degree is G. While the note names remain constant, they may refer to different scale degrees, implying different intervals with respect to the tonic. The great power of this fact is that any musical work can be played or sung in any key. It is the same piece of music, as long as the intervals are the same—thus transposing the melody into the corresponding key. When the intervals surpass the perfect Octave (12 semitones), these intervals are called compound intervals, which include particularly the 9th, 11th, and 13th Intervals—widely used in jazz and blues Music.

Compound Intervals are formed and named as follows:

- 2nd + Octave = 9th
- 3rd + Octave = 10th
- 4th + Octave = 11th
- 5th + Octave = 12th
- 6th + Octave = 13th
- 7th + Octave = 14th

The reason the two numbers don't "add" correctly is that one note is counted twice. Apart from this categorization, intervals can also be divided into consonant and dissonant. As explained in the following paragraphs, consonant intervals produce a sensation of relaxation and dissonant intervals a sensation of tension. In tonal music, the term consonant also means "brings resolution" (to some degree at least, whereas dissonance "requires resolution").

The consonant intervals are considered the perfect unison, octave, fifth, fourth and major and minor third and sixth, and their compound forms. An interval is referred to as "perfect" when the harmonic relationship is found in the natural overtone series (namely, the unison 1:1, octave 2:1, fifth 3:2, and fourth 4:3). The other basic intervals (second, third, sixth, and seventh) are called "imperfect" because the harmonic relationships are not found mathematically exact in the overtone series. In classical music the perfect fourth above the bass may be considered dissonant when its function is contrapuntal. Other intervals, the second and the seventh (and their compound forms) are considered Dissonant and require resolution (of the produced tension) and usually preparation (depending on the music style).

Note that the effect of dissonance is perceived relatively within musical context: for example, a major seventh interval alone (i.e., C up to B) may be perceived as dissonant, but the same interval as part of a major seventh chord may sound relatively consonant. A tritone (the interval of the fourth step to the seventh step of the major scale, i.e., F to B) sounds very dissonant alone, but less so within the context of a dominant seventh chord (G7 or D ♭7 in that example).

3.5 Chords and tension

In the Western tradition, in music after the seventeenth century, harmony is manipulated using chords, which are combinations of pitch classes. In tertian harmony, so named after the interval of a third, the members of chords are found and named by stacking intervals of the third, starting with the "root", then the "third" above the root, and the "fifth" above the root (which is a third above the third), etc. (Note that chord members

are named after their interval above the root.) Dyads, the simplest chords, contain only two members

A chord with three members is called a triad because it has three members, not because it is necessarily built in thirds. Depending on the size of the intervals being stacked, different qualities of chords are formed. In popular and jazz harmony, chords are named by their root plus various terms and characters indicating their qualities. To keep the nomenclature as simple as possible, some defaults are accepted (not tabulated here). For example, the chord members C, E, and G, form a C Major triad, called by default simply a C chord. In an A ♭ chord (pronounced A-flat), the members are A ♭, C, and E ♭.

In many types of music, notably baroque, romantic, modern and jazz, chords are often augmented with "tensions". A tension is an additional chord member that creates a relatively dissonant interval in relation to the bass. Following the tertian practice of building chords by stacking thirds, the simplest first tension is added to a triad by stacking on top of the existing root, third, and fifth, another third above the fifth, giving a new, potentially dissonant member the interval of a seventh away from the root and therefore called the "seventh" of the chord, and producing a four-note chord, called a "seventh chord".

Depending on the widths of the individual thirds stacked to build the chord, the interval between the root and the seventh of the chord may be major, minor, or diminished. (The interval of an augmented seventh reproduces the root, and is therefore left out of the chordal nomenclature.) The nomenclature allows that, by default, "C7" indicates a chord with a root, third, fifth, and seventh spelled C, E, G, and B ♭. Other types of seventh chords must be named more explicitly, such as "C Major 7" (spelled C, E, G, B), "C augmented 7" (here the word augmented applies to the fifth, not the seventh, spelled C, E, G♯, B ♭), etc. (For a more complete exposition of nomenclature see Chord (music).)
Continuing to stack thirds on top of a seventh chord produces extensions, and brings in the "extended tensions" or "upper tensions" (those more than an octave above the root when stacked in thirds), the ninths, elevenths, and thirteenths. This creates the chords

3.6 Tonal fusion

named after them. (Note that except for dyads and triads, tertian chord types are named for the interval of the largest size and magnitude in use in the stack, not for the number of chord members : thus a ninth chord has five members [tonic, 3rd, 5th, 7th, **9**th], not nine.) Extensions beyond the thirteenth reproduce existing chord members and are (usually) left out of the nomenclature. Complex harmonies based on extended chords are found in abundance in jazz, late-romantic music, modern orchestral works, film music, etc.

Typically, in the classical Common practice period a dissonant chord (chord with tension) resolves to a consonant chord. Harmonization usually sounds pleasant to the ear when there is a balance between the consonant and dissonant sounds. In simple words, that occurs when there is a balance between "tense" and "relaxed" moments. For this reason, usually tension is 'prepared' and then 'resolved', where preparing tension means to place a series of consonant chords that lead smoothly to the dissonant chord. In this way the composer ensures introducing tension smoothly, without disturbing the listener. Once the piece reaches its sub-climax, the listener needs a moment of relaxation to clear up the tension, which is obtained by playing a consonant chord that resolves the tension of the previous chords. The clearing of this tension usually sounds pleasant to the listener, though this is not always the case in late-nineteenth century music, such as Tristan und Isolde by Richard Wagner. A number of features contribute to the perception of a chord's harmony.

Tonal fusion contributes to the perceived consonance of a chord, describing the degree to which multiple pitches are heard as a single, unitary tone. Chords which have more coinciding partials (frequency components) are perceived as more consonant, such as the octave and perfect fifth. The spectra of these intervals resemble that of a uniform tone. According to this definition, a major triad fuses better than a minor triad and a major-minor seventh chord fuses better than a major-major seventh or minor-minor seventh. These differences may not be readily apparent in tempered contexts but can explain why major triads are generally more prevalent than minor triads and major-minor sevenths are generally more prevalent than other sevenths (in spite of the dissonance of the tri-tone interval) in mainstream tonal music.

3.7 Roughness

In organ registers, certain harmonic interval combinations and chords are activated by a single key. The sounds produced fuse into one tone with a new timbre. This tonal fusion effect is also used in synthesizers and orchestral arrangements; for instance, in Ravel’s Bolero #5 the parallel parts of flutes, horn and celesta resemble the sound of an electric organ.

When adjacent harmonics in complex tones interfere with one another, they create the perception of what is known as "beating" or "roughness". These precepts are closely related to the perceived dissonance of chords. To interfere, partials must lie within a critical bandwidth, which is a measure of the ear's ability to separate different frequencies. Critical bandwidth lies between 2 and 3 semitones at high frequencies and becomes larger at lower frequencies. The roughest interval in the chromatic scale is the minor second and its inversion, the major seventh. For typical spectral envelopes in the central range, the second roughest interval is the major second and minor seventh, followed by the tri-tone, the minor third (major sixth), the major third (minor sixth) and the perfect fourth (fifth).

3.8 Familiarity

Familiarity also contributes to the perceived harmony of an interval. Chords that have often been heard in musical contexts tend to sound more consonant. This principle explains the gradual historical increase in harmonic complexity of Western music. For example, around 1600 unprepared seventh chords gradually became familiar and were therefore gradually perceived as more consonant. Individual characteristics such as age and musical experience also have an effect on harmony perception.

3.9 Neural correlates of harmony

The inferior colliculus is a mid-brain structure which is the first site of binaural auditory integration, processing auditory information from the left and right ears. Frequency following responses (FFRs) recorded from the mid-brain exhibit peaks in activity which correspond to the frequency components of a tonal stimulus. The extent to which FFRs accurately represent the harmonic information of a chord is called neural salience, and this value is correlated with behavioral ratings of the perceived pleasantness of chords. In response to harmonic intervals, cortical activity also distinguishes chords by their consonance, responding more robustly to chords with greater consonance.

3.10 Consonance and dissonance in balance

The creation and destruction of harmonic and 'statistical' tensions is essential to the maintenance of compositional drama.

Self-Check – 3	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**.** An interval is referred to as "perfect" when the harmonic relationship is found in the natural overtone series.

A. True B. False

2. An interval is called "imperfect" because the harmonic relationships are not found mathematically exact in the overtone series.

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 4- Following Forms and structures

4.1. Types of Musical Forms (Examples, Definitions, Lists)

Understanding the musical form of a piece is an important part of being a musician. Whether you're a pianist or just curious about music, understanding the musical form helps with understanding the structure of a piece. It also speeds up the learning process.

Here is a comprehensive list of the most common musical forms

- Strophic (AAA)
- Through-Composed (ABCDE..)
- Binary (AB)
- Ternary (ABA)
- Rondo (ABACA) or (ABACABA)
- Arch (ABCBA)

4.2. Basic Music Forms

- Strophic
- Through-Composed
- Binary
- Ternary

4.3. Standardized Classic Forms

- Sonata Form
- Theme and Variations
- Minuet and Trio
- Scherzo and Trio
- Rondo
- Sonata Rondo
- Sonata (Exposition, Development, Recapitulation)
- Theme And Variations

It’s important to understand how musical form works because it’s the basic structure of an entire work. In this article, we’ll analyze each form, give a clear definition, look at a few specific examples, and also the purpose of each musical form. Let’s start off with strophic form.

4.4 Strophic Form

Strophic form is one of the most common musical forms. It’s also referred to as song form or verse form. It’s the most basic of all the forms because of its repetitiveness. typically featuring an AAA structure. Strophic form is most commonly seen in popular music, folk music, or music that is verse based. This is because the material is repeated so much. Each of those A’s represents a short verse, normally 8 to 16 measures long. It’s also common to see strophic form represented in blues music, chants, and in some instances of Classical music**.** An example of the strophic form in a folk song would be “The Wheels On The Bus”. A church hymn such as “Amazing Grace” or even a simple nursery tune like “Mary Had A Little Lamb”.

Although strophic form is AAA, there are times where theme and variations can be applied to it. For example, a piece of music can be in AA’A” form. That means for me the most part the A material remains the same, although with slight augmentations to it. An example would be slight changes to the rhythm, changes to tempo, and different cadential material.

4.5 Through-Composed Form

Through-composed form is a composition that is entirely continuous. Any large scale thematic material is not repeated, and each section sounds like something completely different. An example of this would be ABCDE. In a sense, it’s non-sectional and everything operates independently of one another. Compared to strophic form this is a lot different because nothing is repeated. In song form, through-composed music gives each verse its own unique melody. Through-composed music was widely popular in the 17-20th centuries. IT was also quite common to find it in Lieder works that were not strophic. In some instances, through-composed music may keep the rhythms uniform

although the melodies use different notes. The purpose of that is to add a bit of continuity to the piece so that it does not come across so random to the listener. In general, through-composed music is really interesting to listen to. None of the music is repeated, so you'll only hear something happen once. Most through-composed pieces are quite short, although it's common to hear it used in some opera works. An example of through-composed music in popular music would be the Bohemian Rhapsody by Queen.

4.6 Binary Form

Binary form is music with an A and B section. While the material is different in each section, it's closely related. Recognizing a piece of music in binary form requires you to identify where the contrasting material is. Things to look for include changes in rhythm, key signatures, cadences, and other harmonic adjustments.

There are two different versions of binary form. This includes:

- Simple Binary
- Rounded Binary

In simple binary form, the A material is followed by B material that has moved to the dominant. So for example, a piece that starts in C major will conclude in G major. Now if the piece were in a minor key, then the B section would simply transition to the relative major key. An example of that is a piece that starts in A minor, but then transitions to C major. In rounded binary form, the rules mostly remain the same. The difference is that there is more material added to the B section. That material is pulled from part of the A section. Unlike ternary form, it's not a completely new section.
You mostly find this in theme and variations, especially in Classical-era music. Mozart was known for using rounded binary in the structure of his piano sonatas. Beethoven also made extensive use of this in his piano sonatas.

4.7 Ternary Form

Ternary form is defined as ABA structure. This means the piece starts with the main theme, goes to contrasting material, and then returns with that exact main theme material to end it. Ternary form looks a lot like rounded binary form, however, the key difference is that the last section operates independently of the B section. Rather than having partial A material, the last section is an entire recapitulation of the main theme. Sometimes the recapitulation can be slightly varied either through rhythm or tempo. The three sections of ternary form sound appear and sound like complete compositions in themselves. Each of those sections concludes on a perfect authentic cadence, which provides the most closure.

The mood is also an important characteristic of ternary form. The first section might be quick and lively while the B section is quiet and less intense. Composers who use this form put a great deal of effort ensuring that the B section has a well-defined character that allows each section to sound like their own separate compositions. The sections work similarly to rounded binary when it comes to the key. When the A section starts in a major key, the B section will typically operate within the dominant key. If the first A section is in a minor key, the B section will operate in the relative major key. A much broader version of ternary form is called compound ternary form.

4.8 Rondo Form

Rondo form is ABACA or ABACABA. The most common forms are the 5-part and 7-part Rondo. What you'll notice about rondo form is that each section returns to the A section. However, as the sections progress, new material is added in between each A section. Those contrasting sections are often referred to as episodes while the main theme is called the refrain. Sometimes the material is varied either through rhythm or

articulations. It will still fall on the same cadences each time. It can also be viewed as an extension of either ternary form or binary form. The additional sections help define it from other forms, especially through-composed which only introduced new material. Sometimes Rondo form can be much broader and be ABACABA or The first B section of a piece in rondo form is usually in the dominant or relative major key. The second B section can trail off to whatever key it needs to.

In the C section, completely new material is introduced. Each of the refrains can be different thematically and tonally which is what makes Rondo form so unique. In general, rondo form music sounds lively to the listener. It's often at a fast allegro tempo. It is also very rhythmic and repetitive in some spots. Occasionally you'll discover pieces that have a slow rondo in an Andante tempo. It's easy to tell if a piece is in Rondo form if you continue to hear material from the A section returning.

Examples of pieces that use rondo form include:

- Beethoven's Sixth Symphony
- Mozart's Eine Kleine Natch Musik
- Bach's E major Violin Concerto
- Beethoven's Piano Sonata Op. 13 (final movement)

4.9 Arch Form

Arch form is ABCBA. It carries this name because the structure of the music moves in the form of an arch. There is new material in each of the first three sections. Once it reaches the C section, the music simply moves in reverse order. It goes back through the B material and concluding with the main A theme. While those sections playback in the reverse order, they can be varied. They can have changes to rhythm and style as long as the thematic material is the same. This musical form is entirely symmetric. While arch form is not as common as ternary or binary, there are some popular instances of this happening in music. Bela Bartok used it widely in his string quartet music, most notably the fourth and fifth. It's also present in his second piano concerto. Samuel

Barber also used arch form in his Adagio for Strings. Arch form is essentially a rondo form, but symmetrical.

4.10 Sonata Form

Sonata form is a musical composition that's organized in three distinct sections. Sonata form consists of:

- Exposition
- Development
- Recapitulation

It works a lot like ternary form actually, and it's easy to get the two mixed up. The exposition and development have very distinct themes and key areas. Each half of the form is harmonically enclosed. The exposition is considered the first half while the development and recapitulation are considered the second half. In the exposition, we are presented with two subjects, basically binary form. The first subject is in the tonic key while the second moves to the dominant. If it's a minor key sonata, then it'll work from within the minor key moving to the relative major. Usually, the development section is thicker in musical texture and full in unstable harmonic structure. Instead of just settling in one key, this section will sometimes travel through multiple modulations. The development section features a completely new theme. In ternary form, the middle section is closely related. However, in sonata form, the middle section does not have to even be remotely related to the exposition. The rhythms are more diverse, the chords are more complex, and the dynamics are much broader compared to the exposition. The recapitulation is a clear restatement of the exposition and rolls in effortlessly out of the development section. It's often varied. Usually, it returns with a different dynamic than it's the first appearance in the exposition. This helps set a new mood.

Sometimes the recapitulation returns in a different key, which is actually a false recapitulation. In this case, the development section is teasing the return of the exposition material because the harmonic structure is still unstable. Once the recapitulation is heard in the tonic key, then and only then is it a true recapitulation. Occasionally, pieces in sonata form will have a short tag added on to the recapitulation.

Sometimes a sonata form piece will open up with an introduction section just before the exposition.

One change you might also notice is that both subjects from the exposition will operate in the tonic key instead of the second moving to the dominant. Choose pretty much any Beethoven piano sonata, and you'll find that most of the first movements are in sonata form. Sonata form structure was widely used in the 18th century by Mozart and Haydn as well. It's also very present in solo, chamber works, and symphonic compositions of the Classical period.

4.11 What Are Theme And Variations

In theme and variations, the main theme is developed throughout subsequent sections. In the first section, the main theme is first introduced. After that section comes to a close, the first variation is introduced. This variation along with the rest will follow the same harmonic progressions. In each new variation, there can be changes to the rhythm, articulations, and style of the piece. In some instances, the key signature can also change, however, it will still follow the relative harmonic structure in the new key. Countermelodies are also quite common and continue to add on and change in each variation. There are also changes to the meter, dynamics, mood, and even the instrumentation.

Beethoven's 32 variations in C minor are a great example of this in action. Take a look at the video below to get an idea of how this works. Other piano compositions such as Brahms Variations on a Theme by Rober Schumann and the Twinkle Twinkle Little Star variations by Mozart are also great examples.

4.12 Style-Specific Musical Forms

Now that you have a grip on the main different musical forms, it's important to understand that there are other variants of each form. Each form can be adjusted to expand, condense, or in a way switch to a new form. Below is a list of some other forms you may run into in musical compositions that you analyze.

- Sonata Rondo
- Scherzo and Trio
- Minuet and Trio
- Fugue
- Polonaise

Self-Check – 4	Written test

Name…… ID…… Date…….

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

Short answer items

1. Sonata form is a musical composition that's organized in three distinct sections. What are they?

Exposition
Development
Recapitulation

2. Mention some of the musical forms

Sonata Rondo
Scherzo and Trio
Minuet and Trio
Fugue
Polonaise

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: _____

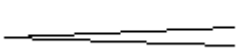
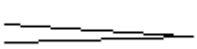
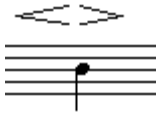
Information Sheet 5- Interpretation of dynamics and expression marks

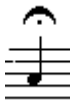
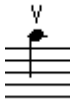
5.1 Expression Markings

Dynamic markings are the print notations that tell the musician how loud or soft to perform the music. Dynamic markings in music can either be words or abbreviations of words, or symbolic. Expression markings are those special symbols that describe other modifications, such as an increase in tempo. Expression markings in this session refer to all print notations that describe to the musician how to perform the music, including volume, tempo, etc.

One of the most important signs here is the "word sign", ⠰. In Braille music, literary material is always preceded by the word sign. Dynamics and abbreviations are preceded by this word sign, and placed without any intervening spaces.

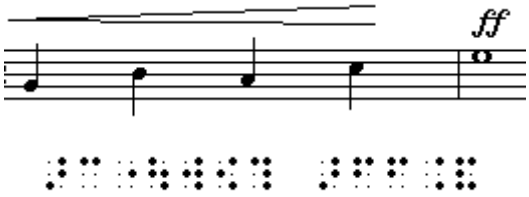
Table 3. Expression Markings in print notation & in Braille music

Name of dynamic markings	Common symbol	Braille notation
Crescendo or cresc.		⠰⠉ ... ⠰⠉
Descrescendo (diminuendo)		⠰⠙ ... ⠰⠙
Cresc. (abbreviated crescendo	cresc.	⠰⠉⠗⠑⠎⠉
Decresc. (abbreviated decrescendo	decresc.	⠰⠙⠑⠉⠗⠑⠎⠉
Swell (cresc/decresc. on a single note		⠰⠉⠙
Diminuendo	dim.	⠰⠙⠊⠍

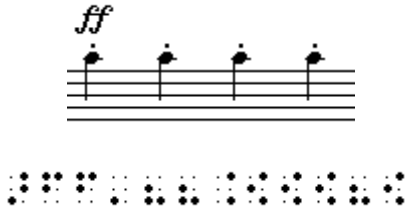
Forte	**f**	
Fortissimo	**ff**	
Fortississimo	**fff**	
Mezzo-forte	**mf**	
Mezzo-piano	**mp**	
Piano	**p**	
Pianissimo	**pp**	
Accelerando	accel.	
Rallentando	rallen.	
Ritardando	rit.	
Ritenuto	riten.	
Pause (fermata)		
Tenuto (pressed tone)		
Comma (break in rhythm)	'	
Staccato (detached note)		
Staccatissimo (very detached note)		

Some notes on usage of expression marks. The expression mark goes in front of the note it is affecting. In the case of "multiple-note" expressions (such as the graphic crescendo and decrescendo), the beginning the expression goes in front of the first note

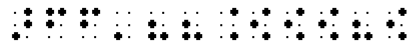
affected, and terminates after the last note affected. The multiple expression can also be cancelled by another expression marking, such as in this example:



In this example, the crescendo that starts on the B in the first measure is terminated by the fortissimo expression mark on the E in the second measure. The note following an expression mark must have a **new** octave mark. If the Braille cell following the expression mark contains dots 1, 2, and/or 3, there must be a dot 3 following the expression mark. An example:

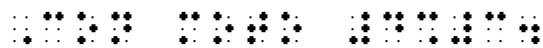


In this example, the expression mark for the fortissimo is "closed" with a dot 3, since the next cell contains the dots 2-3-6 notation for a staccato note. Since that notation has left-dots (2 and 3), the expression mark must be closed off with the dot 3. In this example, we also take advantage of doubling -- since we have four staccato notes, we can put a double staccato symbol in front of the first staccato note, and then a single staccato symbol in front of the last staccato note. Doubling can be used if you have **four consecutive** notes that contain the same notation. Doubling is not interrupted if you have rests between the affected notes. In this example, we could actually do the braille much more simply. Since there are four notes that have staccato marks, we can use the "double" staccato mark. Put a double staccato mark (dots 2-3-6) where the consecutive notes begin, and one before the last staccato'd note. If there are rests between consecutive notes, you can still use the doubling notation.

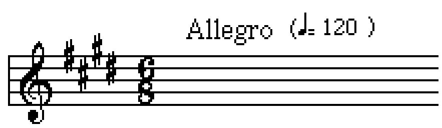


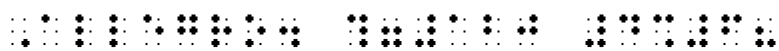
5.2 Words of Expression

In addition to some of the expression markings shown above, print music routinely includes notations such as "a tempo", "allegro", "moderato", and the like. These often indicate tempo and mood. When these words are printed above the music at the beginning of the piece, they are transcribed on the same line as the key and time signatures, preceding them and centered. For example, a piece with four sharps in 3/4 time with the words "Con moto" would appear as such:

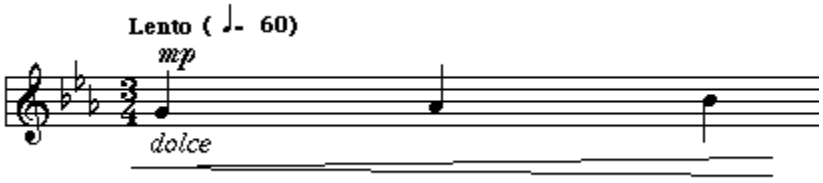


No contractions are used for foreign words, but can be used for words such as "Moderately fast" or "quickly." More difficult are metronome markings. These indicate how quickly a particular note value is to be played. For example, the sample below suggests that this music is to be played reasonably fast, 120 quarter notes per minute!





Often times there will be a variety of markings at the beginning of the piece. Tempo markings are usually brailed first, then dynamic markings. Follow, however, the print notation, brailing things that appear first (farthest to the left) first. There must be a period (dots 2-5-6) after the tempo or mood word.



In the above example, the "larger" tempo indicator and metronome marker are centered along with the key and time signatures. The dynamic and mood markers ("mp" and "dolce") are placed on the first line of music, followed by the first measure of music (in the example, the groups of dot 3's just mean more stuff comes after the first measure!).

One more quick example. Occasionally you will see an expression followed by a series of dashes or lines, showing the musician where the expression modifies the music. To show this, we use **two** dot 3's for the beginning, and a word sign and **one** dot 3 following the note where the continuation is discontinued:

Self-Check – 5	Written test

Name…… ID…… Date…….

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

True or False Item

1**.** Dynamic markings are the print notations that tell the musician how fast or slow to perform the music

A. True B. False

2. Dynamic markings in music can either be words or abbreviations of words, or symbolic

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: _____

Operation Sheet 1- Techniques of Interpreting of simple melodic and rhythmic structures

1.1. Tools and Equipments

- Piano/keyboard
- Tape recorder

1.2. Procedures Interpreting of simple melodic and rhythmic structures

Step 1 Create clean and conducive environment

Step 2 Keep proper singing posture

Step 3 Listen to the meter of the sample music

Step 4 Listen to the melodic pattern & form of the sample music

Step **5** Imitate at least one phrase of the sample music

Step 6 Interpret what you listen and sing by relating it to the different forms of music

Operation Sheet 2- Techniques of Interpretation of dynamics and expression marks

2.1. Tools and Equipments

- Tape recorder & sample music

2.2. Procedures Interpreting of dynamics and expression marks

Step 1 Create clean and conducive environment

Step 2 Keep proper singing posture

Step 3 Listen to the dynamics & expression marks of the sample music

Step 4 Imitate at least one phrase of the sample music

Step 4 Interpret what you are listening to in relation to dynamics and expression marks

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- Perform techniques of interpreting simple melodic and rhythmic structure

Task 2- Perform techniques of interpreting dynamics and expression markings

LG #09	LO #3 Identifying strengths and weaknesses from musicians and Choir leaders.

Instruction sheet

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

- Identifying strengths and weaknesses from musicians and Choir leaders.
- Practicing music
- Reading skills

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 strengths and weaknesses from musicians and Choir leaders.
- Practice music
- Understand reading skills

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 strengths and weaknesses from musicians and Choir leaders.

1.1 Choir

Figure 3. Leading a choir group

A choir (/ˈkwaɪər/; also known as a **chorale** or **chorus**) is a musical ensemble of singers. Choral music, in turn, is the music written specifically for such an ensemble to perform. Choirs may perform music from the classical music repertoire, which spans from the medieval era to the present, or popular music repertoire. Most choirs are led by a conductor, who leads the performances with arm and face gestures. A body of singers who perform together as a group is called a choir or chorus. The former term is very often applied to groups affiliated with a church (whether or not they actually occupy the choir) and the second to groups that perform in theatres or concert halls, but this distinction is far from rigid. Choirs may sing without instrumental accompaniment, with the accompaniment of a piano or pipe organ, with a small ensemble (e.g., harpsichord, cello and double bass for a Baroque piece), or with a full orchestra of 70 to 100 musicians.

1.2 Structure

Choirs are often led by a conductor or choirmaster. Most often choirs consist of four sections intended to sing in four part harmony, but there is no limit to the number of possible parts as long as there is a singer available to sing the part: Thomas Tallis wrote a 40-part motet entitled Spem in alium, for eight choirs of five parts each; Krzysztof Penderecki's Stabat Mater is for three choirs of 16 voices each, a total of 48 parts. Other than four, the most common number of parts are three, five, six, and eight.

Choirs can sing with or without instrumental accompaniment. Singing without accompaniment is called a cappella singing (although the American Choral Directors Association[1] discourages this usage in favor of "unaccompanied", since a cappella denotes singing "as in the chapel" and much unaccompanied music today is secular). Accompanying instruments vary widely, from only one instrument (a piano or pipe organ) to a full orchestra of 70 to 100 musicians; for rehearsals a piano or organ accompaniment is often used, even if a different instrumentation is planned for performance, or if the choir is rehearsing unaccompanied music.

Many choirs perform in one or many locations such as a church, opera house, or school hall. In some cases choirs join up to become one "mass" choir that performs for a special concert. In this case they provide a series of songs or musical works to celebrate and provide entertainment to others.

1.3 Role of Conductor

Conducting is the art of directing a musical performance, such as a choral concert, by way of visible gestures with the hands, arms, face and head. The primary duties of the conductor or choirmaster are to unify performers, set the tempo, execute clear preparations and beats (meter), and to listen critically and shape the sound of the ensemble.

The conductor or choral director typically stands on a raised platform and he or she may or may not use a baton; using a baton gives the conductor's gestures greater visibility, but many choral conductors prefer conducting with their hands for greater

expressiveness, particularly when working with a smaller ensemble. In the 2010s, most conductors do not play an instrument when conducting, although in earlier periods of classical music history, leading an ensemble while playing an instrument was common. In Baroque music from the 1600s to the 1750s, conductors performing in the 2010s may lead an ensemble while playing a harpsichord or the violin (see Concertmaster). Conducting while playing a piano may also be done with musical theatre pit orchestras. Communication is typically non-verbal during a performance (this is strictly the case in art music, but in jazz big bands or large pop ensembles, there may be occasional spoken instructions). However, in rehearsals, the conductor will often give verbal instructions to the ensemble, since they generally also serve as an artistic director who crafts the ensemble's interpretation of the music.

Conductors act as guides to the choirs they conduct. They choose the works to be performed and study their scores, to which they may make certain adjustments (e.g., regarding tempo, repetitions of sections, assignment of vocal solos and so on), work out their interpretation, and relay their vision to the singers. Choral conductors may also have to conduct instrumental ensembles such as orchestras if the choir is singing a piece for choir and orchestra. They may also attend to organizational matters, such as scheduling rehearsals, planning a concert season, hearing auditions, and promoting their ensemble in the media.

1.4 life skills every choir leader needs

When you work as a choir leader, you quickly realize that musical aptitude is only a part of the skill set you need to do a good job. Here are five skills that you'll need to lead your choir successfully and keep your life in balance.

1.5 The Organizer

Running a choir effectively takes good organizational skills. There's score preparation, rehearsal plans, venue bookings, performances and membership management for starters. All these elements take planning and administration to work well, which in turn keeps members happy and returning to the choir. The behind-the-scenes part of running a choir is far more time-consuming than actually turning up to rehearsals.

If the above sounds like an exciting challenge which will keep you busy, running your own choir business might just be up your street. If it sounds like an organizational nightmare, you might be better suited to leading a choir which is organized by others. If the admin appeals more than the leading, perhaps you should look to team up with someone who has complementary skills. Although the list of administration tasks seems long, help is at hand at Total Choir Resources, which is all about supporting you in your choir leading work.

1.6 The Diplomat

If there's one skill you will need as a choir leader it's diplomacy. Dealing with a group of people will inevitably involve coming across many different characters and preferences. I learnt long ago that it's impossible to please all of them all of the time. When problems do arise it's essential to remain calm and deal with things in a fair and diplomatic way. A ranting and raving choir leader achieves nothing but alienating their singers. Diplomacy is not just needed to deal with complaints, it is also essential to have a good manner when dealing with general queries, either during the rehearsal or when members approach you elsewhere. Always give valid reasons for your answers which acknowledge the query and offer a solution, or explain why something is not possible. However trivial an issue might seem, never forget that it's important to that person.

1.7 The Timekeeper

It's essential that you are set up and ready for your rehearsal before your choir starts arriving. As hard as it can be with people coming in late, we've found that it's important that rehearsals start on time. If you let the start time drift, people will get used to that and start coming in even later. If you start on time, those coming in late will probably feel a bit awkward and make a note not to do so next time. Of course, sometimes lateness is unavoidable as members with jobs and families have busy lives and may struggle to fit in choir at all, but as a rule starting on time good for the whole choir. Similarly you will need to make rehearsal plans so that you can achieve everything you need to do within the time available and not keep members late or leave them unsatisfied that they've not covered everything they need to.

1.8 The Disciplined Worker

Running a project or small business requires a huge amount of self-discipline, especially if you're used to working in roles where your tasks and timetable are dictated by others. From experience, I'd say the first few weeks are the hardest when working from home. It is so easy to get distracted by the knowledge that you can do as you like, especially with all the little jobs that need doing around the house. On the other hand, it can be very hard to leave work for the day and switch off from it. My advice is to look at all the tasks you need to achieve, break them down into manageable segments for each day and make sure you stick to a daily plan. Be realistic when setting these tasks and allow yourself breaks for a cuppa or lunch. Perhaps you could go for a short walk to clear your mind, especially if you are at the computer all day. Working alone can feel quite isolating so getting out of the house and being amongst others can really help, such as working in a coffee shop. I have found that I'm much happier and more effective at work when I balance work and family life well.

1.9 The Enthusiast

This is one of the most important skills for a choir leader to have. A motivated choir leader creates exciting opportunities, makes rehearsals enjoyable always strives to improve. All these attributes will be reflected back to you from your choir, who are much more likely to stay for the long haul and recommend the choir to their friends. If you are working alone it can be hard to motivate yourself. To maintain your drive and creativity, it’s great to make contacts and meet other choir leaders.

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. A choir is a musical ensemble of singers.

A. True B. False

2. Most choirs are led by a conductor, who leads the performances with arm and face gestures.

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- Practicing music

2.1 Ways to Practice Music Daily

Everyone knows that practice equals progress, but making the time for regular practice can be hard! When it comes to habits, consistency is key so developing a **daily** music practice habit is a better goal than a three-days-a-week music practice habit. The expectation of daily practice means there's no excuses for putting it off until tomorrow**.** But how can you improve your practice habits? Let's look at five ways you can make sure that music practice happens every day. Included are some tips for parents and teachers to help their young musicians stay excited and motivated to learn.

2.1.1 Be Prepared

Take inspiration from the Boy Scouts and have everything you need ready to go **at all times**. This way, whenever you have a few spare minutes, you'll be able to get straight into your practice. So what do you need to be prepared? Here are some bare necessities:

- Have your instrument ready to play at a moment's notice. It should be set up, in tune, plugged in, and good to go.
- Know exactly what needs attention – not just the piece, but the exact section – so you waste no time sifting through material and can dive right in. Have your sheet music already open at the page you need.

Set some practice goals each week, then break them down into daily tasks. You'll then have a plan of what to work on next.

Parents: take some time before each practice session to help your child read through the practice notes from their teacher, and work out what pieces, exercises, and activities to focus on.

Teachers: make sure your students know what they need to focus on during their practice time. Check out some tips for writing effective practice notes.

In theory, practicing at the same time everyday sounds like a good plan, but in reality it can be difficult to implement. People are busy, schedules vary, and some of us are not morning people!

2.1.2 Create Practice Triggers

So instead of trying to set a regular **time** for practice, use an activity that you already do every day (like brushing your teeth or watching a favorite TV show) as a prompt for practice. Before long, your brain will automatically know that after you've finished breakfast, or walked the dog, or read a chapter of your book, you'll be starting your music practice right away. Think about your normal morning and evening routines, and look at what you can tweak, shuffle, and rearrange to make time for music practice. It will work best if you piggyback your practice onto something that you actually do every day (not something you wish you would do every day!).

Parents: we all know that kids thrive on routine, so chances are you've already got some well-established routines at your house. Where can music practice fit in? If you know that some days are so hectic there's no way you can squeeze in anything else, remember that there are plenty of musical activities your child can do without an instrument! Have them use the time to brush up on some music theory, or sing along or tap along to music they love to improve their sense of rhythm and pitch, or practice solfège.

Teachers: if there are parents in your studio who don't have a musical background, then give them all the information and tools they need to help their child plan their music practice schedule and activities.

2.1.3 Hold Yourself Accountable

Share your daily practice goal with at least one person who will be interested to hear your progress. The positive pressure of having someone counting on you to achieve results means you're more likely to do the work! Connect with someone else who's also learning an instrument, or if you can't find another musician, then team up with a friend who's also trying to commit to a daily goal. Check in with each other for daily updates and progress reports.

Parents: become your child's accountability buddy, and encourage them to keep up with their daily practice. Or you could enlist the help of a grandparent or other family member to fill this role instead.

Teachers: give your students a practice partner (either in your studio or connect with other teachers), divide your students into practice groups, or work on a studio-wide "buddy system" project – with students working together to achieve a common goal that requires daily practice from everyone.

2.1.4 Challenge Yourself

Working towards goals can give your music practice some direction and keep you motivated. Find (or create!) a goal, project or challenge that interests you. There are so many options, from the more serious (preparing for an exam) to the fun (taking part in a flash mob). It's much easier to dive enthusiastically into your practice when you have something to work towards.

Adult Students: think about what type of goals are motivating for you. Do you need a deadline (like a performance or exam), or an ongoing challenge Try a few different challenges and see what works best.

Parents: sometimes the feeling of mastering a skill is enough motivation to keep a child practicing music. But do you know something that's more effective? **Rewards!** Use

charts (like the ones included here), and think of a reward your child would love to get once they've finished it.

Teachers: find a new incentive program or challenge for your students. Here's one of my favorites, or you can check out this post for more ideas.

2.1.5 Stay Inspired

What motivated you to take music lessons in the first place? Was it as a form of creative expression, to master a new skill, or just to have fun and do something you love? If you've forgotten your why, or just need a new burst of creativity, there is so much inspiration to be found! Nothing compares to going to a live performance, where you can see the fruits of a hardworking, passionate musician's labor firsthand! Check upcoming event listings for your city or town, invite some friends, and get inspired! Don't be afraid to branch out and try something in a totally different genre than you usually like, and remember to look out for free community events too.

Parents: help your child find some inspiration via the magic of the internet. Search YouTube for covers of their favorite songs, talented street performers, or animated classical music:

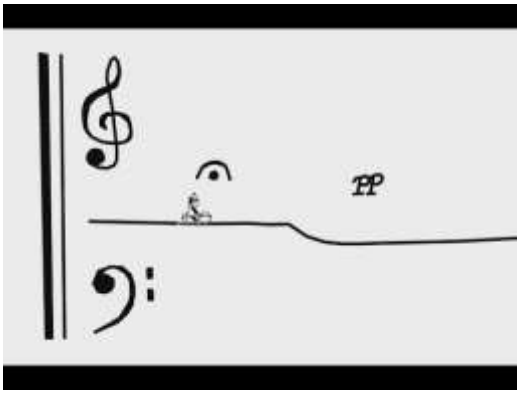


Figure. 5 Animated music symbols

Teachers: there are so many creative musical games and activities you can do with your students. If you want to start doing more improvising, ear training, composing, or

theory with your students, start browsing Pinterest and reading music blogs for inspiration (and check out these free resources while you're at it!) Most importantly, remember that you always have the opportunity to recommit to daily music practice. Having a bad week (or a bad month!) happens to everyone at some point, but the good news is you can always try to get back into good practice habits!

2.1.6 Developing Healthy Practice Habits

With all these tips for improving your practice habits, the key is consistency**.** Always be on the lookout for continuous, long-term ways to keep yourself engaged, challenged, and inspired to practice. Make sure you always have someone following up on your progress with you to help hold you accountable. And don't overlook the importance of preparation – something as simple as having your instrument tuned and ready to go can motivate you to sit down and practice when you have a bit of time to kill. Though it's easy to want to skip a day – resist the temptation! Studies have shown that it's better to practice every day for shorter lengths of time than only a couple of times a week for long stretches. So strive for consistency over bursts of practice – your fingers, brain, and instrument will all thank you!

Extra challenge: keep a journal of your daily practice sessions, detailing what you accomplished and what needs more work. When you return to your instrument the next day, you'll have a great starting point.

2.2. Tips to help you practice more effectively

Figure. 6. Essential Tips

Incorporate these tips into your daily practice routine, and you'll soon see the benefits.

2.2.1 Create atmosphere

Get the right set-up for you. Whether you prefer to concentrate in a quiet practice room or somewhere with more stimulation, try be consistent with your choice. This will help you enter the right mindset when you begin to practice. Make sure you have everything you need close by: water, snacks, pencils, sharpeners, rubbers, highlighters, manuscript paper - it will save you a lot of time. Technology can also be an amazing aid, providing you don't spend too much time fifing with it. Why not download free apps that act as a metronome, a tuner or a timer (all essential tools for practicing)?

2.2.2 Warm up

Like a physical workout, a warm-up is essential. But don’t just plough through the same warm-up routine every-time and let your mind wander – a warm-up isn't just about getting your muscles moving. Take it as an opportunity to prepare your body and mind for work and take stock of how you're feeling, how you're breathing, the tension your body is holding and why you are doing that particular exercise. Your warm-up doesn’t always have to be 15 minutes of scales; try different technical studies or sight reading. If

you are going to do scales, consider the keys of the pieces you are rehearsing. And as a cool-down, revisit a piece of music you already know well and enjoy.

2.2.3. Have a goal

Playing through all your old music isn't the same as practicing. Start with the end in mind: by having a goal for each practice session before you start playing, you will find you progress much more quickly and effectively. Then, break each goal down into smaller, focused objectives. You'll feel a great sense of accomplishment as you complete each goal.

2.2.4. Be realistic

We all grow up with our teachers telling us "don't leave it until the night before". We've all been guilty of it at some point, and if we have an intimidating part to practice, it is easy to push it to the back of our mind. However, it is much more effective to practice little and often, and slowly chip away at your nemesis day by day. It's about quality, not quantity. If you aim to practice smarter, not longer, you will find yourself with a lot more willpower to draw upon. By setting small and realistic goals, you will find you overcome tricky areas much easier, and you'll be less likely to beat yourself up for not completing absolutely everything you had planned.

2.2.5. Identify and overcome the problems

Don't just play a piece or passage over and over again, and definitely don't just power through a problem area and ignore it. Identify where you are stumbling out of time or continuously using the wrong fingering, work out why it's going wrong, then decide how you are going to fix it. Not every problem should be approached in the same way. If it's a rhythmic problem, try practicing the rhythm alone on a table or just using one note alongside a metronome so you don't have to think about the notes as well, starting slowly then gradually increasing the tempo. Once you've mastered the rhythm, you will find re-introducing the notes much easier. When you've overcome the problem, don't go straight back to the beginning of the piece or passage; practice working in and out of the phrase from a few measures before until a few after, to ensure continuity.

2.2.6. Being a musician is so much more than just playing the notes

It's also important to understand your instrument, its repertoire, the history of the period and why the music is written a certain way. For example, if you are singing in a foreign language, make sure you translate the libretto so you understand the true meaning behind the words. Spend some time listening to great artists and recordings of the music you are playing and try analyze what makes the artist or particular performance so great.

Visualizing yourself playing the music can also be extremely helpful. Whether you visualize playing the part perfectly in the practice room or the concert hall is up to you, but spending some time away from your instrument, hearing the sound you're aiming for, seeing the music in front of you can make a huge difference to your mental and physical performance. If you're tight for time, or you're going to be stuck somewhere quiet like a train, take your music with you and read through it in your head.

2.2.7. Write on your music

Don't be afraid to scribble on your scores. Obviously some music does have to be treasured, but photocopy your score and do whatever it takes to make it easier to interpret the music. If you miss something once, make a mental note. But if it is a common occurrence then don't be afraid to write in the correct fingering, highlight dynamics or remind yourself of a key change.

2.2.8. Record yourself

By recording your practice sessions you can listen back and perhaps spot some things you may want to consider doing differently that you miss in the moment of practicing or performing. Even consider filming yourself as well as recording yourself, you may notice tension that you were unaware of.

2.2.9. Be in the right frame of mind

We're all human, and sometimes we're simply just not in the mood to practice – and there's no point in practicing and creating new mistakes rather than overcoming them. So unless you're under a huge amount of time pressure, it's OK to take a day off or

simply keep your fingers moving by spending 10-20 minutes playing something you know well and really enjoy. Ultimately, we all play because we enjoy the feeling and sound of our instrument, and it can be easy to get frustrated with the pressure and forget to have fun.

2.2.10. Reward yourself

At the end of each practice session, remind yourself how amazing you are to be playing an instrument and treat yourself afterwards!

Self-Check – 2	Written test

Name…… ID…… Date…….

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

Short answer items

1. Write at least four tips to help you practice more effectively for singing

Have a goal

Reward yourself

Record yourself

Be realistic

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: _____

Information Sheet 3- Reading skills

3.1 Music reading skills

Is learning to read music important ... or not?

YES ...

If you want to become an independent classical musician, then absolutely 'yes'.

In classical music, great importance is placed upon adhering precisely to the musical score and closely fulfilling the intentions set out by the composer. A classical musician who can read music will always enjoy the gift of being able to learn and play an endless repertoire of wonderful music, whether or not they are having lessons. Bear in mind that you will not take lessons for the rest of your life! The realization that music reading is failing to keep pace with playing skills can be disheartening and causes some learners to give up completely. Teenagers and adults often express a wish that they had become more proficient at reading music but I have never heard anyone say that they wish they had not bothered!

AND NO ...

Reading music is not high on the agenda for some forms of music making. Classical Indian music, for example, is a highly developed art, improvised without notation around an agreed, formal structure. Jazz musicians mostly use a 'lead-sheet' if notation is needed, instead of a traditional score and, for jazz, this is a better option because it give more freedom to improvise. Guitarists playing 'popular' music sometimes use a notation system called tablature, which indicates the finger numbers to be used on each string. Drummers often manage perfectly well without notation because they tend to work in a fundamentally different way from classically trained musicians, using often highly-developed aural skills to listen and work out how to play something.

3.2 SINGERS

Singers are often taught by rote rather than by using notation, meaning that their music reading skills can remain undeveloped. This does not mean that they can't sing well and, traditionally, folk songs are taught and passed down through the generations by imitation . Popular singers and jazz singers who may not read music fluently can still

achieve amazing results. However, those singers who have an ambition to progress to opera and classical art-songs really do need to read music and singers who wish to qualify as teachers will find their options restricted without good music reading skills. Not being able to read notation tends to limit singers' success in music exams where sight reading is a compulsory part of the assessment.

3.3 THE RIGHT AGE FOR LEARNING TO READ MUSIC

We can learn to read music, or improve our music reading skills, at virtually any age. If a child is learning to read at school she will already be matching sounds with symbols so there is no reason why even an infant should not learn to read music too, as long as it is in meaningful context with sound. There is little point - and limited motivation - in learning to read music unless it is practically related to playing or singing. Adults can often quickly understand the principles behind music reading because they are based on a logical system, but it still takes time to become fluent. Reading music is not an instant accomplishment; just like learning to read at school, it takes several years and regular practice before anyone becomes fluent.

3.4 LEARN TO READ MUSIC

It is theoretically possible to understand the principles of music reading from a book, but it's so much easier to learn from a good teacher. Teachers help children to read music in lessons by starting with very easy pieces that match the pupil's technical level, emotional maturity and current learning ability. For older beginners the choice of material need careful consideration so that it is enjoyable and relevant. There are, broadly speaking, two main aspects to music reading, pitch and rhythm, pitch being represented by how high or low a note is placed on the stave and rhythm by the visual appearance of the notes according to their relative duration. English speaking pupils are often led to begin understanding rhythm by associating it with word patterns, for instance 'First it's D, Now here's B' has a 'Short, short, long ... Short, short, long' word pattern.

Most teachers use tutor books, which begin with a limited number of notes and with very easy rhythms. For instance, Tunes for 10 Fingers for piano, by Pauline Hall, suitable

for very young children, starts with just Middle C and progresses very gradually outwards from there with each hand. Get Set! Piano by Heather Hammond and Karen

3.5 IMPROVING MUSIC READING SKILLS

As a musician progresses, the notation becomes more complex, requiring more advanced music reading skills, so extra help and practice may be necessary. When starting to learn a new piece, the music needs to be studied in depth but, once a piece is well known, the notated score acts as an aid to memory rather than being read in detail each time the music is played. Like any complex skill, music reading needs regular practice, ideally every day, and focused, efficient practice produces the best progress.

Playing lots of pieces in different styles is a good way to improve music reading, so students practice 'sight reading' which involves studying a piece for just a very short time and then playing as fluently and musically as possible. There are many books available that test sight reading and now it is possible to practice sight reading online, for example E-Music Maestro Piano Sight Reading, which has the added advantage for the learner of hearing how the piece should have sounded. To learn how to sight read better in the early grades, try the Learn to Sight Read: Piano book series, available at grades 1-4.

From an educational standpoint, these same students had no trouble with intervals in worksheets and theory books, and actually made great grades on the state theory test, so it had nothing to do with intelligence. But while reading music at the piano, they were like a different student. Clearly, reading words is a different skill than reading notes. Poor music reading skills are probably why so many students drop out of lessons. We need to learn how to reach these students and help them feel successful. Unfortunately, some teachers don’t understand these students. Simply learning all the notes on the grand staff will not necessarily help music reading, which is a very complex skill. Poor sight-readers are not always lazy students and often practice more than effortless sight readers. Many times they have beautiful expression.

- The most important thing is to work on developing the ear from the very beginning. Being able to hear the music in their head will help them find mistakes that their eyes miss. I tell them their ear is their best friend.
- Students should practice sight-reading at home where there is no pressure. Tell your student that you know they will sight read better at home! The thought of sight-reading a piece cold can throw a student into a frenzy of brain freeze which makes sight-reading impossible.
- Problem readers will always need to learn music slowly and hands separately.
- When students first put hands together, they should play at half the tempo than they can play the music hands separately, then gradually speed up. It is hard to get students to do this, but try for it.
- It really helps to learn scales, chords, and arpeggios in every key. Use my free picture scales, because scales on the staff just look like a jumble to them. They will never figure out which finger number goes to which note.
- Students need to be able to identify ledger line notes quickly so that jumps do not cause a break down. Ledger line notes are especially difficult for these students.
- Every piece has a “tricky spot.” Help poor readers by teaching those spots by rote or semi-rote.
- Sight reading will improve with practice. Practice really easy sight-reading at every lesson and at home.
- Encourage the use of sight-reading cards similar to these free ones in my last post.
- The use of colors is very helpful. Have the student circle all the skips in one color and steps in another. Mark sharps with one color and flats another.
- Sometimes we think poor music reading is a problem with the staff when it’s actually a rhythm problem. Most “problem readers” can barely play intervals, so forget about counting the meter (1& 2& 3& 4&) out loud while they play. Rhythm syllables are easier to count out loud. (ta – ta – ti – ti –

ta, for example.) They need to learn to count rhythms, however, even if they can't count while they play.

Figure 6. Learning to read music

Self-Check – 3	Written test

Name…… ID…… Date…….

True or False Items

1. Students should practice sight-reading at home where there is no pressure

A.True B. False

2. Sight reading will not improve with practice

A.True B. False

3. Every piece has a tricky spot.

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: _____

Operation Sheet 1- Techniques of music reading skill

1.1. Tools and Equipments

- Music Book

1.2 Procedures of techniques of practicing music

Step 1 Creating Conducive Environment

Step 2 Keeping proper position

Step 3 Pick an easy peace from the music book

Step 4 Look visual appearance of the notes according to their relative duration

Step 5 Associate the notes with word patterns

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- Perform Techniques of reading music

Reference Materials

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WEB ADDRESSES

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https://www.youtube.com/watch?v=ZLgAQTMgZ6g

https://www.sagemusic.co/improving-singing-voice-part-1-singing-posture/

https://youtu.be/SQsWr-cM7Nc

https://courses.lumenlearning.com/

https://takelessons.com/live/singing/singing-posture

https://www.aimm.edu/blog/extend-your-vocal-range

https://qualifications.pearson.com

AKNOWLEDGEMENT

We wish to extend thanks and appreciation to the many representatives of TVET instructors and respective industry experts who donated their time and expertise to the development of this Teaching, Training and Learning Materials (TTLM). We would like also to express our appreciation to the TVET instructors, college of teachers' education instructors and respective industry experts of Regional TVET stalk holders, TVET college/ Institutes, Arbaminch College of Teachers' Education, Federal Technical and Vocational Education and Training Agency (FTVET) who made the development of this Teaching, Training and Learning Materials (TTLM) with required standards and quality possible. This Teaching, Training and Learning Materials (TTLM) was developed on April 2021 at Adama Comfort Hotel.

Answer Key (for Learning Guides)

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Learning Guide #1

Answers for self-check 1

Part 1. Multiple Chose question

1. D
2. B
3. A
4. D
5. A

Answers for self-check 2

Part 1 Multiple chose question

1. C
2. D
3. D
4. A
5. D

Part 2 Matching question

1. C
2. D
3. A
4. E
5. B

Answers for self-check 3

Part 1 Multiple chose question

1. B
2. A

3. C
4. D
5. D

Learning Guide #2

Answers for self-check 1

Part 1 Multiple chose question

1. B
2. C
3. D
4. D
5. A

Part 2 Matching question

1. D
2. A
3. E
4. C
5. B

Answers for self-check 2

True or False Questions

1. TRUE
2. FALSE

3. TRUE

4. FALSE

5. TRUE

Answers for self-check 3

Part 1 Multiple chose question

1. D
2. A
3. D
4. B
5. D

Answers for self-check 4

Part 1 Multiple chose question

1. D
2. D
3. C
4. A
5. D

Answers for self-check 5

Part 1 Multiple chose question

1. B
2. C
3. C
4. B
5. C

Part 2 True or False

1. TRUE
2. FALSE
3. TRUE
4. TRUE
5. FALSE

Answers for self-check 6

Part 2 True or False

1. TRUE
2. FALSE
3. TRUE
4. TRUE
5. TRUE

Learning Guide #3

Answers for self-check 1

Multiple chose question

1. B
2. D
3. A
4. A
5. D

Answers for self-check 2

True or False

1. TRUE
2. FALSE
3. TRUE
4. FALSE
5. TRUE

Answers for self-check 3

Multiple chose question

1. D
2. B
3. D

Answers for self-check 4

True or False

1. FALSE
2. TRUE
3. TRUE