

# VOCAL PERFORMANCE

## Level- I

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



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

**LG Code: CST VOP1 M04 LO1-3-LG-10-12**

**TTLM Code: CST VOP1 TTLM 0421v1**

**April 2021**

**Adama, Ethiopia**



<b>LG #10</b>	<b>LO #1- Sing the popular Ethiopian Kignits</b>
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<b>Instruction sheet</b>
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This learning guide is developed to provide you the necessary information regarding the following content coverage and topics –

- Singing Tizita Kignits
- Singing Batti kignit/mode
- Singing Anchihoeye kignit/modes
- Singing Ambassel kignit/mode

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 –

- Sing Tizita Kignits
- Sing Batti kignit/mode
- Sing Anchihoeye kignit/mode
- Sing Ambasel Kignit/mode

<b>Learning Instructions:</b>
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1. Read the specific objectives of this Learning Guide.
2. Follow the instructions described below.
3. Read the information written in the “Information Sheets”. Try to understand what are being discussed. Ask your trainer for assistance if you have hard time understanding them.
4. Accomplish the “Self-checks” which are placed following all information sheets.
5. Ask from your trainer the key to correction (key answers) or you can request your trainer to correct your work. (You are to get the key answer only after you finished answering the Self-checks).
6. If you earned a satisfactory evaluation proceed to “Operation sheets



7. Perform “the Learning activity performance test” which is placed following “Operation sheets” ,
8. If your performance is satisfactory proceed to the next learning guide,
9. If your performance is unsatisfactory, see your trainer for further instructions or go back to “Operation sheets”.



## Information Sheet 1- Singing Tizita Kignit

### 1.1. Introduction

According to many theoreticians scales are classified according to the number of tones used, their range and their intervals. Some of the scales are Diatonic, Pentatonic, Hexatone, Whole tone scale etc. The simplest scales in the world comprise two tones; the interval is usually, major or minor second or less frequently a minor or major third. Such type of simple form of scale structure is found in some parts of Ethiopian folksongs, e.g. the Southern and Western music. Some Traditional songs also use three-tone scale, i.e. only three tones, this type of scale could be found in most parts of the country; e.g. children song. The most widely used scale in the world is the diatonic, but the pentatonic music's are more popular in African traditional music especially in Ethiopia. The name "Pentatonic scale" is more familiar than the other. There are obviously as many varieties of the five-tone scale as there are many possible combinations of intervals, and the pentatonic in its varied forms is the scale most frequently encountered in folk, oriental and other types of music (Jazz, pop, or even Classical) throughout the world.

### 1.2. Ethiopian Scales (Kignit)

The widely used and popular scale in Ethiopia is the pentatonic scale. As most literatures tell us there are four popular modes or scales which are: Tizita, Bati Ambasel and Anchihoie. And Bati and Tizita has two varieties Major and minor (Traditionally known as Full and Half). As explained earlier in Ethiopia there exists different types of scale, among these of scales the pentatonic scale is the dominant one all over the country with other types of scales.

### 1.3. Ethiopian Kignit Characteristics

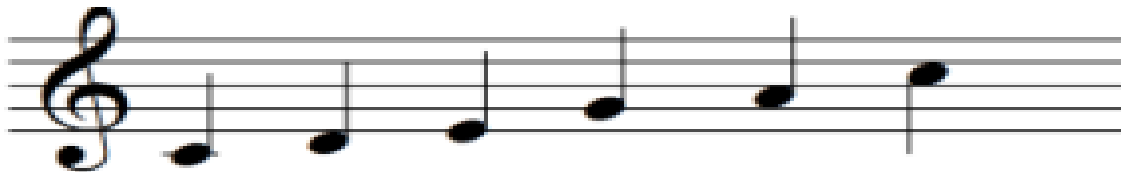
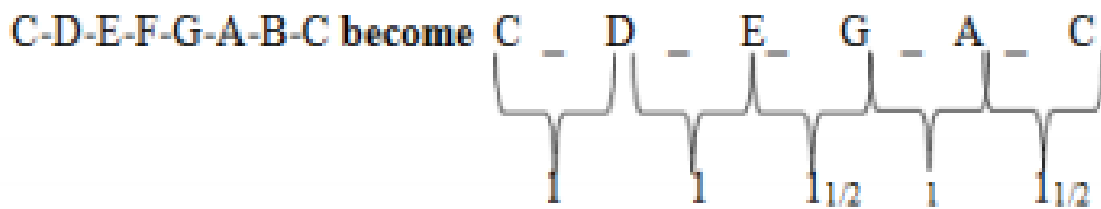
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The widely used and popular Ethiopian pentatonic scales are four, but in the musical practice there exists other types of pentatonic scales. All the four Ethiopian pentatonic scales are based on five tones, and the European seven tones named diatonic. The tones are represented as Do is C, Re is D, Mi is E, Fa is F, Sol is G, La is A, Si is B which are again Do listed first. In general music experts state that music of the world is under 12 different which are out of the 12 well known tones.

#### 1.4. Tezeta/Tizita

It is used by the Azmaris. The name is given because of the popular Amharic song sung in this Kignit. This pentatonic scale has two varieties Major and minor (Traditionally known as Full Tizita and Half Tizita). The Tizita scale based on the European diatonic representation it will be gained by removing the fourth and the seventh tones



**Tizita Major**

#### Tezeta Kignit singing practice

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Practice this exercise in 12 keys.

### 1.5. Tezeta Minor

You can easily listen both in different traditional and popular songs e.g. Mahamud Ahmed tezeta song. Tezeta major or major pentatonic scale is common and widely used in Ethiopian traditional and modern music





### Written test

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

- How many music alphabets does Tezeta kegnat has?
  - 2
  - 5
  - 3
  - 4
- Tezeta kegnat off the \_\_\_ and \_\_\_ degrees of major diatonic scale notes
  - 2 & 5
  - 3 & 6
  - 4 & 7
  - None
- Tezeta minor scale lowers \_\_\_ & \_\_\_ degrees of notes
  - 3 & 6
  - 4 & 7
  - 4 & 8
  - none
- Pentatonic means?
  - 2 tones
  - 3 tones
  - 4 tones
  - 5 tones

**Note:** Satisfactory rating - >3 points      Unsatisfactory - below <3 points  
You can ask you teacher for the copy of the correct answers.

Score = \_\_\_\_\_

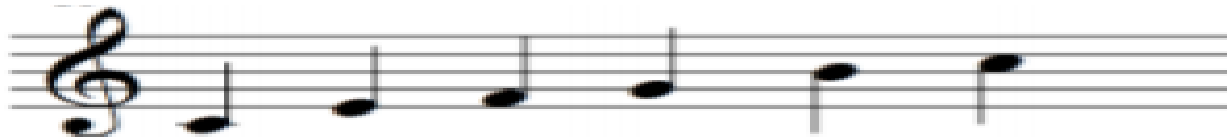
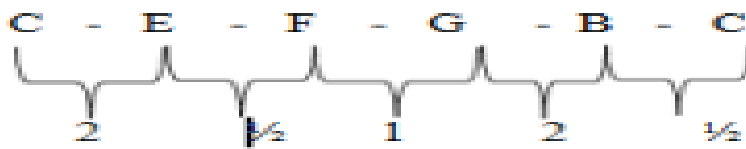
Rating: \_\_\_\_\_

Name \_\_\_\_\_ Date \_\_\_\_\_

## Information Sheet 2- Singing Bati Kignit/mode

### 2.1. Introduction

Bati: It is named Bati because this Kignit or scale is the widely used in Bati area in Wollo region of Ethiopia. To represent the Bati scale based on the European diatonic representation style it will be gained by removing the second and the sixth tones. **C-D-E-F-G-A-B-C become C--E-F-G-B-C**



Symbolic representation of the Bati scale

Sing the following Melody starting in the 12 keys of the piano



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

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

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

**Test I: Choose the best answer (5 point)**

1. How many music alphabets does Batti kegnet has?

A. 2

C. 3

B. **5**

D.4

2. Batti kegnet off the \_\_\_ and \_\_\_ degrees of major diatonic scale notes

A. 2 & 5

**C. 2 & 6**

B. 3 & 6

D. None

3. Batti minor scale lowers \_\_\_ & \_\_\_ degrees of notes

A. **3 & 7**

C. 4 & 8

B. 4 & 7

D. none

4. Pentatonic means?

A. 2 tones

C. 4 tones

B. 3 tones

**D.5 tones**

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

**Note:** Satisfactory rating - >3 points

Unsatisfactory – below <3 points

**Answer Sheet**

Score = \_\_\_\_\_

Rating: \_\_\_\_\_

Name \_\_\_\_\_ Date \_\_\_\_\_

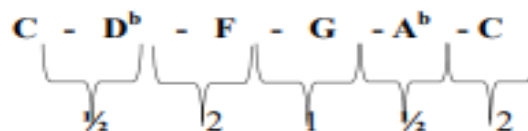
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## Information Sheet 3- Singing Ambasel kignit/modes

### 3.1 The origin of Ambasel

It is named Ambasel because the popularity of this Kignits in Ambasel or Wollo area. Ambasel normally has single type, the Ambasel scale is from the Europeans major scale will be gained by removing the third and seventh tones and by minimizing the second and the fifth tones by half

C-D-E-F-G-A-B-C become C-D<sup>1/2</sup> -F-G-A<sup>1/2</sup> -C



Symbolic representation of the Ambasel scale

Sing the following Ethiopian Ambasel Scales



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**Self-check -3****Written test**

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

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

**Test I: Choose the best answer (5 point)**

1. How many music alphabets does Ambassel kegnet has?  
A. 2  
B. **5**  
C. 3  
D. 4
2. Ambassel kegnet off the \_\_\_ and \_\_\_ degrees of major diatonic scale notes  
A. 2 & 5  
B. 3 & 6  
C. **3 & 7**  
D. None
3. Ambassel scale lowers \_\_\_ & \_\_\_ degrees of notes  
A. **2 & 6**  
B. 4 & 7  
C. 4 & 8  
D. none
4. Pentatonic means?  
A. 2 tones  
B. 3 tones  
C. 4 tones  
D. **5 tones**

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

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

**Answer Sheet**

Score = \_\_\_\_\_

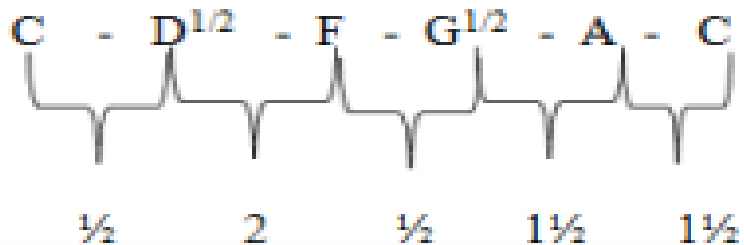
Rating: \_\_\_\_\_

Name \_\_\_\_\_ Date \_\_\_\_\_

## Information Sheet 4- Singing Anchihoeye kignit/mode

The name is given from the popular tune "Anchihoeye". This scale is widely used in festivals and wedding ceremonies. It is considered by most music experts purely Ethiopian scale (Kignits) to find this scale like the Ambasel scale.

- C-D-E-F-G-A-B-C become C-D<sup>1/2</sup>-F-G<sup>1/2</sup>-A-C



Symbolic representation of the Anchihoeye scale



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## Written test

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

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## Operation Sheet 1- Techniques of Identifying Ethiopian/pentatonic scale notation

### 1.1 Tools & Equipments

- Piano/Key-board
- Tape Recorder

### 1.2 Procedures of identifying techniques of Ethiopian Kignits

**Step 1** Create conducive environment

**Step 2** Keep proper posture

**Step 3** Listen to the sample music very carefully

**Step 4** Pick up the tezeta intervals sequence (know its meter, song's time signature)

**Step 5** Imitate and sing the scale notations

**Step 6** sing what the tezeta scale exactly is

## Operation Sheet 2- Techniques of Identifying Ethiopian/pentatonic scale notation

### 2.1 Tools & Equipments

- Piano/Key-board
- Tape Recorder

### 2.2 Procedures of identifying techniques of Ethiopian Kignits

**Step 1** Create conducive environment

**Step 2** Keep proper posture

**Step 3** Listen to the sample music very carefully

**Step 4** Pick up the Batti intervals sequence (know its meter, song's time signature)

**Step 5** Imitate and sing the scale notations

**Step 6** sing what the Batti scale exactly is

## Operation Sheet 3- Techniques of Identifying Ethiopian/pentatonic scale notation

### 3.1 Tools & Equipments

- Piano/Key-board

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- Tape Recorder

### 3.2 Procedures of identifying techniques of Ethiopian Kignits

**Step 1** Create conducive environment

**Step 2** Keep proper posture

**Step 3** Listen to the sample music very carefully

**Step 4** Pick up the Anchihoeye intervals sequence (know its meter, song's time signature)

**Step 5** Imitate and sing the scale notations

**Step 6** sing what the Anchihoeye scale exactly is

## Operation Sheet 4- Techniques of Identifying Ethiopian/pentatonic scale notation

### 4.1 Tools & Equipment

- Piano/Key-board
- Tape Recorder
- Microphone
- Full Sound system

### 4.2 Procedures of identifying techniques of Ethiopian Kignits

**Step 1** Create conducive environment

**Step 2** Keep proper posture

**Step 3** Listen to the sample music very carefully

**Step 4** Pick up the Ambassel intervals sequence (know its meter, song's time signature)

**Step 5** Imitate and sing the scale notations

**Step 6** Sing what the Ambassel scale exactly is

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

Date.....

Time started: \_\_\_\_\_ Time finished: \_\_\_\_\_

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

**Task 1-** Write out tezeta kegnat in C- Major Scale: Find the notes on your voice and play sing them.

**Task 2-** Write out Batti kegnat in C- Major Scale: Find the notes on your voice and play sing them.

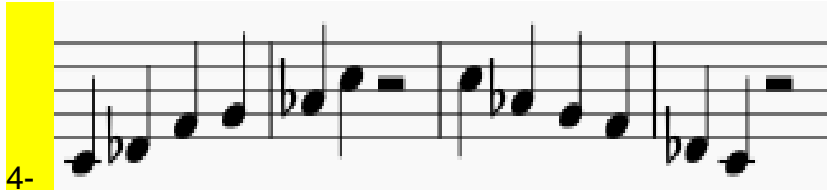
**Task 3-** Write out Anchihoie kegnat in C- Major Scale: Find the notes on your voice and play sing them.

**Task 4-** Write out Ambassel kegnat in C- Major Scale: Find the notes on your voice and play sing them.

**Answers for the above Lap test questions.**



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## LG #11 LO #2-Play a song using Ethiopian

### Kignits

#### Instruction sheet

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

- Singing a song on Tizita
- Singing a song on Bati
- Singing a song on Anchihoeye
- Singing a song on Ambasel

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 –

- Sing a song on Tizita
- Sing a song on Bati
- Sing a song on Anchihoeye
- Sing a song on Ambasel

#### Learning Instructions:


10. Read the specific objectives of this Learning Guide.
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14. Ask from your trainer the key to correction (key answers) or you can request your trainer to correct your work. (You are to get the key answer only after you finished answering the Self-checks).
15. If you earned a satisfactory evaluation proceed to “Operation sheets
16. Perform “the Learning activity performance test” which is placed following “Operation sheets” ,
17. If your performance is satisfactory proceed to the next learning guide,
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## 1.1 Introduction

C-D-E-F-G-A-B-C become



C - D - E - G - A - C

1 1 1/2 1 1 1/2



- Tezeta/Tizita

## Getachew Kasa's tizita

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- [https://www.google.com/url?q=https://ethiozeima.com/2010/02/10/tizita-mahmoud-ahmed/Mehamud Ahmed](https://www.google.com/url?q=https://ethiozeima.com/2010/02/10/tizita-mahmoud-ahmed/Mehamud%20Ahmed)
- [https://www.google.com/url?q=https://m.youtube.com/Bezawork Asfaw.](https://www.google.com/url?q=https://m.youtube.com/Bezawork%20Asfaw)
- [https://www.google.com/url?q=https://m.youtube.com/Maritu Legesse – zerafewa](https://www.google.com/url?q=https://m.youtube.com/Maritu%20Legesse)
- Asgegnew Asge -(asge dendasho)
- Able chedo - (Nudre Gamogofa)
- Ali Bira –(wan Mali )

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## Written test

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

A. B C. D  
B. C . . D. E

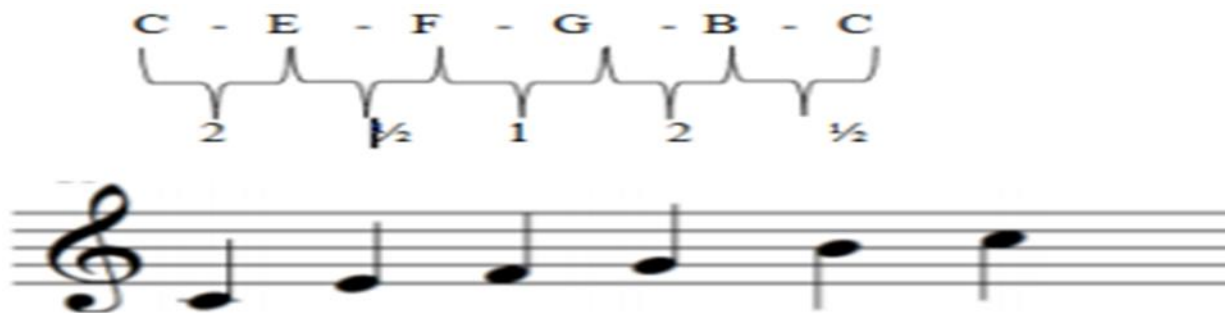
Name \_\_\_\_\_ Date \_\_\_\_\_

## Information Sheet 2 - Singing a song on Bati

### 2.1 The bati kegnat

#### Introduction

Singing bati music/kegnat means singing a song by using Ethiopian Bati scale/Kignit. Batti scale represent based on the European diatonic representation style it will be gained by removing the second and the sixth tones. C-D-E-F-G-A-B-C become **C – E - F - G – B - C (Batti)**



After practicing the following Bati vocal techniques, sing the selected Bati songs.

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### Songs in Bati mode

- [https://www.google.com/url?q=https://m.youtube.com/Bezawork Asfaw- Ere batting batti](https://www.google.com/url?q=https://m.youtube.com/Bezawork%20Asfaw-Ere%20batting%20batti)
- [https://www.google.com/url?q=https://m.youtube.com/Tlahun Gesese -Lanchi beye](https://www.google.com/url?q=https://m.youtube.com/Tlahun%20Gesese-Lanchi%20beye)

ጫካ ሆነ ወይ ሸለቆ  
ሀገሩንም አቋርጧል  
ባገኝሽ ደስታዬ ነበር  
ከምኖር በሀሳብ ተውጧል  
እንዴት ላድርግ የኔ ፍቅር  
እዞራለሁ ሀገር ለሀገር  
እምምም...

መዞር እኔን መኝ ስለቸኝ

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ገና ብዙ ይቀረኛል  
አንቺን እስካገኝ ድረስ  
መቼ ድካም ይሰማኛል  
እንዳጠፊ ካለሽበት  
አልቅርብሽ ስንክራተት

እምምም... ሀ ሀ ሀ ሀ ሀ ሀ

ላንቺ ብዬ ሁሉን ትቼ  
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በቅርብ ቀን እደርሳለሁ  
እንዳጠፊ ካለሽበት  
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እምምም... ሀ ሀ ሀ ሀ ሀ ሀ  
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**Self-check 2****Written test**

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

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

**Test I: Choose the best answer (5 point)**

1. The 2<sup>nd</sup> and 6<sup>th</sup> degree \_\_\_\_\_ kegnat off from the major diatonic scale ?  
A. **Batti** C. Anchihoye  
B. Tezeta D. Ambassele
2. The second degree of batti kegnat in C- Major is -----.  
C. B **C.E**  
D. C D. D
3. The fifth degree of batti kegnat in C- Major is -----.  
C. A C. C  
D. **B** D. D
4. The 3<sup>rd</sup> degree of tezeta kegnat in C- Major is -----.  
A. B C. E  
B. C . . **D. F**

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

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

**Answer Sheet**

Score = \_\_\_\_\_

Rating: \_\_\_\_\_

Name \_\_\_\_\_ Date \_\_\_\_\_

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## Information Sheet 3- Singing a song on Anchihoeye

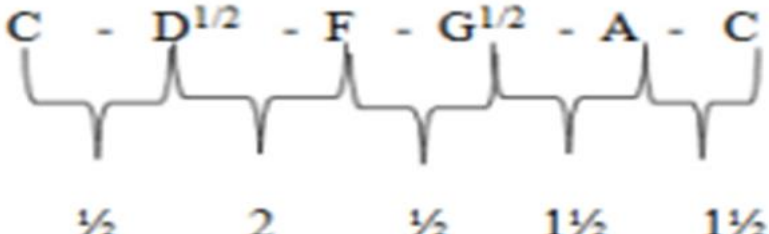
### 3.1 the Anchihoeye kegnet


#### Introduction

Singing Anchihoeye song mean singing a song by using Anchihoeye pentatonic scale. The Anchihoeye scale build based on the European diatonic representation and it will be gained by removing the 3<sup>rd</sup> and the seventh tones. Anchihoeye scale/Kignit is Ethiopian pentatonic scale, it build bay **1 - b2 - 4 - b5 - 6 - 1**.

In the C-Major scale it looks like:

- **C-D-E-F-G-A-B-C become C-D<sup>1/2</sup>-F-G<sup>1/2</sup>-A-C**

C - D<sup>1/2</sup> - F - G<sup>1/2</sup> - A - C  
  
 $\frac{1}{2}$       2       $\frac{1}{2}$       1  $\frac{1}{2}$       1  $\frac{1}{2}$



Practice the following Anchihoeye vocal techniques properly, and sing the selected Anchihoeye song bellow.

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### Songs in Anchihoeye mode

- [https://www.google.com/url?q=https://m.youtube.com/Girma Negash -Yeni Hasab](https://www.google.com/url?q=https://m.youtube.com/Girma%20Negash%20-%20Yeni%20Hasab)
- Symbolic representation of the Ambassel scale, and sing the song in Ambassel kegnat start in all 12 keys

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## Written test

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

1. \_\_\_\_\_ kegnat is the 2<sup>nd</sup> & 4<sup>th</sup> degree of it's scale is lower ?  
C. Batti  
D. Tezeta  
C. Anchihoye.  
D. Ambassel
2. The second degree of Anchihoye kegnat in C- Major is -----.  
E. bA  
F. bC  
C. bD  
D. None
3. The fifth degree of Anchihoye kegnat in C- Major is -----.  
E. A  
F. B  
C. C  
D. D
4. The 3<sup>rd</sup> degree of Anchihoye kegnat in C- Major is -----.  
A. B  
B. C  
C. E  
D. F

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

## Answer Sheet

Score = \_\_\_\_\_

Rating: \_\_\_\_\_

Name \_\_\_\_\_ Date \_\_\_\_\_

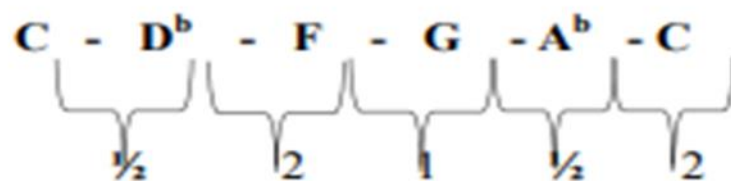
## Information Sheet 4- Singing a song on Ambassel

### 4.1 Ambassel Kegnet

#### Introduction

Singing Ambassel song mean singing a song by using Ambassel pentatonic scale. The Ambassel scale build based on the European diatonic representation it will be gained by removing the forth and the seventh tones. The Ambassel scale is formed from the Europeans major scale by removing the third and seventh tones and by minimizing the second and the fifth tones by half

- C-D-E-F-G-A-B-C become C-D $\frac{1}{2}$  -F-G-A $\frac{1}{2}$  –C



**Symbolic representation of the Ambassel scale, and sing the song in Ambassel kegnet start in all 12 keys**

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Practice the above Ambasel scale properly!



Trainees, by practice the above Ambasel vocal techniques properly, sing the Selected. Ambasel songs bellow. And add your favorite Ambasel songs.

### Songs in Ambasel mode

- <https://www.google.com/url?q=https://lyricstranslate.com/en/misto-misto-ambassel->

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## Written test

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

A. B C. bE  
B. C D. bA

Name \_\_\_\_\_ Date \_\_\_\_\_



## Operation Sheet 1- Techniques of singing Ethiopian/pentatonic scale songs

### 1.1 Tools & Equipments

- Piano/Key-board
- Tape Recorder
- Full sound system

### 1.2 Procedures of singing Ethiopian Kignit songs

**Step 1** Create conducive environment

**Step 2** Keep proper posture

**Step 3** Listen to the sample music very carefully

**Step 4** Identify the scale/kegnet

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

**Step 5** Imitate and sing the song

**Step 6** Identify what the song exactly is

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

Date.....

Time started: \_\_\_\_\_ Time finished: \_\_\_\_\_

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

**Task 1-** Perform Ethiopian Tezeta Kignit in ascending & descending order.

**Task 2** Perform Tezeta song

**Task 3-** Perform Ethiopian Batti Kignit in ascending & descending order.

**Task 4-** Perform Batti song

**Task 5-** Perform Ethiopian Anchihoeye Kignit in ascending & descending order.

**Task 6-** Perform Anchihoeye song

**Task 7-** Perform Ethiopian Ambassel Kignit in ascending & descending order.

**Task 8-** Perform Ambassel song

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<b>LG #12</b>	<b>LO #3- Apply knowledge of safety singing activity on stage</b>
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### Instruction sheet

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

- Performing the fundamental techniques necessary steps of safety singing.
- Presenting Personal singing that matched to selected Ethiopian songs.
- Communicate with Ethiopian mode song.
- Apply sense of timing and rhythm in performances.
- Follow Advice about ways to improve own singing technique

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

- Perform the fundamental techniques necessary steps of safety singing.
- Present Personal singing that matched to selected Ethiopian songs.
- Communicate with Ethiopian mode song.
- Apply sense of timing and rhythm in performances.
- Follow Advice about ways to improve own singing technique



### Learning Instructions:

- I. Read the specific objectives of this Learning Guide.
- J. Follow the instructions described below.
- K. 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.
- L. Accomplish the “Self-checks” which are placed following all information sheets.
- M. 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).
- N. If you earned a satisfactory evaluation proceed to “Operation sheets
- O. Perform “the Learning activity performance test” which is placed following “Operation sheets” ,
- P. If your performance is satisfactory proceed to the next learning guide,
- Q. If your performance is unsatisfactory, see your trainer for further instructions or go back to “Operation sheets”.

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## Information Sheet 1-Performing the fundamental techniques necessary steps of safety singing.

### 1.1 Principles of safety singing

#### Introduction

No matter who you are or what you do, chances are you need to use your voice most of the day. Everyone knows the importance of exercising the body but few people realize the voice needs exercise too. It is best to relax the body with simple self-massage and light stretching before doing vocal exercises. Perform these eleven quick and easy warm ups in the privacy of your shower or wherever you feel comfortable to release physical and vocal tension. Here are the seven day to day vocalist practices for ways to maintain vocal health for singers.

#### I. Warm up—and cool down.

It is vital that you warm up your voice before singing, and there are a variety of exercises to suit all ages, vocal ranges and levels of experience. Always ease into your exercises by first warming up your facial muscles—loosen your lips and jaw muscles by blowing through your lips, sticking out your tongue as far as it will go, massaging your face and sighing musically.

Don't be afraid to make some noise as your warm up. Let your voice wander up and down its range. Then move onto humming, or perhaps do some gentle lip rolls or tongue trills. Only once you feel like your face, mouth and voice are loosening should you start singing actual notes. The whole process should take between 10 and 20 minutes (and don't skimp.).

Massage the base of your tongue, in the spongy area just behind your chin bone. Start by resting your index fingers on top of your chin. Drop your jaw which will cause your mouth to open. While resting your index fingers on your chin, simultaneously use your thumbs to massage deeply into the base of your tongue.

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Release tension from your temporal mandibular joints. To find the joints, place your fingertips just by and in front of your ears on both sides of your face and open your mouth. The space that opens up as your jawbone moves is your temporal mandibular joint. Massage these joints using your fingertips or the palms of your hands. Release your jaw further and massage deeper with each exhale.



Stretch your tongue out of your mouth as far as you can in all directions

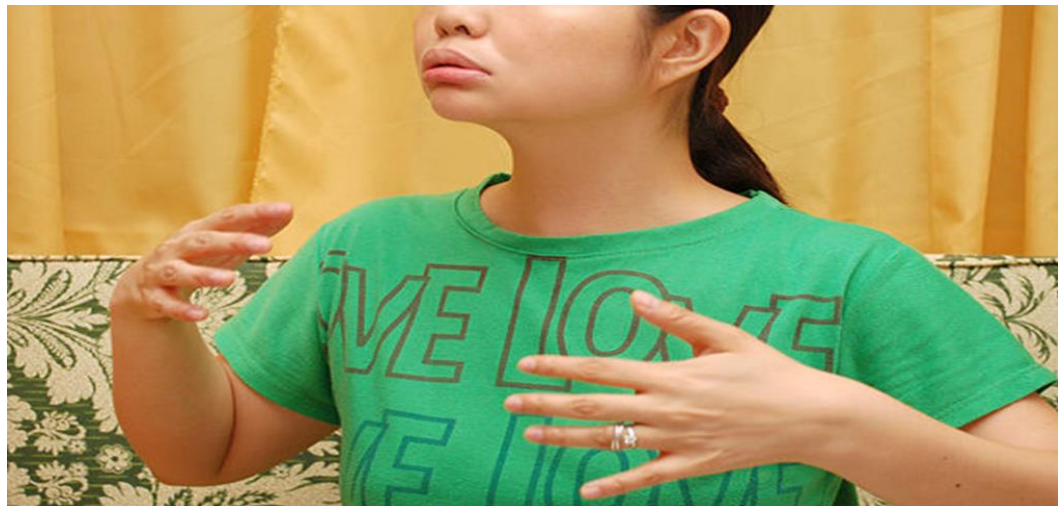


Make as many funny faces as you can to exercise all of your facial muscles and stretch your cheeks.



Massage your neck and shoulders. It is also a good idea to add basic neck and shoulder rolls to loosen up.

Make some silly noises while shaking out your entire body or jumping up and down to let go of any other tense areas that may be stuck.

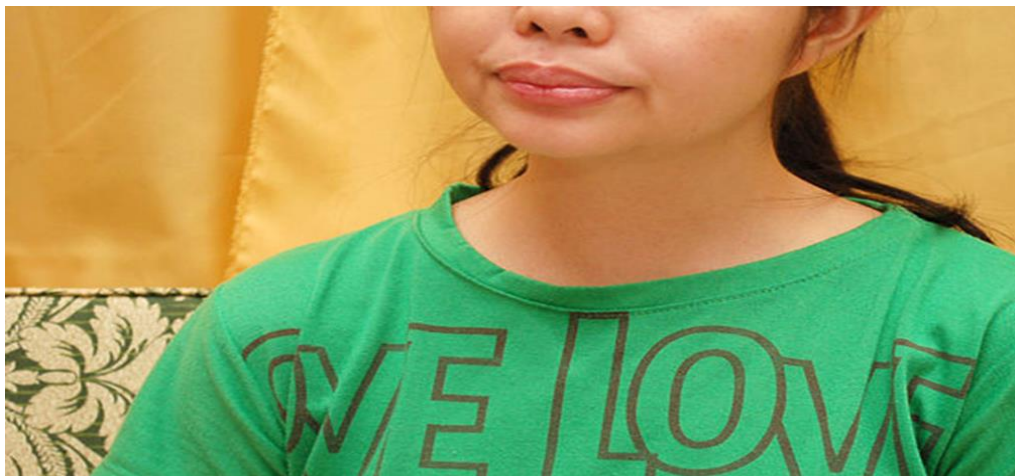


Yawn a few times to open up the back of the throat.

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Hum holding any pitch for 10 or more seconds feeling a tingling sensation around your lips and nose.



Buzz your lips making a Brr sound. Start on any pitch. Then go up and down your vocal range.



Vocalize on an open 'Ahh' sound going up and down your range.



Sing or hum any song that uplifts or inspires you.



If you experience any tenderness or pain during massage, there is tension trapped in your body. Just continue to breathe into the tension, releasing and letting it go. Vocalizing with open sounds like ‘maah’ or ‘aahh’ on the exhale while massaging or stretching can help you release even further. Note that this will take practice and should be done on a regular basis. Most Trainees experience tension specifically in the tongue, jaw, face, neck, or shoulders and are normally unaware of how much that consistent stress impacts their verbal and non-verbal communication.

After your lesson, audition or performance is over, take time to cool down. While cooling down is often omitted from lists of vocal-health tips, it’s a really simple way to support vocal health for singers. Sigh on a descending note. Yawn, raising your soft palate and releasing any built-up tension. Do some gentle lip rolls, again allowing your voice to gently descend. Take 5 or 10 minutes to allow your voice to settle back into its normal speaking range.

## **II. Hydrate your voice.**

If you’re wondering what to drink to sing better, the answer is simple: water. Water is one of the best drinks for your singing voice, with herbal teas (but not too hot) in second place. Drink water throughout the day, and keep a water bottle nearby during lessons and rehearsals. And don’t think that a swig or two of water while you’re warming up is enough. Your vocal folds work best when they’re well lubricated, and that means keeping your entire body hydrated.

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There's no way to directly moisten dry vocal cords. Nothing you drink or spray or dissolve in your mouth passes directly over your vocal folds. Your larynx is separate from your esophagus (and it's a good thing too, or we'd always be choking). But dry vocal cords quickly become irritated vocal cords, and that's how you harm your voice. The more water you drink, the better your voice will be.

### **III. Humidify your home.**

A better question than what to drink to sing better is what to breathe to sing better. Although nothing you drink can directly moisturize your vocal cords, you can give your voice a boost by breathing properly humidified air. Overly dry air is very taxing on your breathing and your voice.

Consider humidifying your home, especially when you're working on a particular production or if you're doing a series of concerts. Using a humidifier can support your respiratory health while also preventing dry vocal cords.

### **IV. Take vocal naps.**

If you work out, you know how important rest days are. A tired voice, just like a tired body, is more prone to injury. If you're sick, if your allergies are flaring up or even if you've just been working your voice a lot (like in rehearsal or when you're preparing for an audition), take time to rest your voice.

That means no talking, no singing and definitely no whispering, which is terrible for your vocal cords. A tired voice needs time to regenerate, so the longer you rest it, the better. Vocal rest gives your delicate vocal folds time to recuperate and heal.

### **V. Avoid harmful substances.**

Smoking (or vaping) anything is absolutely the best and quickest way to permanently ruin your voice. Don't do it. When you inhale smoke, you're essentially bathing your vocal cords in toxins. Everything you breathe in every pollutant, every speck of pollen, and every particle of dust passes right over your vocal cords, drying them out and irritating them.

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Alcohol might not have such an immediately damaging effect, but it is dehydrating and inflammatory. And the high sugar content of most mixers is also bad for your voice.

## **VI. Don't sing from your throat.**

Despite all this talk about healthy vocal cords, your vocal folds are only one part of a complex system that produces your singing voice. To sing well and to maintain your vocal health, you need to understand your body and know where your voice is coming from. You should never sing from your throat, the power behind your voice is your breath, and your breath should be supported by your diaphragm. Sing from your core, allow your vocal cords to relax, and let your voice resonate in your chest, pharynx and face.

Don't worry if this doesn't immediately make sense to you. It takes time to train your body to support your voice, though you can speed up the process by working with a vocal coach Trainer that knows the vocal anatomy and physiology very well.

## **VII. Don't sing if it hurts.**

We feel pain for one simple reason it's our body's way of telling us to STOP. If your throat hurts, if you have an infection of any kind or if you've strained your voice through overuse, don't sing. Put yourself on vocal rest. Drink a lot of water. Get some extra sleep. Take care of yourself and your tired voice. But most importantly, do not push through the pain. You can seriously damage your voice by singing when your voice is strained or your throat is hurting.

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

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

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

**Test I: Say true or false (5 point)**

1. Vocal rest gives your delicate vocal folds time to recuperate and heal.  
A. **True** B. False
2. Sing from your throat is important for good vocal health.  
A. True B. **False**
3. Smoking (or vaping) anything is absolutely the best and quickest way to permanently ruin your voice  
A. **True** B. False
4. Water is one of the best drinks for your singing voice  
A. **True** B. False
5. After your lesson, audition or performance is over, take time to cool down is not mandatory.  
A. True B. **False**

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

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

**Answer Sheet**

Score = \_\_\_\_\_

Rating: \_\_\_\_\_

Name \_\_\_\_\_ Date \_\_\_\_\_

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## Information Sheet 2- Presenting Personal singing that matched to selected Ethiopian songs.

### 2.1 Selected song handwriting practice

#### Introduction

Singing Ethiopian popular melodies/songs mostly means singing with the Pentatonic Scale Songs. Here is some methods that helps you to sing some popular Ethiopian songs;

#### I- write the selected song

Write the lyrics of the selected song and matched with the modes of the song. Select the original key or major of the selected song. Write the song's melody on the score and practice the pitch and rhythm. Use the audio to keep the pitch and rhythm perfect. When all done, you sing pattern, they echo sing and play on key board or piano.

#### II- Kipping the selected song pitch

Use melodic patterns on Handwriting Practice with lyrics, such as use “do, re, mi” pattern with each phrase. Practice will work in pairs and think of patterns that use mostly steps and repeated notes. Trainees work together, write the solfege syllables the rhythm on the composition page. Trainor helps them simplify their tunes so they are easier to learn and sing. One trainee practice the singing while the other trainee coaches. Trainees have to finish writing the notes of a sample song on the staff. Each trainee has his/her own selected song composition sheet. When the sheet of the song is finished and printed, the solfege can be practiced. Trainees can continue to practice their songs together.

#### III- Use long notes and arpeggios singing warmup in the key of the selected song

Trainees practice the scale singing of the selected song. It helps you to going with the song together without singing wrong keys. Practicing the scale of the selected song in two octaves is important to keep the range of the song. In addition the trainee able to sing the

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song smoothly. Practice the following notes in your song scale. If your song is not in C-Major, translate it in your song key first and sing it.



**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: Say True or False (5 point)**

1. To sing Ethiopian song, keeping the key of the selected song is mandatory.  
A. **True** B. false
2. The preferable way of matching ones performance with the selected song is not writing the song lyrics first  
A. True B. **False**
3. The main parameter of one's song matching with someone's performance is keeping the original song characters.  
A. **True** B. False
4. Practicing the selected song major is helpful for matching ones performance.  
A. **True** B. False

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

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

Answer Sheet

Score = \_\_\_\_\_

Rating: \_\_\_\_\_

Name \_\_\_\_\_ Date \_\_\_\_\_

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## Information Sheet 3- Communicate with Ethiopian mode song.

### 3.1 Music scale mode

#### Introduction

A mode is a type of scale. Modes are used in certain types of music, like salsa, jazz, country, rock, fusion, speed metal, and more. These are also called “church modes” because they were first used in the Catholic Church back in medieval times. The names of the modes were taken from the Greek modes, but other than the names, they have no relation to the Greek modes. The two modes which have been used the most, and the only two most people know, are now called the Major and natural minor scales. Their original names were the Ionian mode (Major), and the Aeolian mode (minor). The other modes are: Dorian, Phrygian, Lydian, Mixolydian, and Locrian Modes are easy to understand. We’ll map out each mode’s series of whole and half steps and use the key of C so there aren’t any sharps or flats to bother with.

### 3.2 Types of modes

#### I – Ionian mode

As you already know, the Ionian mode is the same as the C Major scale. All the white keys on the piano from C to C. And I’m sure you remember the whole-half step pattern of W – W – H – W – W – W – H. Ionian is used in nearly all Western music, from Classical to Hip-hop. The Ionian mode, also known as the Major scale.

#### II – Dorian mode

The Dorian mode begins on the second degree of the Major scale and in the key of C goes from D to D on the white keys of the piano. The pattern of whole and half steps is W – H – W – W – W – H – W. There are 12 Dorian scales, corresponding to the 12 key signatures. The Dorian mode is a minor-sounding scale used in rock, jazz, blues, and fusion. Dorian mode ascending:

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### III – Phrygian mode

You've probably caught on to the pattern by now. Phrygian begins on the third degree of the Major scale and in the key of C is E to E on the white keys of the piano. The whole-half step pattern is H – W – W – W – H – W - W. This mode has a Spanish flavor and is used in flamenco music, fusion, and speed metal. Twelve of these, too. In fact, 12 of all of them. Phrygian mode ascending:

### IV – Lydian mode

Lydian begins on the 4th degree of the Major scale and in the key of C is from F to F on the white keys of the piano. Whole-half step pattern is W – W – W – H – W – W - H. You might see this mode in jazz, fusion, rock, or country music. Lydian mode ascending

### V – Mixolydian mode

Mixolydian begins on the fifth degree of the Major scale, and in the key of C is G to G on the white keys. Whole-half step pattern is W – W – H – W – W – H - W. This mode shows up in rockabilly, country, blues, and rock. Mixolydian mode ascending:

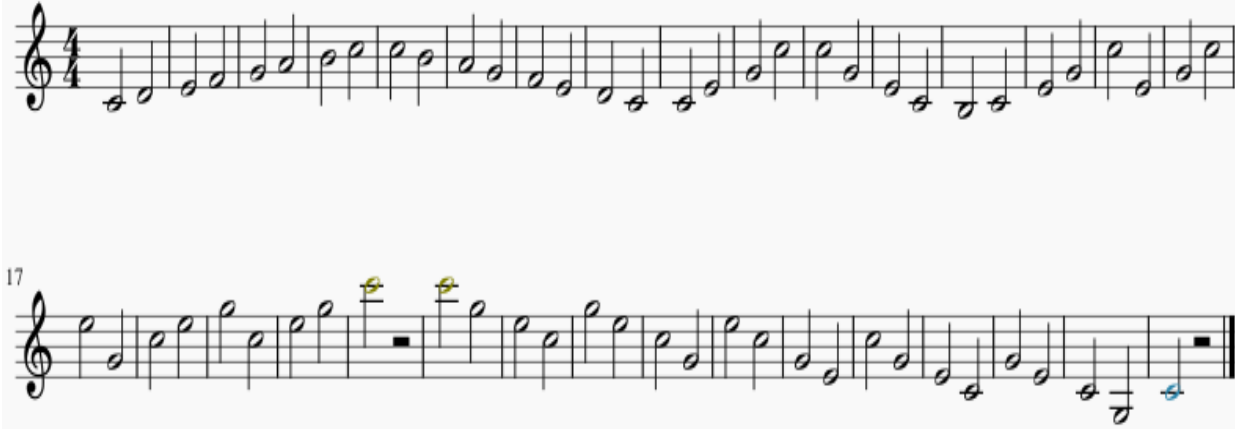
### VI – Aeolian mode

Also known as the natural minor scale, the Aeolian mode begins on the sixth degree of the Major scale. In the key of C it's from A to A on the white keys. W – H – W – W – H – W - W. This mode appears in all kinds of music: pop, country, Rock, blues, heavy metal, classical, and on and on. Aeolian mode ascending:

### VII – Locrian mode

This is the strangest sounding mode, and the least used, though you'll probably find it in some fusion and in jazz. The Locrian mode begins on the seventh degree of the Major scale, and is B to B in the key of C. Locrian mode ascending:

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## VII. Ethiopian Modes

Ethiopian music modes are stands on the four Ethiopian kegnet characters. Tezeta , Batti, Anchihoeye, and Ambassel have its modes.

For example: Tezeta 1<sup>st</sup> , C-D-E-G-A –C, Tezeta 2<sup>nd</sup> – D-E-G-A-C-D, Tezeta 3<sup>rd</sup> – E-G-A-C-D-E, Tezeta 5<sup>th</sup> –G-A-C-D-E-G, and Tezeta 6<sup>th</sup> or Batti minor- A-C-D-E-G-A are an example of Ethiopian major pentatonic scale modes. They all have its own emotion, felling, and interval flow. The same as for other kegnet, like Batti, Anchihoeye and Ambassel. Trainees write each Ethiopian keynotes with their modes and understand the emotional filling of each mode and use it in your future music journey.

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**Self-check -3****Written test**

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

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

Test I: write the best answer (5 point)

1. What are the names of the modes? (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, & Locrian )
2. What mode is the same as the major scale? (Ionian )
3. What mode is the same as the natural minor scale? (Aeolian)
4. What is the starting note for the Dorian mode which uses the key of D Major? (E)
5. What key signature would be used for the Dorian mode beginning on an A? (Key of G. One sharp)

**Note: Satisfactory rating - >3 points**

**Unsatisfactory - below <3 points**

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

Answer Sheet

Score = \_\_\_\_\_

Rating: \_\_\_\_\_

Name \_\_\_\_\_ Date \_\_\_\_\_

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## Information Sheet 4-Apply sense of timing and rhythm in performances.

### 4.1 Introduction

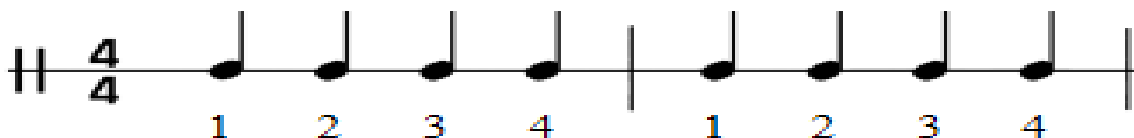
Rhythm is the time element of music. A specific rhythm is a specific pattern in time; we usually hear these in relation to a steady pulse, and mentally organize this pulse or tempo into meter (sometimes called a "time signature"). Meter organizes beats into groups, usually of two or three; beats can be divided into small units usually 2, 3 or 4 subdivisions

#### 1.2 Down with the count

In This module we will Tap Your Foot, Counting Quarter Notes, Counting Half Notes, Counting Whole Notes, and Counting Rests. Now that you know the note lengths and time signatures, we can move on to the counting system. The counting system is very helpful, especially for difficult rhythms. When you count, do it rhythmically, and tap your foot with a steady beat at the same time. The rhythms we'll be using at first won't be tough, so you can get a good idea of how the system works. Gradually we'll introduce more and more difficult rhythms on which to practice this counting system. The good news is that you only have to know how to count to 4, the length of a measure of 4/4 time. And because we don't really need a specific pitch for this exercise, we'll use the one-line rhythm clef for the examples.

##### 1.2.1 Quarter Note Count

The count is basically the same as the beat, so in 4/4 time, or any time signature with a 4 as the bottom number, the beat is the same as the quarter note. Here's what a measure of quarter notes looks like with the proper counting:



Example-1 Two measures of quarter notes with counting

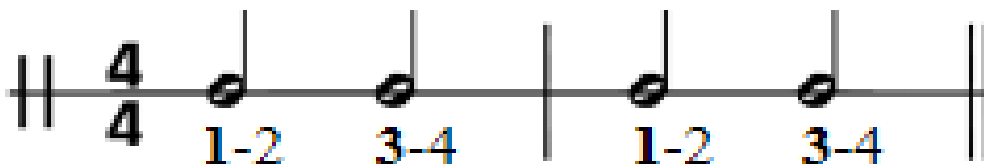
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Simple and straightforward. At the beginning of the measure, the count begins again at “1”. Don’t forget to tap your foot. As you say the numbers out loud, say them rhythmically, so you can feel the beat. If you’re doing it correctly, each number is said as the foot hits the floor.

#### 4.2.2 Half Note Count

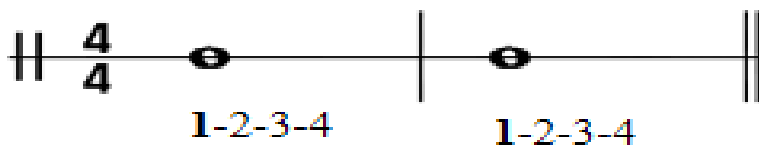
Half notes, because they’re two beats, are treated a little differently. It’s easier to show than to explain. Remember the sound of a half note in 4/4 time is sustained for two beats each. Here you go:



Example -2 two measures of half notes with counting.

You probably guessed the count would look something like that, right? The dash shows that the sound is continuous. When you say this rhythm, say it rhythmically, and say the 1 and 3 louder than the 2 and 4. Each half note will have two foot taps. For these two measures, you would say (rhythmically), “ONE-two, THREE-four, ONE-two, THREE-four.”

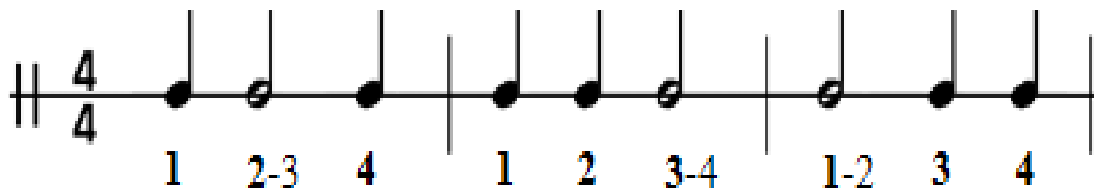
#### 1.2.2 Half Note Count



Example 3 measures of whole notes with counting.

For these two measures, you’d say, “ONE-two-three-four, ONE-two-three-four.” Mix ‘Em Up Any combination of notes will be counted similarly. I won’t include whole notes in the example because, in 4/4 time whole notes get the entire measure to themselves.

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Example 4 Counting for mixed quarter and half notes.

### 1.3 Other Meters

Other meters, like 2/4 and 3/4 would be treated the same, the only difference being there would be less counts in each measure. An added bonus is that in those meters, whole notes aren't used.

#### 1.3.1 Count the Rest

Counting rests is very similar to counting notes. Because rests are silent, parentheses ( ) are used to indicate the silence. Here are three measures with whole, half, and quarter rests. And just for kicks, we'll use the 5-line treble clef staff. An added help when you count rests out loud is to count them softly, with a whisper.



Example -5 Whole, half, and quarter rests with counting

All Together Now here's an example with notes and rests of several different values. Knock yourself out. Count out loud and rhythmically, and don't forget to tap your foot.















Example 14.6 Notes, rests, and their counts in 4/4 time.

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Being able to read rhythms is one of the most valuable skills you can have as a musician, and this counting system (combined with a foot tap) will help you figure out how a rhythm sounds.

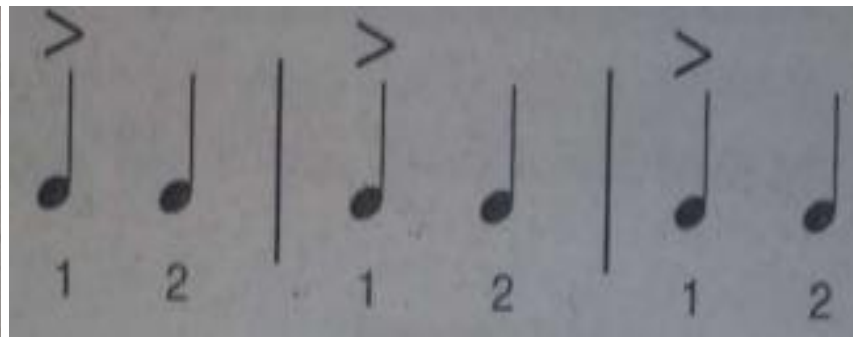
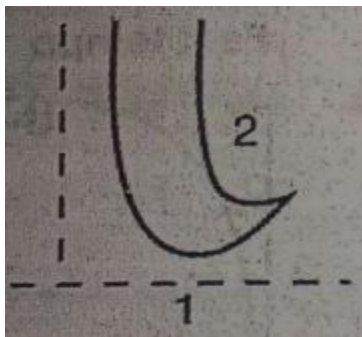
Table 1. Notes & Rests

Notation symbol	Notation name	Equivalent value	Description (May include written examples)
	Dotted note		If a note is followed by a dot, its time value is increased by half again. A quarter-note would have the combined value of a quarter-note plus an eighth-note. Dotted notes are often found in 3/4 time. Dots can also be added to rests.
	Tie		A small curved line connecting two notes of the same pitch indicates the tie. The note is held for the duration of both note values and is often used to extend an uninterrupted note across a bar line.
	Triplet (count = 1 + a)		When a beat is divided into three equal parts, it is notated as a triplet. A triplet of eighth-notes will be equal to one quarter-note.
	Staccato		The <i>Staccato</i> is represented by a dot either above or below the note. <i>Staccato</i> means 'short and sharp' and each note should be played for around half its note value. <i>Staccato</i> is often found in reggae and ska.
	Legato (or Slur)		The <i>Legato</i> (or <i>Slur</i> ) is the opposite of <i>staccato</i> . Each note should be held for its full time value and should be played with minimal gaps in between (i.e. using note pull-offs on guitar). The <i>legato</i> connects notes of differing pitches, whereas the tie connects notes of the same pitch.
	Accent		The arrow above or below a note demonstrates that the note must be 'emphasized' or 'accented'. This is achieved by playing the note louder and harder than un-accented notes in order to make it stand out.
	Grace note		A note printed in small type next to a note is called a grace note. Its time value is not counted in the rhythm of the bar and it is often used as an information note (e.g. where to bend or slide from).

#### 4.4 Beat/Time Signature

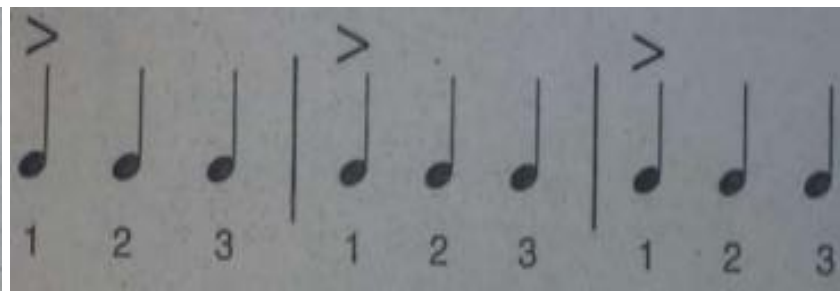
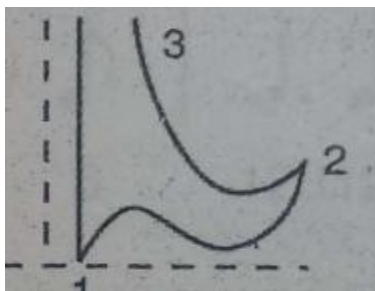
2/4 time - two beats in a measure and 4 the quarter note receives one beat

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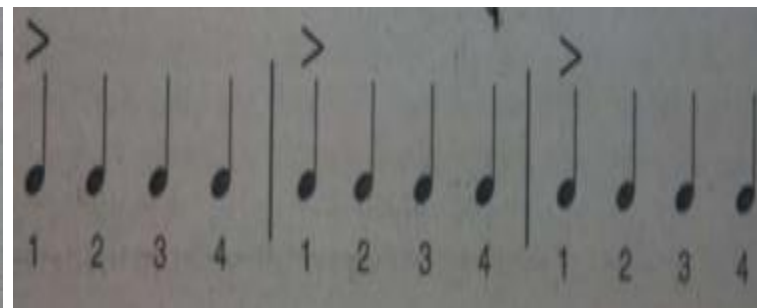
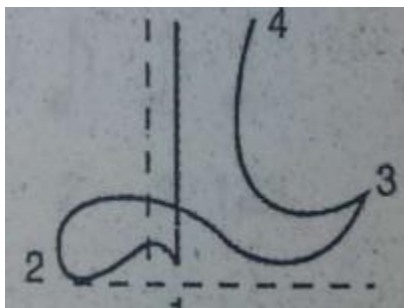


## Music Symbols

3/4 time, 3 - three beats in a measure and 4 the quarter note receives one beat



4/4 time, 4 - four beats in a measure and 4 the quarter note receives one beat



Rhythm duration- how long a sound lasts

Tempo- speed at which the music is played

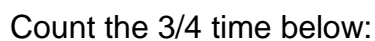
Accelerando - becoming faster

- Adagio – slow
- Allegretto - moderately fast

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- Count the 4/4, and 3/4 rhythm below,



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3/4

Dah dah dah Dah - ah dah Dah - ah dah Dah - ah - ah

Dah dah dah Dah - ah dah Dah - ah dah Dah - ah - ah

Dah dah dah Dah - ah dah Dah - ah dah Dah - ah - ah

Dah dah dah Dah - ah dah Dah - ah dah Dah - ah - ah

**Self-check – 4****Written test**

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

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

Test I: Choose the best answer (5 point)

1. The count of any measure, in any time signature/meter, begins with what number?

A- **1**

B- 2

C- 3

D- 4

2. How is a measure of quarter notes in 3/4 time counted?

A- **1 2 3**

B- 1 2 3 4

C- 1 2 3 4 5

D- None

3. How is a measure of half notes in 4/4 time counted?

A- 1-1 , 2-2

B- **1-2 , 3-4**

C- 2-1 , 4 – 3

D- None

**Note: Satisfactory rating - >2 points**

**Unsatisfactory - below <2 points**

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

Answer Sheet

Score = \_\_\_\_\_

Rating: \_\_\_\_\_

Name \_\_\_\_\_ Date \_\_\_\_\_

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## Information Sheet 5- Follow Advice about ways to improve own singing technique

### 5.1 Advice To Improving Your Singing

#### Introduction

Here is what we have learned so far about helping singers improve:

#### Music Rehearsal

- **Learn to breathe properly**

Learning to breathe deeply and with control is the foundation of singing. The diaphragm is the muscle that controls pushing the air from your lungs.

- **Warm-up your voice before singing**

As a singer you have to take time to warm up your voice and mornings are not always the best time. One of the favorite tricks while driving to rehearsal, is to sing along with the songs on with MP3 player in a soft voice, sometimes down an octave

- **Sing every day**

Like most things in life, you improve by doing it daily. Do not be shy about singing in everywhere like singing around your house. When you were on the road and we were singing and performing 6-7 times per week, it was amazing how strong our voices got. Use it or lose it. Try to sing a minimum of 30 minutes per day.

- **Copy your favorite singers**

There are many different kinds of singers and styles of music. Most singers start off by copying a number of their favorite artists and then develop their own style from there. That is normal. So get out your favorite recordings and copy their tone, inflections and vibrato (or lack of vibrato

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- **Take singing lessons**

Sometimes you can only go so far on your own. A good teacher will help you with breathing, tone, intonation, posture and a host of other important details. You still have to practice every day, but they will help correct the things that you may be doing wrong.

- **Learn how to project your voice when you sing**

You can't sing loudly if you do not breathe properly. Good tone comes from learning how to project your voice. Go for it! Don't be shy, sing loud!

- **Learn to sing with passion**

Great singers know how to sing with emotion. If you love a song and sing it from your heart, it should show in the emotions that you present. It should show in your stage presence.

- **Learn to listen for pitch problems**

Few things are worse than someone singing out of tune. Learn to sing along with your favorite recordings or with your piano and really try to match the pitches. Practically everyone can learn to sing in tune with constant practice and listening.

- **Drink lots of water**

Keeping your voice healthy and lubricated is important! Room temperature water is the best way to keep your voice well lubricated. Avoid caffeine, dairy products and alcohol before you sing. Those liquids generally hurt more than they help.

- **Record yourself singing**

Generally speaking, no one likes the recorded sound of their voice. But, listening to recordings of yourself is the best way to really hear what you sound like. It is the best way to pick up on how well your pitch, vibrato and breath control is. Don't be discouraged because you sound different in recordings than what your voice sounds in your head. That is a common problem for everyone. Keep listening, keep growing, keep improving

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**Self-check – 5****Written test**

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

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

**Test I: say True or False (5 point)**

1. Learning to breathe deeply and with control is the foundation of singing  
A. **True** B. False
2. As a singer you have to take time to warm up your voice  
A. **True** B. False
3. Do not be shy about singing in everywhere is not good for personal practicing.  
A. True B. **False**
4. Most singers start off by copying a number of their favorite artists and then develop their own style from there  
A. **True** B. False
5. Great singers don't know how to sing with emotion  
A. True B. **False**
6. water is not the best way to keep your voice well lubricated  
A. True B. **False**

**Note: Satisfactory rating - >3 points**

**Unsatisfactory - below <3 points**

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

Answer Sheet

Score = \_\_\_\_\_

Rating: \_\_\_\_\_

Name \_\_\_\_\_ Date \_\_\_\_\_

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## **Operation Sheet 1- Techniques of singing that matched to selected Ethiopian songs.**

### **1.1. Tools & Equipment**

**Piano/Key-board**

**Tape Recorder**

**Ethiopian song**

**Full sound system**

**Brail written score and A-4 paper**

### **1.2 Procedures of singing Ethiopian Kignit songs**

**Step 1 Create conducive environment**

**Step 2 Keep proper posture**

**Step 3 Listen to the sample music very carefully**

**Step 4 write the sample music on the staff**

**Step 5 practice to sing the scale/kegnet of the selected song in two octaves**

**Step 6 Pick up the Beat (know its meter, song's time signature)**

**Step 7 Imitate and sing the song and matched with the selected song**

## **Operation Sheet 2- Techniques of communicate with Ethiopian mode song.**

### **2.1 Tools & Equipment**

**Piano/Key-board**

**Tape Recorder**

**Ethiopian song**

**Full sound system**

**Brail written score and A-4 paper**

### **1.2. Procedures of Techniques of communicate with Ethiopian mode song.**

**Step 1 Select the sample song**

**Step 2 Identify the modes of the selected song**

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**Step 3 practice the modes scale interval of the song**

**Step 4 sing the song**

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

Date.....

Time started: \_\_\_\_\_ Time finished: \_\_\_\_\_

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

**Task 1-** Sing one Tezeta first song

**Task 2-** Sing one Tezeta song that is not first mode

**Task 3** Sing Batti song

**Task 4** Sing Anchihoeye song

**Task 5** Sing Ambassel song

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## Reference Materials

### Book:

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

### WEB ADDRESSES

1. “[www.vocal music.com](http://www.vocal music.com)”

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