

LEARNING RESOURCE

SPA - MUSIC



VOICE TRAINING ACROSS LEVELS Grade 10



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LEARNING RESOURCE for MUSIC

VOICE TRAINING ACROSS LEVELS GRADE 10

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FOREWORD

Welcome to this Learning Resource for Vocal Music.

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation and provide you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21st Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop *Higher Order Thinking Skills* of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all activities, will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your students to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

INTRODUCTION and OBJECTIVES

Dear Readers,

The human voice is the first musical instrument and the most unique. It is as special as the fingerprints of human hands, one voice is like no other in the multitude. The human voice is also the most affective of all musical media, able to evoke feelings of love, loneliness, joy, anguish. Before there were instruments, there were mothers singing songs to their children in sleep, in play. The voice remains the easiest way for people to study the system of music.

The Philippines is a country where it is said babies are born singing, not crying. Such is the accomplishment in this field of music that Filipinos are often in the cast of musical plays or contenders in voice contests. In classical and choral singing, Filipinos have made a name for themselves winning competitions such as the Guido d'Arezzo choral Olympics. Perhaps one day, governments will allot the same price for singers and performers as they do Olympiads. More reason to study the art and Science of singing.

At the end of this Learning Resource, you will be able to:

1. explain the musical apparatus of the voice and the mechanics of singing;
2. use the knowledge and skills in voice culture to perform level-appropriate songs from different nations and periods;
3. perform solo and choral compositions.
4. take care of the voice

This Learning Resource may be used for and is applicable to DepEd Code

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VOCAL MUSIC FOR GRADE 10

Age Range : 15 – 16 ½

At this level, the aim of the music program is ensure the continued growth and development of the students in terms of their individual skills and their capacity to perform with others. Students should become well-versed with the vocabulary of both vocal and choral music as well as knowledgeable in the different aspects of music. They should also demonstrate increased capacity to read music at sight. At this level, they should demonstrate an informed sensitivity to the nuances of the music guided by their knowledge of music in general and their own experiences.

SKILL TARGETS

1. The student will be able to analyze a vocal music score.
2. The student will be able to read a vocal score at sight.
3. The student will demonstrate musicianship and musicality in the performance of vocal music.
4. The student will demonstrate poise and discipline during performances and while watching a musical performance.
5. The student will be able to critique vocal performances including his/her own based on their knowledge of vocal music and their exposure to different singers.
6. The student will demonstrate appreciation of the music of varied cultures and traditions as a result of their exposure to the masterpieces of world vocal music.
7. The student will begin to consider music as a career among his/her choices.

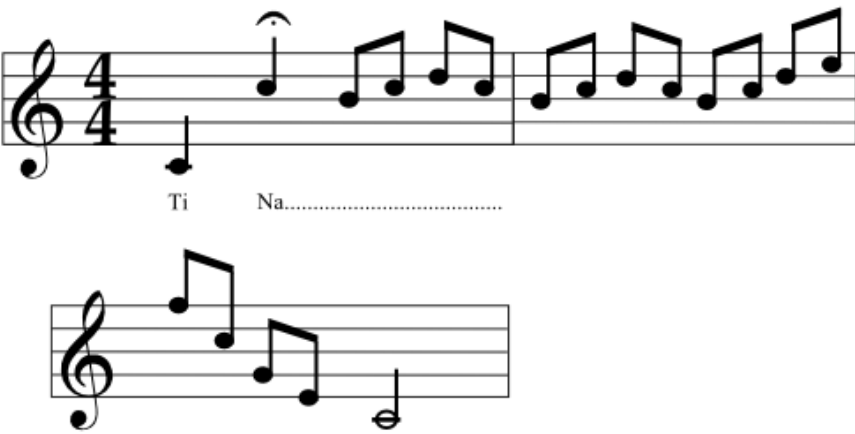
SINGING SKILLS

At this level, the student singer is fairly in control of his or her voice and able to sing technically difficult melodies. Through exercises and a graduated program of study, the voice is agile and flexible. Moving from one register to another no longer presents intonation problems.

The voice is resonant and can be heard clearly from a distance. It can also sing at piano-pianissimo levels with control. Expressiveness is ever present but not to the point of the melodrama. This is the time when the singer can confidently explore more challenging repertoire.

In keeping with the skill level of the singer, the vocalizes also increase in difficulty keeping the voice in tiptop shape.

Vocal Exercise 10A
Focus : Vocal Agility



Two staves of music in 4/4 time. The top staff contains a vocal line starting with a half note on the G4 line, followed by eighth-note patterns. A fermata is placed over the first note. The lyrics are "Ti Na.....". The bottom staff contains a piano accompaniment with eighth-note figures.

Vocal Technique-Short.pptx
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Vocal Exercise 10B
Focus : Vocal Agility



Three staves of music. The top staff shows a vocal line with eighth-note patterns. The middle staff shows a piano accompaniment with eighth-note figures. The bottom staff shows a vocal line with lyrics "Na Ti Na Ti Na Ti Na Ti Na Ti Na Ti Na Ti Na" under a continuous eighth-note accompaniment. The time signature is 4/4.

VOCAL SCORE ANALYSIS

Looking at a vocal score, there are many things that must be taken into consideration. These include the following:

1. **Tonality**
What scale is used? Is it a major or minor scale? Is it an ecclesiastical mode? Does the tonality change? If it does, where does the transposition lead?
2. **Rhythm and Meter**
What is the time signature? Does the meter change? What kind of rhythmic patterns are used?
3. **Melodic Contour**
How does the melody move? Is the melodic movement repetitive or does it have enough variance to create interest? Are the intervals singable, challenging, or impossible? What kind of range does the melody have? What is the tessitura? Where do the most difficult parts lie?
4. **Lyrics**
Do the words and the melody fit? Do they connect to you as a singer? Are they written in a language you are comfortable in?
5. **Style**
Having studied the score, what is the historical context of the music? To what musical age or style does it belong?
6. **Expression Marks**
What is the tempo? Does it vary? How does the composer want the song to be sung in terms of volume, mood, and feeling?

There are probably other things that can be found worth looking at in a song. Sometimes in choosing a song, the choice will be determined by purpose. What do you need a song for? What is the occasion? What skill do you want to develop or to showcase? Once you have a song to study, you have to provide vocalizes that will address challenging parts of the song.

MUSICIANSHIP AND MUSICALITY

Musicianship is the combination of knowledge about music as a discipline, the skills gained and developed to create music, as well as the discipline it takes to devote to a lifetime of study and practice. Musicianship is developed from the first time a child takes on singing or playing an instrument to the time he or she pursues studies for a career in music and until he or she matures into a full-pledged musician or artist.

After four years of music training, the Grade 10 student is expected to have enough musicianship as preparation should he or she decide to pursue music at the tertiary level. He or she is musically literate, grounded on theory, exposed to music across nations and ages, and endowed with skills to perform music.

Musicality is something more intangible. Given a song, three sopranos, and the same teacher, the song will be sung in three different ways because the musicality of the sopranos differ. One may sing the notes cut and dried and observe all the markings. One may bloom the notes a little more here and there, relishing all the rising and adding some color to the low tones. One may sing it imperceptibly slower than

the others, seeming to need just a fraction of additional time. One may stay long on the fermata, exhibiting lung power to the max, while another may give just the right amount of hold that note needs to bloom. How is it that some people just seem to instinctively know the tempo a song should be sung in, even without consulting the metronome? How is it that some people can sing any note at the right vibration per second, with no need for an electrical tuner or a tuning fork?

Musicality is an innate gift, a sensitivity to the different dimensions of music, an imagination of what the music wishes to convey and how a composer is thinking; and channeling all these in a performance. Musicianship can develop musicality but there are those who have no musicianship but are deeply musical.

CRITIQUING VOCAL PERFORMANCE

It is important for a singer to know how to listen to a singer and evaluate a performance. The criteria set for others should be the criteria one sets for oneself. This means that individual singers must also be able to judge their own performance dispassionately and objectively.

When asked to judge a vocal competition, the following criteria is useful:

- 40% Voice Quality (including clarity and beauty of tone, resonance, agility)
- 25% Musicianship (faithfulness to the score, intonation, expression)
- 20% Clarity of Words
- 10% Musicality (individual style and impact to the audience)
- 5% Stage Deportment (behavior during performance)

The quality of the voice is the first thing we notice in a singer. Are the tones consistently rounded? Are there notes that are jarring to listen to? Can the voice be heard? Is there too much vibrato? Is the chest voice extremely different from the head voice? Does too much air come out with the voice?

At the same time, we listen to the delivery of the song. Were all the notes correct in pitch and in rhythm? Was the tempo mark followed? Were the dynamics markings observed?

Then we ask ourselves if the singer is connected to the material and if she is connecting to her audience. We look for the quintessential quality that individual singers imbue their performance, their personal stamp, the X-factor. It is in the way he builds that crescendo with just the right increase of volume every half-beat or the way she adds a little more vibrato to that high note she is holding, little things that tell us the singer is recreating the music as he or she imagined it.

Finally, we add to the weighing scale the singer's behavior. Does she roll her eyes when the microphone is not ready? Does he nervously tweak the seams of his shirt and close his eyes the whole performance due to nervousness? Does she keep moving during the performance distracting you from listening and focusing you instead on her movements? Does he stand like a driftwood all throughout the rendition? Does he enter and leave without bowing?

These are the things that individual singers must ask themselves all the time after a performance. When you go up the stage with so much energy and anticipation, the music teacher will probably tell you to “Enjoy yourself!” When you go down the stage, you must know what good you did and what needs improvement. Although the applause will give you an idea, the audience sometimes don’t always know what you know better. Do not beat yourself over every mistake. Recognize it, learn from it.

Beyond critiquing, one thing that must be developed is appreciation. Each voice is unique, like gems that have their own quality and sparkle. Practice and discipline, good teaching and coaching, and time will refine young and raw voices, but recognize the sparkle. If you listen to a mature singer, appreciate the virtuosity, how much discipline it took in so many years.

SUGGESTED SONGS FOR GRADE 10 VOCAL MUSIC

Filipino Songs

Mutya ng Pasig (Nicanor Abelardo)
Kundiman ng Luha (Nicanor Abelardo)
Cancion Filipina (Nicanor Abelardo)
Sa Umaga (Lucio D. San Pedro)
Dapithapon (Lucio D. San Pedro)
Ako’y Nangangarap (Antonio Buenaventura)
Pakiusap (Francisco Santiago)
Ang Maya (Francisco Estella)
Ako Kaya Bay-an (Priscilla Magdamo)

Foreign Songs

Pie Jesu (Gabriel Faure)
Ave Maria (Bach-Gounod)
I Know That My Redeemer Liveth (George Frederick Handel)
Where the Bee Sucks (English song)
Voi Che Sapete (Wolfgang Amadeus Mozart)
Amarylis
Laurie’s Song (Aaron Copland)

CHORAL MUSIC FOR GRADE 10

SKILL TARGETS

1. The student will be able to analyze a choral score.
2. The student will be able to sightread his/her part in a choral score.
3. The student will demonstrate musicianship and musicality in the performance of choral music.
4. The student will demonstrate poise and discipline during performances and learn to appreciate choral performances
5. The student will be able to critique choral performances including his/her own based on their knowledge of vocal music and their exposure to different choruses.
6. The student will demonstrate understanding of the relationship of cultural and historical context to choral music.
7. The student will actively participate in solo and collaborative work for performances and other music activities in the community.
8. The student will model good attributes as a member of the choral organization.

CHORAL SCORE ANALYSIS

There are many layers of study when analyzing a choral score.

The first layer includes the key signature and tonality, the meter and rhythmic character, the melody and the number of voices. One would note the range of the notes in the different sections. Can the tenors in the choir reach their highest notes? Is the tessitura consistently high, leaving not much space to rest the voices? Is the melodic contour singable? Is it interesting? What is the characteristic of the harmony? Is it full of concords or discords? Is there a transposition?

The second layer includes the form, the style, and the arrangement. How many parts are there? How is the music arranged for the choir? Is the music written in polyphonic style or homophonic style? What musical era does the song belong to? Is the song accompanied or strictly a capella? Looking out for these things, a senior student of music should be able to tell if the music will be a challenge to the choir or if it will be par for the course.

The third layer includes the *affekts* of the song. What is the meaning of the song? Does the melody and the harmony convey this message? How do the tempo and the dynamics contribute to the meaning of the song? Is there a context that can give more meaning to the music?

CRITIQUING CHORAL PERFORMANCE

In listening to a choral performance, the senior music student has the capacity to better evaluate because of years of exposure and study. He or she can already determine the choir's faithfulness to the score. He or she can hear issues of intonation and pitching. He or she can tell if the voices sound as one and if the choral sound is cohesive.

In evaluating a choral performance, a good set of criteria to use would be:

- 40% Quality of Choral Sound
- 25% Musicianship (faithfulness to the score, intonation, expression)
- 20% Clarity of Words
- 10% Musicality (style and impact to the audience)
- 5% Stage Deportment (behavior during performance)

SUGGESTED CHORAL SONGS FOR GRADE 10

A Christmas Carol (Chan-Cayabyab)
Payapang Daigdig (Felipe Padilla De Leon)
Sa Mahal Kong Bayan (Lucio D. San Pedro)
Pokpok Alimpako (Francisco Feliciano)
Mamayug Akun (Maranao song, arr. Fabian Obispo Jr.)
Iddemdem Mallida (Igorot song, arr. Elmo Q. Makil)
Kruhay (Kiniray-A by Benny Castillon)
Pag-ibig sa Tinubuang Lupa (Restie Umali)
Hallelujah Chorus (George Frederick Handel)
The Lord's Pray (Albert Hay Mallotte)
Ave Maria (Anton Bruckner)
Christus Factus Est (Anton Bruckner)
O Che Bon Echo (Orlando di Lasso)

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