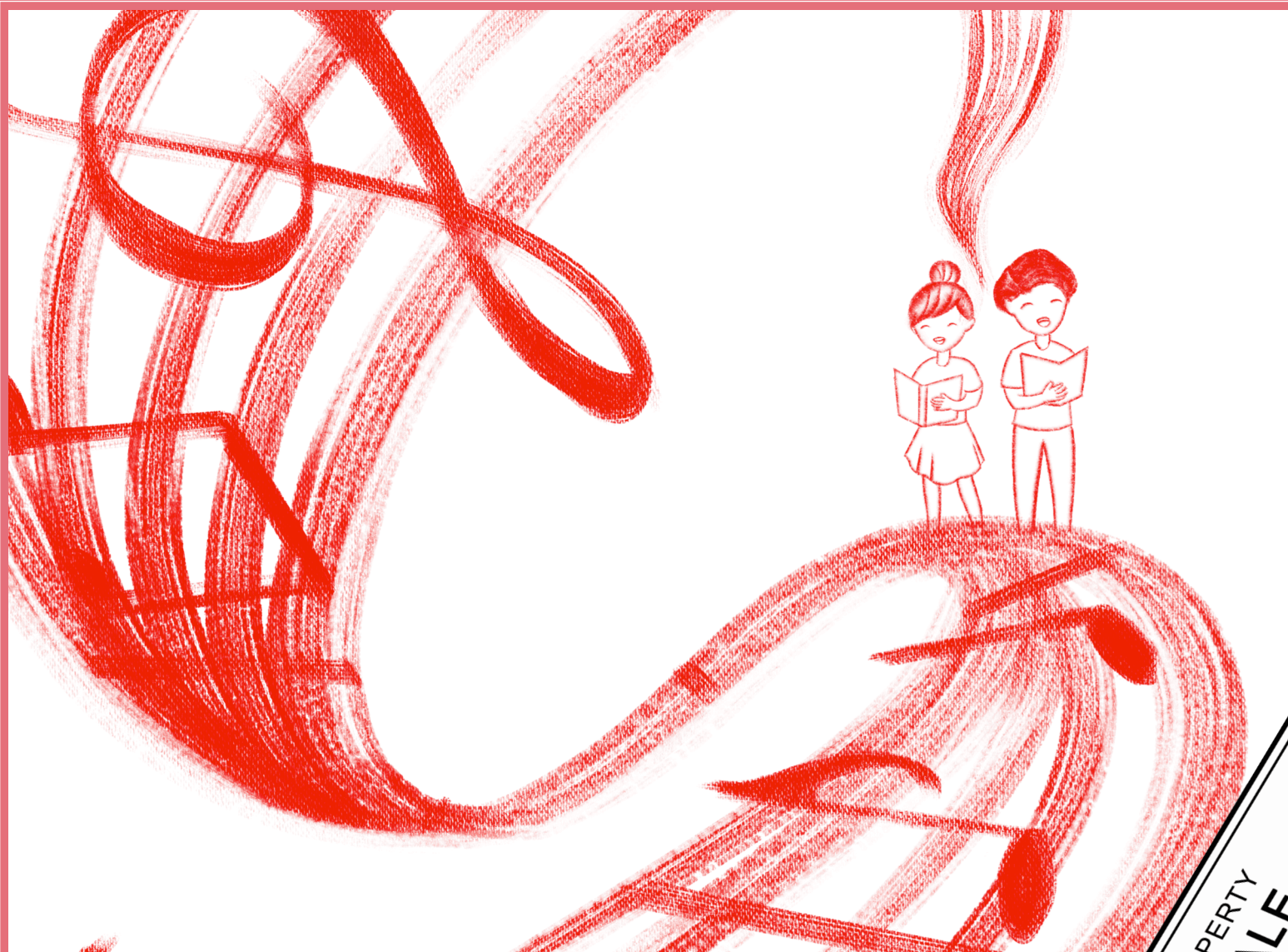


LEARNING RESOURCE

SPA - MUSIC



VOICE TRAINING ACROSS LEVELS Grade 8

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LEARNING RESOURCE for MUSIC

VOICE TRAINING ACROSS LEVELS GRADE 8

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Development Team of the Learning Resource

Writer: Editha C. Fuentes

Editor: Jose S. Soliman, Jr.

Cover Illustrator: William Matawaran

Layout Artist: Arvin Manuel R. Villalon

Management Team: Marichu Tellano and Henrietta Kangleon (NCCA), Tanya P. Lopez (PerfLab)

For inquiries or feedback, please write or call:

NATIONAL COMMISSION FOR CULTURE AND THE ARTS

633 General Luna Street, Intramuros, Manila

E-mail: info@ncca.gov.ph

Trunkline: (02) 85272192 8527-2202 8527-2210 8527-2195 to 97 8527-2217 to 18

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 prize 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

SPA_MIM8 -Ie – 5

SPA_MIM8 -IIs - 4

VOCAL MUSIC FOR GRADE 8

Age Range : 12 ½ - 14 ½

After a year of training in Grade 7, the sophomore students are better able use their voices. Some boys will still be struggling with changing voices but the difficulty is less at this point. The knowledge and skills they gained will give them more confidence to enjoy the musicmaking experience. At this level, they will be exposed to more complex rhythms such as syncopation, note grouplets, major and minor tonalities, and more difficult intervals such as minor second (half steps) and tritones (augmented fourths).

SKILL TARGETS

For individual singers, targets set in Grade 7 may still be applicable in Grade 8. Additional targets are as follows:

1. The student will sing with increased resonance and vocal projection.
2. The student will be able to demonstrate the difference between head tone and chest tone.
3. The student will be able to shift seamlessly from the chest tone to the head tone and vice versa.
4. The student will show improvement in intonation and increase in range.
5. The student will be able to sing melodic motives and contours of increasing difficulty.
6. The student will be able to sing Filipino, English, and Italian o Latin songs.
7. The student will be able to sing the required repertoire with or without accompaniment.

RESONANCE AND VOCAL PROJECTION

A ventriloquist projects his voice to a doll or a puppet without opening his mouth. He displaces his voice, moves it away from himself so that the inanimate object by his side seems to be the one speaking. This is a form of voice projection. Beginning singers are often told by the voice teacher to “throw the voice.” This is easier said than done. How does one throw his voice?

The answer would be to use the resonators well by directing the vibrating column of air to the “mask” area of the face, opening roundly the mouth so that the sound bounces and is shaped before it is released.

There is also an amount of psychological preparation as the singer must mentally direct the voice to the distance he desires and “throw” it with the support of the diaphragm. The singer must psyche himself to think of the concert hall as his own mouth cavity and aim to hear his voice resonating all around him.

Vocal Exercise 8A
Focus : Resonance



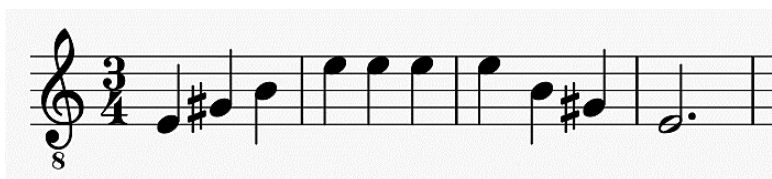
The half note on top may be held for as long as the singer's breath holds. It may even be sung in a crescendo, increasing power and intensity. The eighth notes can be sung slower.

Vocal Exercise 8B
Focus : Resonance



Aside from increasing resonance, this exercise demands accurate intonation of the lower note of the octave. The shift from the head tone to the chest tone has to be handled carefully since it involves the contraction of the diaphragm and the sudden relaxation of the vocal folds.

Vocal Exercise 8C
Focus : Resonance and Registers



Sing the notes to the syllable MA. Sing the three highest notes in staccato and the rest in legato. Be sure to make uniform the tones from the low register to the high register.

RANGE

After a year of singing, the voice must show improvement in range. Sopranos must show capacity to reach the high register and stability in their passagio. Altos must show capacity to sing in the soprano range while showing control of the passagio and chest tones. Tenors have to reach into the alto range. If they are still using a light falsetto, the falsetto must have a little more body. The basses must exhibit a little more fulness and a capacity to reach even lower notes of the bass staff.

It is important to find the shifting notes of each voice when it moves from one register to the other. This is or these are the notes where the voice is most likely to break and the note or notes that are hard to control.

Common shifting tones for sopranos are as follows:



In vocalizing, singers must be mindful of their shifting notes and work on them again and again until the voice apparatus remembers all the adjustments that need to be done to sing the note. What works during the vocalization may not work when singing a song with different vowel and consonant sounds. Some vowels are hard to sing on a shifting note. Some consonants are hard to sound on a shifting note. Use the excerpt from Prof. Lucio D. San Pedro's *Ang Puso Ko'y Nagpupuri*. Try singing the words "sa aking" to the notes D¹ G¹ C¹. This simple exercise will ask you to decide first: if you will sing two *a* sounds or if you will simply open the *a* sound as you move from D¹ to G¹. Then move to "tagapag---ligtas" where the syllable PAG rests on a shifting note and the consonant G poses a challenge to sound.

INTONATION

The sound produced by the vowels must begin to show continuity in terms of timbre. The vowels of concern are EH (e) and EE (i) . the vowels Ah (a), Oh (o) and Oo (u) are naturally or easily rounded. EH is sounded with slack jaws while EE is sounded with tight cheeks and lips lifted in a smile. There is a tendency for singers to give EE a sharp, metallic sound that can be disturbing to listen to. Vocalizations to round these vowels should be done. Conscious effort to round the vowels should be done when singing songs.

Vocal Exercise 8D

Focus : Rounding Principal Vowels

a) a - a - e - i i - i - e - a
b) a - a - a - a o - o - o - o

o - a - o - a e - e - a - i
e - e - e - e i - i - i - i

Vocal Exercise 8E

Focus : Major and Minor Scales

Sing the scales below using so-fa syllables and neutral syllables. Take note of the differences and similarities in pitch. Be aware of the intervals. Practice singing the scales in ascending and descending order.

SUGGESTED SONGS FOR GRADE 8 VOCAL MUSIC

CM

Cm

SUGGESTED SONGS FOR GRADE 8 VOCAL MUSIC

Filipino Songs

Bakya Mo, Neneng (Santiago Suarez)
Walay Angay (Visayan Folksong)
Bayan Ko (Constancio de Guzman)
Tiririt ng Maya (for female voice, F. Buencamino, Sr.)
Sampaguita (Dolores Paterno)
Matud Nila

Foreign Songs

Only the Lonely Heart (from P.I. Tchaikowsky)
Caro Mio Ben (Gieseppe Giordanni)
Sebben Crudele (Antonio Caldara)
Nel Cor Piu Non Mi Sento (Giovanni Paisiello)
What If a Day (Thomas Campion?)
When Laura Smiles (Philip Rossiter, edited by John Glen Paton)
Calm as the Night
When Love is Kind
The Spider's Web (Paul Hindemith)

CHORAL MUSIC FOR GRADE 8

The choristers in Grade 8 are more able to work collaboratively with others. They are able to hold their own in terms of pitch and can be depended upon to observe proper phrasing. They will have more opportunities to explore choral music as a means of expression. They will likewise learn to work in harmony with others.

SKILL TARGETS:

1. The student will be able to sustain phrases using staggered breathing.
2. The student will be able to blend with other singers on the same vocal part and in harmony with different voices.
3. The student will be able to identify the parts of a three-part or four-part choral score.
4. They will be able to identify and sing well the points of transposition.
5. The student will be able to sing independently in a choral ensemble.
6. The student will be able to follow gestures of the conductor to observe tempo and dynamics markings of the score.
7. The student will be able to sing Filipino, English, and Italian or Latin songs.
8. The student will be able to sing the required repertoire with or without accompaniment.

PHRASING AND BREATHING

By the time a chorister reaches Grade 8, he or she should be free of breathing problems. He or she should be able to follow phrase marks, breath marks, and rests as places to take a breath. Given unmarked scores, the singer can already determine places to breathe by analyzing the lyrics of the song and the contour of the melody. Remember that breathing must not be done in the middle of a word.

Aside from this, he or she should already have the capacity to take in as much air and to control its release. In a group, he or she can keep the choral sound going by observing staggered breathing.

What is staggered breathing?

Staggered breathing is when individual singers in a choir take a breath at different points of a score or a melodic line so as not to break the choral sound. To the audience, it sounds as if the choir is not breathing because the sound is continuous.

Vocal Exercise

Focus : Staggered Breathing

1. Ask the choir to sing a full chord and to hold it for as long as possible. Each member of the choir should count how many beats they are able to sustain the note assigned to him or her.
2. Ask the choir to sing the full chord again. This time, ask them to drop out of the choral sound surreptitiously to take a breath when they need to do so and to come back to the choral sound imperceptibly. Make sure that no two singers take a breath at the same time.

Sustained notes become a challenge. There is a tendency for sustained notes to flatten as they reach the end of their duration. This is because most singers think of sustained notes as tones that simply have to extend up to their full beat. Sustained notes have a life of their own. Even subtly, sustained notes must gradually bloom in intensity and wane just before the end of their duration. When such a tone blooms, it must not go higher in pitch or grow unduly in volume. It only grows in intensity. When such a tone wanes, it must not go lower in pitch or become unintelligible. Even as it wanes, such a tone must remain vibrant and intense.

In the Seven Last Words written by Lucio D. San Pedro, the (Doloroso) line of the sopranos “My God, why has Thou forsaken me?” begins with a D¹ on the word “God” sustained for 8 beats. This note does not have a crescendo but it is not hanging on air waiting to drop. Instead, it seems to want to grow in intensity and passion. The singer must exert a lot of control so the note does not grow any louder than the other voices but at the same time allow it to take a life of its own, rising and falling in intensity.

To do this, the singer must be in command of his or her diaphragm. The muscles must slowly and gently expand releasing air in equal amount throughout the 8 beats of note life. When done skillfully, it is one beautiful example of choral singing.

My God! My God! why hast thou forsaken Me?

12

Adagio

ten.

-IV-



f My God! my God! why hast thou for-sak-en me? —



f



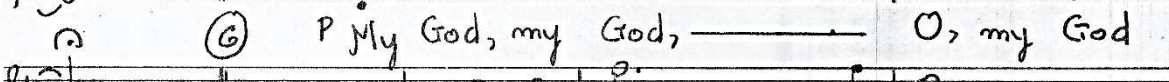
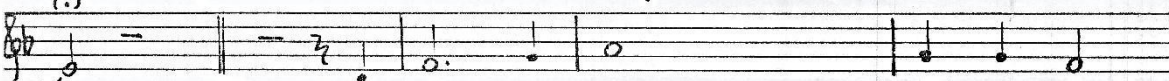
f My God! my God! why hast thou for-sak-en me? —



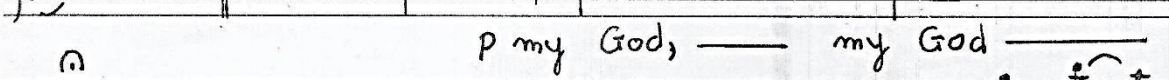
f



p My God, — why hast thou for-sak-en me?



p



p my God, — my God —



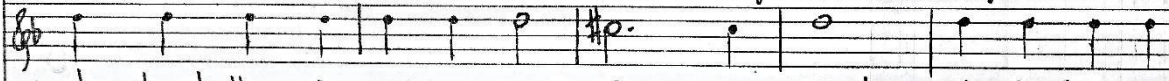
p My God, my God



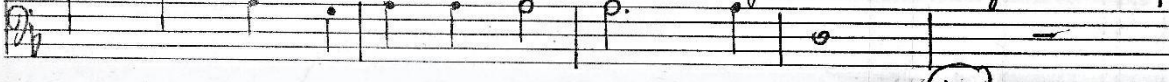
why hast thou for-sak-en me? O — my God why hast thou for-



why hast thou for-sak-en me? O — my God why hast thou for-



why hast thou for-sak-en me? O my God why hast thou for-



(14)



ANGONO MUNICIPAL SYMPHONIC BAND

FOLLOWING THE CONDUCTOR

The most difficult part of conducting is when the choir does not follow the conductor. Sometimes the conductor would be frantically gesticulating prodding the choir and the choir would be dragging a song. Other times, the conductor would struggle to slow down a runaway choir. This happens when the choir is overtaken by nervous energy and forget to mind the conductor's signals.

By the time the chorister reaches Grade 8, he or she should be able to keep time with the conductor's beats. He or she should be able to follow gestures that indicate a forte and a piano as opposed to mezzo forte and mezzo piano.

Vocal Exercise 8F

Focus : Crescendo, Decrescendo

1. Have the choir sing a chord, increasing in volume every two beats and every beat. Do it again starting on a forte and gradually decreasing in volume.
2. Have the choir sing the scale using the so-fa syllables.
 - a. Ascending, crescendo
 - b. Ascending, decrescendo
 - c. Descending, decrescendo
 - d. Descending, crescendo

The image displays two musical staves in 4/4 time. The first staff is an ascending scale starting on middle C (C4) and ending on G4. It begins with a mezzo-piano (*mp*) dynamic and includes a crescendo hairpin. The second staff is a descending scale starting on G4 and ending on middle C (C4). It begins with a forte (*f*) dynamic and includes a decrescendo hairpin.

3. Agree on a hand signal that you can use for crescendo and decrescendo like the raising of the hand in crescendo and lowering in decrescendo; or the opening of both hands sideways for crescendo and coming near each other in decrescendo. Whatever hand signal you do must be clear to the choir.

TRANSPOSITION

Transposition is a change of tonality usually from a lower key to a higher one. Composers and arrangers resort to transposition to emphasize and further heighten the emotional effect of the refrain. In a composition or arrangement, it is the part that is marked by difficulty as the notes seek to find a new tonal center. Many choristers struggle with transpositions because they lose the former tonal center. It is important to lead the choir to understand where the music is going by identifying the chord progression and using the changing chords as vocalizes in whole or half note values.

REPERTOIRE

In Grade 7, the pieces had accompaniments that strengthened the melody and the chord progression, Grade 8 is the time to expose choristers to songs that have unusual accompaniments, or no accompaniment at all. This will measure and challenge their sense of pitch.

SUGGESTED CHORAL SONGS FOR GRADE 8

The Water is Wide (English Folk Song, arr.J.Rooker, 3-part)

My Lord, What a Morning (Negro Spiritual)

Thrush Song (Paul Hindemith, 2-part)

All Through the Night (Welsh song, 3-part arr. F. Damrosch)

Hatikvah (Jewish Traditional, arr. S.G. Braslavsky)

Drink To Me Only With thine Eyes (Old English Air, 4-part)

America, the Beautiful (Samuel A. Ward, 4-part)

Gaudeamus Igitur (German Student Song, arr. L. Baldwin, 4-part)

Tumbalalaika (Jewish Folk song, arr.R.J. Malone, 4-part)

All Things Bright and Beautiful (John rutter)

Nena's Lullaby (Francisco Buencamino, 4-part)

Katurog na, Nonoy (Filipino folksong arr. G. Hernandez)

Rosas Pandan (Filipino folksong arr. G. Hernandez)

Sa Lupang Sarili (L.D. San Pedro)

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