

Sight Reading, Aural Training and General Knowledge

According to Wikipedia, sight reading is when the performer reading and performing of a piece of written music that he/she has not seen it before. There are many benefits for skillful sight-reading such as the fluency facilitates to learn a new piece. Sight-reading also improves your overall playing and musical skills significantly.

Music is all about hearing. Having good aural skills is a fundamental aspect of being a good music teacher or a musician. By understanding the sounds we hear, we can interact with other musicians, to reproduce melodies or chord progressions, to improvise or even to tune your and your student instrument without using a tuner.

Meanwhile general knowledge is a general knowledge about the music piece. It is important to understand the piece properly before we play. By understanding the term and sign in the piece it will help us to play correctly according to score and understand the reason it was written by the composer or to help us understand what expression actually that the composer want.

These three skills are fundamental for musicians but often overlooked in a teaching and learning situation at school. Dr. Dianne Hardy said the majority of teachers in her study said that sight-reading was not included in their program because they didn't know how to teach it in. Many said the reason was because the skill is not included in the method book series that they use and some of them did not even recognize it as a skill apart from the acquisition of repertoire. But if the students wish to visit an External Solo Musical Examination, these skills comprise an important component of overall mark. So these skills important must be acquired in the class.

1. Sight Reading

The suitable repertoire to use in develop sight reading a repertoire that have the elements of notes, intervals, and rhythm that already mastered by me. For an example, if I in grade 3 so I must use a grade 2 repertoire. If not, I will struggle when sight reading the repertoire. Even more advanced students occasionally need to come back to a review of these basics, if they have never been good readers. 'Light Cavalry Overture' is a piece that use a lot of big interval but the rhythm is not difficult.

LIGHT CAVALRY OVERTURE

CHARLES GOUNOD (1818-1893)



STANDARD OF EXCELLENCE FOR TUBA BOOK 2 (pg.27)

Once I have a solid grasp of the basics, more advanced music theory concepts will become important in my sight-reading (for instance, recognizing chords, cadences, and form). But, to master this skill we need a lot of sight reading drill. For my student I have included a drill five week sight reading program on the back of this assignment.

2. Aural training

As a choir tutor, I have frequently come across students who, for whatever reason, lack the basic ability to replicate (sing back) a given pitch. This problem should be overcome as quickly as possible. Plus for a brass player, by possessing this simple ability makes the attack of unprepared notes much easier to learn.

What that I write here is a several processes which I have found a success way to teach this skill to students. The first situation arises when students are asked to sing back a note, and they sing back something alarmingly distant and seemingly irrelevant to the note. It may appear either that they are not hearing the note clearly in their head, or that they lack the ability to replicate this sound with their voice. I will compare the intervals of what the student has sung, to what they are asked to sing, shows them where they are and where they need to be. Ask them to consider if they are higher or lower than the given note. After that let the student be comfortable to glissando around, or jump with their voice, until they find the pitch.

Nevertheless there seems to be some difference with this skill when different instruments are used for the task. Perhaps certain harmonic overtones can make this task easier or more difficult. When singing against a sustained tone, such as a violin or a clarinet, the student can hear their voice and the given note constantly, and so are able to more easily hear

the interval produced. When the sound decays, such as in a piano, it can sometimes be more difficult for the student to compare the sound they are making to what they hear. But using tuba is quite easier for a male student because of the range. But when you experimenting with students in this field it will gives the best results.

3. General Knowledge

TUBA

SAINTS GO MARCHING IN

Traditional

ALLEGRO

The musical score is written for a tuba in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of three staves. The first staff begins with a dynamic marking of *mf* (mezzo-forte) and contains measures 1 through 7. The second staff begins with a measure rest for 8 measures, then contains measures 9 through 11, ending with a dynamic marking of *f* (forte). The third staff begins with a measure rest for 13 measures, then contains measures 14 through 15, ending with a double bar line.

Best In Class (BBb Tuba) Book 1. pg 32

"When the Saints Go Marching In", often referred to as "The Saints", is an American gospel hymn that has taken on certain aspects of folk music. Though it originated as a spiritual, today people are more likely to hear it played by a jazz band. The song is sometimes confused with a similarly titled composition "When the Saints are Marching In". Allegro at the beginning of the score meant the tempo is fast, quickly and bright or "march tempo". *mf* and *f* there is a dynamics of the song. The song start with *mf* or *mezzo forte* meaning moderately loud and at bar 12 on the third beat it go to *forte* which mean loud.

TUBA

Theme from 'Symphony No.9'

Ludwig van Beethoven (1770-1827)

moderato

4

6

11

Standard of Excellence Book 1- Tuba.pg 29

Also known as "Ode to Joy" by Ludwig van Beethoven from Symphony No. 9. This piece is the last movement from his last completed symphony before he died and when he already encounter with deafness. It is a happy song. Moderato mean moderate tempo (101-110).

GRANT US PEACE

German Canon

andante

4

8

16

According to Wikipedia "Dona Nobis Pacem" is a song with Latin text, often sung as a canon. The words, which mean "Grant us peace", come from the Latin Mass. "Dona nobis pacem" is a phrase in the *Agnus Dei* section of the Roman Catholic mass. The origin of the melody is unknown. The tempo is andante which mean like a walking style (slow).

Sight Reading Exercise.

Exercise 1 : Best In Class Book 1- Tuba.pg 26



Exercise 2 : Best In Class Book 1- Tuba.pg 26



Exercise 3 Best In Class Book 1- Tuba.pg 16



Exercise 4 Standard of Excellence Book 1- Tuba.pg 29



Exercise 5 from Standard of Excellence Book 2 - Tuba.pg 24

moderato



Aural Training Exercise

Exercise 1 : Interval



Exercise 2 : Chord



Exercise 3 : Singing The Melody



References

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TODAY CLASS

Date : 25 August 2010

Time : 2.00 P.M. – 4.00 P.M

In today's master class, I played "Grant us Peace" or "Dona Nobis Pace" (Latin) a German Canon. It is a phrase in the *Agnus Dei* section of the Roman Catholic mass. My playing was quite good according to Dr. Sharon and she likes when I produce a good tone while I perform. But this song actually has a big interval and I cannot hit the low notes from a higher pitch. Yet, the tone is still note rounded for a tuba player. So she asked me to practice an interval more and try to apply the correct embouchure while changing the notes. Dr. Sharon also said that I did not play the song like a triple meter. She asked me to be precise more at the first beat. Yes, I will do that.

To practice a big interval and change the notes smoothly, I think practicing an etude will help a lot. Etudes will help the student to get used to the large interval. So for a student to play this song, I will train them to play an etude. I also can start a warm up from the highest pitch in the piece. This will help the student to sustain the high notes.

GRANTUS PEACE

German Canon

The musical score is written in bass clef with a 3/4 time signature and an *andante* tempo marking. It consists of three staves of music. The first staff begins with a treble clef and a 3/4 time signature, then changes to a bass clef. The second staff starts with a bass clef and a measure rest of 8. The third staff starts with a bass clef and a measure rest of 16. The music features a mix of quarter, eighth, and sixteenth notes, with some slurs and ties.



SMT 2211

STUDIO

Sight Reading, Aural Training and General Knowledge

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