



UNIVERSITI TEKNOLOGI MARA

FAKULTI MUZIK

MUF655  
RESEARCH PROJECT

PERCEPTION ON SIGHT-SINGING AMONG VOCAL  
STUDENTS AT UITM

PREPARED BY:  
SHARIFAH AMIRA BTE SYED MOHAMAD HAFIZ  
2010804612

## **ABSTRACT**

The purpose of this study is to identify the perception of sight-singing among vocal students at UiTM, Shah Alam. This study involved students from Diploma, Degree Education, Degree Performance, and Degree Composition. Objectives of this study were: 1) to find out the understanding of sight-singing among vocal students, 2) to investigate the weaknesses of vocal students in sight-singing and 3) To explore ways to improve sight-singing skills among vocal students. The data was collected through questionnaire. As a result, many vocal students at Faculty of Music, Shah Alam did not realize the benefits of sight-singing towards their lessons. The problems of this matter also has been obtained through the questionnaire where they were lack of exercise, did not get formal class for sight-singing, and most of them learnt their new piece by listening to the recordings rather than by sight-singing. There are several ways I suggest to students to improve their sight-singing skill such as starting their vocal class with sight-singing. Lecturers can give them simple melodies to help them to get use to sight-singing, involve in ensemble such as choir, they must have sight-singing classes with same importance level such as aural, music theory, and principal class, etc.

## DECLARATION OF AUTHORSHIP

“I declare that this thesis is the result of my own work except the ideas and summaries which I have clarified their sources. This thesis has not accepted for any degree and is not concurrently in candidate of any degree.”



.....

**Sharifah Amira bte Syed Mohamad Hafiz**

Faculty of Music

Universiti Teknologi MARA

## TABLE OF CONTENTS

<b>Abstract</b> .....	<b>ii</b>
<b>Declaration of Authorship</b> .....	<b>iii</b>
<b>Letter of Submission</b> .....	<b>iv</b>
<b>Acknowledgement</b> .....	<b>v</b>
<b>Table of Content</b> .....	<b>vi</b>
<b>Chapter 1: Introduction</b> .....	<b>1</b>
1.1 Background to the Study	
1.2 Statement of Problem	
1.3 Objectives of the Study	
1.4 Research Questions	
1.5 Significance of the Study	
1.6 Limitation of the Study	
<b>Chapter 2: Literature Review</b> .....	<b>5</b>
<b>Chapter 3: Methodology</b> .....	<b>9</b>
3.1 Methodology & Research Procedure	
3.2 Research Design	
3.3 Sample	
<b>Chapter 4: Data Analysis &amp; Findings</b> .....	<b>11</b>
<b>Chapter 5: Discussion and Recommendation</b> .....	<b>27</b>
<b>References</b> .....	<b>30</b>
<b>Suggested References</b> .....	<b>32</b>
<b>Appendix: Sample of Questionnaire</b> .....	<b>35</b>

**CHAPTER 1: INTRODUCTION**

**1.1 Background to the study**

*".. Proficiency in sight-reading greatly enhances the enjoyment of playing and making music, facilitating the rapid learning of pieces, and equipping the student with those techniques necessary for playing unprepared pieces, accompanying, singing, or playing in groups." - Suzannah Lawrence, 1995 (Munro, S. 2013)*

Sight-singing involves elements of association, habit, memory, theoretical understanding, and imagery which must be learned over a period of time. It is not an easy skill to master and it will not be learned in one day. To assess more precisely the effect of solmization on sight-singing; we should follow students in other situations, such as lessons, ensembles, and theory classes (Apel, W. 1972, Karspinski S. G. 2000). Sight-singing should be presented as an important and attainable skill to make it exciting and challenging part of the rehearsal not presented it as an academic exercise which the students will be bored (Demorest, S.M. 2001).

It is not uncommon for readers to make terrible errors (Karspinski, S. G. 2000). There are several methods used in sight-singing. The two techniques that widely used for sight-singing are 'Solfege' and 'Tonic SolFa'. 'Solfege' also called as 'fixed Do' because solfedges' 'Do' is always note 'C' while 'Tonic SolFa' also called as 'movable Do' where the 'do' was based on key signature for example 'C' major, the 'Do' was on the note 'C', if the key signature 'E' major, the 'Do' was on the note 'E' (Leibson, M. n.d).