

Chapter 1 : Recital & Readings

Orators and Creators Artists who tell and/or read Stories and Poetry. Reg Gorman. Reg Gorman has spent a lifetime making people laugh.

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Chapter 2 : Beautiful Readings and Poems for Civil Ceremonies | You & Your Wedding

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While some people may find this hilarious, some will be shocked to know the truth behind these misconceptions. Click on the videos below to view grade 1 exam pieces. Usually a child takes about a few months for fast learners to a year for slow learners to master grade 1 exam pieces. Early Beginner Standard note: Richard Clayderman pieces are only of around grade 5 standard, although some of the fill-ins or figurations might sound very impressive, they are just constructed from broken chords which are taught since grade 1. A Mozart or Beethoven sonata first movement or a Chopin nocturne would be of around grade 8 standard. I can play grade 8 pieces. Therefore my playing standard is grade 8 and I can pass the grade 8 exam. You can play grade 8 pieces with only a grade 5 standard, or with a diploma standard. It is not difficult to learn just the notes for a piece, but to play up to the standard required, you need the technique and the musical maturity required of that standard. There are many people who can play grade 8 pieces but can only play sight reading up to grade 5 standard; however, the standard of your sight reading often tells what grade you are really at because it determines how fast you can learn a new piece with the same amount of practice. I only played 5 wrong notes in this piece. Accuracy and fluency is of utmost importance in music, because music is all about perfection and the most basic thing that you should do in playing a piece of music is to play it accurately, and that is even before you put in dynamics, expression, etc. It is shown that the average number of wrong notes played by a distinction candidate is about one in In carefully prepared examination work, candidates often play fewer than five wrong notes in every thousand. And this is why most teachers take a longer time to teach exam pieces because this is the standard expected. I never played any wrong notes. Again, I have to reiterate that playing the piano is not just about playing notes. In fact, that is only the most basic thing expected in a well prepared piece. Each exam piece is marked to a total of 30 marks, with 20 marks as the passing mark. Examiners usually starts with 20 marks before the candidate starts playing, everytime the candidate plays with dynamics and expression, marks are added, and everytime he makes a mistake wrong notes or rhythm, etc. Therefore a piece without any wrong notes but without dynamics and expression will at most get you the minimum passing mark. When I reach grade 8, I will be a master of the piano. Unfortunately, there are people who have a grade 8 cert but cannot sight-read a grade 1 piece, or to play a simple single-line melody by ear, or just to sing in tune. A total musician is one who not only can play music, but also read music, write music, create music, sing in tune and have a good inner ear. This is what I aim to teach all my students, not just to play songs or to pass exams. And to all professional musicians, grade 8 is only a basic foundations and a stepping stone to higher qualifications and standards. About Progress After a few piano lessons, I would be able to play out any score that is put in front of me. Sight reading is something that most students take years and years to master. Usually people who are bad at sight-reading learn pieces by hearing and memorizing. But one bad habit of those who learn by hearing is that they often neglect the score. Often people get this misconception from TV when they see a pianist being able to play anything that is put in front of him, but they failed to take into consideration that the reason why most musicians and teachers can sight-read very well is because they are doing that every day. After a few piano lessons, I would be able to play Richard Clayderman pieces. Piano playing is a skill that can only be developed over time. While some people might be able to play more difficult pieces after the first few lessons, the pieces are usually taught by rote with lots of practice. Usually they will not be able to play it very well because of insufficient technique and they are only just playing notes. After attending lessons for 1 year or so, I would be able to take Grade 1 exams, or even Grade 2! There are many reasons why a child can attend lessons without much progress. If lessons are in a group, this may be because the child is not suitable for group lessons. For young children or even for some older children this may be because of insufficient parental support. Or it may just be because the student does not practice at all. Therefore my son will be able to take the grade 3 exam after he had

completed level 3 of book x or level 3 of ABC music course. Different books by different publishers or authors have different standards. Even if it is explicitly indicated on the book that it is of grade 3 standard, it might be easier or more difficult than grade 3. Thus, if a certain book is only indicated level 3 not grade 3, it might be only of late beginner standard. There are many beginner books that divide the grade into different stages so as to make it more progressive for the student. Again this is a misconception that many people have. Different people learn with different pace. This may be because of age – older beginners learn faster than young children; IQ – people with higher intelligence learn faster; parental support – this cannot be emphasized more; interest – people with more interest will practice more and progress faster; and especially for music learning, environment and early exposure to music – people from musical families, or children who are exposed to music from a young age ideally 2 years or younger. And most importantly, the pace of learning depends on the amount of efficient practice you put in. From my experience, I have students who took grade 3 after learning for 1 year and also those who took grade 1 only after learning for years. Note that it is normal for young children to learn for years before taking any exams My child must finish every song in the book to finish each grade. So, if there are 30 songs in the book, and if my child takes weeks for each song, he can only finish the grade in more than one year. It is more about ear training, note reading, training finger dexterity and technique, and understanding music theory. It is only after the internalization of all these skills that the child can externalize it by playing on the piano. That is why I call myself more of a music teacher than a piano teacher. This has to do with progress and the amount of practice that each student puts in. While there are students who manage to learn and polish up grade 8 pieces in months, there are those who cannot even do the same for grade 1 pieces in a year. Thus, most teachers usually start the exam pieces early so that the student will not give them a heart attack one month before the exam. For me, I try not to teach only exam pieces for the first five grades, and I usually only start exam pieces after I register the student for exam about half a year earlier for the first few grades. For the first few grades grade, students must learn enough pieces and technical exercises so as to build a strong foundation – strong fingers and dexterity, muscle memory, musical awareness – so that they can cope better with the next grade. And learning exam pieces only is simply not sufficient enough to achieve this and students may end up struggling with the next grade and give up piano altogether. Theory should progress at the same pace as Practical. Ideally, this should be the case because what is covered in practical is covered in theory in about the same grade, but usually for most students, theory and practical progresses at different pace and it is perfectly okay to do so. For young students, unless they have high IQ, theory would progress at a much slower pace than practical. This is perfectly normal and parents should not worry about this and spend too much time to make sure that both progresses at the same pace. This is because as the child is grows older and is able to understand theory concepts better, his theory would be able to catch up with practical eventually. I personally have students who did poorly for theory when they were a child but got merits and distinctions for theory when they were a teenager. It is necessary to attain grade 8 theory if I can reach the same grade for practical. Most students stop at grade 5 theory as this is the minimum requirement for taking grade practical exams. Entry requirement for theory for most tertiary music institutions e. This is because grade theory is at a much higher level than grade 5 theory and would be taught if you are enrolled in a music diploma course in such institutions. Most students who wish to continue with grade theory only do so after they finish grade 8 practical, because grade is very time consuming and there is simply not enough time to squeeze it into a 1 hour lesson, unless the student is very independent for their practical i. For me, I only encourage students to pursue grade theory if they have met these requirements: They must at least have attained a distinction for Grade 5 theory. They must have a very strong interest in theory. For those who want to do grade theory together with practical, they must be good in BOTH practical and theory and must be very independent for practical as most of the time would be spent on theory. Student must be independent to do all assigned readings and memorizing by himself. The biggest problem in learning piano for adult learners is time constraint. It takes lots of practice and patience to learn a new instrument, but most adult students simply are not able to allocate enough time to practice because they are busy with school, work or other commitments. Furthermore, adult learners are usually more self-conscious and they try hard to avoid mistakes when playing by tensing up and this results in stiff fingers and a bad tone.

What most adult students need to do is to relax, because tensing the muscles to gear themselves to a task will only decrease control, not increase it. They must learn to learn from mistakes and not to tense up to avoid mistakes, so there should be room allowed for mistakes. And, of course, they must practice more. The advantage that adult students have over children is that they are more self-motivated. So, with lots of practice, patience and a lot of passion in music, it is not difficult for an adult to succeed in learning piano. Learning piano is about learning a skill, and skills need to be trained over time. Even though you might be able to finish learning theory and theory of the technique required to play piano, it is almost impossible to learn to play piano from scratch to grade 8 in 1 year unless you practice 12 hours a day. Furthermore, there are people who have finished grade 8 but are still taking lessons because learning never stops. About Practice I will be able to play a new piece after I have practiced it five times Unless you are a professional pianist, or unless the piece is way too easy for your standard, if you are still a learner you will not be able to play a piece well after practicing it five times. Good habits of practicing are not only to practice until you get it right, but to practice until you never get it wrong again. The number of times varies from person to person, some people can get it right after practicing for 20 times, some practiced hundreds of time and still could not get it right. Usually those with more developed skills, memory, and sight-reading, sense of harmony and with all things being equal, good practicing habits and strong mind power would require less practice. How many times must I practice this? Although practice is all about repetition, it is more important to practice efficiently than just blindly repeating the piece over and over again. And after you have got the section correct, you have to practice reinforce until you never get it wrong again. This is not easy, but with patience and perseverance, you will be able to do it. This, again, has to do with practice. Assuming similar skill level and effective practice habits for both players, if the one who has only learnt the piece for 2 months practices 2 hours a day, and the one who has learnt it for 2 years practices 30 minutes a week, the one who practiced for 2 months has actually practiced hours altogether while the one who practiced for 2 years had only practiced 52 hours.

Chapter 3 : Recite Quran - Read, Listen and Learn The Noble Quran

A collection of Christmas short stories, tales, poems, rhymes, recitals, and plays from Children's Literature. Christmas Carol lyrics.

Eye movement in music reading may at first appear to be similar to that in language reading, since in both activities the eyes move over the page in fixations and saccades, picking up and processing coded meanings. However, it is here that the obvious similarities end. Not only is the coding system of music nonlinguistic; it involves what is apparently a unique combination of features among human activities: Even the reading of language aloud, which, like musical performance involves turning coded information into a musculoskeletal response, is relatively free of temporal constraint—the pulse in reading aloud is a fluid, improvised affair compared with its rigid presence in most Western music. It is this uniquely strict temporal requirement in musical performance that has made the observation of eye movement in music reading fraught with more difficulty than that in language reading. Another critical difference between reading music and reading language is the role of skill. Most people become reasonably efficient at language reading by adulthood, even though almost all language reading is sight reading. Thus, the improvement of music sight reading and the differences between skilled and unskilled readers have always been of prime importance to research into eye movement in music reading, whereas research into eye movement in language reading has been more concerned with the development of a unified psychological model of the reading process. Equipment and related methodology[edit] From the start, there were basic problems with eye-tracking equipment. The five earliest studies [5] used photographic techniques. These methods involved either training a continuous beam of visible light onto the eye to produce an unbroken line on photographic paper, or a flashing light to produce a series of white spots on photographic paper at sampling intervals around 25 ms. Because the film rolled through the device vertically, the vertical movement of the eyes in their journey across the page was either unrecorded [6] or was recorded using a second camera and subsequently combined to provide data on both dimensions, a cumbersome and inaccurate solution. These systems were sensitive to even small movement of the head or body, which appear to have significantly contaminated the data. The musculoskeletal response required to play a musical instrument involves substantial body movement, usually of the hands, arms and torso. This can upset the delicate balance of tracking equipment and confound the registration of data. Another issue that affects almost all unskilled keyboardists and a considerable proportion of skilled keyboardists is the common tendency to frequently glance down at the hands and back to the score during performance. The disadvantage of this behaviour is that it causes signal dropout in the data every time it occurs, which is sometimes up to several times per bar. However, research into the field has mostly been conducted using less than optimal equipment. This has had a pervasive negative impact on almost all research up until a few recent studies. In summary, the four main equipment problems have been that tracking devices: Not until recently has eye movement in music reading been investigated with more satisfactory equipment. Kinsler and Carpenter were able to identify eye position to within 0. Tempo and data contamination[edit] Most research into eye movement in music reading has primarily aimed to compare the eye movement patterns of skilled and unskilled performers. However, there are significant methodological problems in attempting this comparison. At a sufficiently slow tempo, players over a large range of skill-levels are capable of accurate performance, but the skilled will have excess capacity in their perception and processing of the information on the page. The wandering effect is undesirable, because it is an unquantifiable and possibly random distortion of normal eye movement patterns. The skilled and the unskilled have quite different ranges for sight reading the same music. On the other hand, a faster tempo may minimise excess capacity in the skilled, but will tend to induce inaccurate performance in the unskilled; inaccuracies rob us of the only evidence that a performer has processed the information on the page, and the danger cannot be discounted that feedback from action-slips contaminates eye movement data. Almost all studies have compared temporal variables among participants, chiefly the durations of their fixations and saccades. In these cases, it is self-evident that useful comparisons require consistency in performance tempo and accuracy within and between performances. Most studies have

sought to compare the skilled and the unskilled in the hope of generating pedagogically useful data; aside from Smith , in which tempo itself was an independent variable, Polanka , who analysed only data from silent preparatory readings, and Souter , who observed only the highly skilled, none has set out to control tempo strictly. Musical complexity[edit] Many researchers have been interested in learning whether fixation durations are influenced by the complexity of the music. At least three types of complexity need to be accounted for in music reading: For example, visual complexity might be in the form of the density of the notational symbols on the page, or of the presence of accidentals, triplet signs, slurs and other expression markings. The complexity of executing musculoskeletal commands might be seen in terms of the demands of fingering and hand position. It is in isolating and accounting for the interplay between these types that the difficulty lies in making sense of musical complexity. For this reason, little useful information has emerged from investigating the relationship between musical complexity and eye movement. However, performance tempos were uncontrolled in this study, so the data on which this conclusion was based are likely to have been contaminated by the slower tempos that were reported for the reading of the more difficult stimuli. Halverson , who controlled tempo more closely, observed a mild opposite effect. He wrote "both Jacobsen and Weaver Although Goolsby did not report the total reading durations of his trials, they can be derived from the mean tempos of his 12 skilled and 12 unskilled participants for each of the four stimuli. This raises the question as to why skilled readers should distribute more numerous and shorter fixations over a score than the unskilled. Only one plausible explanation appears in the literature. The scan ends when this level cannot be reached, its end-point determining the position of the upcoming fixation. The time taken before this decision depends on the complexity of a note, and is presumably shorter for skilled readers, thus promoting more numerous fixations of shorter duration. This model has not been further investigated, and does not explain what advantage there is to using short, numerous fixations. Another possible explanation is that skilled readers maintain a larger eye-hand span and therefore hold a larger amount of information in their working memory ; thus, they need to refresh that information more frequently from the music score, and may do so by refixating more frequently. On logical grounds, it would be expected that this shift would result in fewer and longer fixations. The data from all three studies into eye movement in the reading of increasingly familiar music support this reasoning. On average, both skilled and unskilled readers used fewer and longer fixations during the second reading. Familiarity in these trials appeared to increase fixation duration, but not nearly as much as might have been expected. The smallness of these changes might be explained by the unchallenging reading conditions in the trials. A more likely explanation is that the participants played the stimuli at faster tempos as they grew more familiar with them through the three readings. The metronome was initially sounded, but was silent during the performances, allowing readers to vary their pace at will. Thus, it is possible that two influences were at odds with each other: This might explain why mean fixation duration fell in the opposite direction to the prediction for the second encounter, and by the third encounter had risen by only 3. Decades before this debate, Weaver had set out to determine the bottom-up effects of musical texture on eye movement. He hypothesised that vertical compositional patterns in a two-stave keyboard score would promote vertical saccades, and horizontal compositional patterns horizontal saccades. Weaver was apparently unaware of the difficulty of proving this hypothesis in the light of the continual need to scan up and down between the staves and move forward along the score. Thus, it is unsurprising that the hypothesis was not confirmed. When the music was contrapuntal, however, he found fixation sequences which were grouped in horizontal sweeps along a single line, with a return to another line afterwards. Peripheral visual input[edit] This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. January Learn how and when to remove this template message The role of peripheral visual input in language reading remains the subject of much research. Peripheral input in music reading was a particular focus of Truitt et al. They used the gaze-contingency paradigm to measure the extent of peripheral perception to the right of a fixation. This paradigm involves the spontaneous manipulation of a display in direct response to where the eyes are gazing at any one point of time. Performance was degraded only slightly when four crotchets to the right were presented as the ongoing preview, but significantly when only two crotchets were presented. Under these conditions, peripheral input extended over a little more than a

four-beat measure, on average. For the less skilled, useful peripheral perception extended from half a beat up to between two and four beats. For the more skilled, useful peripheral perception extended up to five beats. Peripheral visual input in music reading is clearly in need of more investigation, particularly now that the paradigm has become more accessible to researchers. A case could be made that Western music notation has developed in such a way as to optimise the use of peripheral input in the reading process. Noteheads, stems, beams, barlines and other notational symbols are all sufficiently bold and distinctive to be useful when picked up peripherally, even when at some distance from the fovea. The upcoming pitch contour and prevailing rhythmic values of a musical line can typically be ascertained ahead of foveal perception. For example, a run of continuous semiquavers beamed together by two thick, roughly horizontal beams, will convey potentially valuable information about rhythm and texture, whether to the right on the currently fixated stave, or above, or above or below in a neighbouring stave. This is reason enough to suspect that the peripheral preprocessing of notational information is a factor in fluent music reading, just as it has been found to be the case for language reading.

Refixation[edit] A refixation is a fixation on information that has already been fixated on during the same reading. In the reading of two-stave keyboard music, there are two forms of refixation: Goolsby and Smith reported significant levels of leftward refixation across all skill-levels in the sight-reading of melodies. Leftward refixation involves a greater investment of time than vertical refixation, and on logical grounds is likely to be considerably less common. For the same reason, the rates of both forms of refixation are likely to be sensitive to tempo, with lower rates at faster speed to meet the demand for making swifter progress across the score. Souter confirmed both of these suppositions in the skilled sight-reading of keyboard music. He found that at slow tempo one chord a second , At fast tempo two chords a second , the rates were 8. These significant differences occurred even though recovery saccades were included in the counts for leftward refixations, effectively doubling their number.

French painting, 18th century The eye’s hand span EHS is the separation between eye position on the score and hand position. It can be measured in two ways: The main findings in relation to the eye’s voice span in the reading aloud of language were that 1 a larger span is associated with faster, more skilled readers, [23] 2 a shorter span is associated with greater stimulus-difficulty, [24] and 3 the span appears to vary according to linguistic phrasing. For example, Jacobsen measured the average span to the right in the sight singing of melodies as up to two notes for the unskilled and between one and four notes for the skilled, whose faster average tempo in that study raises doubt as to whether skill alone was responsible for this difference. Young found that both skilled and unskilled participants previewed about one chord ahead of their hands, an uncertain finding in view of the methodological problems in that study. To put this another way, skilled music readers maintain a larger eye’s hand span and are more likely to refixate within it. This association between span size and leftward refixation could arise from a greater need for the refreshment of information in working memory. The time index was significantly affected by the performance tempo: This means that the length of time that information is stored in the buffer is related to performance tempo rather than ability, but that professionals can fit more information into their buffers. Sloboda asked his participants to sight read a melody and turned the lights out at an unpredictable point during each reading. Here, the span was defined as including peripheral input. Participants were allowed to choose their own performing speed for each piece, introducing a layer of uncertainty into the interpretation of the results.

Chapter 4 : Readings | Define Readings at www.nxgvision.com

Excerpt from Parlor and Platform Recitals, Humorous Readings and Comic Songs Those were the days when thousands went over to fortune seek, The days of the great gold fever, and a manager thought the spot Good for a spec, and took us as actors among his lot.

Chapter 5 : Thanksgiving Recitations And Readings | The Common Room

Popular Funeral Readings. When I Think Of Death - Maya Angelou When I think of death, and of late the idea has come with alarming frequency, I seem at peace with the idea that a day will dawn when I will no longer be among those living

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in this valley of strange humors.

Chapter 6 : Listen and download the holy quran, recitation and quran reading mp3

*Parlor and Platform Recitals, Humorous Readings and Comic Songs [Thomas F Casey] on www.nxgvision.com *FREE* shipping on qualifying offers. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it.*

Chapter 7 : Story and Poetry Readings and Recitals

So he sent a fat turkey to Shoemaker Price, And the shoemaker said, "What a big bird! how nice! And since a good dinner's before me, I ought To give poor Widow Lee the small chicken I bought." "This fine chicken, oh, see!" said the pleased Widow Lee, "And the kindness that sent it, how.

Chapter 8 : BOYS' AND GIRLS' SPEAKER Henry Davenport Northrop CHOICEST RECITALS READINGS

The Easter Poems I have placed here can be freely used for a church service or Easter dawn service, church bulletin, scrapbooks, craft projects or for just sending to someone at Easter time.

Chapter 9 : Recital | My Piano Teacher

elcome to Assabile, our site is a guide and an ideal companion for any muslim in his daily spiritual life. We offer through our pages the Quran recited by several reciters from different countries with different methods of reading.