

Music Department  
Columbia University  
Ear Training Curriculum, Fall 2012  
Sing and Play at the Piano  
“Face the Music”

Students are required to perform at the keyboard simultaneously singing and playing exercises in each of the following categories:

Scales  
Intervals  
Triads/Arpeggios  
Seventh Chords  
Melodies  
Duets (ET II - VI)  
Chorales(ET II- VI)

Faculty show students how to practice sing and play exercises, emphasizing the techniques outlined for each subject in each ET level. The material closely follows the material included in the theory curriculum.

Sing and play exercises simultaneously address issues of sight reading/singing, intonation, keyboard proficiency, theory, and performance.

Faculty will use sing and play exercises to count toward students' grades. Specific exercises will be recommended.

**Contents:**

Intro to Ear Training	2
Ear Training Level I	16
Ear Training Level II	37
Ear Training Level III	71
Ear Training Level IV	94

# Introduction to Ear Training

## “Sing and Play”

Scales	pp. 3-7
Major	
Natural/Harmonic/Melodic Minor	
In Unison, Harmonized Canonically	
Harmonized in Thirds and Sixths	
Lower and Upper Tetra-Chord ‘White-Note’ Scales	
Intervals	pp. 8-11
Sing and Play Technique for Intervals I	
Sing and Play Technique for Intervals II	
Triads/Arpeggios	pp. 12-14
Sing and Play Technique for Triads	
Sing and Play Technique for Arpeggios	
Melody	p.15
Unmetered Melodies	

## Scales

Play all major and minor scales up and down, and sing simultaneously using solfege

Play with right hand, sing

Play with left hand, sing

Play with both hands, sing

Piano fingerings are preferred, but not required.

### 1. Major

Musical notation for the Major scale, showing the right hand (RH) and left hand (LH) parts. The RH part starts on C4 and goes up to C5, while the LH part starts on C3 and goes up to C4. Fingerings are indicated: RH (1, 2, 3, 1, 2, 3, 4, 5) and LH (5, 4, 3, 2, 1, 3, 2, 1).

Do Re Mi Fa Sol La Ti Do

### 2. Natural Minor

Musical notation for the Natural Minor scale, showing the right hand (RH) and left hand (LH) parts. The RH part starts on C4 and goes up to C5, while the LH part starts on C3 and goes up to C4. The scale is in C minor, with Bb and Fb.

Do Re Mi Fa Sol La Ti Do

### 3. Harmonic Minor

Musical notation for the Harmonic Minor scale, showing the right hand (RH) and left hand (LH) parts. The RH part starts on C4 and goes up to C5, while the LH part starts on C3 and goes up to C4. The scale is in C minor, with Bb and Fb, and a raised seventh degree (Bb4).

Do Re Mi Fa Sol La Ti Do

### 4. Melodic Minor

Musical notation for the Melodic Minor scale, showing the right hand (RH) and left hand (LH) parts. The RH part starts on C4 and goes up to C5, while the LH part starts on C3 and goes up to C4. The scale is in C minor, with Bb and Fb, and a raised seventh degree (B4) in the ascending direction.

Do Re Mi Fa Sol La Ti Do

5. Play first, then sing.

Sing

Do Re Mi Fa Sol La Ti Do

Play

Do Ti La Sol Fa Mi Re Do

Play

6. Sing first, then play.

Sing

Do Re Mi Fa Sol La Ti Do etc.

Play

Do Ti La Sol Fa Mi Re Do

## Harmonized Vocal Scales

Play from tonic, sing from tonic when scale reaches 3rd scale degree

First right hand plays, then left hand, then both hands together

Major

Sing 7.

Play

Sing 8.

Play

Natural Minor

Sing 9.

Play

Harmonic Minor

Sing 10.

Play

Melodic Minor

Sing 11.

Play

Sing and play overlapping scales. Note the different interval relationships that result in the ascending and descending direction.

Sing  
12.

Play

Sing  
13.

Play

Play the scale, sing a third above  
Play the scale, sing a sixth below

Sing  
14.

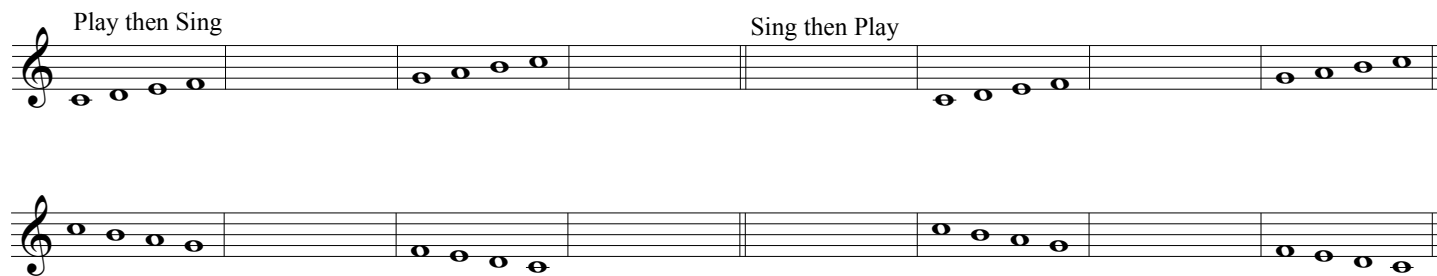
Play

Sing  
15.

Play

## 16. Tetrachords

Play then Sing



Sing then Play

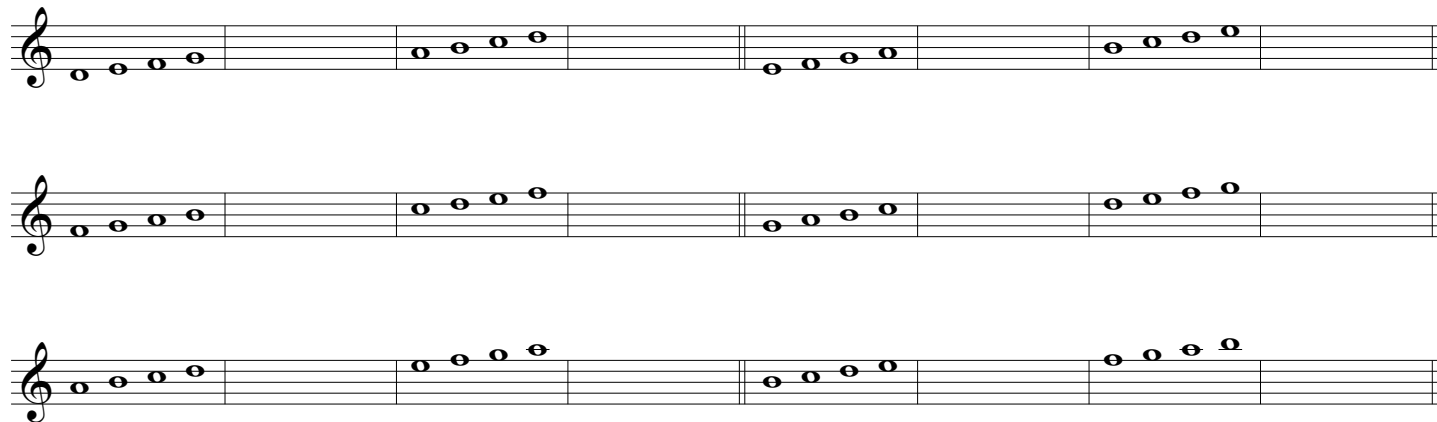
Use the same process for the "white-note" scales.

Play then Sing, ascending

Play then Sing, descending

Sing then Play, ascending

Sing then Play, descending



Switch Right Hand, Left Hand, Both Hands

Play every note and sing

Play every other note and sing

Play fewer and fewer notes until singing a capella

# 17. Sing and Play Technique for Intervals

Susser

## Upward intervals

Thirds

Sing \_\_\_\_\_ Sing \* Hum Sing Sing 'Mouth' Sing Sing \_\_\_\_\_

Fourths

Fifths

Sixths

Sevenths

Octaves

## Downward intervals

Thirds

Fourths

Fifths

Sixths

Sevenths

Octaves



# Sing and Play Technique for Intervals II

Susser

## 18. Seconds

Sing

Play 1

Play 2

Play 3

Play 4

## 19. Thirds

Sing

Play 1

Play 2

Play 3

Play 4

Sing

Play 1

Play 2

Play 3

## 20. Fourths

The exercises for fourths are presented in two systems. Each system includes a 'Sing' staff and three 'Play' staves (Play 1, Play 2, Play 3).

**System 1:**

- Sing:** A melodic line starting on C4, moving up stepwise to G4, with slurs over each interval.
- Play 1:** A piano accompaniment consisting of a continuous eighth-note scale from C4 to G4.
- Play 2:** A piano accompaniment consisting of quarter notes: C4, G4, C4, G4, C4, G4, C4, G4, C4, G4, C4, G4, C4, G4, C4, G4.
- Play 3:** A piano accompaniment consisting of quarter notes: C4, G4, C4, G4, C4, G4, C4, G4, C4, G4, C4, G4, C4, G4, C4, G4.

**System 2:**

- Sing:** A melodic line starting on C4, moving up stepwise to G4, with slurs over each interval.
- Play 1:** A piano accompaniment consisting of quarter notes: C4, G4, C4, G4, C4, G4, C4, G4, C4, G4, C4, G4, C4, G4, C4, G4.
- Play 2:** A piano accompaniment consisting of quarter notes: C4, G4, C4, G4, C4, G4, C4, G4, C4, G4, C4, G4, C4, G4, C4, G4.
- Play 3:** A piano accompaniment consisting of quarter notes: C4, G4, C4, G4, C4, G4, C4, G4, C4, G4, C4, G4, C4, G4, C4, G4.

Practice the following in a similar manner, reducing and altering what you play.

## 21. Fifths




The exercises for fifths are presented in three 'Sing' staves.

**Staff 1:** A melodic line starting on C4, moving up stepwise to G4, with slurs over each interval.




**Staff 2:** A melodic line starting on C4, moving up stepwise to G4, with slurs over each interval.

**Staff 3:** A melodic line starting on C4, moving up stepwise to G4, with slurs over each interval.



### 22. Sixths

Sing   

### 23. Sevenths

Sing   

### 24. Octaves

Sing   

## 25. Scale Technique for Triads

### Major

Sing

Play

The Major triad scale technique is shown in two staves. The top staff is a treble clef with a vocal line labeled 'Sing'. The bottom staff is a bass clef with a piano line labeled 'Play'. The piano line consists of a sequence of notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The vocal line consists of a sequence of notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. Vertical lines connect the notes in the piano line to the notes in the vocal line, indicating that the piano accompaniment provides the harmonic support for the vocal line.

### Minor

Sing

Play

The Minor triad scale technique is shown in two staves. The top staff is a treble clef with a vocal line labeled 'Sing'. The bottom staff is a bass clef with a piano line labeled 'Play'. The piano line consists of a sequence of notes: C, D, E-flat, F, G, A-flat, B-flat, C, D, E-flat, F, G, A-flat, B-flat, C. The vocal line consists of a sequence of notes: C, D, E-flat, F, G, A-flat, B-flat, C, D, E-flat, F, G, A-flat, B-flat, C. Vertical lines connect the notes in the piano line to the notes in the vocal line, indicating that the piano accompaniment provides the harmonic support for the vocal line.

### Diminished

Sing

Play

The Diminished triad scale technique is shown in two staves. The top staff is a treble clef with a vocal line labeled 'Sing'. The bottom staff is a bass clef with a piano line labeled 'Play'. The piano line consists of a sequence of notes: C, D, E-flat, F, G, A-flat, B-flat, C, D, E-flat, F, G, A-flat, B-flat, C. The vocal line consists of a sequence of notes: C, D, E-flat, F, G, A-flat, B-flat, C, D, E-flat, F, G, A-flat, B-flat, C. Vertical lines connect the notes in the piano line to the notes in the vocal line, indicating that the piano accompaniment provides the harmonic support for the vocal line.

### Augmented\*

Sing

Play

The Augmented triad scale technique is shown in two staves. The top staff is a treble clef with a vocal line labeled 'Sing'. The bottom staff is a bass clef with a piano line labeled 'Play'. The piano line consists of a sequence of notes: C, D, E, F-sharp, G, A, B, C, D, E, F-sharp, G, A, B, C. The vocal line consists of a sequence of notes: C, D, E, F-sharp, G, A, B, C, D, E, F-sharp, G, A, B, C. Vertical lines connect the notes in the piano line to the notes in the vocal line, indicating that the piano accompaniment provides the harmonic support for the vocal line.

\*Note the use of f#

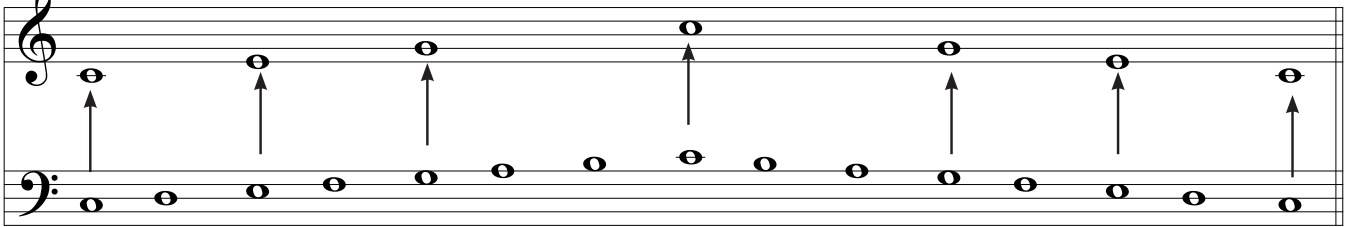
## 26. Sing and Play Technique for Arpeggios

Susser


Play and sing as directed.

Major

Sing

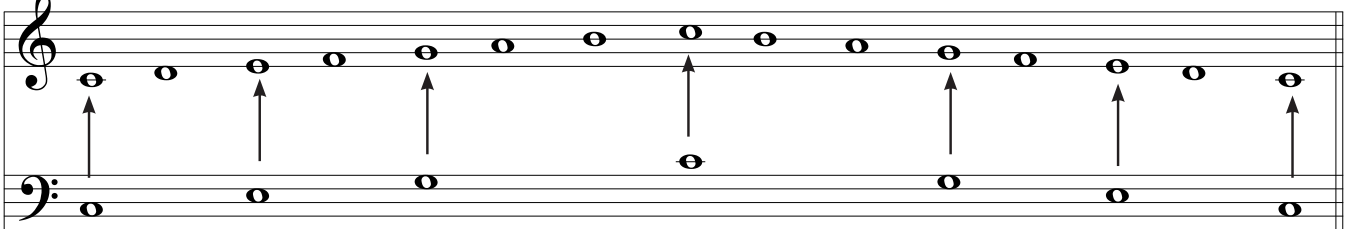


Play

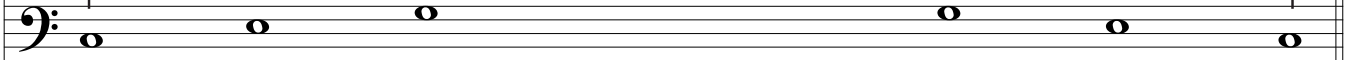


The first system shows a major arpeggio exercise. The 'Sing' part is on a treble clef staff with a G-clef, containing eight quarter notes: G4, A4, B4, C5, B4, A4, G4, and F4. The 'Play' part is on a bass clef staff with an F-clef, containing eight quarter notes: F3, G3, A3, B3, C4, D4, E4, and F4. Vertical arrows point from the bass clef notes up to the corresponding notes in the treble clef.

Sing



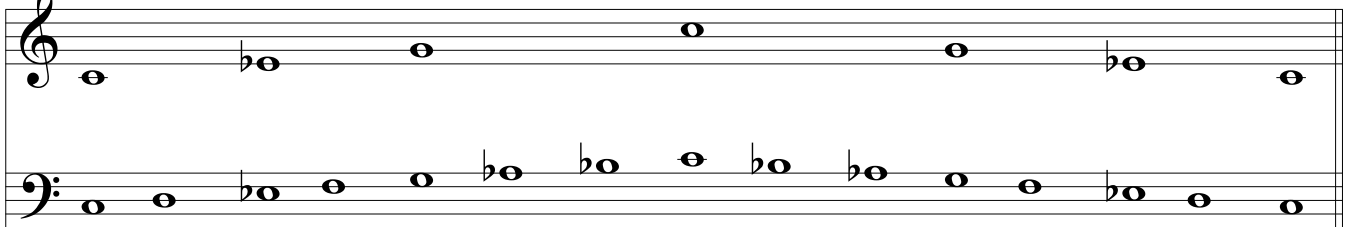
Play



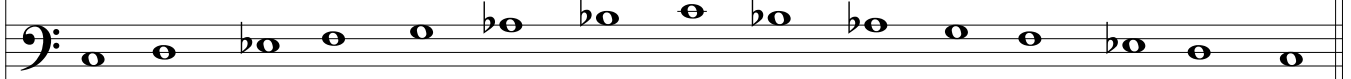
The second system shows a major arpeggio exercise. The 'Sing' part is on a treble clef staff with a G-clef, containing eight quarter notes: G4, A4, B4, C5, B4, A4, G4, and F4. The 'Play' part is on a bass clef staff with an F-clef, containing eight quarter notes: F3, G3, A3, B3, C4, D4, E4, and F4. Vertical arrows point from the bass clef notes up to the corresponding notes in the treble clef.

Minor

Sing

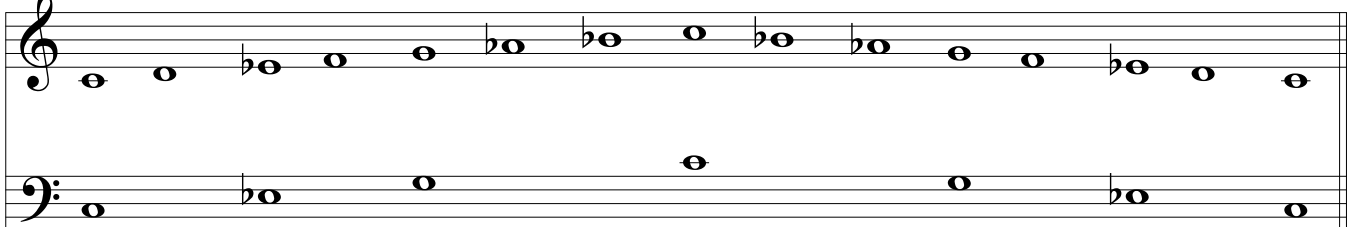


Play




The third system shows a minor arpeggio exercise. The 'Sing' part is on a treble clef staff with a G-clef, containing eight quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, and F4. The 'Play' part is on a bass clef staff with an F-clef, containing eight quarter notes: F3, G3, Ab3, Bb3, C4, D4, Eb4, and F4. Vertical arrows point from the bass clef notes up to the corresponding notes in the treble clef.

Sing



Play



The fourth system shows a minor arpeggio exercise. The 'Sing' part is on a treble clef staff with a G-clef, containing eight quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, and F4. The 'Play' part is on a bass clef staff with an F-clef, containing eight quarter notes: F3, G3, Ab3, Bb3, C4, D4, Eb4, and F4. Vertical arrows point from the bass clef notes up to the corresponding notes in the treble clef.

## 27. Arpeggio

Play arpeggios in Major and Minor, singing in unison, and in harmony with the piano.

Major

Sing

Play

Sing

Play

Minor

Sing

Play

Sing

Play

The image displays musical notation for Major and Minor arpeggios. It is organized into three main sections. The first section is for the Major arpeggio, showing a unison exercise (labeled 'Sing' and 'Play') and a harmony exercise (labeled 'Sing' and 'Play'). The second section is for the Minor arpeggio, also showing unison and harmony exercises. The notation uses treble clefs and quarter notes. The Major arpeggio consists of the notes C4, E4, G4, B4, A4, F4, and C5. The Minor arpeggio consists of the notes C4, E♭4, G4, B♭4, A4, F4, and C5. The harmony exercises feature a piano accompaniment of the arpeggio notes while the singer performs the same notes in unison.

## 28. Unmetered Melodies

Susser

See Instructions Below

1.

2.

3.

Sing and play each measure separately.

Switch right hand, left hand, both hands

Play every note and sing

Play every other note and sing

Play fewer and fewer notes until singing all four notes a capella