

## Ear Training Practice and Assessment

### PURPOSE:

Ear training sheets can be used to establish aural identification of interval patterns, practice notation, and assist in pitch matching.

### METHOD:

Each grid contains a set of 7 solfege syllables that will correspond to pitches played by the teacher. Students are given ear training grids with desired pitch set. It is recommended that students be introduced to only a few pitches at a time during the learning process. You may choose to begin with the Pentatonic Ear training sheets but have students cross out every pitch but Sol and Mi for some exercise, then add La, etc. At anytime students may be given an Ear Training sheet with staves and asked after identifying solfege to notate the pitches on the staff.

### PROCEDURE:

1. Each student is given an Ear Training Grid
2. Determine what pitches will be used for the exercise (S-M, or S-M-L, or all, etc)
3. Teacher identifies the starting pitch for the students
4. Establish the key by playing the scale or tonic triad; Have the students reproduce the scale or triad by singing
5. Play the sequence of 7 pitches and have the students circle the solfege syllable of the pitch that they hear. After a brief pause repeat the pattern at least 3 times.
6. Ask a student to volunteer their answer - Ideally, have the student sing the pattern that they have circled; If the student is not correct, solicit other answers until correct
7. Have all students sing the correct solfege pattern

#### IF USING STAFF NOTATION

8. Guide the students in writing a key signature and finding the tonic pitch.
9. Have students write the note pattern using a specific note type - half note, quarter note, etc (provides another opportunity to practice note types)

### HINTS FOR SUCCESS:

- Practice 1 or 2 Ear Training Exercises Daily, do not attempt to do an entire sheet in one class sitting.
- Start very simple and add pitches only when a majority of the class has mastered the skill
- When starting with Penatonic Scale use the Kodaly sequence for adding pitches (S-M patterns, S-M-L patterns, S-M-L-D, etc)
- When starting training from the Kodaly sequence the first note in the exercise should always be Sol until students are more advanced; when working with the diatonic scale the first note should be tonic until students begin to gain mastery.
- Have students sing the patterns

### ASSESSMENT OPTIONS:

#### Informal Individual Assessment:

During practice time, student receives a grade for his or her answer (can be volunteered answer or prompted by teacher). In this model you might do several examples each day for a week using the same pitch set (S-M-L). It would be expected that within the week, all students answer one time for their grade.

#### Formal Individual Assessment:

After several classes of practice, students complete several Ear Training examples for a written grade. This can be done as a separate test or could simply be the final 2-3 problems on a sheet after the rest of the sheet has been used for practice.