An Introduction to Ear Training

An Introduction to Ear Training

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PART I

INTRODUCTION - WHAT IS EAR TRAINING?

1. What is Ear Training?

Musicians are constantly using their ears. Listening to music, practicing, performing, composing, recording, and teaching all require musicians to not only hear the sounds and music around them but to understand and communicate what they are hearing. Developing the ability to listen to music and sounds and clearly identify these sounds is known as *ear training*. Ear training often consists of identifying or aurally reproducing basic elements of music, such as individual notes, intervals, rhythms, chords, or chord progressions. Developing these skills can help musicians understand music from a theoretical perspective, improve performance skills, help develop creativity and compositional skills, as well as help musicians communicate clearly with other musicians. These skills are used by professional and amateur musicians all over the world, regardless of genre, experience, or vocation.

2. How to Practice Ear Training

There are many ways to practice ear training. It can be as simple and organic as being conscious and intentional when listening to music or practicing an instrument, or it can be structured and formalized through activities, singing, and testing.

When listening to music, there is usually a main melody being played or sung, but a simple way to focus on ear training while listening to music is to try to listen to everything *except* the main melody. Take the stereotypical commercial (pop) song: a singer will sing the melody, but simultaneously, there may be drums, guitars, bass, keyboards, and synths—and many other instruments and sounds. Focusing on these secondary instruments is, in itself, a type of ear training. Similarly, we can focus on the main melody and again practice ear training. Is the melody simple or complex? Are there repeated notes? Does it cover a wide or narrow range of pitches? Intentionally focusing and critiquing while listening is always a valuable form of ear training.

This book, however, focuses on some of the fundamental sounds found in music. Scales, intervals, and triads will be discussed in separate modules in the book, but the systems to practice them are all the same.

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Video 2.1 Introduction to Ear Training. [Video transcript – See Appendix B 2.1]

When first starting out, focusing on singing or humming a singular note can be beneficial. As skills are acquired, moving to a series of notes, such as a scale, is the next step. Once comfortable with matching pitch (singing or humming a note correctly), we can begin to focus on audiation. Audiation is the ability to "hear" notes or sounds that aren't being performed or presented for you. For example, can you "hear" the song "Happy Birthday" in your head right now? That is audiation, and as we become more familiar with some of these fundamental sounds found in this course, we want to move towards being able to audiate and sing/hum them when needed.

In each chapter, you will find audio examples and an interactive tool that allows you to record yourself humming/singing the scale, interval, triad, or rhythm. These are designed to help you work on vocalizing these basic elements of music, while also working on your analytical hearing. Record yourself humming or singing, then critically listen back. Are you on the same notes as the reference recording? If not, where do you falter? Are you higher or lower in pitch than the reference? The goal here is to reproduce the reference audio, but assessing one's own performance is just as valuable.

In addition to the audio examples and recording features you will find in each chapter, each section ends with interactive assessments in which you will identify different scales, intervals, triads, and rhythms.

PART II

SCALES

3. The Major Scale

The *major scale* is a series of notes that can be useful to understand while developing our ear training skills. The major scale can be practiced by humming the pitches, singing using note names or a random vowel sound, or using numbers. (Read more about scales in Chapter 8 of *Introduction to Music Theory and Rudiments.*)

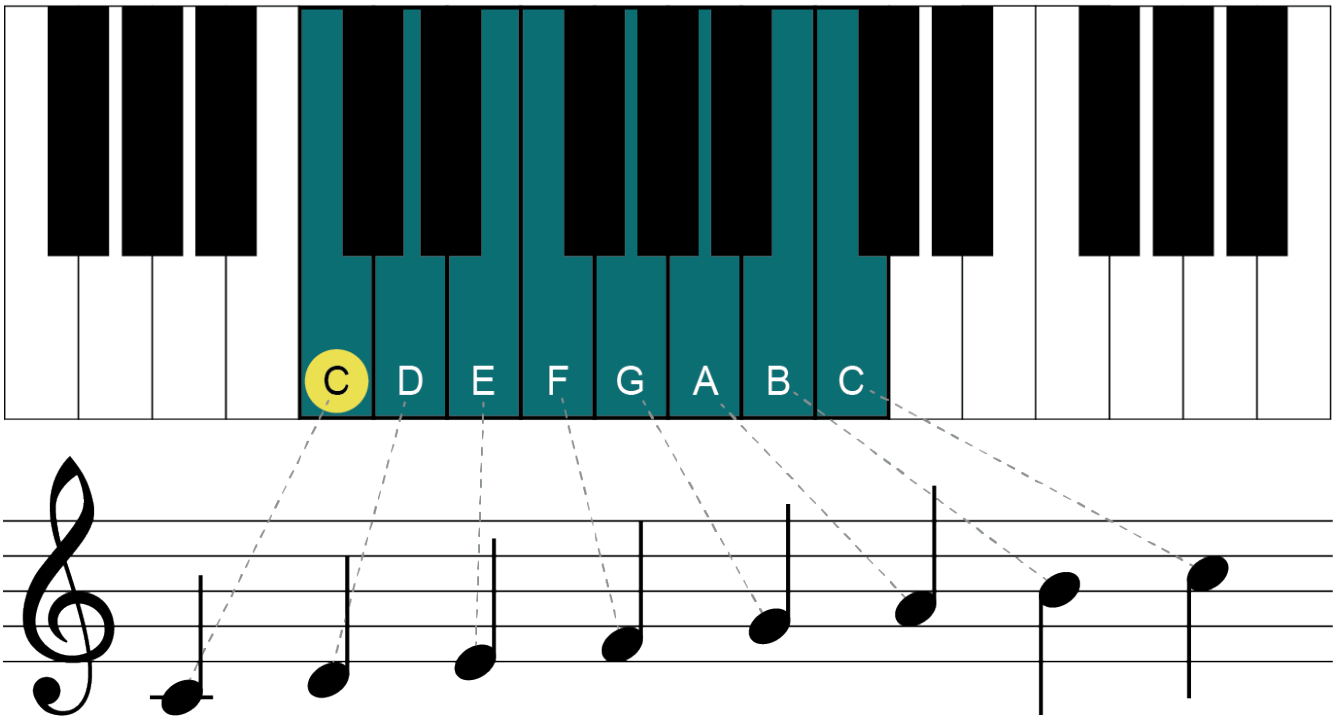

Figure 3.1 C major scale. [Image description – See Appendix C Figure 3.1]

The example above shows C major scale. For ear training purposes, how it appears on the staff is less important than how it sounds.

> *One or more interactive elements has been excluded from this version of the text. You can view them online here: https://openbooks.macewan.ca/introtoeartraining/?p=34#audio-34-1*

Take the audio example, and listen to it carefully. How does it sound? What observations can be made as it moves from note to note? While humming or singing random vowel sounds can be useful, using a number system will allow for some added benefit in upcoming modules.

The number system is used by assigning the number 1 to the first note of the major scale (in this case, C) and number 2 to the following note (D), number 3 after that, and so on. Once familiar enough with the sound of the major to hum or sing it without numbers, adding numbers can be a useful next step.

In Chapter 8 of *Introduction to Music Theory and Rudiments*, the distance between each note is discussed. The distance between the third and fourth notes, and the seventh and eighth notes is smaller than the others. How does this sound? Does it impact your understanding of the scale in any way?

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Listen to the audio example above, then use the Record button below to record yourself humming or singing the major scale. Do they sound the same? If not, where and how do they sound different? Once you've discovered where they differ, try again and see if you can improve.

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4. The Natural Minor Scale

While the major scale is a commonly used scale, it is not the only one. The *natural minor scale* is commonly found in classical, folk, and contemporary music as well. The natural minor scale can be viewed in one of two ways: either as a displaced major scale starting on the 6th, or as a major scale with the third, sixth, and seventh notes lowered by one semitone. More details can be found in Chapter 11 of *Introduction to Music Theory and Rudiments*.

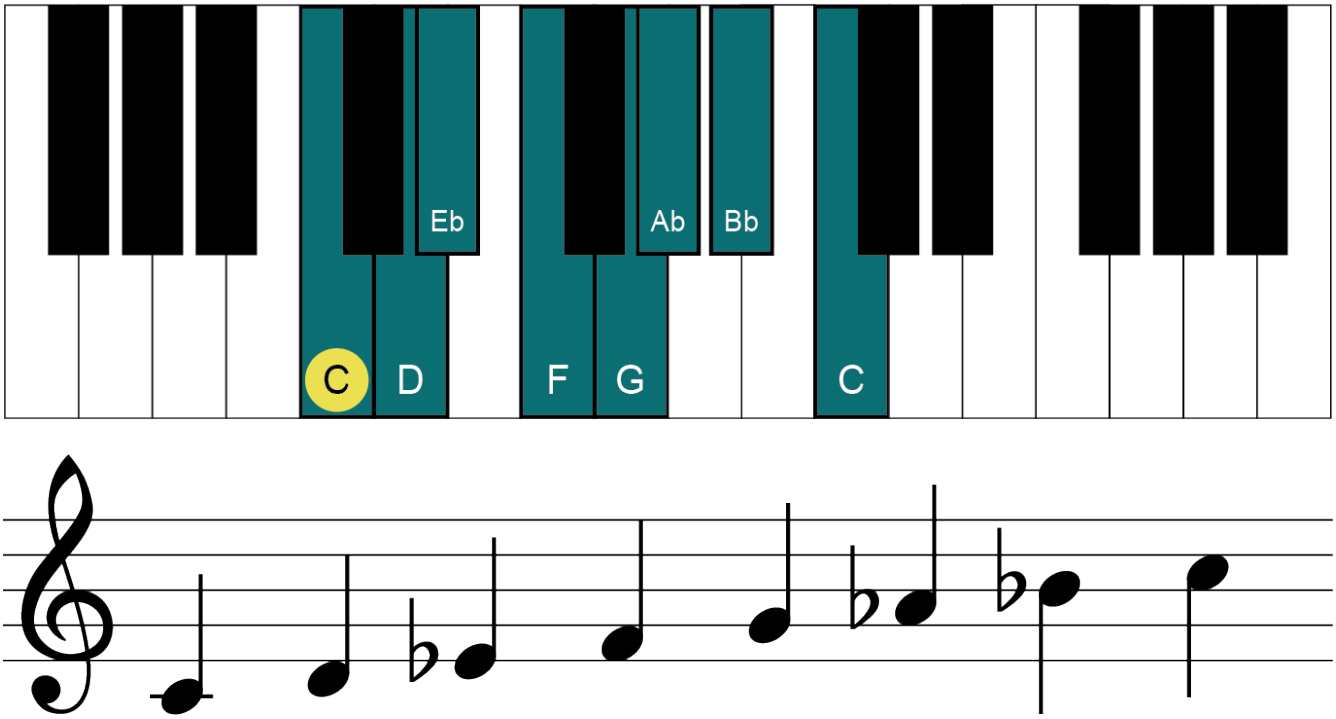

Figure 4.1 Natural minor scale. [Image description – See Appendix C Figure 4.1]

Here is what it sounds like.

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Focus on the third, sixth, and seventh notes, and notice how they compare to the sounds of the major scale. Some musicians hear this scale as starting on the sixth note of a major scale, so to sing it using numbers, you could sing 6,7,1,2,3,4,5, and then 6 to finish. When you sing or hum this, is that how the scales sounds/feels to you? If not, try singing it as you would with the major scale, but be sure to lower the third, sixth, and seventh notes—that's what creates the minor sound associated with this scale.

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Listen to the audio example above, then use the Record button below to record yourself humming or singing the natural minor scale. Do they sound the same? If not, where and how do they sound different? Once you've discovered where they differ, try again and see if you can improve.

An interactive H5P element has been excluded from this version of the text. You can view it online here: https://openbooks.macewan.ca/introtoeartraining/?p=60#h5p-10

5. The Harmonic Minor and Jazz Minor Scales

Once familiar with the natural minor scale, we can focus on the last two scales we will be discussing: the *harmonic minor scale* and the *jazz minor scale*.

The harmonic minor scale has all the same notes as the natural minor EXCEPT the 7th. When compared to natural minor, the seventh note has been raised.

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Figure 5.1 C natural minor scale. [Image description – See Appendix C Figure 5.1]

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Figure 5.2 C harmonic minor. [Image description – See Appendix C Figure 5.2]

When you look at the scales written on the staff (see "Minor Scales" in *Introduction to Music Theory and Rudiments* for more details), you may notice that the seventh note on C natural minor has a flat symbol beside it, whereas the C harmonic minor scale does not—this reflects the raised 7th on harmonic minor when compared to natural minor. When you look at the image below, which shows us C jazz minor (sometimes also called C melodic minor ascending), you'll notice there are no flats on both the sixth and seventh notes.

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Figure 5.3 C jazz minor scale. [Image description – See Appendix C Figure 5.3]

While comparing these scales to each other is valuable, another method for hearing and singing/humming these scales is to compare them to major.

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Video 5.1 Scales. [Video transcript – See Appendix B 5.1]

Listen to the major scale audio above, try to sing/hum along. Then, move to the audio examples below; can you hear the differences? All three of the scales below have the third note lowered—that is, what makes them minor. As discussed in the video, the nuances between the three types of minor scales are found on the sixth and seventh notes.

Use the Record button below and try to sing a natural, harmonic, and jazz minor scale. Listen back, can you hear the differences between them reflected in your humming/singing?

An interactive H5P element has been excluded from this version of the text. You can view it online here: https://openbooks.macewan.ca/introtoeartraining/?p=68#h5p-10

6. Scale Testing and Activities

In this section of the chapter, you will find interactive questions testing your ability to hear and correctly identify the *different types of scales*. When listening to these scales, there are certain landmarks for which you should listen. The first landmark is the third note. If the third note sounds like it belongs to a major scale (meaning it's a major 3rd above the root), you can then identify the scale as a major scale. If the third note sounds like it belongs to a minor scale (a minor 3rd above the root), we then need to wait for the sixth note to be heard to identify the scale. If the sixth note sounds like it belongs in a major scale (a major 6th above the root), then we can identify the scale as jazz minor, as that is the only scale in this course with a minor 3rd and major 6th. The 6th can be identified by comparing it to the root (1st note of the scale), or by comparing it to 5th, which is heard right before the 6th. If the 6th is a whole-tone above the 5th, it's major and the scale is jazz minor. If it is a semitone above the 5th, the 6th is minor and we then need to listen to the seventh note to determine if the scale is natural minor or harmonic minor. Natural minor has a lowered 7th, whereas harmonic minor has the "normal" 7th when compared to major. The first activity below focuses just on natural minor and harmonic minor, as these two are the closest and therefore the hardest to hear.

Identify Natural Minor and Harmonic Minor Scales (10 Questions)

An interactive H5P element has been excluded from this version of the text. You can view it online here: https://openbooks.macewan.ca/introtoeartraining/?p=70#h5p-18

Identify Major, Natural Minor, and Harmonic Minor Scales (10 Questions)

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Identify Major, Natural Minor, Harmonic Minor, and Jazz Minor Scales (10 Questions)

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PART III

INTERVALS

7. Major and Perfect Intervals

Intervals are simply the relationship between two notes. Generally, intervals can be found in music in three different formats. Melodic ascending (bottom note played, then top note played), melodic descending (top note played, then bottom note played), and harmonic (both notes played at the same time). For the purpose of this book, we will be focusing on melodic ascending.

To begin, we will focus on the diatonic intervals found in the major scale. For more information on intervals, including why and how to name these intervals, read Chapter 18 in*Introduction to Music Theory and Rudiments*.

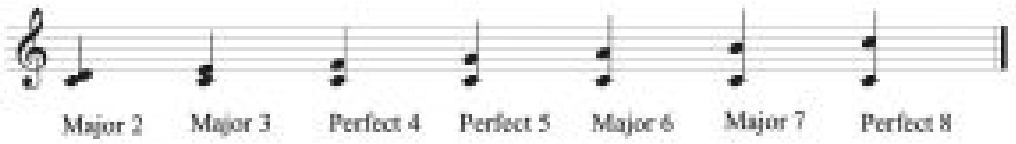

Figure 7.1 7 Diatonic intervals. [Image description – See Appendix C Figure 7.1]

There are seven diatonic intervals that we will be focusing on in this module, starting with the major 2nd and going all the way to the perfect 8th.

Now, let's focus on how they sound:

Major 2nd

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Listen to the two notes. How do they sound to you? Do they feel close together or far apart? Can you hum them? Use the Record button below to record yourself and evaluate. Because we know that this is a major 2nd, we can try singing them on the numbers 1, then 2.

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Major 3rd

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Now listen to the major 3rd. Does it sound farther apart than the major 2nd? Can you hum the notes? Sing them on 1 and 3? Continue this process through the remaining intervals, focusing on how the notes sound compared to one another. Use the Record button at the bottom of this page to record yourself and evaluate.

Perfect 4th

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Perfect 5th

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Major 6th

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Major 7th

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://openbooks.macewan.ca/introtoeartraining/?p=72#audio-72-6

Perfect 8/Octave

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8. Minor Intervals

In addition to the seven diatonic intervals, we are also going to study four minor intervals. A *minor interval* is when the TOP NOTE of a major interval is lowered by one semitone. (Read about interval quality in *Introduction to Music Theory and Rudiments*.)

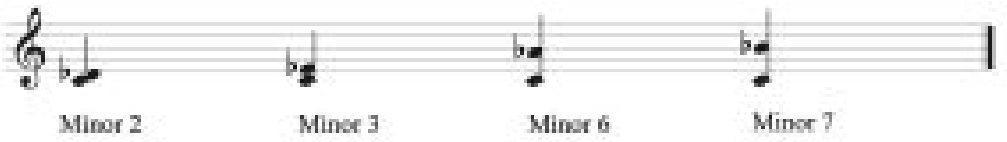

Figure 8.1 Minor intervals. [Image description – See Appendix C Figure 8.1]

Minor 2nd

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Listen to the minor second interval. How does it sound? Can you hum it? Can you sing it on the numbers? Use the Record button below and evaluate.

An interactive H5P element has been excluded from this version of the text. You can view it online here: https://openbooks.macewan.ca/introtoeartraining/?p=74#h5p-10

Minor 2nd

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Major 2nd

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Compare the two intervals. In what way are they the same? Different? Try singing/humming them both. Flipping back and forth between major and minor, can you hear the difference? Continue this process through the remaining minor intervals.

Minor 3rd

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Major 3rd

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Minor 6th

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Major 6th

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Minor 7th

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Major 7th

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Singing and humming intervals is a very useful tool to become familiar with how they sound and feel, and for identifying them. Another method used to identify intervals is song association. Each diatonic and minor interval can be matched to a well-known song.

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Video 8.1 Intervals. [Video transcript – See Appendix B 8.1]

Major 2nd – *Happy Birthday*

Major 3rd – *When the Saints Go Marching In*

Perfect 4th – *Amazing Grace*, *Here Comes the Bride*

Perfect 5th – *Star Wars* theme

Major 6th – *My Bonnie Lies Over the Ocean*

Major 7th – *Take On Me* (A-ha)

Minor 2nd – *Jaws* theme

Minor 3rd – *O Canada*

Minor 6th – Love theme from *The Godfather*, *Yeah!* (Usher)

Minor 7th- *Star Trek* theme, *The Winner Takes It All* (ABBA)

While this list might be helpful, it is important to note that these intervals are found in all types of music, and this list is just a starting point. A favourite song, something from your childhood, or a piece you've previously performed may have a strong association for you on a particular interval, and using that as a reference piece may be more useful.

9. Interval Testing and Activities

When attempting to identify intervals, the most reliable and proven method is song association. When you hear the two notes, and if you can hear the song associated with that interval, you should be able to correctly identify the interval. If that method isn't working for you, you can try audiating a major scale, "climbing" from note to note until you hear the second note of the interval. If you have "climbed" up to the sixth note, for example, the interval would be a major 6th. If, when you have climbed the correct number of notes, it doesn't sound quite right, it could be that the top note was lowered and is a minor interval rather than major.

The first and second activities below start with only major or perfect intervals.

1st Activity – Identify Major Diatonic Intervals – all in the same key (10 Questions)

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2nd Activity – Identify Major Diatonic Intervals – different keys (10 Questions)

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3rd Activity – Identify Major and Minor Intervals – different keys (10 Questions)

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4th Activity – Identify the Interval – different keys (10 Questions)

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PART IV

TRIADS

10. The Major and Minor Triad

A triad is a three-note chord commonly found in many different styles of music. The *major triad* consists of the first, third, and fifth notes of the major scale and can be played melodically (one note at a time) or harmonically (all three notes simultaneously). (More information on triads can be found in Chapter 21 of an *Introduction for Music Theory and Rudiments*.)

Figure 10.1 C major triad displayed melodically. [Image description – See Appendix C Figure 10.1]

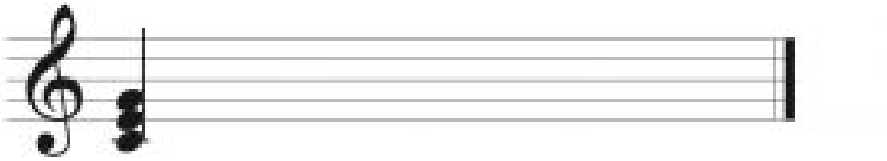

Figure 10.2 C major triad displayed harmonically. [Image description – See Appendix C Figure 10.2]

The audio examples in this course will always play triads both melodically and harmonically.

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While we cannot sing three notes all at once, it is possible to sing/hum a triad melodically. When singing or humming a major triad, it is possible to focus on the intervals between the first (1st) and second (3rd), and second (3rd) and third note (5th), or to focus on the triad holistically—either method works; it is just personal preference.

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://openbooks.macewan.ca/introtoeartraining/?p=83#audio-83-2

Try humming/singing the major triad melodically, using numbers if possible (1, 3, 5). Use the Record button below to compare and evaluate.

An interactive H5P element has been excluded from this version of the text. You can view it online here: https://openbooks.macewan.ca/introtoeartraining/?p=83#h5p-10

A *minor triad* sounds very similar to a major triad, which makes sense as there is only one note different. Changing a major triad to a minor triad only requires lowering the 3rd of the chord (middle note) down by one semitone.

Figure 10.3 C minor triad displayed melodically. [Image description – See Appendix C Figure 10.3]

Figure 10.4 C minor triad displayed harmonically. [Image description – See Appendix C Figure 10.4]

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://openbooks.macewan.ca/introtoeartraining/?p=83#audio-83-3

Try humming/singing the minor triad melodically, using numbers if possible (1,3,5). Use the Record button below to compare and evaluate.

An interactive H5P element has been excluded from this version of the text. You can view it online here: https://openbooks.macewan.ca/introtoeartraining/?p=83#h5p-10

Listen to the differences between the major and the minor triad. What do you observe? Aurally, the major triad is often associated with a sense of happiness, whereas the minor triad can invoke a sense of sadness. Is this how they sound to you? Both are used extensively in modern music, which can sometimes alter our perceptions of the sounds. Major triads can be used in sad songs, and minor triads can also be used in happy songs. Focusing on humming/singing them in isolation can help inform how we hear them in the context of a song or piece of music.

11. The Augmented and Diminished Triad

The last two triads we will be working on are the *augmented and diminished triads*. While not as commonly used as the major and minor triads, both are important, foundational sounds found in many types of music.

The augmented triad can be compared to the major triad, as the only difference is on the top note. The augmented triad has a raised 5th when compared to major, which is what gives it a unique sound.

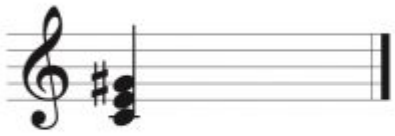

Figure 11.1 C augmented triad displayed harmonically. [Image description – See Appendix C Figure 11.1]

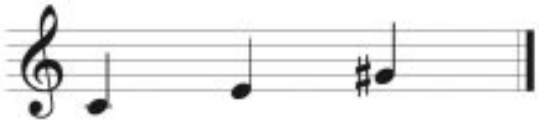

Figure 11.2 C augmented triad displayed melodically. [Image description – See Appendix C Figure 11.2]

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Try singing an augmented triad. How does it sound and compare to a major triad? Use the Record button below.

An interactive H5P element has been excluded from this version of the text. You can view it online here:
https://openbooks.macewan.ca/introtoeartraining/?p=87#h5p-10

The diminished triad can be compared to the minor triad, as again it only has one note different, again the 5th (top note), but in this case it gets lowered by one semitone.

Figure 11.3 C diminished triad displayed harmonically. [Image description – See Appendix C Figure 11.3]

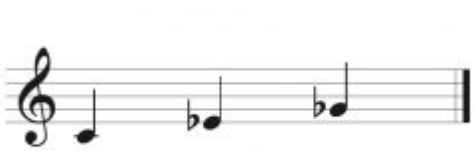

Figure 11.4 C diminished triad displayed melodically. [Image description – See Appendix C Figure 11.4]

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://openbooks.macewan.ca/introtoeartraining/?p=87#audio-87-2

Try singing a diminished triad. How does it sound and compare to a minor triad? Use the Record button below.

An interactive H5P element has been excluded from this version of the text. You can view it online here: https://openbooks.macewan.ca/introtoeartraining/?p=87#h5p-10

The diminished and augmented triads can sometimes be confused with one another. This is because they both contain two of the same intervals stacked on top of each other. The distance between the bottom and middle note of an augmented triad is a major 3rd, and the distance between the middle and top note of an augmented triad is again a major 3rd. On a diminished triad, both the distance between the bottom and middle, and the middle and top are minor 3rds. This symmetry can make these two triads hard to distinguish from one another, which is why it is important to focus on humming/singing these triads melodically, especially focusing on singing the bottom and middle notes accurately.

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://openbooks.macewan.ca/introtoeartraining/?p=87#oembed-1

Video 11.1 Triads. [Video transcript – See Appendix B 11.1]

12. Triad Testing and Activities

Identifying triads can be difficult, as both major and minor triads have major and minor intervals as part of their makeup, which can "confuse" our ability to hear them correctly. To start, focus on the melodic expression of the triads (when they are played one note at a time). Can you hear a major or minor 3rd to start the triad? If you hear a major 3rd between the first and second notes being played, it's a major triad. If you hear a minor 3rd between the first and second notes, it's a minor triad.

Activity 1, Identify Major and Minor Triads (10 Questions)

An interactive H5P element has been excluded from this version of the text. You can view it online here: https://openbooks.macewan.ca/introtoeartraining/?p=91#h5p-19

Due to the symmetrical nature of augmented and diminished triads, they can be easily confused with one another. Again, focus on the melodic presentation of the triad to start. If you hear major third intervals, it is an augmented triad. If you hear minor third intervals, it is a diminished triad.

Activity 2, Identify Augmented and Diminished Triads (10 Questions)

An interactive H5P element has been excluded from this version of the text. You can view it online here: https://openbooks.macewan.ca/introtoeartraining/?p=91#h5p-20

Now, take the skills and approaches used in the first two activities and use them on the following activities where you have the four triad qualities.

Activity 3, Identify Major, Minor, Augmented, and Diminished Triads (10 Questions)

An interactive H5P element has been excluded from this version of the text. You can view it online here: https://openbooks.macewan.ca/introtoeartraining/?p=91#h5p-21

PART V

BASIC RHYTHMS

13. Introduction to Basic Rhythms

Being able to recognize different sounds is an important part of ear training and developing as a musician. It is also important to have the ability to look at a piece of music and understand how it will sound without having heard it before. While this can be done with notes and pitches, we are going to begin by looking at rhythms. Concepts like beats, pulse, time signatures, and different note types can all be found in Chapter 14 of *Introduction to Music Theory and Rudiments*.

Simply put, rhythms are the length (duration) of different notes. For now, we are going to focus on recognizing what they sound like, focusing on common time or 4/4 as it is the most commonly used time signature in pop/contemporary music. We will also only be focusing on notes and not rests. For more information on rests, read Chapter 14 in *Introduction to Music Theory and Rudiments.*

In 4/4, there are four beats to a bar. A whole note (see below) gets 4 counts. A half note gets 2 counts, a quarter note gets 1 count, and a single eighth note gets 1/2 a count.

Figure 13.1 Whole note.
[Image description – See Appendix C Figure 13.1]

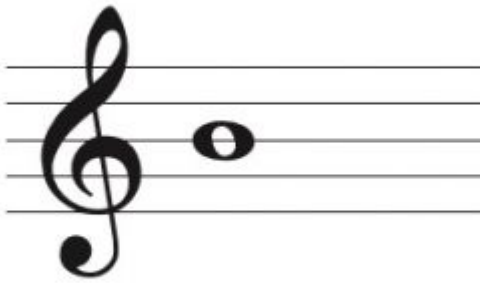

Figure 13.2 Half note.
[Image description – See Appendix C Figure 13.2]

Figure 13.3 Quarter note. [Image description – See Appendix C Figure 13.3]

Figure 13.4 Eighth note. [Image description – See Appendix C Figure 13.4]

More information on determining what the different types of notes look like can be found in *Introduction to Music Theory and Rudiments*.

When seeing a series of notes on printed music, rather than humming or singing the notes as we have in the rest of this book, to "vocalize" rhythms, a commonly used technique is to count out loud while clapping the rhythm.

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://openbooks.macewan.ca/introtoeartraining/?p=1056#oembed-1

Video 13.1 Rhythms. [Video transcript – See Appendix B 13.1]

14. Clapping and Counting Basic Rhythms

In this section, there are multiple examples of short rhythms presented both visually (on the staff) and aurally (audio recordings). Listen to the audio recordings and try to match the sounds to the associated staff examples. Once you begin to feel comfortable with reading rhythms, try clapping and counting the rhythms by reading them on the staff, then use the audio recording to compare. There is also a Record button below that can be used to record and listen back to your counting and clapping.

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://openbooks.macewan.ca/introtoeartraining/?p=1068#audio-1068-1

Figure 14.1 Whole note. [Image description – See Appendix C Figure 14.1]

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://openbooks.macewan.ca/introtoeartraining/?p=1068#audio-1068-2

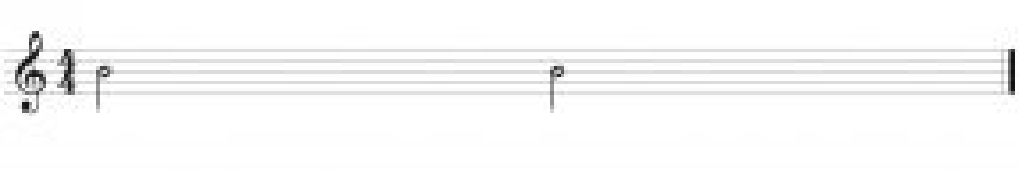

Figure 14.2 2 Half notes. [Image description – See Appendix C Figure 14.2]

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://openbooks.macewan.ca/introtoeartraining/?p=1068#audio-1068-3

Figure 14.3 4 Quarter notes. [Image description – See Appendix C Figure 14.3]

One or more interactive elements has been excluded from this version of the text. You can view them online here:
https://openbooks.macewan.ca/introtoeartraining/?p=1068#audio-1068-4

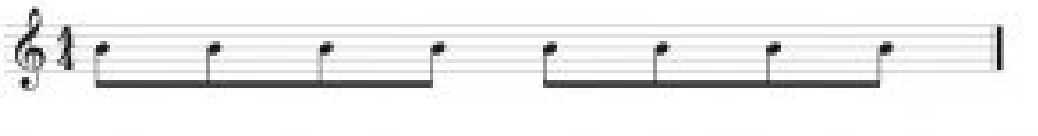

Figure 14.4 8 Eighth notes. [Image description – See Appendix C Figure 14.4]

An interactive H5P element has been excluded from this version of the text. You can view it online here:
https://openbooks.macewan.ca/introtoeartraining/?p=1068#h5p-10

15. More Rhythms

Here you will find rhythms with various types of notes in the bar. Try counting and clapping these, and use the Record button as needed.

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://openbooks.macewan.ca/introtoeartraining/?p=1080#audio-1080-1

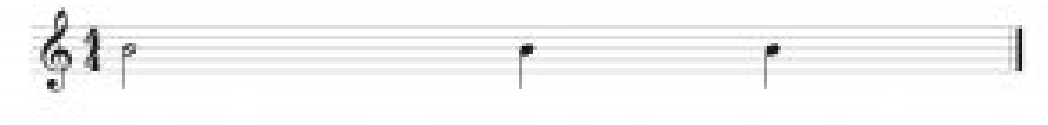

Figure 15.1 One half note and two quarter notes. [Image description – See Appendix C Figure 15.1]

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://openbooks.macewan.ca/introtoeartraining/?p=1080#audio-1080-2

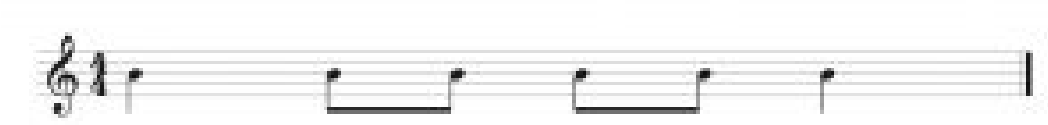

Figure 15.2 One quarter note, two eighth notes, two eighth notes, and one quarter note. [Image description – See Appendix C Figure 15.2]

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://openbooks.macewan.ca/introtoeartraining/?p=1080#audio-1080-3

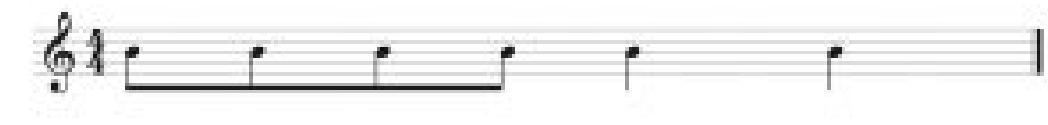

Figure 15.3 Four eighth notes and two quarter notes. [Image description – See Appendix C Figure 15.3]

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://openbooks.macewan.ca/introtoeartraining/?p=1080#audio-1080-4

Figure 15.4 One half note, two eighth notes, and one quarter note. [Image description – See Appendix C Figure 15.4]

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://openbooks.macewan.ca/introtoeartraining/?p=1080#audio-1080-5

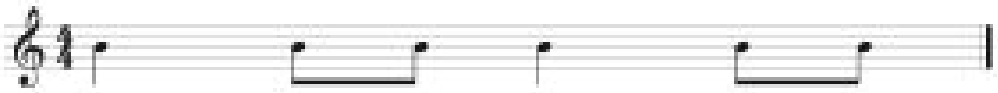

Figure 15.5 One quarter note, two eighth notes, one quarter note, and two eighth notes. [Image description – See Appendix C Figure 15.5]

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://openbooks.macewan.ca/introtoeartraining/?p=1080#audio-1080-6

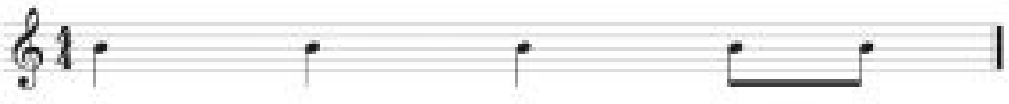

Figure 15.6 Three quarter notes and two eighth notes. [Image description – See Appendix C Figure 15.6]

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://openbooks.macewan.ca/introtoeartraining/?p=1080#audio-1080-7

Figure 15.7 One quarter note, one half note, and one quarter note. [Image description – See Appendix C Figure 15.7]

An interactive H5P element has been excluded from this version of the text. You can view it online here:
https://openbooks.macewan.ca/introtoeartraining/?p=1080#h5p-10

Appendix A: Media Credits

Images

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Figure 4.1 C Minor Scale by Abigail Graham, in association with MacEwan Open Books. Licensed under CC BY-NC 4.0.

Video/Audio

"Introduction to Ear Training," "Intervals," "Rhythms," "Scales," and "Triads" videos by Devin Hart (Director) and Brooklyn Leschyshyn (Videographer) under CC BY-NC 4.0.

Audio files embedded in text and within H5P objects created by Lothar Myck under CC BY-NC 4.0.

Appendix B: Video Transcripts

2.1 Introduction to Ear Training

My name is Devin Hart and I'm the author of this course. This is Katie Perman, the head of the vocal department here at MacEwan University. In this course, you're gonna learn and develop some of your musical ear training skills needed to work in the music industry. In the book, you will participate in a variety of activities ranging from identifying various musical concepts to singing or humming different musical elements.

One of the first steps is to learn how to hum a note that you can hear a single note on the piano. So what you want to do is you want to play the note and sing along with it. If you find yourself struggling to match with the pitch, you can try sliding up or down, depending on where it is that you think the note might be related to in relation to where you're singing.

So we'll try another one. And if you start too low, for example, and they're not quite sounding the same, you can try sliding around until you match that pitch. So if I start until we match that pitch, that's what we're looking for. Or sometimes you might start too high and then you want to practice just humming those notes.

Once you're comfortable with matching that pitch, you can try different vowel sounds. You can sing on a LA or a LE or an OO. I prefer to sing a V sound because it's nice and bright and pitched forward and it's very clear to hear where you are. If you don't have access to a piano, you can use a virtual keyboard, which can be found online. Any instrument can be used as a reference pitch, or you can use the audio built into the course itself.

[Return to Introduction to Ear Training video]

5.1 Scales

In this module, we're going to talk about scale. The first scale we're going to talk about is the major scale, which sounds like this. First way that you can try showing or demonstrating a major scale with your voice is to hum it. Just humming each individual note, making sure that you're hitting the exact same note as the piano is playing. And that sounds like this. Once you're comfortable humming it, you can try singing it. To start, you can choose any vowel sound that you want. As Katie likes "V"s, we're going to show you that. And that sounds like this. V, V. If you're comfortable with that, you can try singing it on numbers. For scales, the first note of the scale is one, the second note is two, the third note is three, and so on and so forth to the top note where you can sing either one again or the number eight. And it sounds like this: 1,2,3,4,5,6,7,8. Now we're going to talk about minor scales: there are three minor scales in this module: the natural minor, harmonic minor, and jazz minor. All of them have a note that is different or multiple notes that are different than the major scale. The natural minor scale, the third note, sixth note, and seventh note are all one semitone lower than the major scale. When singing it, you can hum it or sing it on V, but it can be helpful to sing on numbers so you remember which notes to lower. So again, natural minor has a lowered third, sixth, and seventh note and it sounds like this: 1 2 3 4 5 6 7. The harmonic minor scale only has a lowered third note and sixth note. The seventh note is the same as the major scale as are the first second, fourth, and fifth notes. It sounds like this: 1 2 3 4 5 6 7 8. The jazz minor only has a lowered 3rd. All the other notes are the exact same as the major scale, and it sounds like this. When singing the three minor scales, the first five notes are always the same. It's just the sixes and sevens that change.

[Return to Scales video]

8.1 Intervals

In this next module, we'll be talking about intervals, specifically song associations to help you recognize the sounds of these intervals. We'll start with the major intervals. The first one is a major second, or if you want to think of the song, "Happy Birthday." It goes back to the one, but the first two notes, happy birth, helps you to find a major second. The next one we can discuss is a major third. It sounds like this. We can think of the song, "Oh When the Saints." Oh when, is your major third. A perfect fourth. We can think of the song, "Here Comes the Bride." Here comes the bride. That's our perfect fourth. Our perfect fifth. We can think of "Star Wars," which doesn't have any lyrics, but I sing "Star Wars" to help me remember. A sixth now, a major six, is the song, "My Bonnie lies over the ocean," My Bon. And a major seven, is the song, "Maria," from the musical. Maria. Marie is our major seven. Now, our minors, famously a minor second is the "Jaws" theme song. That's our minor second. Our minor third is the beginning of "O Canada." O Canada, O Can, helps us to find our minor third. Our minor sixth, I think of "Yeah" by Usher. So it starts with the fifth, and the second one is our minor sixth. So, La La is our minor six. And our minor seven is the ABBA song, "The Winner Takes It All." The winner takes it all, the winner takes And using these songs can help us to associate and find these intervals in ways that can help us learn them.

[Return to Intervals video]

11.1 Triads

In this module, we're going to talk about triads. And just like all the other modules, one of the best ways to practice triads is to either hum them or sing them. There are four types of triads that you could hum or sing. The first being major, which sounds like this. Minor, which sounds like this. Diminished, which sounds like this. And augmented, which sounds like this. To start off, you can practice them by humming them along with the piano, along with any other instrument that you have, or any of the audio resources online in the book. So, for example, Katie could hum a major triad along with the book or with the piano, just like this. She could have a minor triad like this, a diminished triad like this, or an augmented triad like this. If you're comfortable singing instead of humming, you could sing them on whatever vowel sounds you want or on numbers. The nice thing about triads is that all of them can be sung on numbers, 1, 3, and 5, which would sound like this for major triad. A minor triad would sound like this. A diminished triad would sound like this. An augmented triad would sound like this.

[Return to Triads video]

13.1 Rhythms

In this module, we're gonna talk about rhythms. With rhythms, rather than humming or singing them, we're gonna work on clapping and counting out loud. As all the rhythms in this module are 4-4, our rhythms are gonna be mostly comprised of four different types of notes. Whole notes, which get four counts, half notes, which get two counts, quarter notes, which each get one count, and eighth notes, which each get half a count. To clap and count these, we're gonna start with a whole note. A whole note, as it gets four counts for one clap sounds like this: 1,2,3,4. Half notes, each getting two counts, sound like this: 1,2,3,4. Quarter notes, each getting one count, sound like this: 1,2,3,4. Eighth notes, as they each get half of a count, we want to start to subdivide, meaning that rather than saying 1,2,3,4, we're going to say 1 and 2 and 3 and 4 and, which sounds like this 1 and 2 and 3 and 4, and I can still subdivide, if i have quarter notes or half notes, for example, 1 and 2 and 3 and 4 and, but it's not necessary if I don't want to.

[Return to Rhythms video]

Appendix C: Figure Descriptions

Figure 3.1 image description: Illustrates the C major scale on a piano keyboard and its corresponding notation on a musical staff. The highlighted keys on the piano keyboard show the notes C, D, E, F, G, A, B, and C. Below the keyboard, the notes are written on a musical staff starting from the C below the staff and ascending. [Return to Figure 3.1]

Figure 4.1 image description: Illustrates the C minor scale on a piano keyboard and its corresponding notation on a musical staff. The highlighted keys on the piano keyboard show the notes C, D, E♭, F, G, A♭, B♭, and C. Below the keyboard, the notes are written on a musical staff starting from middle C and ascending. Its key signature consists of three flats. [Return to Figure 4.1]

Figure 5.1 image description: Image of a staff displaying the C natural minor scale, starting from middle C and ascending. There is a flat symbol beside the third note E, sixth note A, and seventh note B. [Return to Figure 5.1]

Figure 5.2 image description: Image of a staff displaying the C harmonic minor scale, starting from middle C and ascending. There is a flat symbol beside the third note E and sixth note A. [Return to Figure 5.2]

Figure 5.3 image description: Image of a staff displaying the C jazz minor scale, starting from middle C and ascending. There is a flat symbol beside the third note E. [Return to Figure 5.3]

Figure 7.1 image description: Image of a staff displaying diatonic intervals. [Return to Figure 7.1]

Figure 8.1 image description: Image of a staff displaying minor intervals. [Return to Figure 8.1]

Figure 10.1 image description: Image of a staff with a C major triad displayed melodically. [Return to Figure 10.1]

Figure 10.2 image description: Image of a staff with a C major triad displayed harmonically. Whole notes are placed on a leger line below the staff, the first and second line (C,E,G). The triads are stacked root, 3rd, then 5th. [Return to Figure 10.2]

Figure 10.3 image description: Image of a staff with a C minor triad displayed melodically. [Return to Figure 10.3]

Figure 10.4 image description: Image of a staff with a C minor triad displayed harmonically. [Return to Figure 10.4]

Figure 11.1 image description: Image of a staff with a C augmented triad displayed harmonically. [Return to Figure 11.1]

Figure 11.2 image description: Image of a staff with a C augmented triad displayed melodically. [Return to Figure 11.2]

Figure 11.3 image description: Image of a staff with a C diminished triad displayed harmonically. [Return to Figure 11.3]

Figure 11.4 image description: Image of a staff with a C diminished triad displayed melodically. [Return to Figure 11.4]

Figure 13.1 image description: Image of a staff with a whole note, which can be identified by the lack of stem or colouring in the centre of the note itself. [Return to Figure 13.1]

Figure 13.2 image description: Image of a half note, which differs in appearance from whole notes in that they have a stem but are still empty in the centre of the note itself. [Return to Figure 13.2]

Figure 13.3 image description: Image of a quarter note, which has a stem but is fully coloured in. [Return to Figure 13.3]

Figure 13.4 image description: Image of an eighth note. It has a stem and is coloured in, but has a flag when not paired with another eighth (or smaller) note. [Return to Figure 13.4]

Figure 14.1 image description: The image of a staff with a 4/4 time signature and a whole note. [Return to Figure 14.1]

Figure 14.2 image description: The image of a staff with a 4/4 time signature and two half notes. [Return to Figure 14.2]

Figure 14.3 image description: The image of a staff with a 4/4 time signature and four quarter notes. [Return to Figure 14.3]

Figure 14.4 image description: The image of a staff with a 4/4 time signature and eight eighth notes. [Return to Figure 14.4]

Figure 15.1 image description: The image of a staff with a 4/4 time signature and one half note, two quarter notes. [Return to Figure 15.1]

Figure 15.2 image description: The image of a staff with a 4/4 time signature and one quarter note, four eighth notes, one quarter note. [Return to Figure 15.2]

Figure 15.3 image description: The image of a staff with a 4/4 time signature and four eighth notes, two quarter notes. [Return to Figure 15.3]

Figure 15.4 image description: The image of a staff with a 4/4 time signature and a half note, two eighth notes, one quarter note. [Return to Figure 15.4]

Figure 15.5 image description: The image of a staff with a 4/4 time signature and a quarter note, two eighth notes, a quarter note, two eighth notes. [Return to Figure 15.5]

Figure 15.6 image description: The image of a staff with a 4/4 time signature and three quarter notes, two eighth notes. [Return to Figure 15.6]

Figure 15.7 image description: The image of a staff with a 4/4 time signature and a quarter note, half note, quarter note. [Return to Figure 15.7]

Versioning History

This page provides a record of edits and changes made to this book since its initial publication in the MacEwan Open Books collection. Whenever the authors make edits or updates to the text, they provide a record and description of those changes here.

If the change is minor, the version number increases by 0.1. If the edits involve substantial updates, the version number goes up to the next full number. The work presented on our website always reflects the most recent version.

Version	Date	Change Details

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Area of Focus	Requirements	Pass?
Organizing Content	Content is organized under headings and subheadings	Yes
Organizing Content	Headings and subheadings are used sequentially (e.g. Heading 1. Heading 2, etc.) as well as logically (if the title is Heading 1 then there should be no other Heading 1 styles as the title is the uppermost level)	Yes
Images	Images that convey information include Alternative Text (alt-text) descriptions of the image's embedded text, and content or function	Yes
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Images	Graphs, charts, and maps also include contextual or supporting details in the text surrounding the image	Yes
Images	Images do not rely exclusively on color to convey information.	Yes
Illustrations	Illustrations meet contrast and color requirements	Yes
Tables	Tables include row and column headers	Yes
Tables	Tables include a title or caption	Yes
Tables	Tables do not have merged or split cells	Yes
Tables	Tables have adequate cell padding	Yes
Weblinks	The weblink is meaningful in context, and does not use generic text such as "click here" or "read more".	Yes
Weblinks	Weblinks do not open in new windows or tabs, except for those linking to chapters within *Introduction to Music Theory and Rudiments*. These are set to open in a new browser tab to minimize confusion and allow readers to view both books simultaneously. All other links open in the same tab.	Yes
Embedded Multimedia	A transcript has been made available for a multimedia resource that includes audio narration or instruction	Yes
Embedded Multimedia	Captions of all speech content and relevant non-speech content are included in the multimedia resource that includes audio synchronized with a video presentation	Yes
Embedded Multimedia	Audio descriptions of contextual visuals (graphs, charts, etc.) are included in the multimedia resource	N/A
Embedded Multimedia	H5P content is listed as accessible on the H5P content types recommendations list	Yes
Font Size	Font size is 12 point or higher for body text	Yes
Font Size	Font size is 9 point for footnotes or endnotes	Yes
Font Size	Font size can be zoomed to 200%	Yes

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