

Aural Training Drills in Major

The goals of the drills

To teach you:

1. to maintain the tonic (“Do”) in your mind.
2. to relate each diatonic pitch back to “Do”, rather than to the previous pitch.
3. to develop an eye-tracking skill, simulating sheet music, while focusing primarily on accessing your ear.
4. to speed up your ability to access and replicate diatonic pitches.
5. to be able to read any and every diatonic jump in written sheet music, no matter how complex it may be.

Using the drills

Before proceeding, you should already be able to sing a major scale in tune. There are 18 drills. The drills make use of the solfege syllables. The syllables have been randomly written in rows that are 13 syllables long, beginning and ending with “Do”. The drills are sung from left to right. Here is an example of a drill on the next page:

1	Do	Sol	Re	Fa	Ti	La	Mi	Sol	Re	Fa	Mi	La	Do
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- ♪ For beginners, there is no speed for these drills. The goal is to produce perfect, in-tune pitches.
- ♪ Sing each syllable to a steady beat.
- ♪ Concentrate on keeping "Do" in your memory.
- ♪ It doesn't matter whether the pitch of a syllable is sung above or below “Do”. For example, “Ti” can be above or below “Do”. Even “Do” can be high or low.
- ♪ The only note that should be played on a keyboard is “Do”, i.e. before the syllables are sung.
- ♪ If you can't find a pitch, you must return to “Do” (in your memory) and sing the scale up or down to the correct pitch.
- ♪ If you no longer have “Do” in your memory, play "Do" on the keyboard again and then sing a scale aloud up to the pitch you couldn't find.
- ♪ The drills should be frequently practiced for brief periods of time. Frequency is more beneficial than duration.
- ♪ Increase the speed over time.
- ♪ Reading the lines forwards and backwards will result in new leaps (advanced).
- ♪ Sing the relevant scale before beginning each page of drills.

Once you have mastered the “Aural Training Sheet in Major”, begin practicing the following sheet: “Aural Training Sheet in Relative Minor where all pitch relationships remain the same, only (“La”) becomes the new tonic. Additional instructions are provided on the sheet.