

THE WEBINAR WILL BEGIN SHORTLY (6PM PACIFIC)

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"How to effectively train your ear to pick up key centers, melodies, chords, & progressions!"

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What You'll Get Out Of This Webinar

The goal of webinar #1 is to give you a step-by-step plan to building your ear-skills. The ultimate goal is to be able to determine and recognize melodic and harmonic intervals as well as the interval between chords in progressions.

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Steps to Becoming Master Ear-Musician

- 1. Learn all twelve major scales**
(Example: C major = C D E F G A B C)
- 2. Convert them into numbers**
(Example: C major = C1 D2 E3 F4 G5 A6 B7 C1)
The "number approach" helps to establish a universal language. They also define chord progressions ("2-5-1" or "1-4")
- 3. Learn your chords from these numbers.**
Every chord can be constructed using a simple number pattern (e.g. – "Major chord = 1 + 3 + 5").

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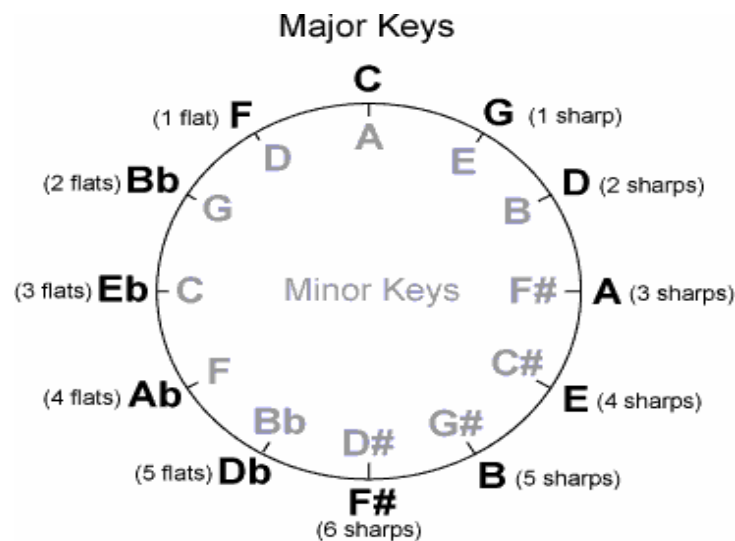
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Steps to Becoming Master Ear-Musician

4. **Master the sound qualities & keynotes of each chord** (*Major is happy... Minor is serious... dominant is bluesy... diminished is scary*)
5. **Master the distances between tones & chords using the number system** (*The distance between the 1-to-5 vs the 1-to-4*)
6. **Learn how to predict what chords will come next** (*using a "circle of fourths / circle of fifths chart"*)

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Circle of Fifths/Fourths





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Understanding scales and how they help you to play by ear...

- **12 major scales:**

- C maj: C D E F G A B C
- F maj: F G A B \flat C D E F
- B \flat maj: B \flat C D E \flat F G A B \flat
- E \flat maj: E \flat F G A \flat B \flat C D E \flat
- A \flat maj: A \flat B \flat C D \flat E \flat F G A \flat
- D \flat maj: D \flat E \flat F G \flat A \flat B \flat C D \flat
- G \flat maj: G \flat A \flat B \flat C \flat D \flat E \flat F G \flat

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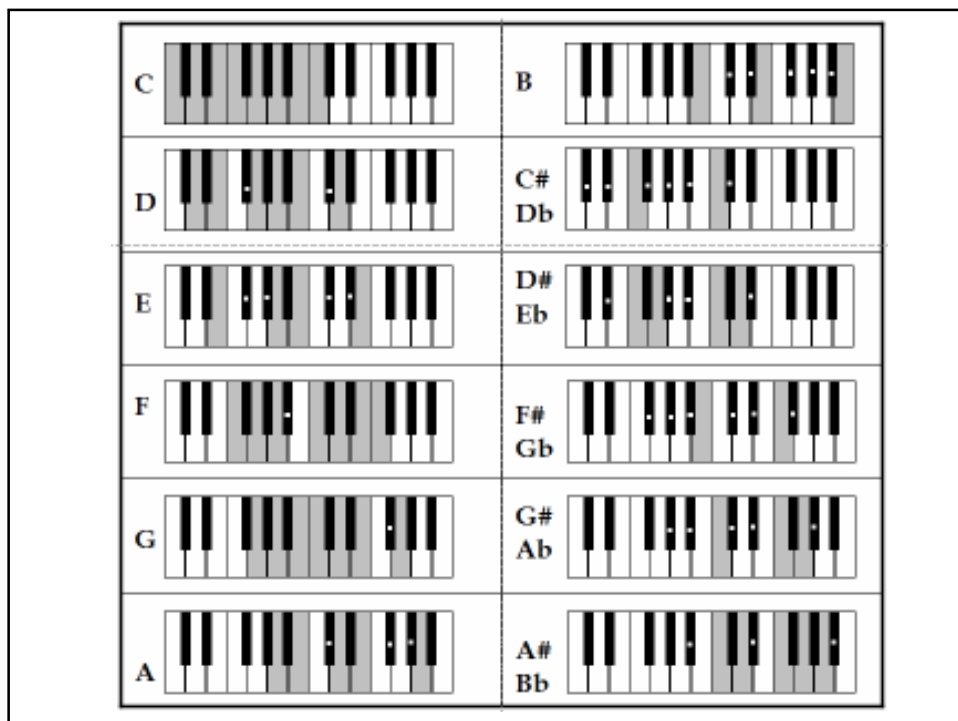
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Understanding scales and how they help you to play by ear...

- **12 major scales (continued):**

- B maj: B C \sharp D \sharp E F \sharp G \sharp A \sharp B
- E maj: E F \sharp G \sharp A B C \sharp D \sharp E
- A maj: A B C \sharp D E F \sharp G \sharp A
- D maj: D E F \sharp G A B C \sharp D
- G maj: G A B C D E F \sharp G

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Convert each scale to numbers

- 12 major scales:
 - C maj: C1 D2 E3 F4 G5 A6 B7 C
 - F maj: F1 G2 A3 Bb4 C5 D6 E7 F
 - Bb maj: Bb1 C2 D3 Eb4 F5 G6 A7 Bb
 - Eb maj: Eb1 F2 G3 Ab4 Bb5 C6 D7 Eb
 - Ab maj: Ab1 Bb2 C3 Db4 Eb5 F6 G7 Ab
 - Db maj: Db1 Eb2 F3 Gb4 Ab5 Bb6 C7 Db
 - Gb maj: Gb1 Ab2 Bb3 Cb4 Db5 Eb6 F7 Gb

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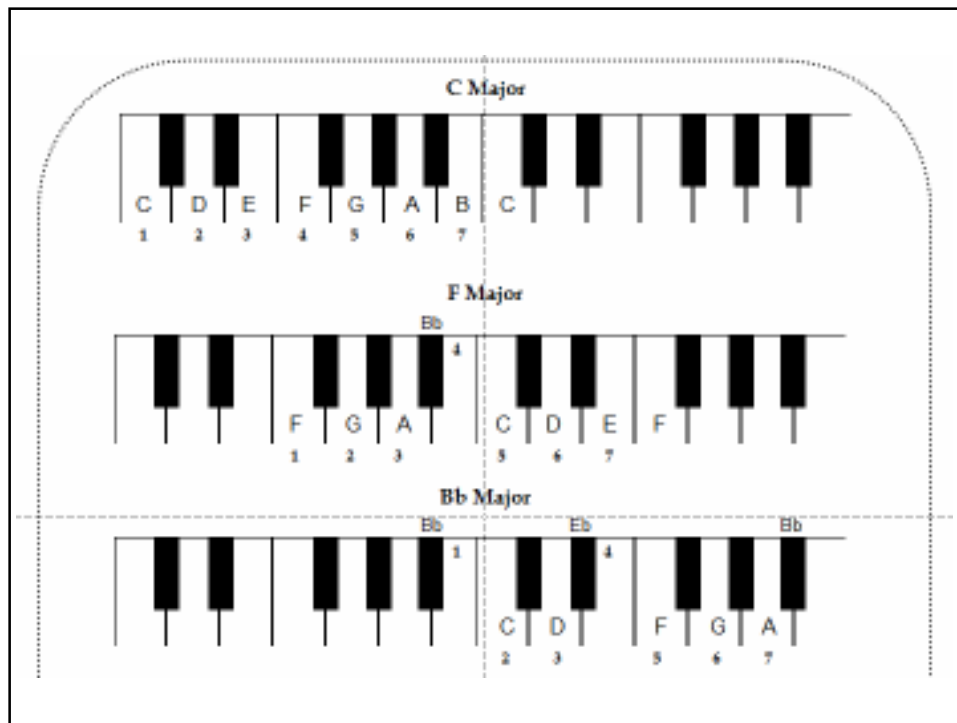


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Convert each scale to numbers

- **12 major scales (continued):**
 - B maj: B1 C#2 D#3 E4 F#5 G#6 A#7 B
 - E maj: E1 F#2 G#3 A4 B5 C#6 D#7 E
 - A maj: A1 B2 C#3 D4 E5 F#6 G#7 A
 - D maj: D1 E2 F#3 G4 A5 B6 C#7 D
 - G maj: G1 A2 B3 C4 D5 E6 F#7 G

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These numbers have multiple purposes

- **They establish a *universal language*** outside of a particular major key. (Example: “the third of a key” can be applied to ANY key, not just one key like saying “E” is the third of C major).
 - In ear-training, learning the “big” picture like this is more advantageous because if you learn to recognize how a major third interval sounds, you should then be able to apply that understanding to ANY key (whether you’re playing the major third of Ab or the major third of C major).

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These numbers have multiple purposes

- **They define harmonic intervals.** For example, when you play the 1st tone of any major key and any other key above it, the highest key establishes what type of interval you’re playing.
 - In C major, if I hold down C and play an E, since E is the 3rd tone in the C major scale, I am playing a major third interval. On the other hand, if I hold down a C and play the “A” above it, I’m playing a major sixth interval. So numbers are important in that regard.

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- **They define chord progressions** like “2-5-1” and “1-4” and “1-5”. When someone says, “play a 2-5-1,” that means play the “2” chord of a key (usually minor) to a “5” chord (usually dominant) to a “1” chord (usually major). By knowing numbers, you can apply this to any key. So it’s better to understand the “big picture” as applying a “2-5-1” to any key will be very simple if:

1. You know your major scales
2. You know the “2”, “5”, and “1” of any key
3. You know the chords involved (like all 12 major chords, all 12 minor chords, all 12 dominant chords, all 12 _____ chord).

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Understanding Intervals...

- Interval = **Distance between two notes**
 - From 1 to 1: Perfect unison
 - From 1 to 2: Major second
 - From 1 to 3: Major third
 - From 1 to 4: Perfect fourth
 - From 1 to 5: Perfect fifth
 - From 1 to 6: Major sixth
 - From 1 to 7: Major seventh

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Understanding Intervals...

- Interval = **Distance between two notes**
 - From 1 to b2: Minor second
 - From 1 to b3: Minor third
 - From 1 to b5: Diminished fifth
 - 1 to b6: Minor sixth
 - 1 to b7: Minor seventh

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Understanding Intervals...

- **Goal:** To be able to recognize these intervals in melodies (when notes are played separately one after the other) and chords (harmonic intervals; notes played together at the same time)

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Understanding Intervals...

- Since intervals create **chords**, being able to recognize intervals is very important

Focus on:

- Major third
- Minor third
- Major seventh
- Minor seventh

These intervals create major triads / minor triads / major seventh / minor seventh / dominant seventh chords.

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Understanding Intervals...

Two main goals:

- 1). You want to be able to recognize what type of chord is being played (major, minor, diminished, etc)
- 2). You want to be able to recognize the keynote of the chord (keynote is the note the chord is based on... for example: the key note of a Cmaj chord is "C").

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Recognizing distances between chords...

Primary chords (I --- IV --- V)

- Recognizing the distance between 1-4 and 1-5 is the easiest.
 - Example: The 1st tone of the C major scale is C. The 4th tone is F. The 5th tone is G.
- A “1-4 progression” is: Cmaj to Fmaj
- A “1-5 progression” is: Cmaj to Gmaj

BOTH ARE VERY COMMON (though the chord may be more complex like Fmaj7 or Fmaj9, etc).

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Recognizing distances between chords...

- Other chords
 - *These are common progressions in songs:*
 - 2-5-1
 - 1-6-2-5
 - 2-5
 - 3-6-2-5-1
- Building your relative pitch will allow you to hear when a “Cmaj” chord, for example, is going to an “Amin” chord. Since C is the 1st tone of the C major scale and A is the 6th tone of the scale, this relationship is known as a 1-6 progression.

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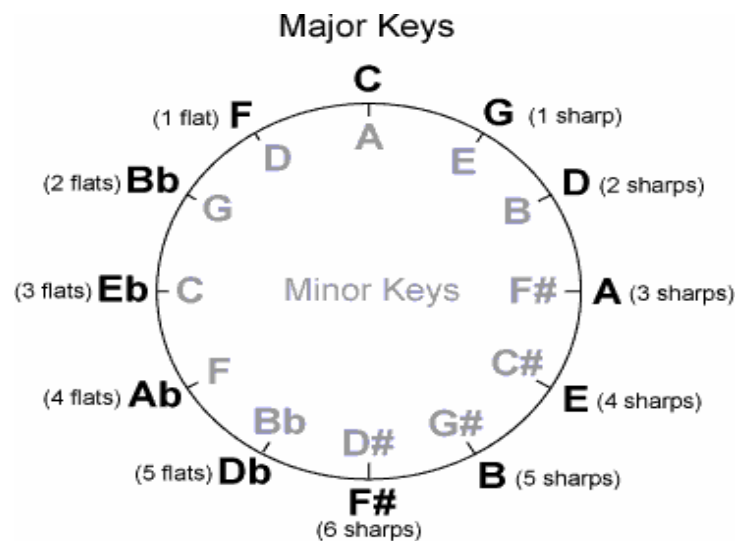
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Circle of Fifths

- Depending on how you look at the circle, it can be labeled as “circle of fourths” or “circle of fifths”.
 - Many progressions move in fourth and fifth intervals:
 - 2-5-1 in C major is: “D” to “G” to “C” (notice that the relationship between D and G is a fourth interval and the relationship between G and C is a fourth interval).
 - Notice, also, that D – G – C are neighbors on the circle of fifths chart. Most progression move in this same way.

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Exercises to Build Ear-Skills

- Playing the first note of a major scale and singing any other note of the scale without using the piano.
- Playing any note on the piano and singing the note right above it.
- Having someone else play the first note of a major scale and any other note from that scale (C major is easiest because you can have a son or daughter play any white note and that note will be a part of the scale).

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