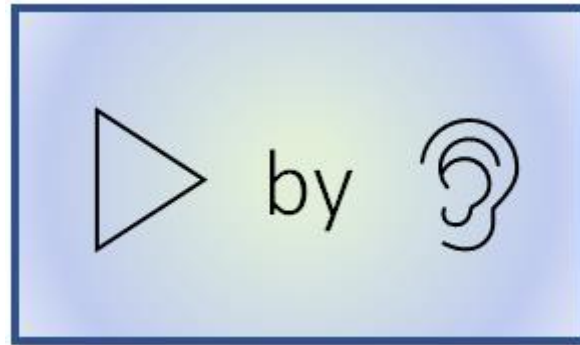


Ear Training 101



Final Review

Final Review Topics



1. Music Theory
2. Practical Music Skills
3. Playing by Ear
4. How to Practice Effectively



1. Music Theory - What is a Chord?

- A chord is made up of three notes played at the same time.
- For example, a major chord is made up of the first, third and fifth notes of the scale.
- The first note (lowest/bass note) is called the “root” of the chord.
- Example: let’s sing some cords (harmonies)
- Chords provide the foundation and feel of a song. The same way a painter uses shades of color, we can use variations of chords to color a song.



1. Music Theory

- Nashville Numbering System
- Roman numerals I, ii, III, iv, V, vi, VII
- They are called the I, IV and V because the root note of the chord is the I, IV and V notes of the scale.
- The I, IV, and V describe relationships between the chords. The actual chords you play depends on the Key you're playing in.

1. Music Theory



Chord	Key of D	Key of G	Key of C	Key of A
I	D	G	C	A
IV	G	C	F	D
V	A	D	G	E
vi	Bm	Em	Am	F#m

1. Music Theory: How to Play 100,000 Songs



- Exercise: play one bar each of the I – V – vi – IV sequence in the key of C and repeat till I stop you. The chords are C – G – Am – F
- Listen and you'll hear:
 - Let it be
 - Nah woman, no cry
 - Knockin' on heaven's door
 - Don't stop believin'
- Try it in the key of D: D - A - Bm - G
 - Don't' stop believin' (transpose up from C)
 - Duke of Earl



2. Practical Skills – Get Ready to Play

- “We tune for your comfort!”
- Posture / Relax / Position your instrument
- Warm up with some scales
- Frame the song / Reset your brain

2. Practical Skills – Playing nice w/ Others



- Playing nice with others
 - Ask for the key of the song
 - Listen before playing
 - Play softly if you can't hear the soloist or singer
- Accompanying a singer
 - Watch for “turn-around’s” at the end of the chorus
 - “Comp” at the end of the chorus – wait for the singer
- Session Etiquette
 - Don't noodle between songs
 - The person who calls the tune starts, ends and sets the pace
 - Tune quietly, or tune outside the circle



2. Practical Skills – Finding the Key

- What Key are we in?
 - First, listen to the song.
 - Second, sing an arpeggio that outlines the “home” chord of the song.
 - Most songs start and even more end on the “home” chord.
 - This chord is usually the “key” that’s being played in.
 - Third, play chords on your instrument until they match your voice.
- Examples:
 - Example 1: Amazing Grace
 - Example 2: Will the circle be unbroken
 - Example 3: This land is your land (watch out – it’s tricky!)

2. Practical Skills – Finding the Start Note



- Play the I (one) chord, then sing/hum/Imagine the scale up and down in that Key.
- Start on the first note of the scale and sing up until you hit your start note.
- With practice, you'll be able to hear the intervals and hit the start note without thinking about it.



2. Practical Skills – Strum Patterns

- “Boom-Chock”
 - **ONE**, two, **THREE**, four.
 - Down, down, down, down.
 - Pluck the bass/root note on the “Boom”, and strum the rest of the chord on the “Chock”
 - Try it on “Wagon wheel”
- “Boom-Chicka”
 - **ONE**, two-and, **THREE**, four-and.
 - Down, down/up, down, down/up.
 - Pluck the bass/root note on the “Boom”, then strum the rest of the chord on the “Chick” and again on the “-a” upstroke.
- Mix and match these two patterns up to add variety.



2. Practical Skills – Strum Patterns

- Reggae rhythm: one, **TWO**, three, **FOUR**
- “Pluck Strum” - Down, **down**, down, **down**
- ... and/or “Pluck Strum-a” – Down, **down/up**, Down, **down/up**
- Try it with “Nuh woman, no cry”
- Chords: C – G – Am – F C – G – C – C



2. Practical Skills – Strum Patterns

- Some rhythms have common “names”
- In NOLA you’ll hear about “Chanka-chank” rhythm
 - **ONE**, two-and, **THREE**, four-and.
 - **Down**, down/up, **down**, down/up.
 - When the Saints go marching in
 - Notice that the missing “and” after the One is an upward “air strum” keep your wrist bouncing!



3. Playing by Ear – Listen/Sing/Play

- **Listen** until you can hear the song in the jukebox in your head
- **Sing** the tune/song; if you can't sing it, you can't play it.
- **Play** the chords first.
 - Don't run and find a tab sheet on the internet at first; try to figure out the chords yourself.
- **Play** the melody next. Break it down into smaller phrases.



3. Playing by Ear: “Frame” the Melody

- For this example, let’s play “Blue eyes cryin’ in the rain”: Key of D
- Start by playing the I, IV and V chords to “get the sound in your head”.
- Sing the scale notes, I through VIII and back down to get the sound you hear in your head into physical form
- Most songs start on the I chord, so begin there.
- Sing along with your chords until “it doesn’t sound good” – time for a chord change.



3. Playing by Ear - Melody

- Connect your fingers to your brain through practice
- Practice your intervals. Sing the numbers of the notes up and down the scale. Then, sing the intervals – e.g. third, fourth, fifth, sixth, octave.
- Exercise your unconscious connection of brain to fingers with the “World’s Best Scale Exercise”



4. How to Practice Effectively

- Listening is practice – make a playlist of your favorites.
- Accuracy before speed; don't learn it wrong!!!
- Once you have it accurate, repeat 6 – 8 times and you'll have it forever.
- Play along with a metronome, YouTube video or Strum Machine backing track
- Play for “10 minutes a day” - EVERY DAY!!