

ColeMusiq Play by Ear 2006

The first fifteen classes are deliberately designed to focus heavily on the theory of music essential to play by ear. This will be accompanied with a selected repertoire of songs required to steadily build each student in complexity of thought and delivery, whilst reinforcing the underscored theory. Each session will have dedicated time for mandatory theory, extensive aural and hands on practice, with allowance for questions and meaningful discussions at each phase.

Lessons 16 – 30 are geared at cementing the fundamentals and will require students to be fully focused and diligent with in and out of class practice time. Lessons will draw on the student's sense of observation, discipline and ability to apply knowledge garnered in lessons 1 – 15. Unlike the first fifteen lessons, lessons 16 – 30 will focus heavily on listening and accuracy in playback, building technique and developing a keen understanding of simple and complex chord utilization.

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Lesson	Theory	Aural	Exercise
1	Revision: Tonal degrees in the diatonic scale Triads Key Signature (12 Keys) Primary Chords (I - IV – V)	Follow upper / lower/ middle moving from fixed pivot Recognition of major / minor triads Sing given scale step from reference	Song: God is so Good Focus: I / IV/ V in the keys of D major, Eb major, F major and Bb major
2	Relative minors (12 keys) Secondary Chords (II-III-VI) .	Recognition of major / minor triads I – IV –V recognition Sing given scale step from reference	Song: God is so Good Focus: I / IV/V in all 12 keys.
3	Review of harmonic and melodic minors Maj7 /dom7 /min7 II, III and VI as dominant seventh	I – IV –V recognition Recognition of major / minor triads Follow upper / lower/ middle, moving from fixed pivot	Song: God is so Good Focus: Major and minor chords in all 12 keys.
4	Root position Inversion of triad (to include naming) 5 6 6 3 3 4 Semitone modulation	I – IV –V recognition Sing given scale step from reference Recognition of major / minor triads	Song: God is so Good Focus: Major and minor chords in all 12 keys. Semitone modulation using dom7 chord.
5	Minimum Manual Motion Suspended 4 (sus4)	I – IV – V recognition (Root position and inversion) II – III– VI (root positions only) Follow upper / lower/ middle, moving from fixed pivot	Primary activity: Minimum Manual Motion exercise using I –IV-I-V- I (primary progression) in all keys. Application to <i>God is so Good</i> .

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Lesson	Theory	Aural	Exercise
6	Review Inversion (Triads) Inversion of sevenths (to include naming) $\begin{array}{ccc} 6 & 4 & 4 \\ 5 & 3 & 2 \end{array}$	Major, minor and dominant sevenths Follow upper / lower/ middle moving from fixed pivot I – IV – V recognition	Song: He is Lord Focus: Passing chord $\text{III} \begin{array}{c} 4 \\ 3 \end{array} - \text{VI}$ Inversion
7-8	Maj/min/dom 9 Add 9 Elevenths	Sing given scale step from reference Major, minor and dominant sevenths I – IV – V (Inversion)	Song: Jesus You're the Centre of my Joy Focus: Borrowed dominant Inversions Maj/min/dom7 Ninths Elevenths **Flat Seven Chord
9- 10	Circle of Fifths Sixths	II – VI – III (Inversion) Follow upper / lower/ middle moving from fixed pivot Major, minor and dominant sevenths	Song: National Anthem Focus: Chord identification, precision playing Played in C Major Borrowed dominant Inversions Maj/min/dom7 Sus4 Sixths Ninths

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Lesson	Theory	Aural	Exercise
11 - 12	Half Dim7 Dim7	Sing given scale step from reference Major, minor and dominant sevenths I – IV – V-II (Inversion) (NB. Sate one minor added).	Song: National Anthem Focus: Chord identification, precision playing Played in Bb Major Borrowed dominant Inversions Maj/min/dom7 Sus4 Sixth (6) Ninths
13	Major/Minor Augmented chords (+)	Major, minor and dominant sevenths II – VI – III (Inversion) Follow upper / lower/ middle moving from fixed pivot	Song: My Tribute Focus: Major/Minor Half Dim7 Borrowed dominant Sixth (6) Sus4 Ninths Elevenths
14	Thirteenth chords Dissonance	I – VI- II –V-I recognition Sing given scale step from reference Major, minor and dominant sevenths	Song: My Tribute Focus: Major-Minor Half Dim7 Borrowed dominant Sixth (6) Sus4 Ninths Elevenths
15	Raised four progression	Major, minor and dominant sevenths II – VI – III (Inversion) Follow upper / lower/ middle moving from fixed pivot	Songs: 1. One Love 2. Many Rivers to Cross

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Lesson	Theory	Aural	Exercise
16	Revision: Triads - Thirteenth	Relative pitch exercise (Three strikes) I-IV-V-III (Inversion) (NB. State one minor added) Major, minor and dominant sevenths	Primary activity: Raised four progression in C/D/F/G
17		Follow upper / lower/ middle moving from fixed pivot Half dim/maj/dom7 Relative pitch exercise (Three strikes)	Primary activity: Raised four progression Focus: 12 Keys
18	Chord Voicing	Relative pitch exercise (Three strikes) I – VI- II –V-I Follow upper / lower/ middle moving from fixed pivot	Song: Just as I am Focus: Played in Eb/D
19		Follow upper / lower/ middle moving from fixed pivot II – VI – III (Inversion) Dom/maj/min 7	Primary activity: Score and reproduce a played piece. I – VI- II –V-I with requisite sevenths. Score revised piece with the following changes: added III IIx and/or VIx substitution.
20		Half dim/dim/major 7 II-VI-IV-III (Inversion) (NB. State one major added) Sing given scale step from reference	Primary activity: Score and reproduce a played piece. I – VI- II –V-I with requisite sevenths. Score revised piece with the following changes: Half dim/dim/major 7, substitution.

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Lesson	Theory	Aural	Exercise
21 - 22		<p>Relative pitch exercise (Two strikes)</p> <p>II–VI–III-V (Inversion) (NB. State one major added)</p> <p>Dom/maj/min 7</p>	<p>Song: Just as I am</p> <p>Focus: Played in Db. Half dim/dim/major7, add13, sus4</p>
23		<p>Half dim/dim/major 7</p> <p>Relative pitch exercise (Two strikes)</p> <p>Follow upper / lower/ middle moving from fixed pivot</p>	<p>Primary activity: Reproduce a played melody. Develop score with I-IV-V only. Add II/IIx, III/IIIx, VI/VIx where possible.</p>
24		<p>Follow upper / lower/ middle moving from fixed pivot</p> <p>Dom/maj/min 7</p> <p>II-VI-IV-III (Inversion)</p>	<p>Primary activity: Reproduce a played melody. Develop score with I-IV-V only. Add II/IIx, III/IIIx, VI/VIx where possible. Develop to #IV-VII-III-VI-II-V-I</p>
25		<p>I – VI- II –V-I (Inversion)</p> <p>Dom/Dim/min 7</p> <p>Sing given scale step from reference</p>	<p>Focus:</p> <p>Improvisation</p> <p>Guest Musician</p>

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Lesson	Theory	Aural	Exercise
26	Tri-tone Whole tone scale	II – VI – III (Inversion) Follow upper / lower/ middle moving from fixed pivot Relative pitch exercise (Two strike)	Song: Right Hand of God Focus: Inversions Borrowed dominant
27		Dom/maj/min7 II–VI–III-V (Inversion) (NB. State one major added) Sing given scale step from reference	Song: Hold My Hand Today (Glacier Robinson) Focus: Min 7 th interval Plagal Cadence
28		Half dim/maj/min7 Relative pitch exercise (Two strike) I – VI- II –V-I	Song: Wedding March (Mendelssohn)
29 - 30		Dom/Dim/min7 Sing given scale step from reference Follow upper / lower/ middle moving from fixed pivot Relative pitch exercise (Two Strike)	Lesson 29: Guest Musician Lesson 30: Improvisation & Review