Contents

Page

Introduction 4

SECTION ONE 6

Chapters

1 • Hearing Jazz Rhythms and Articulations, Part One 7

2 • Hearing Intervals in the Major Scale 15

3 • Hearing Melodies in Major 31

4 • Hearing Root Movements in Major 35

5 • Hearing and Outlining Chords in Major 44

6 • Hearing and Outlining Inversions in Major 57

7 • Hearing Chord-scales, Part One 62

SECTION TWO 71

8 • Hearing Jazz Rhythms and Articulations, Part Two 72

9 • Hearing Intervals in Minor 79

10 • Hearing Melodies in Minor 88

11 • Hearing Root Movements in Minor 92

12 • Hearing and Outlining Chords in Minor 96

13 • Hearing and Outlining Inversions in Minor 102

14 • Hearing Chord-scales, Part Two 105

15 • Hearing Guide-tone Lines 111

Chord Chart Syllabus 120

The I–vi–ii–V Formula 120
♯i°7 and ii–V of ii 120
The Ladybird Turnaround 121
Descending Secondary Dominants . 121
St. John's Island 122
Something for Alice 123
Indian Maiden 124
With a Mellophone 125
Is It Four? 126
The Moon Is High 127
Young Lady 128
Some Day 129
Wait a Minute 130
Blue Samba 131
Big Foot 132
A Flower in the Forest 133
With Love, Señorita 134
I Loved You Once 135
The Eternal Turnpike 136

Introduction

This is a book about hearing music without having to use a piano, guitar, or any other instrument to help you. One of the goals is to look at a piece of music and hear it in your head. Another is to be able to listen to a piece of music and recognize what's going on without having any written music in front of you. We are not suggesting that you will be able to look at a page of music and hear everything you see instantly, nor will you necessarily be able to listen to a performance and immediately recognize everything. Throughout all of recorded history only a very few individuals have ever been able to do that. What we *are* saying is that if you study and apply the materials in this book, you have a good chance of becoming much better at these things than you are now.

All good jazz musicians have had to learn to do this at some point in their careers, many by trial and error. There's nothing wrong with trial and error—it's actually a very good teacher. It just takes a lot of time and it isn't always the most efficient way to learn something, especially how to be a good jazz musician. What we're going to do in this book is share a lifetime of playing and teaching experiences that can help you in your quest to achieve your musical goals. Some of the things in this book will likely seem a bit unusual at first, but if you give them a chance and master them, they will pay off. All you need is a sense of dedication and a willingness to put in the practice time.

How to Use This Book

The material found in this book is intended to be studied in order, but you also have the option to look through the entire book first, and, if you find a topic you're really interested in, practice it and begin using it right away. If you choose this second approach, as you get better, you'll hopefully come back to the book, find something else that interests you, and work on new topics. The choice is yours.

One thing is certain: you need to be able to read basic musical notation (including rhythms utilizing sixteenth notes), but you don't need to be a great sight reader. Most of this material is intended practiced, then applied. And while it helps to have some skills on either the piano or guitar, th requirement. It has been observed that many students who didn't play piano or guitar at a well applying these materials to their practice.

Mastering the material will take time. It can't be assimilated all at once. The ideal last fifteen to thirty minutes each day. Any longer and you run the risk of gett you can't cram ear-training skills anyway—you have to give them time to b

Some musicians find it useful to practice ear training in the middle of routines. It gives their chops a chance to rest for a few minutes, b and mastering the music. However you wish to do it, take it in

How the Book Is Organized

There are two main sections to this book. The first s ing jazz notation, interval studies, reading and p chords, and learning chord scales, as they rel in major keys. The second section of the b performing articulations characteristic more studies of the topics covered i tion, the last chapter contains m road maps through the chor Chart Syllabus," which co sions found in tunes y

HICKEY'S
MUSIC CENTER
104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

How the Music Feels

Because most musicians today come to jazz with a background in pop and rock music, they are familiar with music performed with a straight feel and somewhat less familiar with music performed with a swing feel. In the straight feel, the beat is assumed to be divided into two equal halves. With swing feel, the beat is divided into two unequal parts. The first eighth is equal to about two thirds of the beat, with the second eighth equal to about one third of the beat. We will begin by discussing jazz articulations in relation to the straight feel, then move to those same jazz articulations performed with a swing feel.

Full and Stopped Releases

Just as there are two basic ways to start a note, there are two basic ways to release a note, the **full release** and the **stopped release**. When using the full release, a note is allowed to die away naturally. The stopped release is used frequently by jazz musicians and creates an abrupt or clipped ending to the note. In reading jazz notation we use doo and dah to define full-value quarter notes.

Doo (– or ≥) = downbeat with full release **dah** (– or ≥) = upbeat with full release

It doesn't matter if the note is accented or not. There is a shorthand symbol for downbeats, which is capital "D"; for upbeats the shorthand symbol is a lower case "d" to show that the note is on the back half of the beat.

The following example illustrates downbeat and upbeat full-value quarter notes with full release. Although all notes are full-value, you'll notice that some are accented. Pick any pitch you want and sing these articulations to yourself. As you sing them, stress the accented notes in measures 1 and 3 to show the change in dynamics.

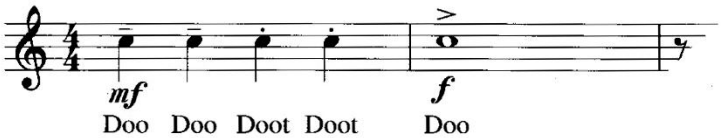


The Jazz Quarter Note

The **jazz quarter note** is different from the full-value quarter note. This is a staccato note that appears with considerable frequency in jazz, particularly in swing and blues tunes where it often appears in combination with full-value quarter notes. The jazz quarter note has a value equal to about two-thirds of the beat. It is a stopped quarter note. And because it's a stopped note, it ends with "t." "Doo" becomes "Doot" and "dah" becomes "daht." The important thing to remember is to make the note short, but not too short. It is not a staccato eighth note.

Doot (· or ÷) = a shortened downbeat jazz quarter note

daht (· or ÷) = a shortened upbeat jazz quarter note



Upbeat Jazz Quarter Notes

The next example shows some **upbeat** jazz quarter notes that are followed by a rest they should automatically be played short. Practice this example for practice, even if there is no accent.



HICKEY'S MUSIC CENTER
104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com



The first uses a jazz/rock approach and the second uses a fusion approach. Sing along with the track, then turn off the voice channel and practice along with the drums only. Again, if you want to make the exercise more challenging, sing the melodies using the actual pitches. The piano plays a concert G for you at the start of the track so you can sing the melodies "as written."

Both versions are actually similar, except for the legato eighth notes found in the fusion style. In general, it's safe to say that jazz/rock makes more use of staccato eighth notes and percussive accents than fusion. When you sing through the previous example you will be able to hear that the differences between the two styles are not as dramatic as between Brazilian and Cuban, but it's definitely present.

To Swing or Not to Swing

When jazz music is intended to swing, the music is written in simple notation, but it's not performed "as written." To perform it correctly, jazz musicians divide each quarter note into three equal eighth notes called triplets and tie the first two notes together. In other words, the music on the first line of the next example should be performed as it appears in the second line.



Immediately you will notice that the rhythmic name for the upbeat eighth
"duh" instead of "dah." This might seem like an arbitrary decision, but i
swing feel is related to triplets with the first eighth note getting tw
eighth getting one third of the beat. The syllables used in this te
"oo," "ee," and "uh" are distinctly different vowel sounds fro
and sing.

Relating Swing-feel to Trip

HICKEY'S
MUSIC CENTER

Interval Studies for Minor Thirds and Major Sixths

As with the previous interval studies, work through the exercises using the three practice steps.

#13 in A



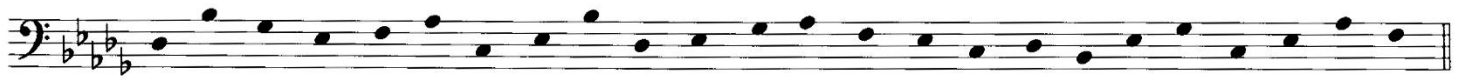
#14 in A



#15 in D♭



#16 in D♭



#17 in B

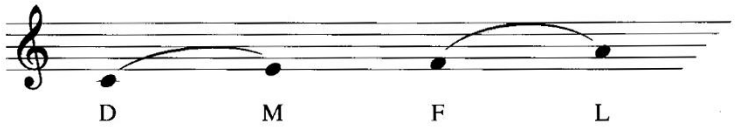


#18 in B



Major Thirds and Minor Sixths

The major third (four minor seconds) and minor sixth interval pairs are found in t'
MI, FA–LA, and SO–TI.



Here are the same notes shown as minor sixths.



HICKEY'S
MUSIC CENTER
104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

Like minor thirds and major s
They are also used (in com
chords found in jazz, s

Hearing Modulations

Modulations are similar to secondary ii–V progressions, but they differ in one important aspect: they stay in the secondary key for a while longer before returning home. When this happens we use "in" instead of "of" to announce that a modulation has taken place. Once we've called a chord "Two in," or "Five in," or even "One in" we've indicated a modulation. Everything from that point on is "in" the new key until we want to leave for another key or return to the home key.

In the following example, the "Two in Three" in the second measure says we're going from the key of F to the key of A, the third note in the key of F. In measure 6, the "Two in One" says it's time for us to return to F. Listen to the track, then sing through the second time, or eliminate the voice track and sing through both times.





The difference between labeling something as a secondary ii–V calling the chord "Two of" something in secondary modulat tions. Also notice that in the actual modulation, we onl key. After that, all chords are labeled as they functio labeling system invokes only a simple difference powerful message.

HICKEY'S MUSIC CENTER
104 Adams Street · Ithaca, NY 14850
607.272.6262 · 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

Modulation in Bridge

Oftentimes modulations are saved this happens, the composer w by the end of the bridge.

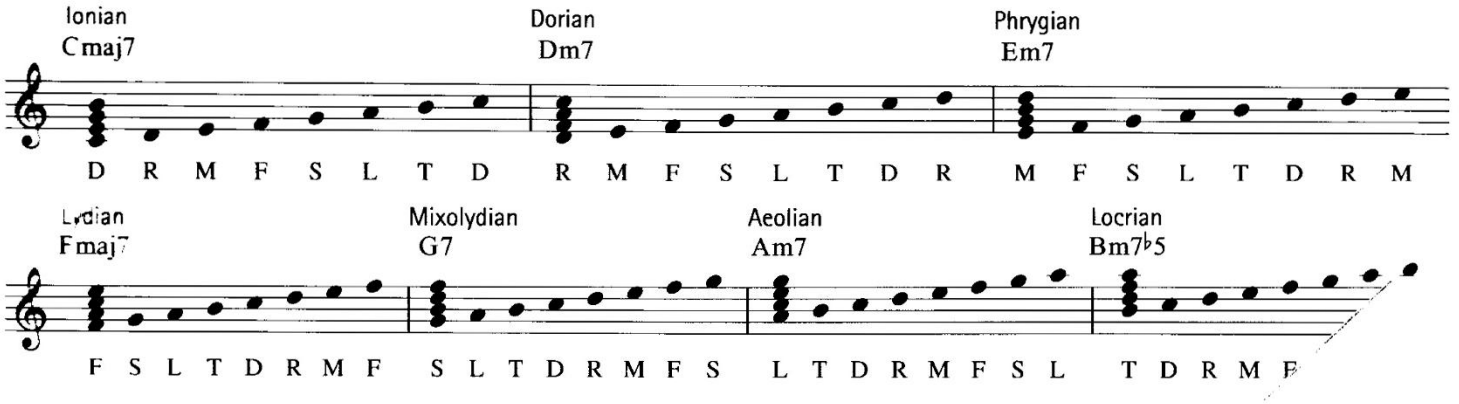
The next example sho ning of the tune (ending on G9, +

7 Hearing Chord-scales, Part One

"Chord-scales" is a term coined by jazz musicians to describe the relationship between a chord and the scales that contain the notes found in the chord. Chord-scales are the major scales, minor scales, and/or artificially created scales like the whole-tone scale or the diminished scale that can be used for soloing. There are often several possible chord-scales available for any chord. Those that are the most diatonic are referred to as being "inside" because their notes are all within the home key. Chord-scales borrowed from some other key are referred to as being "outside" because they contain one or more chromatic notes in relation to the home key. We will start by examining "inside" chord-scale choices.

Diatonic Chord-scales

Diatonic chord-scales are frequently referred to as **modes**. For example, the C major scale contains all the diatonic chords in the key of C. As a result, each mode is also the most "inside" chord-scale for the chord associated with it.



The following drills will help you internalize the sounds of the different modes of the major

Block Drill: Ascending Modal Chord-scales in Major from a Common Note

Give yourself a starting note and call it DO. Sing up the major scale until you r
higher, then stop and rest two beats. Go back to the original note you start
Starting from this same note, sing through the scale beginning with RE
higher, stop and rest two beats. Go back to the original note you st
from the same note, sing through the scale beginning with MI. W
stop and rest two beats. Each time you arrive at your startin
skip down an octave, and rename it to become the startir

DRMFSLTD RMFSLTDR
SLTDRMFS LTDRMFSL

HICKEY'S MUSIC CENTER
104 Adams Street · Ithaca, NY 14850
607.272.8282 · 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

Here's an example of how the beginning of

Gmaj7 in G



G major (Ionian)

The difference betwe
Don't give up if it

10 Hearing Melodies in Minor

The "Three Basic Steps to Hearing Short Musical Phrases" ar
They are presented here in abbreviated form for review purp

Three Basic Steps to Hearing S

Scan through a piece of music until you come across a phra
that happens, apply the following steps to help solve any of
music.

Step 1

Sing through the phrase as a rhythm exercise. In othe
important—rhythms and articulations *are*.

Step 2

Find a comfortable range and sing through the notes
the notes as a string of intervals.

Step 3

Combine the rhythm and jazz articulations with the c

Jazz Phrases

The following melodic phrases give you a chance to apply w
phrases should be practiced using both the swing feel on Tr
the audio, the first four phrases include the voice part. Afte
drum parts specifically designed to go with the rhythmic ch
mainly on intervals and rhythms, but they also include man

#1 in D minor



#2 in E minor



#3 in F minor





#4 in C minor

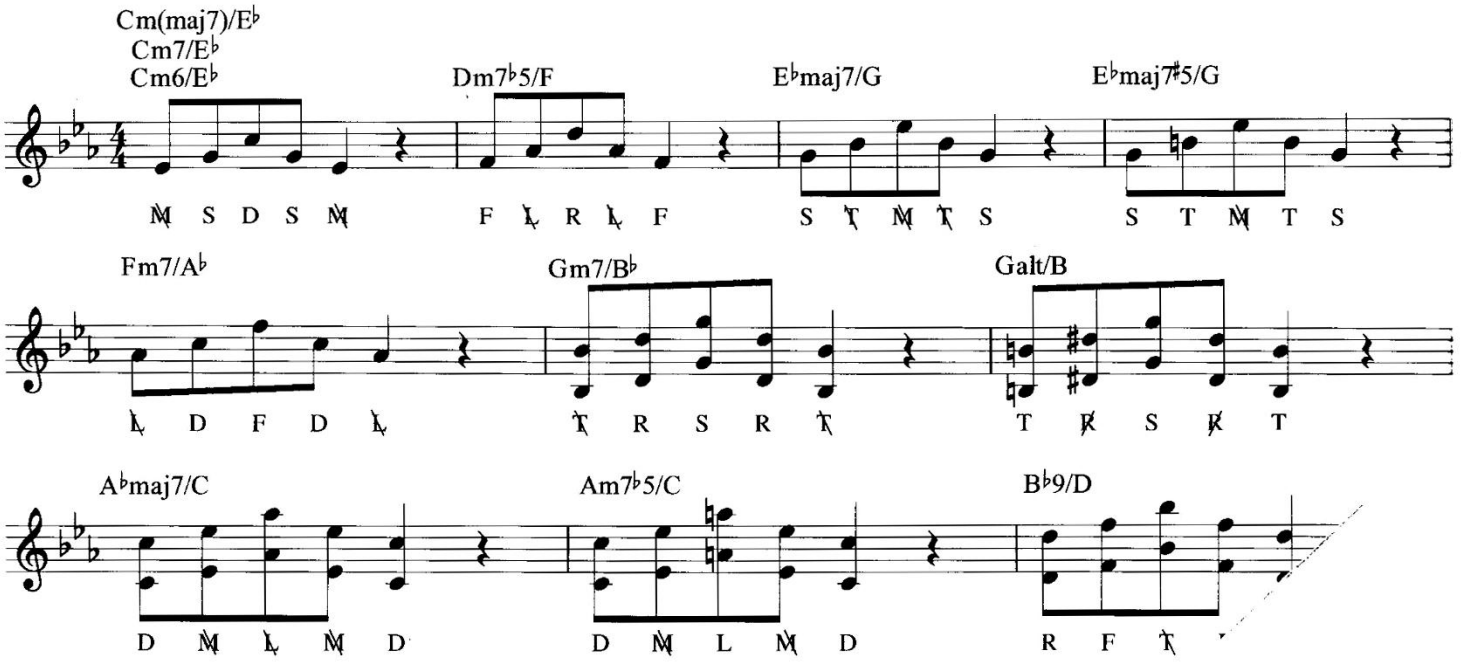


13 Hearing and Outlining Inversions in Minor

The exercises in this chapter are designed to get you more comfortable using solfege while outlining and singing inversions in minor keys.

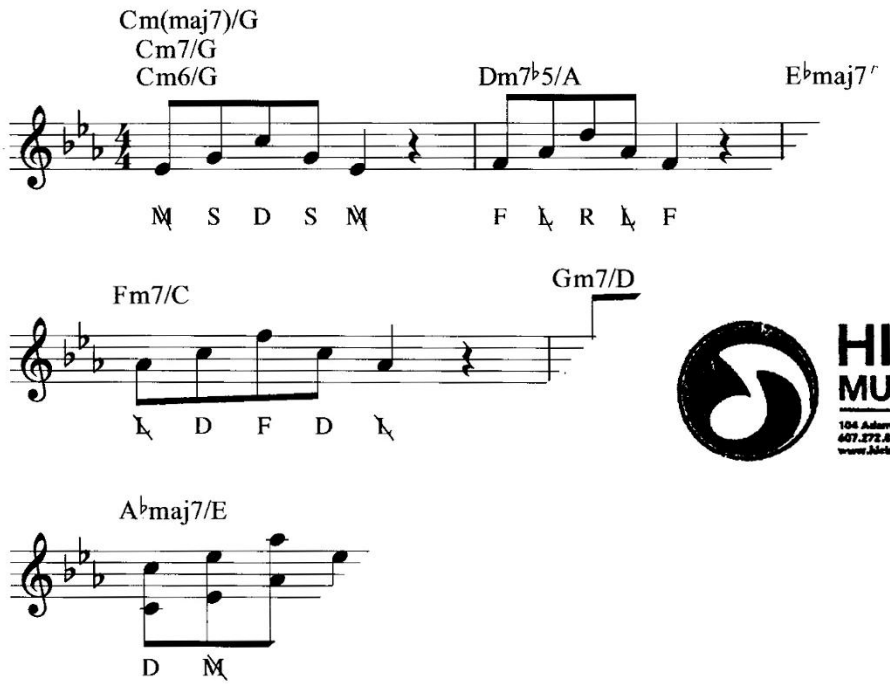
First Inversion Triads in Minor

Give yourself a starting note and sing through the following exercise. Repeat this exercise using different starting notes until you can do it easily.



Second Inversion Triads in Minor

Give yourself a starting note and sing through the following exercise. Repeat
difficult.



HICKEY'S
MUSIC CENTER

15 Hearing Guide-tone Lines

What is a guide-tone line (GTL)? Guide-tone lines are melodies created from the thirds and sevenths of chords, arranged so they connect smoothly to each other. When we studied intervals in this book, we learned about how certain notes, like TI, tend to move up, and others, like FA, tend to move down. This is reinforced by the fact that TI is the third of a V chord and will move up to DO in the I chord. Likewise, FA, which is the seventh of a V chord, will move down to MI, the third of the I chord. Because of the predictable way these notes move, they provide a map of "guide tones" through the progression. In other words, if a soloist did nothing more than focus on the guide tones, every important chord change would be clearly defined. Of course, the solo would be rather boring, but there wouldn't be any "wrong notes" either. GTLs are, in a sense, a kind of musical map through the chord progression.

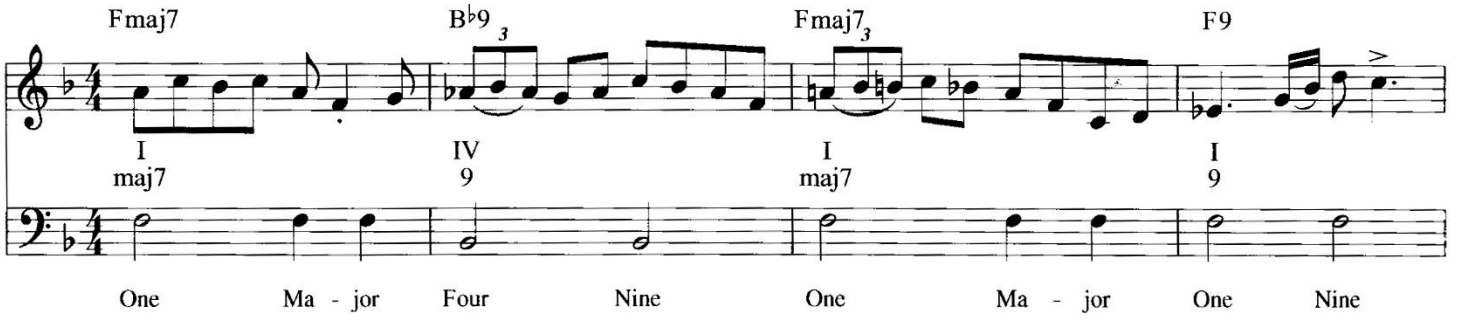
The first step in creating a GTL is to find all the chord thirds and sevenths in the progression and arrange them so that the notes connect to produce either stepwise motion or common notes. The line that begins with the third is called the 3–7 line, and the line that begins with the seventh is the 7–3 line. These lines tell us if the chord they come from is major or minor, and they also tell us what kind of seventh is in the chord. The 3–7 line is the preferred GTL to start with because not all chords contain a seventh. If you run into a chord symbol with an added sixth, use the sixth, or if you want, replace it with a major seventh. The point is this: you always need four-note chords for GTLs to work.

The GTL Bebop Blues

The following is an example of a typical bebop-era blues called "The GTL Bebop Blues." We'll use it to demonstrate how GTLs work. Of course, the first step we should always take is to sing through the melody to hear what it sounds like, and then move on to analyze the root movements of the chord progression.



If you analyzed the progression correctly and wrote in the root movements in the bass, it should look something like this.



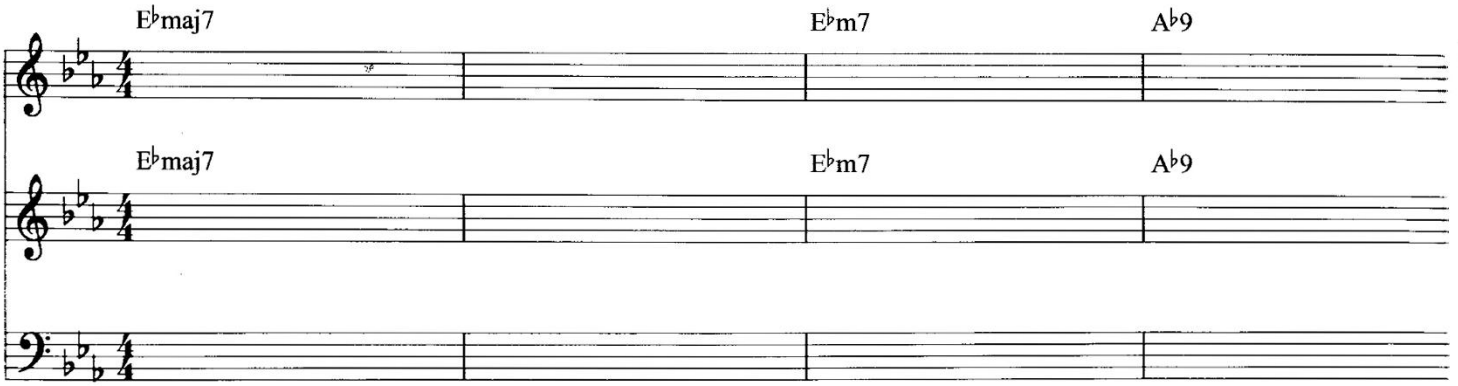
Season's Change

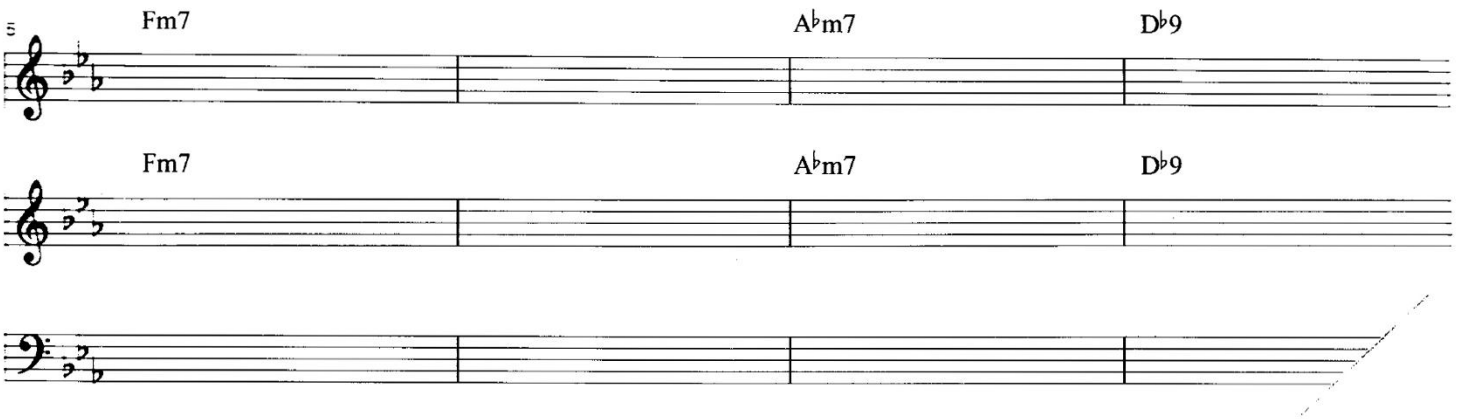


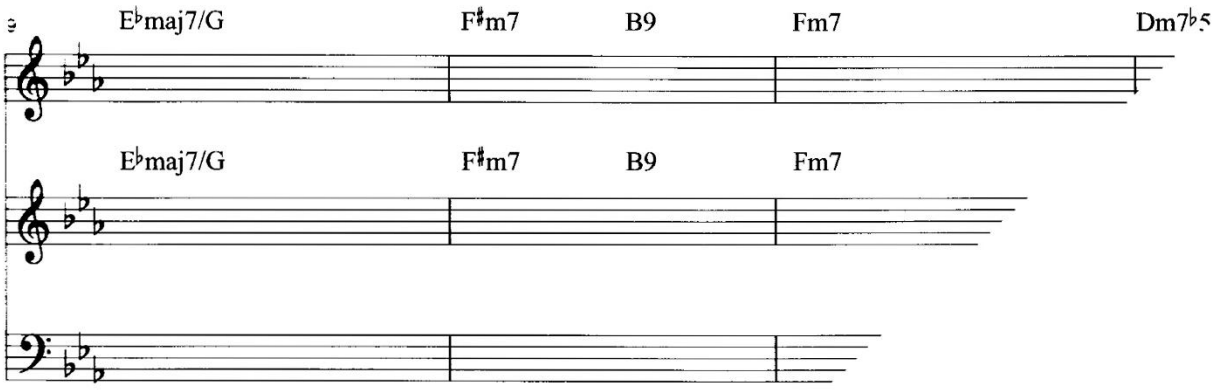
HICKEY'S MUSIC CENTER
104 Adams Street · Ithaca, NY 14850
607.272.8262 · 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

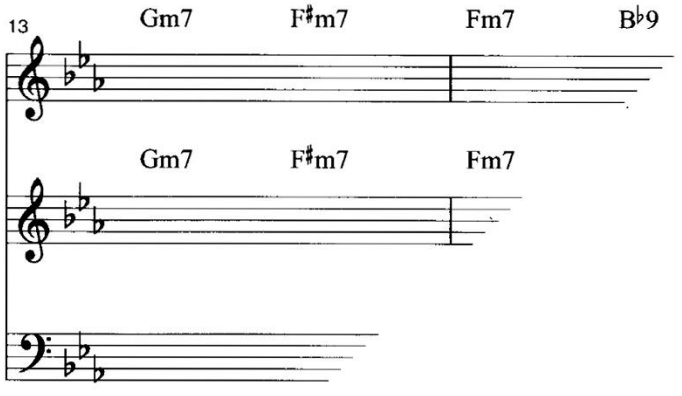
Is It Four?

"Is It Four?" is based on a chord progression used by Miles Davis. Most of the progression is made up of ii–V formulas that don't resolve to I chords until measures 14–15, where a complete ii–V–I in E♭ finally occurs.









HICKEY'S
MUSIC CENTER