

CONTENTS

LIST OF ACTIVITIES	vi	8 MELODY AND HARMONY RELATIONSHIP	
ACKNOWLEDGEMENTS	viii	Introduction	67
INTRODUCTION	ix	Melody Is Harmony	67
1 HEARING THE BASS LINE		Transcribing the Melody for Harmonic Information	70
Introduction	1	Harmonizing the Melody	71
Learning the Solfege Language	1		
Using the “Sol-fa” System	2	9 HEARING SEVENTH CHORDS	
Hearing the Diatonic Bass Line as a Melody	3	Introduction	75
2 HEARING MAJOR TRIADS		Hearing the Major 7 th and Dominant 7 th Chords	75
Introduction	11	The Major 7 th Chord Sound	75
Hearing the Major Triad Sound	11	The 7 th as a Second Guide Tone	76
Hearing the I, IV and V Major Triads	13	The Dominant 7 th Chord Sound	77
Spotlight on the “Blues Changes”	16	The Tritone Interval	77
Transposing	18	Hearing the Minor 7 th and Min7 ^b 5 Chords	80
3 HEARING MINOR TRIADS		The Minor 7 th Chord Sound	80
Introduction	21	The Minor 7 ^b 5 Chord Sound	81
Hearing the Minor Triad Sound	21		
Hearing the II-, III- and VI- Triads	23	10 MORE ON HEARING SEVENTH CHORDS	
The Benefits of Memorizing	27	Introduction	85
4 USING THE VERTICAL APPROACH FOR DICTATION		Voice-Leading the Guide Tones, the 3 rd and 7 th , of Seventh Chords	85
Introduction	29	Relationship of Melody and Harmony	89
Hearing the Diminished Triad Sound	29	Hearing the Passing 7 th	91
Hearing the Augmented Triad Sound	30		
Hearing the VII ^o Triad	32	11 HEARING MINOR KEY HARMONY	
The Diatonic Cycle 5 Pattern	32	Introduction	95
Some Theory Basics of Diatonic Harmony	35	Minor Scale Solfege	95
5 INTRODUCING THE HORIZONTAL APPROACH		Diatonic Chords in Natural Minor	98
Introduction	37	About Relative Minor	98
Singing Root Position Arpeggios	37	Root Position Diatonic Triads in the Cycle 5 Pattern	99
Singing Melodic Arpeggios	39	Voice-Leading Diatonic Triads in the Cycle 5 Pattern	100
Voice-Leading through a Chord Progression	41	About Harmonic Minor	101
6 USING THE HORIZONTAL APPROACH FOR DICTATION		Working with Seventh Chords in the Minor Key	103
Introduction	47	Minor Scale Combinations	103
Hearing the Individual Notes of the Chord	47	Minor Line Clichés	104
Hearing the Third of the Triad as the “Guide Tone”	49	Voice-Leading Guide Tone Lines in the Minor Key	104
The Vsus4 Triad	52		
Ten Transcribing Tips from the Desk of Ms. Radley	54	12 HEARING NON-DIATONIC HARMONY	
7 HEARING INVERSIONS OF THE I, IV AND V TRIADS		Introduction	107
Introduction	57	Introducing the Chromatic Scale and Its Solfege Syllables	107
Inversions	57	Why Two Names for the Same Pitch?	108
Hearing the 1 st and 2 nd Inversions of the I Chord	58	Listening for the Non-Diatonic Chords	110
Hearing the 1 st and 2 nd Inversions of the IV Chord	60	Modal Interchange Chords	111
Hearing the 1 st and 2 nd Inversions of the V Chord	61	Secondary Dominant Chords	111
		Recognizing the Guide Tones of Secondary Dominants	112
		Voice-Leading the Secondary Dominant Guide Tone Lines	113
		Helping Out the Ears with Theory	114
		SUMMARY	117
		APPENDIX	119
		DISCOGRAPHY	149
		ABOUT THE AUTHOR	154

over numbers is that they are only one syllable long, making them very easy to speak or sing. The solfege syllables within the major scale are: Do, Re, Mi, Fa, Sol, La, Ti, Do.

There are two variations of the solfege language. In many countries, the “fixed Do” solfege language is used. In a fixed Do system, the note C is always called Do, the note D is always called Re, etc., regardless of the key the music is in. The names of the notes are always referred to by solfege, never by letter names. This fixed Do system is particularly useful for developing an absolute recognition of the pitch, but does not describe the function, the “why” of the notes.

Throughout this book, we will use the “movable Do” solfege language. The movable Do solfege language is very useful for developing relative pitch, understanding the “why,” i.e., the function, of the notes within the key. The movable Do solfege syllables equate exactly with numbers:

Do is the first note of the scale, or scale degree 1.

Re is the second note of the scale, or scale degree 2.

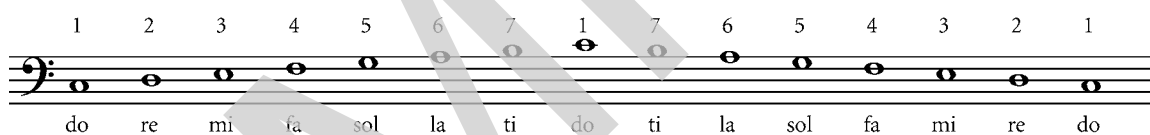
Mi is the third note of the scale, or scale degree 3, and so on to Ti (see previous chart, p.1).

The solfege names and numbers are interchangeable when using the movable Do solfege language. These solfege syllables are called “diatonic” because they refer to only those notes that are in the major scale. We will be working within the major key only for the next several chapters.

ACTIVITY ONE *Singing the Major Scale with Numbers and Solfege Syllables*



Listen to CD1, track 1, while reading the example below. Then try singing along, using both numbers and solfege syllables.



NOTE

The pronunciation of the solfege vowels are: a (ah); e (ay); i (ee); and o (oh).

Here’s a phrase that might whet your appetite for a solfege meal: do (as in donut); re (as in raisin); mi (as in meat); fa (as in lava bean); sol (as in filet of sole); la (as in latte); and ti (as in tea). I often think of the “Do–Re–Mi” song from the “Sound of Music” as another fun way to remember the sound of solfege.

If you’re new to the movable Do solfege language, equating these terms with numbers will be very helpful. If you have been trained with the fixed Do system, I know that it can be very difficult and confusing for you to make the adjustment to the movable Do system. Suddenly Do no longer just describes the pitch C! Especially for you, emphasizing the equation of movable Do solfege syllables with numbers is crucial. Here’s a routine I recommend for more practice with the movable Do solfege language that doesn’t associate the solfege syllables with specific notes, or specific major scales.

USING THE “SOL-FA” SYSTEM

The “Sol-fa” system is a generic way of hearing how each solfege syllable relates back to Do. In this first chapter, we are using the C major scale for demonstration, but we could use any major scale when working with Sol-fa. It’s the best way to get away from thinking actual pitches, and instead, to focus on the function of each scale note as it relates back to the tonic, Do.

ACTIVITY THREE *Singing Bass Lines Using Numbers and Solfege*

Below are several short bass line examples to get familiar with. Here are some steps to take.

1. Play each example on your instrument, listening along and translating the notes into numbers, and then into solfege syllables.
2. Play the example once again, singing along using numbers, then solfege syllables.
3. The next step is to only sing the bass line using numbers, then solfege. Let’s see if you can begin to internalize the sound of these bass lines, translating with our new movable Do solfege language. Singing is a great way to feed your “inner hearing,” which will help you become more independent and confident when playing and recognizing bass lines.

1. Bass line example 1: G2, A2, B2, C3, D3, E3, F3, G3.

2. Bass line example 2: G2, A2, B2, C3, D3, E3, F3, G3.

3. Bass line example 3: G2, A2, B2, C3, D3, E3, F3, G3.

4. Bass line example 4: G2, A2, B2, C3, D3, E3, F3, G3.

5. Bass line example 5: G2, A2, B2, C3, D3, E3, F3, G3.

6. Bass line example 6: G2, A2, B2, C3, D3, E3, F3, G3.

7. Bass line example 7: G2, A2, B2, C3, D3, E3, F3, G3.

8. Bass line example 8: G2, A2, B2, C3, D3, E3, F3, G3.

9. Bass line example 9: G2, A2, B2, C3, D3, E3, F3, G3.

10. Bass line example 10: G2, A2, B2, C3, D3, E3, F3, G3.

TIP

When singing the bass line (whether reading or listening), sing in whichever octave most comfortably fits your vocal range: there’s no need to match these low bass notes exactly (unless you’re a “basso profundo!”).

BONUS

Get creative! Using the blank staves below, try making up your own bass line patterns, and again, remember to translate these lines into numbers and solfege. The more you “speak” the language of solfege, it will be a great way to translate and recognize bass line patterns.

Make sure you’re hearing the lines as you write, keep it simple. Using stepwise motion rather than leaps is a good way to start. Exchange with another classmate, can you read and sing each other’s lines, and of course, using numbers and solfege!

1.

2.

3.

4.

5.

ACTIVITY FOUR *Singing Root Motion of the Chord Progression from Lead Sheets*

A good “hands-on” activity is to read through the chord changes on a lead sheet, singing the chord roots in numbers and solfege. You can do this exercise in a variety of ways.

1. Sing through the root motion unaccompanied. At the beginning, you might want to support your singing by also playing the bass notes, to make sure you’re singing the correct pitches.
2. Play the chords as you sing the root motion. This provides a harmonic context for the bass notes, and gives a fuller picture of how the bass notes and chords relate. When the chords are diatonic, they can help you hear the root motion easily. Don’t be surprised if a few non-diatonic chords throw you off track. They may make the diatonic bass notes sound non-diatonic at those moments.
3. Listen to a recording of the song as you read and sing through the root motion of the chord changes. This is the ultimate and most beneficial, and enjoyable, workout.

This “listen and look” exposure practice is a great way to begin recognizing how often bass line patterns repeat themselves. Start with songs where the chord roots are diatonic, even if all the chords may not be. It is so important to take our practice routines to the world of “real music.” It made a believer out of me!

"Wedding Bell Blues" Laura Nyro

Fmaj7 E-7 D-7 G7 C A-7 D-7 G7 C E7 A- F

E-7 G-7 C7 F C7 F D- G7 D-7 G7

D-7 D-7/G E-7 A7 D-7

D-7/G E-7 A7 D-7 E-7 D-7 E-

"Fly Me to the Moon" Bart Howard

A-7 D-7 G7 Cmaj7 Fmaj7 B-7(b5) E7 A-7 A7

1. D-7 G7 Cmaj7 A7 D-7 G7 Cmaj7 B-7(b5) E7

2. D-7 G7 Cmaj7 F7 E-7(b5) A7 D-7 G7 Cmaj7 B-7(b5) E7

"Don't Know Why" Norah Jones & Ray Turk

Bb Bb7 Eb D7 G-7 C7 F7sus4 Bb Bb Bb7 Eb D7

1. G-7 C7 F7sus4 Bb 2. G-7 C7 F7sus4 Bb G-7 C7 F7sus4 Bb

G-7 C7 F G-7 C7 F F/Eb F/D F/C

"New York State of Mind" Billy Joel

C E7 A- C7 F A7 D- Bb7* C G/B A- C/G

F C/E D7 D-7 G7 A-7 D7 D-7 G7sus4 C

* non-diatonic "te"

PATTERN 4 “Bad Moon Rising,” Creedence Clearwater Revival; “Respect,” Aretha Franklin, (A section); “Just Like You,” Keb’ Mo’, (B section); “Come Away with Me,” Norah Jones, (B section), “Blue Sky,” The Allman Brothers; “Nowhere Man,” The Beatles.

PATTERN 5 “You are My Sunshine,” Norman Blake; “Lean on Me,” Bill Withers; “Brown Eyed Girl,” Van Morrison; “Teach Your Children Well,” Crosby, Stills & Nash; “The Lion Sleeps Tonight,” traditional, “Me and Bobby McGee,” Janis Joplin; “Back in the High Life,” Steve Winwood; typical turn-around changes in last two measures of a 12 bar blues.

BONUS

The following four songs are excellent examples of combining some of the above chord patterns under one roof. You can make a lot of great music out of three simple chords! Speaking of making music, play through these songs with classmates or band members, paying particular attention to the featured chord patterns. Practice singing through the root motion as well as the root/3rd relationship of each chord. Singing along with the actual song recordings would be ideal.

A “Me and Julio” Paul Simon

PATTERN 3

2/4 I | / | / | IV | / |

V | / | / | I | / ||

B

1.

PATTERN 1

V | / | I | / | V | / | I | / :||

C

2.

PATTERN 2

IV | / | I | / | IV | / |

PATTERN 4

I (II) | V | IV | / | I | / ||

A “Obladi, Oblada” The Beatles

PATTERN 1

C I | / | V | / |

/ | / | I | / ||

B

PATTERN 5

I | / | IV | / |

I | V | I | / ||

TRANSPOSING

Using numbers or the movable Do solfege system will help make the task of transposing an easy one. For example, if we want to change the bass line below from the key of C to the key of F, using either numbers or solfege will do the job.

Listen to CD1, track 10. If we’ve transposed correctly, both bass lines will have the exact same sound pattern and contour.

10

do fa mi la re do ti sol do

do fa mi la re do ti sol do

Similarly, we can apply the same approach for transposing the chords. Often singers will perform a song in a different key from the original. If you are accompanying a singer, the ability to transpose the chord progression quickly and correctly will come in handy. And better yet, if you are that singer, having the chord chart already written out in your key will make the band members very happy! They won’t have to transpose on the spot, thus avoiding potential mistakes and assuring a better performance all around. Listen to the example below.

11

I IV I V I

I IV I V I

Using numbers and solfege is the most efficient and practical way to transpose. You can get optimum value from the transposing process if you bring your ears along for the ride. Listening and even singing along as you write or play in the new key will assure making fewer mistakes. There are several benefits to knowing how to transpose. Playing bass lines and chord progressions in different keys helps to emphasize the similar sound patterns that result. And, playing in a variety of keys will make you a more well-rounded, fluent instrumentalist as well.

16

C D- E- A- C

I II- III- VI- I

do re mi la do

NOTE

We will remain consistent in using all upper case Roman numerals for labeling the diatonic chords: I, II-, III-, IV, V and VI-. A more traditional system uses lower case Roman numerals to designate the minor triads: I, ii, iii, IV, V and vi. You are welcome to use either system, and it is good to be aware of both.

ACTIVITY FOUR *Practicing the Vertical Approach*

1. Listen to CD1, track 17 and sing along with each chord's root and third, recognizing the major or minor third quality. Remember to use numbers and solfege to fully understand the placement of each chord within the key. We'll work in the key of G for this example, but try this exercise in other keys as well.
2. First use numbers, singing: "1/major third; 2/minor third," etc.
3. Then use solfege, singing: "do/mi, major third; re/fa, minor third," etc.
4. Take the time now to memorize the quality of these six diatonic triads. Don't just visualize the chords, know their sound quality as well.

17

G A- B- C D E-

I II- III- IV V VI-

do re mi fa sol la

(Diminished triads are presented in the next lesson.)

BONUS

Play each diatonic triad as it relates directly back to the I chord: I, II-, I; I, III-, I; I, IV, I; I, V, I; and I, VI-, I. You'll notice that within these mini patterns there are varying degrees of "motion." For example, when the I chord moves to the III- or VI- chords, there is a subtle degree of movement, with two out of the three notes staying the same. When the I chord moves to either the II-, IV or V chords, there is a more pronounced sense of movement, with fewer notes in common. We will explore the theory behind these differences in the next chapter.