Melodic and Harmonic Ear Training for Guitar

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‘Melodic and Harmonic Ear Training for Guitar’ essential tools that consolidate ear training with performance.

**Introduction**

One of the most important components of performing music is listening. Learning to listen musically comes along with a basic and primary foundation of musicianship, which is ear training. In my personal experience, I could define ear training as the exercise of recognition and comprehension of musical language. Moreover, the main goal of ear training is to develop the basic components of the musical craft: first of all, it helps music readers to hear written music while looking at a particular piece of music; it aids composers in notating and arranging; and finally, it enhances performers vocabulary and understanding of the music they are hearing (Prosser 2000, 6). Furthermore, I believe that ear training is a powerful tool that reinforces the learning process of any musical instrument. For instance, the guitar player’s learning process is complex and very wide because of the disposition of the notes throughout the fret board; however, by applying ear training the mapping of notes will become more consistent and solid. Furthermore, it supports improvisation by establishing musical devices, reaction and creation towards harmony and rhythm (White 2012, 112). In other words, the very basic foundation of music performance and improvisation relies on a well-developed musical perception, recognition and reaction to music.

Another important thing to consider is the fact that developing this powerful tool takes a lot effort, time and good practice. Performance ear training is considered as the most important and the slowest part of the musicianship to be developed that goes entirely on any professional musician’s career (Mixon 1998, 10). Also, as a guitar player, I believe that it is crucial to comprehend and reinforce the control over the performance since most guitar players perform by memory without understanding what they are really playing.
Chapter I. Movable Do

In order to get started in the *Melodic and Harmonic Ear Training for Guitar* it is essential to establish the solfeggio system that will be used in the following chapters. Moveable do is a solfeggio system that uses specific monosyllables that establish the notes and chords of any piece of music in relation to a key center (Mixon, 1998, 10). This means that the main feature of this system relies on learning musical information in context, which can be translated in a specific Do.

In regards to different solfeggio systems, Prosser (2000, 14) indicates that the Fixed Do system is based in intervallic relationship whereas Movable Do allows hearing functional relationships in particular syllables. Also, the author adds that learning functional relationships leads to understanding melodic structures while hearing them, improves transposing to other keys and helps listening harmonies (2000, 14). Personally, I found the movable do more useful for contemporary guitar players, since it simplifies the amount of information found in contemporary music and allows the performer to think faster. As a result, the movable do assigns the syllables *do re mi fa sol la ti* to a specific degree of any scale as shown in the next example that Mixon (1998, 29) provides:

**Figure 1. Representation of Movable Do in C and in F**

![Figure 1](source: Data from Mixon 1998, 29.)
Notice that by establishing a specific syllable to each degree of the chromatic scale, Movable Do system covers all possible notes of any scale in any tonality. Also, Prosser (2000, 15) points out that sharpened notes have syllables with the letter \textit{i}: \textit{di, ri, mi, fi, si, li}; whereas flatted notes use the letter \textit{e}, except for \textit{re} in which case letter \textit{a} is used: \textit{de, ra, me, fe, se, le, te}. Moreover, he adds that depending on the motion and functionality of an enharmonic note a particular syllable represents property its function, for example C# = \textit{di} has the tendency to move upwards; while Db = \textit{ra} tends to move downwards.

Likewise, its crucial to start building the basis of movable Do solfeggio by memorizing the syllables properly as soon as there are learned. Actually, singing by heart leads the performer to create an intimate mingling with notes and intervals of a particular melody; subsequently the development of this process gives the ability to recognize relationships between notes of new melodies (Mixon, 1998, 30). This means that the
mental exercise of listening and singing builds a strong foundation in the process of perception, intonation and context in music language.

Finally, another important element of melodic and harmonic ear training is establishing the tendency of notes and movement in a particular tonality. Moreover, Movable Do system is designed to develop and inform the sense of harmonic awareness, which through practice, can lead the performer to hear harmony from a melody easily in order to create re harmonization (Ogburn et al. 2002, 16). The next figure represents the basic tendency tones with the resolution notes:

**Figure 3. Diatonic Tendency Tones**

Source: Data from Ogburn et al. 2002, 16.

The previous figure demonstrates the most basic motion of diatonic notes that prepare a resolution as the author explains, “tendency tone pairs are temporary relationships between diatonic pitches” which contribute to the development of harmonic function within a tonality (Ogburn et al. 2002, 16). In my opinion, learning the tendency of notes reinforces the learning process of essential moments in music that are preparation, tension and resolution; in addition, it provides sensibility in terms of emotional connection with the instrument and the ear.
Chapter II. Sol Fa and Intervals
Along the process of my professional career as a musician and particularly as a guitar player, I realized that the best way to assimilate big amounts of information is creating connections starting by the simplest elements. The electric guitar has a complex and wide variety of dispositions in terms of executing music as a result of the disposition of notes through the fret board. In order to have more control over the mapping of the guitar, I decided to combine interval relationships with ear training syllables, in this case with Sol Fa exercises so as to build a primary starting point.

First of all, the use of syllables in ear training has been in practice for more than one thousand years based on the fact that it is very effective because it is easy to apply (Ogburn et al. 2002, 8). Sol Fa is considered to be solfeggio without notes as this simple example represents:

**Ex.1: Do Mi Sol La Sol // Ti Sol Mi Do Re Mi Do // // = rest**

Moreover, Sol Fa is considered as a procedure of deriving musical pitches from reading solfeggio functions with no specific notation; the main feature of this exercise is that it generalizes the melodic function of notes before relating them to a particular tonality. In the hearing area, it creates the ability to recognize the function and form of a sound, and is the base of singing and reading the specific notes. This last part would be considered as the “seeing part” (Prosser, 2000, 17). Based on the previous information, I think that singing and hearing Sol Fa exercises contributes to the development of relative pitch, since any note can be used as a tonal center. It also gives the performer the freedom of experimenting new intervals without reading them. This is the main reason why I decided to combine these two elements in one practice. In other words the process will be: learning the intervalllic distance from one note to another by singing each interval and then playing them, in order to get familiarized with each sound. On another hand, this process can be performed the other way around, by first playing and then singing with the
purpose of adding variety to the exercise. By the use of the syllables, the guitar player will reinforce the execution since he/she is not only playing notes but is also listening while singing them.

To get started with the Sol Fa exercises, Prosser (2000, 17) advises to take the following steps:

1. **Select a Do:** Play any note from the instrument, in this case any note from the fret board, to establish the tonality of the exercise. Also, try to use different notes for Do to get more variety and develop relative pitch. Notice also that the Do may or may not be the first note of the Sol Fa sequence.

2. **Sing the first syllable:** If the first note of the sequence is Do, the exercise would be easier; nevertheless, if it starts on another note and it gets difficult to get to it, singing the scale may be a good way to figure out that note. Another useful way to find a note other than Do, is to think about the triad and then get to the desired note. The degrees that construct a triad are: root, third and fifth.

3. **Get to the next note:** First imagine the next note and then sing. Through this process the inner hearing is being trained. In my opinion, inner hearing leads to the visualization of notes inside the mind.

4. **Verify pitch:** At the end of the sequence it is important to compare your tone center with the note of the instrument previously played. By this comparison the performer will know the accuracy of the intonation; however, the main goal is to build that accuracy slowly rather than fast.
Another important thing to add to this list is to get reference notes already known for all the intervals. This means finding a specific interval from a song or a very well known melody, and then using that mental endeavor to trigger the notes for the Sol Fa exercises.

Eventually, it will not be necessary to think about the reference interval while singing the exercises, but in case of doubt it will be a very great tool to use to get started. To demonstrate the first step in the approach of Melodic and Harmonic Ear Training for Guitar, I’ve created examples on how to practice Sol Fa exercises. The first part of each line will be singed and the next will be performed on the guitar.

**Ex.2 Do La Sol Fa Mi // Re Ti La Ti Sol // La Sol Mi Re Do // Do Fa Mi Ti Do**

```
Sing:  +---+---+---+---+
     |   |   |   |   |
     |   |   |   |   |
     |   |   |   |   |
     +---+---+---+---+

Play: +---+---+---+---+
      |   |   |   |   |
      |   |   |   |   |
      |   |   |   |   |
      +---+---+---+---+
```

**Ex.3 Mi Fa Do Re Ti // Do Mi Sol Ti La // Re Mi Do La Sol // Mi Fa Re Sol Do**

```
Sing:  +---+---+---+---+
     |   |   |   |   |
     |   |   |   |   |
     |   |   |   |   |
     +---+---+---+---+

Play: +---+---+---+---+
      |   |   |   |   |
      |   |   |   |   |
      |   |   |   |   |
      +---+---+---+---+
```

**Ex.4 Do Di Re Mi Do // Sol La Te Do // Mi Fa Fi Sol La // Fa Mi Re Ra Do**

```
Sing:  +---+---+---+---+
     |   |   |   |   |
     |   |   |   |   |
     |   |   |   |   |
     +---+---+---+---+

Play: +---+---+---+---+
      |   |   |   |   |
      |   |   |   |   |
      |   |   |   |   |
      +---+---+---+---+
```

These three basic examples clearly represent how to practice Sol Fa and Intervals in one exercise. As mentioned before, it is important to change the tonal center in order to move throughout the fret board. This means starting on the first string, then the second, the third and so on. Furthermore, through practice, the performer will start not only to make connections by visualizing the distance, shapes, and octaves; but also, to interiorize the
sound of the intervals in each string. This is one of the most complex aspects of learning guitar, but through repetition and singing, this process will be enhanced.

The previous examples are based on the Ionian mode; however Ex.4 incorporates some chromatic notes that increase the difficulty of singing. In the next pages, there are Sol Fa with Interval exercises that are based on modes of the major scale, the melodic minor scale, harmonic minor and harmonic major. The objective for the next exercises is to get familiarized with the sound of these scales and colors. Also, if necessary, Chapter III’s Modes and Scales can be revised to deeply understand the construction mode. The metronome should be set on 84 beats and, each syllable should be sung for one beat; for the rest (/\), two beats of silence should be left and if necessary to become familiar with the sound, play the scale can be played on the guitar.

Ex.5 Ionian.

Do La Sol Fa Sol // Re Fa Mi Do Re // Mi La Sol La Ti // Do Sol Mi Re //
Fa Re Mi Do Re // La Ti Sol Mi Re // Do Sol Ti Re Do // Fa Mi La Sol Ti
Do Mi Sol Ti // Re Fa La Do Sol // Mi Re Ti Sol // La Ti Do La Sol //
Fa Mi La Sol Ti // Re Do La Sol Mi // Ti Sol Fa Re Mi // Do La Sol Re Do

Ex.6 Dorian.

Do Re Me Fa Me Re Me // Do Sol La Sol La Sol // Fa Re Me Re Do La Sol
// Te La Fa Sol Me Re // Do La Sol Me Re Te Do Re // Do Me Sol La Do
La // Sol Fa Me Te La // Do Fa Me Sol Te La Do // Sol Fa Me Re Me Do //
La Sol Fa Me Re Me Do Sol La // Me Do Me Sol Te // Re Fa La Sol Te //
Do Sol Me Re Me Do // La Sol Me Re Do
Ex.7 Phrygian.

Do Ra Me Fa Me Sol Le Sol // Fa Me Fa Sol Me Fa Ra Do Sol // Le Te Le
Sol Fa Me Fa Sol // Me Fa Me Ra Me Do Sol // Te Le Sol Fa Me Fa Sol
Me Ra // Do Le Sol Ra Me Ra Do Sol Fa Me // Do Sol Le Sol Te Ra Do
Me Sol Te Ra // Do Fa Ra Me Do Le Te Ra Do // Sol Le Sol Te Me Ra Do

Ex.8 Lydian.

Do Mi Re Do Fi Sol // La Sol Mi Re Mi Do Fi Sol La Sol // Fi Mi Re Do Ti
Do // Re Fi La Fi Re Mi Do // Sol La Sol Fi Mi Fi Mi // Re Do Sol Fi Sol
Mi Do Re // Fi Sol La Ti Do Sol Fi Sol // Do Re Fi Mi Re Do Sol // Ti Do
Sol Fi Sol Mi Fi Mi Re // Do La Sol Fi Sol Ti La // Sol Mi Fi Re Do Ti Do

Ex.9 Mixolydian.

Do Mi Re Te Do La Sol Mi Do Te // Do Sol La Sol Te La Fa Sol // Do Re
Te Re Do Sol La Sol Te La Sol // Mi Do Te Re Do La Sol Mi Re Do Sol La
Te // Do Sol Mi Re Do La Sol Mi Te // Do Re Te Re Mi Sol Fa Re Mi // Do
Re Te Do Sol La Sol Mi Re Te Do Sol // La Te Do Re Do Sol Te Do Te

Ex.10 Aeolian.

Me Re Do Sol Le Sol // Fa Me Fa Sol Me Re // Sol Do Le Sol Fa Me Fa //
Sol Fa Me Re Me Do Sol Le // Te Le Sol Fa Me Fa Sol Do Fa // Me Re Me
Do Sol Le Te Le Sol // Fa Me Fa Sol Do Le Sol Fa Me // Re Do Sol Le Te Le Sol // Fa Me Fa Sol Do Re Do Me // Le Sol Te Do Fa Me Re Do Te Do

Ex.11 Locrian.
Do Ra Do Me Se Fa Me Do // Te Ra Do Le Se Fa Me Do // Se Le Te Le Se Fa Me Ra Do // Se Me Do Te Ra Do Se Te Do Te // Se Fa Me Do Ra Te Ra Do Se Fa Ra Do Ra Do Ra Te // Do Se Fa Me Do Ra Te Le Te // Do Ra Do Se Fa Me Do Te Le Se Me Do Te Ra // Se Me Do Te Do Ra Te Ra Do Se Do

Ex.12 Melodic Minor
Do Me Re Me Do La Ti Sol // Fa Me Re Me Do Ti La Sol Fa // Me Re Do Ti Sol Ti Re // Do La Ti Do Sol Me Do La Sol // Ti Re Do Fa Me Re Me Ti Re Do Sol // Me Do Ti La Sol Fa Me Re Me // Do La Sol Ti La Sol Me Fa Me Re // Do Ti La Sol Fa Me Re Do // Ti La Sol Fa Me Re Me Do Ti La

Ex.13 Harmonic Minor
Do Me Re Me Sol Le Sol // Fa Me Do Ti Le Sol Ti Re // Do Le Sol Fa Me Fa // Sol Me Do Ti Le Sol Fa Me Do // Ti Re Ti Do Sol Me Fa Le Sol // Me Re Me Do Ti Le Sol Fa Me Do // Le Sol Fa Me Re Me Do Le Sol Fa Me Do Ti Sol Le Ti Do Fa Me // Sol Le Sol Fa Me Ti Le Sol Ti Do Ti Do
Ex.14 Harmonic Major

Do Mi Sol Le Sol Mi Fa // Sol Fa Mi Do Re Ti // Do Le Sol Ti Do Sol Mi//
Re Ti Re Do Sol Le Ti Le Sol Fa Mi // Do Re Fa Mi Sol Le // Sol Fa Mi Re
Mi Do Le Ti Le Sol // Fa Mi Do Fa Sol Fa Le Sol Mi // Do Re Fa Mi Do
Le Sol Ti Le Sol Fa // Fa Le Ti Le Sol Le Sol Fa Mi // Do Mi Sol Le Sol

Ex.15 Chromatic 1

Do Di Re Ri Mi Sol La Ti // Do Le Sol Fi Sol Mi Do Re // Fa Fi Sol Ti Do
Te Si La // Sol Si La Ti Do Mi Me Re Sol Do // Do Me Re Ra Do Sol La //
Ti Si La Sol Fa Fi Sol Mi Do Di Re // Sol Fa Mi Do Di Re Ri Mi Sol La //
Sol Si Te La Do La Ti Ra Do Sol // Mi Me Re Sol Fi Sol Mi Fa Ri Mi Do

Ex.16 Chromatic 2

Sol Fi Sol Mi Re Do Si La Sol // Re Fa Fi Sol Mi Do Di Re Ti Ra Do // Sol
La Ti Do Te Si La Sol Me Do Me Re Sol // Fa Fi Sol Si La Do Re Te Do
Sol // Fa Mi Re Ri Mi Sol Si La Ti Re Do // Ti Te La Sol Mi Ri Mi Fa Sol
Mi Do Re // Do Ti La Ti Sol Mi Ri Mi Sol La Do Di Re Sol // Mi Do Ti Ra
Do La Ti Sol Mi Do // Re Ri Mi Sol Fi La Sol Fi Mi Re // Ti Re Ra Do Mi
For this part of the *Melodic and Harmonic Ear Training for Guitar*, I will provide the most effective mode-scale approach that has really enhanced my thinking about scales. Through my personal experience as a student guitarist, I have realized that the best way to incorporate and learn scales is not only by playing scales by memory; but also, by the use of ear training and singing. I believe that combining more senses in the learning process leads to a more accurate integration of known and new elements in the daily practice.

According to Bloom (1962), a scale is a “succession of adjoining notes, whether proceeding in ascent or descent”. Moreover, the word scale comes from the Italian word *scala*, which means stair (White, 2012, 5). In other words, it is a stated and organized manner of situating notes in a specific order that can move up or down. Scales represent the base for creating melodies, counterpoint, harmony and modes, which are essential in the contemporary music (White, 2012,5). Personally, I believe that learning scales is fundamental for improvisation and contemporary composition because these are elements that represent different colors and textures and can be applied to a certain point in a solo or in a piece to create momentum.

Furthermore, scales can be generally constructed by whole and half steps with occasionally big steps like the minor third interval. The amount of notes can vary, creating endless possibilities; nevertheless, for the contemporary guitar player there are: pentatonic scales with five notes; blues and whole tone scale with six notes; seven tone scales which represent the Western’s music scalar vocabulary; octatonic or symmetrical-diminished scale with eight notes; chromatic scales with 12 notes and, finally, synthetic or artificial scales that vary the amount of notes (White, 2012,5). For the *Melodic and Harmonic Ear Training for Guitar*, I will cover the main scales that have the most participation in contemporary music since they have established and created a trend in what listening to
music refers. In other words, because of so many years and centuries of relationship to these particular sounds, the ear of most of the population around the world has a tendency to like them because they are already known. Nevertheless, at the end of this chapter I will share some exotic scales that add very interesting colors and that can be used for improvisation or composition.

First of all, I will start with the Major Scale and its modes. As I mentioned before, the use of solfeggio syllables will enhance the learning process and will determinate the exact formula of the modes. Also, for each scale I will add a chord in order to make it functional for real playing and to establish the color of the scale in one group of notes. Moreover, notice that the scales are first in a derivative form, in order to understand from which degree of the scale the mode has been constructed; and then in parallel form to understand the mode independently. In my opinion, the parallel form is the key to understand and learn the modes with more accuracy. Also, all the tensions in the chords marked with asterisk (*) are considered non-available tensions (Celi, 2006).

**Major Scale – Derivative Form**

1. - C **Ionian:** R 2 3 4 5 6 7
   
   C Maj7 (9, *11,13)

   ![Gtr](image1)

   \[d \ r \ m \ f \ s \ l \ t \ d\]

2. - D **Dorian:** R 2 b3 4 5 6 b7

   D – 7 (9,11, *13)

   ![Gtr](image2)

   \[r \ m \ f \ s \ l \ t \ d \ r\]
3. - E  Phrygian: R b2 b3 4 5 b6 b7
   E – 7 (*b9, 11, *b13)
   \[ \text{Gtr.} \]
   \[
   \begin{array}{cccccccc}
   \text{m} & f & s & l & t & d & r & m \\
   \end{array}
   \]

4. - F  Lydian: R 2 3 #4 5 6 7
   F Maj7 (9, #11, 13)
   \[ \text{Gtr.} \]
   \[
   \begin{array}{cccccccc}
   f & s & l & t & d & r & m & f \\
   \end{array}
   \]

5. - G  Mixolydian: R 2 3 4 5 6 b7
   G7 (9, *11, 13)
   \[ \text{Gtr.} \]
   \[
   \begin{array}{cccccccc}
   s & l & t & d & r & m & f & s \\
   \end{array}
   \]

6. - A  Aeolian: R 2 b3 4 5 b6 b7
   A – 7 (9, 11, *b13)
   \[ \text{Gtr.} \]
   \[
   \begin{array}{cccccccc}
   l & t & d & r & m & f & s & l \\
   \end{array}
   \]

7. - B  Locrian: R b2 b3 4 b5 b6 b7
   B – 7 b5 (*b9, 11, b13)
   \[ \text{Gtr.} \]
   \[
   \begin{array}{cccccccc}
   t & d & r & m & f & s & l & t \\
   \end{array}
   \]
Major Scale – Parallel Form

1. - C Ionian: R 2 3 4 5 6 7
   C Maj7 (9, *11,13)

2. - C Dorian: R 2 b3 4 5 6 b7
   C – 7 (9,11, *13)

3. - C Phrygian: R b2 b3 4 5 b6 b7
   C – 7 (*b9, 11, *b13)

4. - C Lydian: R 2 3 #4 5 6 7
   C Maj7 (9, #11, 13)

5. - C Mixolydian: R 2 3 4 5 6 b7
   C7 (9, *11, 13)
6. - C  Aeolian:  R 2 b3 4 5 b6 b7
   
   C – 7 (9, 11, *b13)

7. - B  Locrian:  R b2 b3 4 b5 b6 b7
   
   B – 7 b5 (*b9, 11, b13)

---

Melodic Minor – Derivative Form

1. - C  Dorian Natural 7:  R 2 b3 4 5 6 7
   
   C – Maj7 (9, 11, 13)

2. - D  Phrygian Natural 13:  R b2 b3 4 5 6 b7
   
   D7 sus4 (b9, #9, 13)
3. - Eb Lydian Augmented: R 2 3 #11 #5 6 7

Eb Maj7+5 (9, #11, 13)

4. - F Lydian b7: R 2 3 #4 5 6 b7

F7 (9, #11, 13)

5. - G Mixolydian b13: R 2 3 4 5 b6 b7

G7 (9, 11, b13)

6. - B Locrian Natural 9: R b2 b3 4 b5 b6 b7

A – 7 b5 (9, 11, b13)

7. - B Altered (literal version): R b2 b3 b4 b5 b6 b7

B7 (b9, #9, #11, b13)
Melodic Minor – Parallel Form

1. - C Dorian Natural 7: R 2 b3 4 5 6 7
   C – Maj7 (9, 11, 13)

   ![Gtr](image1)

2. - C Phrygian Natural 13: R b2 b3 4 5 6 b7
   C7 sus4 (b9, #9, 13)

   ![Gtr](image2)

3. - C Lydian Augmented: R 2 3 #11 #5 6 7
   C Maj7+5 (9, #11, 13)

   ![Gtr](image3)

4. - C Lydian b7: R 2 3 #4 5 6 b7
   C7 (9, #11,13)

   ![Gtr](image4)
5. - C Mixolydian b13: R 2 3 4 5 b6 b7
   C7 (9, 11, b13)

6. - C Locrian Natural 9: R b2 b3 4 b5 b6 b7
   C – 7 b5 (9, 11, b13)

7. - C Altered (literal version): R b2 b3 b4 b5 b6 b7
   C7 (b9, #9, #11, b13)

8. - C Altered (common version): R b9 #9 3 b5 b6 b7
   C7 (b9, #9, #11, b13)

In altered scale, I added two versions for the parallel form in order to adapt it to the
ear training approach. The literal version demonstrates the construction of the mode as a
result of the specific grouping of notes of the Melodic Minor Scale starting on the seventh
degree. Nevertheless, I added the common version since this one represents perfectly the
ear training approach that I use when thinking and playing this scale.
Harmonic Minor – Derivative Form

1. – C Aeolian Natural 7: R 2 b3 4 5 b6 7
   C-Maj7 (9, 11, b13)
   \[\text{Gtr.}\]
   \[
   \begin{array}{cccccccc}
   d & r & m & e & f & s & l & e & t & d \\
   \end{array}
   \]

2. – D Locrian Natural 13: R b2 b3 4 b5 6 b7
   D – 7 b5 (b9, 11, b13)
   \[\text{Gtr.}\]
   \[
   \begin{array}{cccccccc}
   r & m & e & f & s & l & e & t & d & r \\
   \end{array}
   \]

3. – Eb Ionian Augmented: R 2 3 4 #5 6 7
   Eb Maj7+5 (9, 11, 13)
   \[\text{Gtr.}\]
   \[
   \begin{array}{cccccccc}
   me & f & s & l & e & t & i & d & r & m & e \\
   \end{array}
   \]

4. – F Dorian #11: R 2 b3 #4 5 6 b7
   F – 7 (9, 11, 13)
   \[\text{Gtr.}\]
   \[
   \begin{array}{cccccccc}
   f & s & l & e & t & d & r & m & e & f \\
   \end{array}
   \]
5. – G Phrygian Major: R b2 3 4 5 b6 b7

G7 (b9, 11, b13)

6. – Ab Lydian #9: R #2 3 #11 5 6 7

Ab Maj7 (#9, #11, 13)

7. – B Altered bb7: R b2 b3 b4 b5 b6 bb7

B dim 7 (b9, 11, b13)

Harmonic Minor – Parallel Form

1. – C Aeolian Natural 7: R 2 b3 4 5 b6 7

C-Maj7 (9, 11, b13)

2. – C Locrian Natural 13: R b2 b3 4 b5 6 b7

C – 7 b5 (b9, 11, b13)
3. – C Ionian Augmented: R 2 3 4 #5 6 7
   
   C Maj7+5 (9, 11, 13)

4. – C Dorian #11: R 2 b3 #4 5 6 b7
   
   C 7 (9, 11, 13)

5. – C Phrygian Major: R b2 3 4 5 b6 b7
   
   C7 (b9, 11, b13)

6. – C Lydian #9: R #2 3 #11 5 6 7
   
   C Maj7 (#9, #11, 13)
7. – C  Altered bb7: R b2 b3 b4 b5 b6 bb7

B dim 7 (b9, 11, b13)

Notice that for B double flat, I have assigned the syllable LA so to keep everything inside the movable do system since B double flat is an enharmonic of A.

Harmonic Major – Derivative Form

1. – C  Ionian b13: R 2 3 4 5 b6 7

C Maj7 (9, 11, b13)

2. – D  Dorian b5: R 2 b3 4 b5 6 b7

D – 7 b5 (9, 11, 13)

3. – E  Phrygian b11: R b2 b3 b4 5 b6 b7

E7 (b9, #9, b13)

4. – F  Lydian Minor: R 2 b3 #4 5 6 7

F – Maj7 (9, #11, 13)
5. – G Mixolydian b9: R b2 3 4 5 6 b7

G7 (b9, 11, 13)

6. – Ab Lydian Augmented #9: R #2 3 #4 #5 6 7

Ab Maj7 #5 (#9, #11,13)

7. – B Locrian bb7: R b2 b3 4 b5 b6 bb7

B dim 7 (b9, 11, b13)

Harmonic Major – Parallel Form

1. – C Ionian b13: R 2 3 4 5 b6 7

C Maj7 (9, 11, b13)

2. – D Dorian b5: R 2 b3 4 b5 6 b7

D – 7 b5 (9, 11, 13)
3. – C Phrygian b11: R b2 b3 b4 5 b6 b7
   C7 (b9, #9, b13)

4. – C Lydian Minor: R 2 b3 #4 5 6 7
   C – Maj7 (9, #11, 13)

5. – C Mixolydian b9: R b2 3 4 5 6 b7
   C7 (b9, 11, 13)

6. – C Lydian Augmented #9: R #2 3 #4 #5 6 7
   C Maj7 +5 (#9, #11,13)

7. – C Locrian bb7: R b2 b3 4 b5 b6 bb7
   C dim 7 (b9, 11, b13)
Pentatonic Scales

1. – **Major Pentatonic**: R 2 3 5 6
   
   C Maj6 (9)

2. – **Minor Pentatonic**: R b3 4 5 b7
   
   C - 7 (11)

3. – **Whole Tone Pentatonic**: R 3 #4 b6 b7
   
   C7 (#11, b13)

4. - **Blues Scale**: R b3 4 #4 5 b7
   
   C – min 7 (#11)

It must be noted that the chords in these cases only represent the resulting chords of the scales. Pentatonic scales and the blues scale have larger applications in other chords than the resulting chords of this section.
In this part of Chapter III, I will review more exotic scales with their resulting chords and movable do syllables in order to identify the functionality of each degree as done in the previous scales.

**Diminished Scale or Whole-Half Scale:** R 2 b3 4 b5 b6 6 7

C dim 7 (9, 11, b13, maj7)

[Image of diminished scale]

**Diminished Auxiliary or Half-Whole Scale:** R b2 b3 4 b5 5 6 b7

C7 (b9, #9, #11, 13)

[Image of diminished auxiliary scale]

**Whole Tone Scale:** R 2 3 #4 #5 b7

C7 +5 (9, #11)

[Image of whole tone scale]

Moreover, the following scales in this chapter come from my private instructions with the great jazz master Israel Sandoval at Berklee College of Music in Valencia.

**Symmetric Augmented Scale:** R #2 3 5 #5 b7

C Maj7 +5 (#9)

[Image of symmetric augmented scale]
Be-Bop Scales

Be-Bop scales are constructed by adding a sharp 5th to the major scale and to the melodic minor scale (Sandoval, 2015). As a result, there is the Be-Bop major scale and the Be-Bop minor scale.

**Be-Bop Major Scale:** R 2 3 4 5 #5 6 7

1. – **C Ioninan Add #5:** R 2 3 4 5#5 6 7
   
   C Maj6 or A – 7

   ![Guitar Tabulation](image1)

2. – **D Dorian Add #11:** R 2 b3 4 #4 5 6 b7
   
   D dim 7

   ![Guitar Tabulation](image2)

3. – **E Phrygian Add 3:** R b2 b3 3 4 5 b6 b7
   
   C Maj6 or A – 7

   ![Guitar Tabulation](image3)

4. – **F Lydian Add #9:** R #2 2 3 #4 5 6 7
   
   F dim 7

   ![Guitar Tabulation](image4)
5. – G Mixo Add b9: R b2 2 3 4 5 6 b7
   C Maj6 or A – 7

6. – G# Altered bb7 Add 7: R b2 b3 b4 b5 b6 bb7 7
   G# dim 7

7. – A Aeolian Add 7: R 2 b3 4 5 b6 b7 7
   A – 7 or C Maj6

8. – B Locrian Add 13: R b2 b3 4 b5 b6 6 b7
   B dim 7
Be-Bop Minor Scale: R 2 b3 4 5 #5 6 7

1. – C Dorian Natural 7 Add #5: R 2 b3 4 5 #5 6 7

   C min6 or A – 7 b5

2. – D Phrygian Natural 13 Add #11: R b2 b3 4 #4 5 6 b7

   D dim7

3. – Eb Lydian Augmented Add 11: R 2 3 4 #4 #5 6 7

   C min6 or A – 7 b5

4. – F Lydian b7 Add #9: R 2 #2 3 #4 5 6 b7

   F dim 7

5. – G Mixolydian b13 Add b9: R b2 2 3 4 5 b6 b7

   C min6 or A – 7 b5
6. – G# Altered Natural 6 Natural 7 Add 5: R b2 b3 b4 b5 5 6 7

G# dim 7

7. – A Lorian Natural 9 Add 7: R b2 b3 4 b5 b6 b7 7

C min6 or A – 7 b5

8. – B Altered Add 13: R b2 #2 3 b5 b6 6 b7

B dim 7

Application of Modes and Scales

After assigning movable do syllables to each one of the notes of the previous scales, the understanding of the construction of modes and chords becomes much clearer since, the functionality is being learned. Therefore, the goal now is to identify the sound and color of these scales and their notes so as to perform them. The process is to follow the four steps explained in the sol fa exercises which are: establish a tonal center, sing the first syllable, think the next note then sing and, finally, verify pitch with the guitar.

Nevertheless, through my experience as a guitar player I will add a fifth step which is
mastering the scale in the guitar by using ear training thinking as tool to empower the performance.

The very first step to learn a scale is starting from the root on the lowest string to the highest note of the scale on the first string. In order to make the process more consistent, I suggest finding Do in the next higher octave to have solid reference points. Besides, the reference points will be different depending on the given direction of the scale, which generally are these:

**Figure 4. Scale Directions**

![Scale Directions Diagram]

For the following examples I’m using 3 notes per string since it covers all the possibilities in these directions. However, fingerings can vary by playing 2 notes in one or two strings instead of 3, which I call the hybrid disposition, which moves in a B direction. Also, White (2012, 6-7) talks about the position concept, which organizes blocks of tonal musical activity in a specific range of frets. Position concept is the situation when each fret corresponds to a finger. In my opinion, the main point is to find the fingerings that work best and then use the syllables to reinforce the learning process.
Sing then Play Technique

Once a direction and a fingering has been chosen it is time to perform following the previous four steps in order to perform. For the same task, Mixon (1998,31) proposes the use of sing then play. This technique is intended to improve melodic thinking and inner
hearing while reinforcing the sense of harmonic intervals. Personally, both have the same principle of using the instrument to check pitch and the overall sound of a mode or scale.

So, let's get to practice. The following examples demonstrate the approach of ear training with performance for modes and scales. Notice that a chord is played first in order to get into the context of the mode or scale. If the note to be sung is in a very high range, the use of falsetto, switching octave and even whispering the note can work as a good solution.

Ex.17 Application on C Ionian

Ex.18 Application on C Dorian

Ex.19 Application on C Mixolydian
Ex. 20 Application on C Locrian Natural 9

Ex. 21 Application on C Be-Bop Major Scale

Notice that for the Major Be-Bop scale the add #5 is called si when moving upwards and called le when moving downwards. This is because it represents the function of passing tone.
Ex.22 Application on C Altered Scale

The next step will be practicing the scales by singing and playing from the guide tones. Guide tones are the notes that define the quality of a chord. These notes are the 3\textsuperscript{rd} and the 7\textsuperscript{th}, with the exception of the 7sus4 in which case are 4\textsuperscript{th} and 7\textsuperscript{th} (White, 2012, 50).

Ex.23 Application of guide tones on C Lydian
Moreover, consider changing the motion from up to down since there is at least two octaves that can be played within a scale. The following example uses guide tones with up down motion.

**Ex.24 Application of guide tones down up motion on C Dorian Natural 7**

![Musical notation example](image)

**Scale Sequences**

In order to go further into the melodic approach with modes and scales; I believe it is crucial to create more variety by using specific scale patterns. Scale sequences are successions of notes that are drawn from a scale. Furthermore, diatonic scalar sequences refer to a succession of notes that move diatonically throughout a scale following a specific pattern (White, 2012,24). The diatonic scalar sequences can be based not only on intervals of seconds, as the previous scales in this chapter, but also in thirds, fourths, fifths, sixths and sevenths. This tool combined with the syllables will create a fast notion of the functionality and the sound of the degrees in a certain scale. I will start using diatonic scalar sequences using 3ds in some modes from the major scale to illustrate de concept combined with ear training. For this sequence I will use down up motion, this means starting from de lower note to the highest note.
Ex. 25 Scale Sequence in 3rds down up motion in C Ionian.

Ex. 26 Scale Sequence in 6ths down up motion in C Ionian.

For the next exercise, I will use up down motion to add even more variety.

Ex. 27 Scale Sequence in 3rds up down motion in C Ionian.

In the following exercise I will alternate the motion from down to up and then up to down. Based on this, I realized that not only interval variation is possible, but also motion variation. At this point, I will only use the syllables for the first note of each measure.

Moreover, I will add other possibilities including different leaps between groups of notes.
Ex. 28 Scale Sequence in 3rds alternate motion starting from down to up in C Dorian

Natural 7

Ex. 29 Scale Sequence tetra chords in 4rths in C Ionian

Ex. 30 Scale Sequence tetra chords from chord tones and tensions in C minor

Ex. 31 Scale Sequence using chord tones in F Lydian
In my personal opinion, the use of scale sequences provides the idea of playing within a scale but with a non-expected result. As seen in the previous examples, the possibilities are very wide and leave space for creativity and innovation. Furthermore, White states that the completion of a sequence leads to a proper coordination of the ear with the fingers (2012, 25). Finally, since learning scales in depth is one of the longest processes to master in the guitar, I recommend starting slowly and keeping it simple and progressively move forward to more complex tasks.

Chapter IV. Arpeggios and Extensions

Arpeggios are notes within a scale, which are commonly known as “broken chords”. When these notes are played simultaneously, a group of notes is built and becomes a chord (White, 2012, 27). Therefore, both arpeggios and chords are notes derived from scales that build specific intervals and structures that create the sense of harmony and melody. In the following part of this chapter, I will cover some of the most common arpeggios that are used in contemporary music. Moreover, I will add a chord with the formula and then the arpeggio accompanied by movable Do syllables so as to identify the sound and functionality of each one of the notes.

Ex.32 Triads: major, minor, diminished, augmented and suspended 4th
Ex. 33 Major sixth and Minor sixth arpeggios

Ex. 34 Major Seventh arpeggios with variations
Ex.35 Dominant Seventh arpeggios with variations
Ex.36 Minor Seventh arpeggios with variations

Notice that for the diminished 7th arpeggio I’m using the syllable *la* to name the double flat seventh.

Furthermore, as in the previous chapter, the direction on the fingerings can vary from one to another. I suggest going through the three directions mentioned before and keeping the fingerings that work best for you. It must be noted that the arpeggio approach needs to be very solid in order to move to the next step, which is adding extra notes to the arpeggio.
Tensions and Extensions

First of all, a tension is a tone that comes from a determinate scale, which provides discord and color to a chord without confusing the quality of the chord. In other words, tensions are notes added to the basic chord forms that are played to create embellishment and, of course, tension (White, 2012, 46). Furthermore, in many books tensions and extensions are considered as the same element. Nevertheless, an extension is, precisely, and additional melodic or harmonic content that is added to a chord to create color. In order to train the ear to recognize these new elements, I will start by explaining the logic of tensions in contemporary music before actually playing them. Celi (2006, 49) states that 9ths must replace the root and 11ths and 13ths the 5\textsuperscript{th} as the following chart:

- b9, 9, #9 ➔ R
- 11, #11 ➔ 5
- b13, 13 ➔ 5

The author also adds that the 3rd and the 7\textsuperscript{th} should never be replaced since they are the notes that define the quality of the chord. However, there is an exception, which states that it is possible to replace the minor 3rd of a minor 7 b5 chord with the 11\textsuperscript{th}. This is possible because this chord is also defined by the flat 5\textsuperscript{th}.

- 11 ➔ b3

In my opinion, I believe it is better to add tensions scale-wise first so as to understand the functionality and tonality of the chord in any progression. In other words, the use of scale notion will eliminate doubts when applying tensions, since they are already in the scale. However, for this matter White (2012, 48) suggests a tension chart based on the tradition and following what the great jazz guitar players like Wes Montgomery, Joe Pass or Tal Farlow would play.
Once the basics of the use of tensions is established, it is time to put them into practice. I will start with the 9th in a major 7th chord. Observe that there’s a chord to be played first and then the arpeggio with the extension.

**Ex.38 Tension 9 in C Maj7**

![Ex.38 Tension 9 in C Maj7](image)

**Ex.39 Tension 9 in C – 7**

![Ex.39 Tension 9 in C – 7](image)
Ex. 40 Tension 9 in C 7

Ex. 41 Tension 9 in C -7 b5

Ex. 42 Tension b9 in C 7
For the following examples, I will use 11ths and 13ths over different chords so as to demonstrate the same approach of using the syllables.

**Ex.43 Tension #11 in C 7**

```
C7
Gtr.
\[d\] fi \[d\] m fi te \[d\] m fi te \[d\] te fi m
```

**Ex.44 Tension 11 in C – 7**

```
Cmin7
Gtr.
\[d\] f \[d\] me f te \[d\] me f me \[d\] te f me
```

```
Gtr.
\[d\]
```

```
Cmin7
Gtr.
\[d\] f \[d\] d \[d\] d \[d\] d \[d\] d \[d\] d \[d\]
```
Ex.45 Tension 11 in C – 7 b5 (11 replaces 3rd since it is the exception)

Ex.46 Tension 13 in C Maj7

Ex.47 Tension 13 in C 7
Here is another interesting variation of learning tensions proposed by Mixon (1998, 81) where he uses different tension groups and permutations.

**Figure 6. Tension groups and permutations**

![Tension groups and permutations](image)

For dominant seventh chords, work with these tension groups one at a time and their permutations:

![Tension group over minor seventh chords](image)

*Source: Data from Mixon 1998, 78.*

The approach is based on playing the arpeggio by following a specific permutation as the next examples demonstrates:

**Figure 7. Tension group over minor seventh chords**

![Tension group 3-5-7-9 on minor seventh chords](image)
As a final step, the author proposes as an exercise using different permutations in chords of
the same species by following the circle of fifths:

**Figure 8. Different permutations**

All in all, the study of tensions can be extended and approached from many
directions and permutations. Personally, I recommend choosing one tension and following
the previous exercises to interiorize the new sound. Then, trying to experiment with
different possibilities and permutations to go further into the study of these notes.
Likewise, remember that the main purpose in this and the previous chapters is to first inner
hear, sing and then play.

**Chapter V. Chord Singing**

In this chapter I’ll demonstrate my personal approach from ear training towards
harmony. As explained before, the guitar is an instrument that presents many possibilities
of executing musical information because of the dispositions of the notes through the fret
board. Therefore, I consider that the best way to deeply absorb such a great amount of
harmonic content is by using movable Do syllables. As I mentioned in Chapter IV, chords
are harmonic structures based on a root and defined by the guide tones 3\textsuperscript{rd} and 7\textsuperscript{th} with the special case of 4\textsuperscript{th} for the dominant suspended 4th chord. So far, I have set chords mainly in root position by intervals of 3rds. Nevertheless, “playing these chords on the guitar from the stacked thirds (particularly seventh chords) can be difficult, if not just impossible! We need to make this chords ‘guitar friendly’…”(White, 2012, 33). To accomplish this task, the use of drop voicing would be key to organize chords that lead to a more organic playing. Nonetheless, based on my personal experience the very first step to get into voicing it is just to start by playing the root with the guide tones.

The following example is in the key of C, a situation in which I’ll use the movable do syllables in a context.

**Ex.48 Chord Singing R,3,7 in C Major Progression**

Notice that for this exercises the chords are played first with only the root being sung, and then root, third and seventh in the next measure. Besides, playing the 3\textsuperscript{rd} and 7\textsuperscript{th} on the 3\textsuperscript{rd} and 4\textsuperscript{th} string of the guitar would sound clear and jazzy.
In the next example, I’ll use secondary dominants to incorporate more harmonic possibilities. Remember that we are doing these exercises in a context, which is the tonality of C major. Observe that the syllables of the secondary dominants change because the 3rd moves up a half step.

**Ex.49 Chord Singing R,3,7 in C Major Progression with secondary dominants**

For the next exercise I’ll apply modal interchange and secondary dominants.

**Ex.50 Chord Singing R,3,7 in C Major Progression with modal interchange**
The next exercise is much more complex. It includes diminished chords, modal interchange, dominant substitution and secondary dominants still in context.
These exercises can cover a big amount of harmonic content in a specific tonality. Consider changing the key to feel comfortable in other dispositions. Nevertheless, when the context gets ambiguous or with non-diatonic chords, I strongly recommend thinking vertically instead of horizontally as the following example demonstrates.
Ex.52 Chord Singing in ambiguous situation

The concept of seeing each chord independently will be applied for improvising. When the tonal context is not clear feel free to think of each chord vertically.

**Drop Voicings**

At the beginning of this chapter, I explained the reasons why drop voicings are used a lot in contemporary music. The need to find a good and comfortable set of notes that can reflect the color of a chord, leads to much more rich dispositions than the root closed position by thirds. What a drop voicing does is putting one of its notes an octave lower, resulting in a set of notes that are located in 4 adjacent strings in the guitar (Celi, 2006, 49).
Therefore, the playability of these chords becomes easier and friendlier. To explain in more detail White (2012, 35) recommends the following:

To construct drop voicings from close position:

1. Each tone in the four-part chords is called a voice.
2. The voices are numbered voice 1, voice 2, voice 3, and voice 4. The highest note is assigned voice 1. The lowest voice 4.
3. Drop a designed voice (such as 2 or 3) an octave, while leaving the other voices where they were.

The following example illustrates perfectly the idea of drop voicings. In this case observe how the second voice of the chords on the right appear at the bottom of the chords at the left:

Now that it is clear how drop voicings work, I’ll apply the ear training approach to demonstrate how inversions of drop voicings should be studied in order to deeply integrate them to the musical vocabulary. I’ll start with the most common drops, which are drop 2 and drop 3. Observe that I added the set of strings that are used for the voicings.

**Ex.53 Chord Singing in C – 7 in drop 2 set 1-4**
Ex. 54 Chord Singing in G7 in drop 2 set 1-4

In order to go deeper I will add tensions in the previous chords to provide the idea of how to go on into more dense harmony.

Ex. 55 Chord Singing in C – 7 (9) in drop 2 set 1-4

Ex. 56 Chord Singing in G7 (9, 13) in drop 2 set 1-4
Singing more than one tension in a chord can be challenging. Therefore, I recommend starting with just one tension and then moving into two tensions per chord.

**Ex. 57 Chord Singing in C Maj7 in drop 2 set 2-5**

![Chord Singing in C Maj7 in drop 2 set 2-5](image)

**Ex. 58 Chord Singing in Bb 7 (b9) in drop 2 set 2-5**

![Chord Singing in Bb 7 (b9) in drop 2 set 2-5](image)

**Ex. 59 Chord Singing in C 7 drop 3 set 1-5**

![Chord Singing in C 7 drop 3 set 1-5](image)
Based on the previous approach the process of learning such a huge amount of harmonic dispositions becomes more clear and logic. Nevertheless, the world of chords can present endless possibilities of creating harmonic content. In the next example, I will demonstrate how to use the approach in more realistic situation. For this part, I will place syllables under the chords to understand the construction of each chord and how to think about them in order to integrate new chords to the musical vocabulary.

First, analyze each chord individually as the preceding exercises do by singing each note. If possible sing the roots of the chord in context. For this example it would be: r, s, d, l, then, so as to move into the performing part, just think about the syllables when playing them.

Ex. 61 Chord Singing mental approach on turn around
The next progression comes from the great jazz guitar player Barry Galbraith. At first the progression looks difficult since most of the chords are not played with the root, but with the syllables everything becomes much clearer.

**Ex. 62 Chord Singing mental approach on “Wind”**

![Chord Progression Diagram]

*Source: Data from Galbraith 1981, 6.*

**Learning a tune progression**

As an additional topic for this chapter I wanted share a tip to learn jazz tunes progressions by heart. Learning the roots of the chords within a tune as if it were a sol-fa exercise is the very first step. Afterwards, one must determine if it is possible to keep it in context, and if modulation occurs, one must try to learn the interval between the old and the new Do. The next example is based on one of my favorite tunes from the great Charlie Parker.
Notice that when going from Db Maj7 to G – 7 (b5) there is the word tritone. This is to help the performer to return to the original key since the last chords have roots that could be in modal interchange rather than in the context of F major.
Chapter VI. Application for improvising

Once the process of integrating intervals, modes, scales, arpeggios and chords is coming together, it is time to make music. In this chapter I will demonstrate my personal approach for improvising by using the ear training approach explained in the preceding chapters.

Improvising over a vamp

In my opinion, improvising over a chord should be considered as the very first step to create, develop and compose musical ideas. For this part of the chapter we will select a mode, a scale or even a chord and will play those notes over rhythmic patterns and then freely. The key for this exercise is to create a call and response effect by first singing the melody with the appropriate syllables and then recreate those notes on the guitar like the following example:

Ex.64 Vamp over G7 (13)

To master these exercises, start by singing and playing without metronome, then use the metronome at very slow tempo and then move forward to the limits. The most important aspect of this exercise is not speed but developing inner hearing.
Ex. 65 Vamp over C blues scale

Ex. 66 Vamp over A Lydian b7

Ex. 67 Vamp over G Dorian Natural 7
To go further into the improvisation area, it is crucial to understand the logics of chromatics and understand the sound of each one of them. Mark White (2012, 86) proposes the following options and defines chromatics as “between notes” of the chord degrees, which are: R, 3,5,7. Moreover, I will add syllables to understand the logics of each one of them. Try singing them without the syllables by just holding the target note on the guitar.
The author proposes an exercise routine by using each one of the chromatics and applying it to all of the degrees of any chord. The next example illustrates this approach by using the chromatic $t\ d$ on the third degree of a C major seventh chord.

Ex.69 Chromatic approach ($t\ d$) over C Maj7 on the third degree

For the following example, I will use a more complex chromatic, which is $te\ t\ r\ ra\ d$. The approach will be used over fifth of a C minor seventh chord.

Ex.70 Chromatic approach ($te\ t\ r\ ra\ d$) over C – 7

Final tips for using this approach:

- Go through all the degrees of all chord types.
• Play the chromatic on the same string of the target note; this will give a more linear sound.

• Try to sing what is being played. Consider that the use of syllables is a step to understand the process. After that, feel free to scat the notes.

• Try to place the target notes on the strong beats of the measure, which are beats 1 and 3. This will add more clarity for listening the chord by considering the following:

   **Strength of beats on 4/4:**

   ![4/4 Beats Diagram]

   **Strength of beats on 3/4:**

   ![3/4 Beats Diagram]

• When using 4-note chromatics, place them on beat 1 or 3, so as to have the target note on either the beat 1 of the next measure or beat 3 of the current measure.

• Experiment with them and choose the ones you like.

• Keep track of your progress and add the chromatics immediately to your playing.

In addition, keep in mind one of the most important concepts of harmony and counterpoint: a note placed on a strong beat will be heard as a note of the harmony; whereas a note placed on a weak beat will be heard as a non-chord tone (Applin, 10).

**Target note exercise with scales**

To culminate the improvising part of the *Melodic and Harmonic Ear Training for Guitar*, I believe it is important to demonstrate my personal approach regarding target
notes when playing scales. The target note concept basically consists of the process of the mental endeavor of preparing the note that is going to be executed in a specific period of time (Sandoval, 2015). Consequently we are going to apply the ear training approach to enhance the mental endeavor not by singing, but saying or even whispering the desired target note. Through my personal experience, I strongly believe this exercise very useful and effective since it reinforces what is being played with the voice. Putting this into practice will lead to a situation where the target note thinking comes intuitively.

To illustrate this concept, I will go through another of my favorite tunes from the great Charlie Parker. The target notes for this exercise will be the thirds and sevenths of the chords. Furthermore, I will place the syllables to understand how I think when I perform this exercise. Notice that when having two chords, the target notes are on beats 1 and 3.

Ex.71 Target note thinking with ear training syllables over “Donna Lee”
Conclusion

To come to a conclusion, the *Melodic and Harmonic Ear Training for Guitar* can demonstrate how the ear, the mind and the performance come together in one single piece. Furthermore, it is a great tool to develop confidence and to avoid uncertainty when improvising, composing and even arranging. Through the paper we’ve seen how intervallic relationships can be mapped through the fret board while singing *sol-fa* exercises. Furthermore, we’ve seen how the integration of modes, scales, chords and arpeggios becomes consistent and accurate by establishing their exact formula with the use of ear training syllables and by performing effective exercises and permutations. Likewise, it has been demonstrated how it is possible and important to support improvisation by applying musical devices for improvising over a vamp, chromatic approach and target note concepts. Even though the first steps might be complex, the amount of time given to the analysis and integration of sounds and color to the senses surely will be wisely invested and will take the performer to the level of conscious performing. It is true that performers can develop their skills through repetition, but I believe is superior if it comes together with ear training and an implicit analysis at the same time. Based on all the great benefits and aids that provides the Melodic *and Harmonic Ear Training for Guitar* regarding the guitar learning process, I’ve come to the conclusion that it must be part of the very basic foundation of the contemporary guitarist’s practice routine. Finally, I should say that I wanted to share this tool, which that has taken my playing and understanding of music to another level, to help other musicians develop their own processes.
Reference List


