

WHY MUSIC IS SIMPLER THAN YOU THINK

(THE SECRET BEHIND
PLAYING WHAT YOU
HEAR)

LET'S GET IT

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How most people learn to improvise

(and why it falls short)

- Learn some basic songs
- Memorize some chord shapes
- Memorize and drill some scale shapes
- ???
- You can now improvise what you hear?

What's missing?

- Why do certain sounds sound good?
- How to isolate “practicing” improvisation
- How to develop a personal connection to the sounds of music



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Doesn't learning scales help you?

It does, but it doesn't address the core issue

Need proof? Take a look at the thousands of classical musicians who struggle to play simple nursery rhymes from memory without guessing or even jazz musicians that struggle to play songs in an unfamiliar key

The bottom line is this: Scales and interval recognition are not the core skills of improvisation

So what is?



Music is Relative

(AKA it's all numbers y'all)

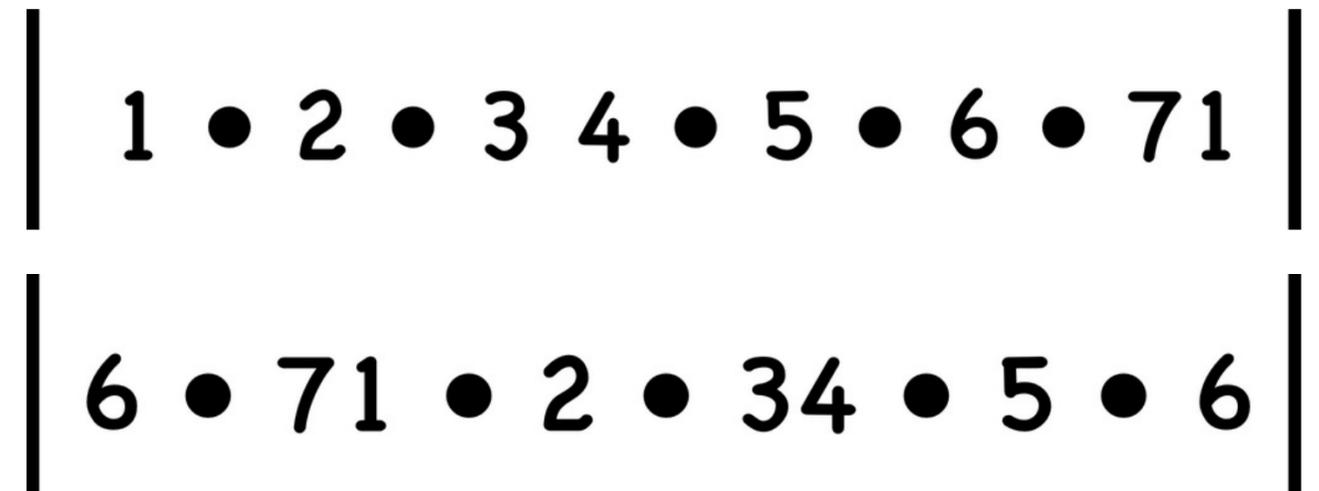
In typical improvisation education, there is an overemphasis on absolute note names. In reality, solfege or tonal numbers are the purest and most efficient way to conceptualize music for improvisation and composition

Only 12 notes

We've got 12 notes that make up the entire tapestry of western music, those notes repeat infinitely in both directions

Only 7 notes?

Even simpler, we tend to only use 7 of those notes at a time in any given piece of music or chord.



These are diagrams of the “Tonal Map.” You might know it as the major scale. The dots represent half steps.

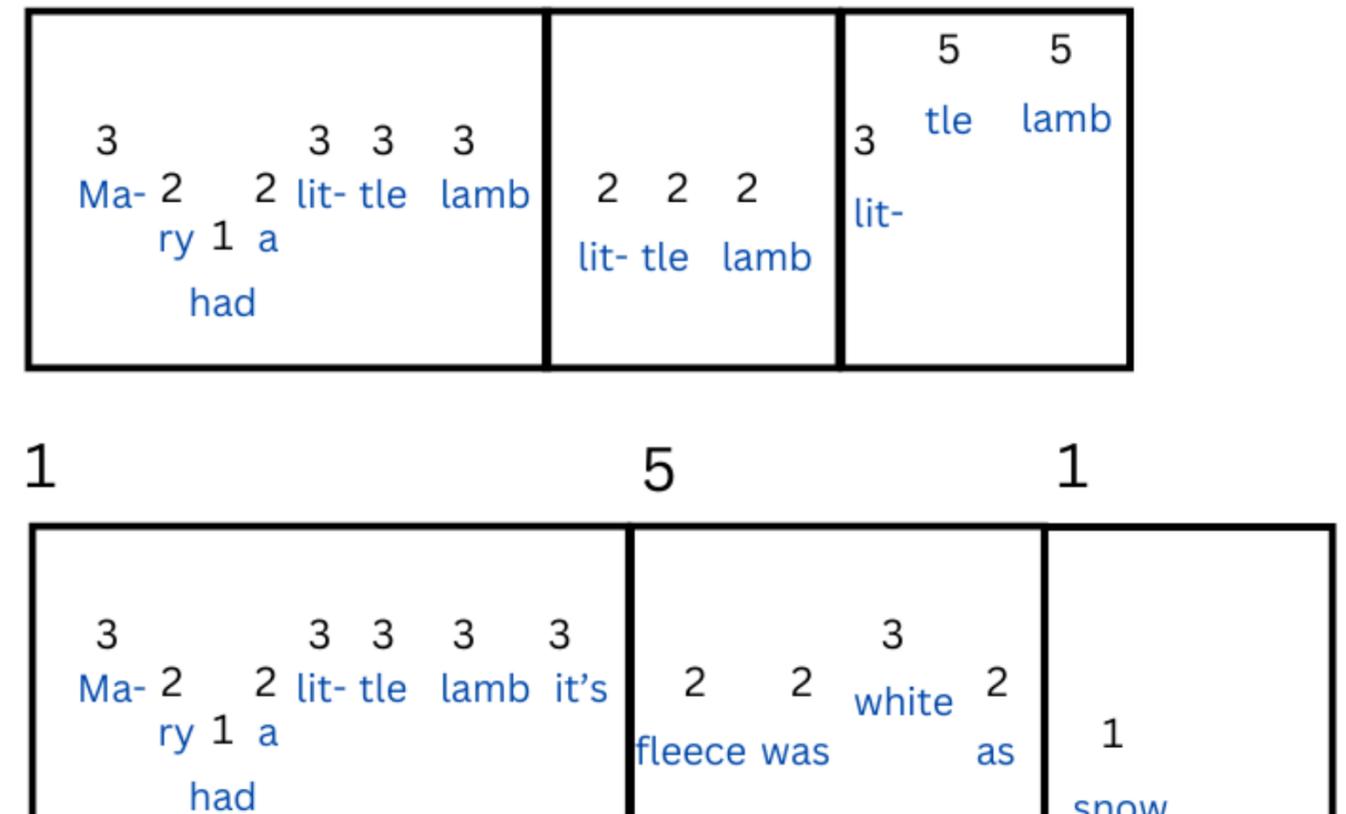
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So what's missing? The Matrix of Music

Almost every player I've met struggling to play what they hear and understand the music around them, has an inadequate understanding of the Matrix of Music. AKA how everything in the key is connected numerically.

Especially when it comes to melody. You should always be keenly aware of exactly WHERE YOU ARE in the tonal octave.

The Matrix of Music



Take a look at how this applies to “Mary had a little Lamb.” This matrix applies to literally every single piece of music you hear AT ALL TIMES. Notice that every melody note is labeled relative to the KEY of the music, not the chord

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See the matrix. See how everything is connected.

Every scale, every note of every chord

Once you're able to start applying this way of seeing music to everything you play, everything you do becomes ear training because the sounds of the map don't change. Note 1 to 3 is always note 1 to 3.

Once you set the foundation Keep everything relative to

You can start to train your ear even without an instrument

the key of the music!

This is what enables you to learn the unique character of each note

Chords

7	⑦	⑦	b7
⑥	6	6	⑥
5	⑤	⑤	⑤
④	④	4	4
3	3	③	③
②	②	2	2
①	1	①	①#
<u>2-</u>	<u>5D</u>	<u>1</u>	<u>6D</u>

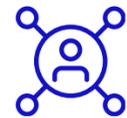
What doors does this lens open?

Once you get a foundation, you'll be able to:



Find the key of a song in 1 note

Every note is somewhere in the key, the question is always “where am I in the key” not “what key are we in”



Play any song you can remember without guessing

If you can sing it, all you have to do is translate it into tonal numbers and then you'll know how to play it in any key on any instrument you can play



Jam more effectively

Instead of having to ask the chords, you just listen and automatically know exactly where the chords they're playing lie in the tonal octave



Recap and final thoughts

- Only 12 notes(7 Imao)
- Music is all relative(its all numbers)
- Everything should be ear training
- You should know exactly where you are in the tonal octave at all times.

If this resonated with you, here are some next steps

- Check out my intro course “Play The Music you Imagine”. it will give you a really strong foundation in how to apply this lens to your playing [here](#)

Ready to really take things to the next level?

- You might be interested in my more advanced coaching program, “Effortless Improvisation.” It’s a program for more serious musicians that want more support on thier journey. [Here](#)