

Copyright © PLAY BY EAR | UEN: 53028683A

All rights reserved. The registered trademark Play By Ear Syllabus™, or P.B.E.S™, is an internationally copyrighted teaching methodology. No part of this P.B.E.S™ publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the publisher (Play by Ear UEN53028683A - Singapore), except in the case of brief quotations embodied in critical reviews and certain other non-commercial uses permitted by copyright law. For franchise opportunities, write to the publisher, addressed "Attention: Franchise Coordinator," at the address – 245B Victoria Street Singapore 188032. The contents of this book are not available to the open public and the teaching methodology shall not be used by any unauthorized organizations or private educators.

Content page

Module: Improvisation techniques

Subject 3.1 Right-hand single note melody

Subject 3.2 Left-hand root note

Subject 3.3 Left-hand 1-5 interval

Subject 3.4 Left-hand broken chord 1-5-8

Subject 3.5 Diatonic triads (1+3+5)

Subject 3.6 Introduction to 2 hand patterns

Subject 3.7 Variation between 1+5 intervals and 1-5-8 broken chords

Subject 3.8 Ending a song

Module: Theory & Fundamentals

Excerpts of Songs

Kiss the rain - Yiruma (Main riff)

The rain - Joe Hisaishi (Chorus)

Havana - Camila Cabello (Main riff)

Shallow - Lady gaga & Bradley Cooper (Verse)

Sad and sorrow - OST Naruto (Verse)

Perfect - Ed Sheeran (Pre Chorus)

You are the reason - Calum Scott (Chorus)

Somewhere only we know - Keane (Verse)

A thousand years - Christina Perri (Verse)

Experience - Ludovico Einaudi (intro)

Fix you - Coldplay (Chorus)

Beautiful in white - Shane Filan (Chorus)

Demon - Imagine Dragon (Chorus)

Merry Christmas - Ryuichi Sakamoto (Main Riff)

Someone you loved - Lewis Capaldi (Chorus)

You raise me up - Josh Groban (Chorus)

You make me feel my love - Adele (Verse)

One call away - Charlie Puth (Chorus)

27 May - Yiruma (Main riff)

Demon slayer OST - Kimetsu no yaiba (Main riff)

Land to Zanarkand - Final Fantasy OST (Main riff)
Faded - Alan Walker (Main riff)
Falling slowly - Glen Hansard and Marketa Irglova (Chorus)
你好不好 by Eric Chou (Chorus)
刻在我心底的名字 by Crowd Lu (Verse)
錯過的煙火 - Jay Chou (Chorus)
最後一堂課 - Eric Chou (Chorus)
永不失聯的愛 - Eric Chou (Verse)
飛鳥和蟬- 任然 - (Chorus)
修煉愛情 - JJ Lin (Chorus)
我很快乐 by Eric Chou (Verse)
菊花台 by Jay Chou (Verse)
那些你很冒险的梦 by JJ Lin (Chorus)
我的歌声里 by Wanting (Intro / Chorus)
泡沫 - G.E.M (Chorus)
童话 - Michael Wong (Intro)
她说 - JJ Lin (Verse)
小幸運 - Hebe Tien (Chorus)
老人與海 - G.E.M (Verse & Chorus)
阿拉斯加海湾- Gulf of Alaska - Firdhaus (Chorus)
演員 by Joker Xue (Chorus)
蒲公英的約定 - Jay Chou (Chorus)
说好不哭 - Jay Chou (Chorus)

There are thousands of fake sheets available in our fakesheet library. Alternatively, you can also send us a request to have your song transcribed.

Welcome to Play by Ear Music School

Thank you for signing up at Play by Ear Music School. We wish to extend to you a very warm welcome to our PBE family. Please find us at

www.facebook.com/pbemusicschool

<https://www.instagram.com/playbyearmusicschool>

<https://www.tiktok.com/@playbyearmusicschool>

The average duration of the entire P.B.E.S™ Pop Piano Improvisation course is 2-3 years. The syllabus was designed to make learning pop piano improvisation accessible to both beginners and pianists with some experience. It paves the way for anyone to attain musical proficiency for their desired goal – academic study, personal enjoyment, or even performing. The P.B.E.S™ consists of 8 levels of difficulty, with concrete goals for each level.

Students must complete a minimum of 12 lessons (approximately 3-4 months) to complete a level. A PBE instructor will assess your readiness for the next level based on your performance. For PBE students who are studying music for academic reasons, there are optional P.B.E.S™ (LPUA - Level Progressed Upon Assessment) exams for performance certification. However, these exams are absolutely non-compulsory.

It's imperative to understand that music is a vast subject by itself. It is impossible to cover every aspect of music, both theoretically and practically. In contrast to most syllabuses, the P.B.E.Syllabus™ will focus on what you need to start playing and improvising in a contemporary style. While there may be shortcuts, everything you learn here will align with the proper music education. As a result, if you decide to switch to another music syllabus later on or to learn some other genre of music, such as jazz or classical, nothing will be wasted.

Introduction to P.B.E.Syllabus™

Two decades in the making, the meticulously crafted approach has been evolving and improving since - Play by Ear Syllabus™ (Study of Contemporary Music Improvisation & Aural Techniques) . It is a teaching methodology that was written by an international team of teaching professionals and performing musicians, designed to make the experience of learning music and improvisation easily accessible to all ages, regardless of their experience with music. It helps any student, even a complete novice, to acquire essential musical knowledge and gain the ability to play the instrument in a reasonable span of time, without going through years of traditional or classical training. This is done possible using the modular approach, in which students can choose to learn what they like and apply them to the choices of songs they prefer. Because all students are from various walks of life, P.B.E.S™ ensures that what is learned will only complement and not conflict with previous music training (if any). Above all, the training never disregards the rudiments of music such as proper posture, fingerings and notation reading. It is the fundamental assurance that every student learns only what is deemed correct in the educational system of music.

Our courses, in-conjunction with P.B.E.S™, pave the way for anyone to attain their desired musical proficiency – be it as a subject of academic study, for proficiency of performance or for personal enjoyment. The courses available include Pop Piano Improvisation, Jazz Piano Improvisation, Pop Guitar Improvisation, Pop Vocal Improvisation & Pop Piano Junior. Each course comes in 8 levels of difficulty (with the exception of Jazz Piano Improvisation).

The holy grail of textbooks - the first book published by the Play-By-Ear publications, 'How to Play Pop Piano by Ear' (ISBN 981-05-2071-9 archived in National Library) in 2004, was the first primary textbook used for teaching. Today, P.B.E.S™ is a widely accepted teaching methodology available as a franchise in selected world centres, institutions and schools. Find out more at www.play-by-ear.net

Your choice of songs

"We listen to what we enjoy, so the learning process of playing what we like becomes an enjoyable experience. It may seem like common sense that one would be more motivated when learning what one likes, but P.B.E.S™ took this seriously."

Today's contemporary music consists of a wide range of music genres such as Pop, Rock, Metal, Jazz, Rap, Hip-hop, Electronica and countless subgenres. Whether it is Bruno Mars, Justin Bieber, the Beatles, Jay Chou or Yiruma, learning music should never be daunting or tedious. The learning process should be nothing less than entertaining and engaging, whether it is oriented towards leisure or academic studies. It should be a natural process, accessible, pleasing and accelerated, especially for busy adults in today's fast-paced and stressful society. Having fun is ideally the top priority and in order to do so, you need to play the songs that you like.

Quite importantly, P.B.E.S™ ensures that all the relevant and necessary details of study are taught and that the understanding of important music rudiments and proper musical techniques are not compromised whilst having fun. We deem it our responsibility to ensure that you are learning the right things and at the same time, you benefit greatly by having fun doing what you love.

Contemporary Worship Artiste examples: Chris Tomlin, Hillsong, Matt Redman, Don Moen, Cory Asbury, All Sons & Daughters, Sarah McMillan

Modular approach

“P.B.E.S™ is both a structured and personalised syllabus that uses a well-organised ‘modular’ approach, similar to that of assembling a puzzle. Our students may choose what they want to learn within the context of the syllabus but can weave through sections that they may have already acquired from their previous background.”

The term ‘music’ is used extensively to describe a very broad art form. It covers all melodies, rhythm and even silence that is combined or separated. If we were to take just the present-day genres and subgenres of popular music and their relevant improvisational techniques, it would be virtually impossible to learn everything. Right down to learning how to draw a treble-clef on a staff, to understanding the controversy of applying the Augmented 4th chord in renaissance church music, the truth lays bare that we simply learn what is needed and preferred because even the most renowned musicians in the world are only capable of doing what they are best at.

For classical music, the objective is to simply be able to play accordingly. A common classical syllabus will be set by the examination board such as ABRSM, Trinity and LCM, that will require the preparation of 2-4 musical pieces in a year; for which the student will need to play these pieces adequately, to persuade the examiner of a deserved passing mark. It does not matter how the student eventually gets to it because you literally do not need to understand what you are playing. All that is needed is to play according to the scores, note by note and then replicate the song itself. Practicability is utmost important, for Classical music examinations. Once complete, you will then be on your way.

P.B.E. Syllabus™ is quite the opposite. It consists of modules that the students can choose, follow or skip. Students may also learn ‘backwards’ – that is returning to earlier subjects in more detail, which is an advantage for students who were self-taught. These modules are improvisational techniques and stand-alone musical subjects that can be acquired in either a linear or non-linear fashion and at one’s learning pace to eventually apply to any song that is desired. For example, you may choose to learn how to harmonise your right hand melody before learning how to play broken chords with 9th notes on your left. Perhaps you could learn how to play in an accompaniment mode before learning to play in a solo playing style. Our P.B.E.S™ methodology does not encourage students to memorise pre-arranged songs – in our opinion, we view this approach ineffective and redundant. We want to build a student’s musical skills by allowing them to go through the process of fixing a puzzle, gaining knowledge through it, acquiring the play and bettering their improvisational skills one step at a time. Students should eventually learn how to compose and re-arrange tunes at will.

Contemporary music is not to be replicated, if so, there is no need to learn in modules. For Classical music, yes you might want to replicate, but not for Pop. As modern musicians today, we do not do music covers by replicating the original. Otherwise, every YouTube cover would sound exactly the same as the original and would be receiving copyright infringements. Picture the greatest painters and artists using tracing papers or better still invest in the highest resolution photocopier for their work. P.B.E.Syllabus teaches the opposite of replication, where students can develop their own music rendition and ensuring the most suitable approach while yielding the best possible results.

Complements your previous music training

'Music is comprehensively broad, spanning over two centuries of genres. For those with classical or other musical backgrounds, the P.B.E.Syllabus™ acts as a supplement and does not replace or conflict what you have previously learned.'

In every course of art, every classification or style has its own mastery e.g. in dance, music, calligraphy or paint.

Interestingly, there are two common misconceptions about art:

The first misconception is that the modern contexts are usually less 'superior' to the founding eras. Everyone perceives contemporary art as spontaneous and extemporaneous. A less positive word to use is 'casual', compared to earlier days where art was perceived as being 'serious'. How would you compare a Mona Lisa painting to the 'Invisible art' of a plain white wall recently presented at an art exhibition? Or comparing the musical periods of Baroque (1600-1750), Classical (1750-1820) and Romantic (1810-1910) to today's Pop, R&B and rock era? The truth is that subjectiveness is more than one can debate. There is never a loss of discipline in every genre, era, or style.

The second misconception is that art becomes 'outdated'. Though literally it does mean so in certain respects, but the generalised people are constantly only moving 'forward' to what is new. 'Trend' and 'art' often get inappropriately associated and confused at the same time. For example, chasing for the latest album by Jay Chou and disregarding the older albums as obsolete. Sometimes, in the eyes of the modern society, it can be compromising for not following through with the "trend". The word 'old-fashioned' explains it all, if you are wearing a dress that was designed in the earlier century. Only if you keep an open mind, one can see that there is no life-span to art, as to what is been regarded as the 'in thing' and what is considered as passé.

Evolution is inevitable. The practice of Arts do not change over the centuries. They diversify into new categories, new breeds and new creative interpretations. Like a plant that has growing leaves, each leaf represents a sub-genre of its own, while the roots of the plants stay in one. The point we are bringing here is that, learning and eventually mastering any one aspect of a genre will never contest with other genres within the same classification of arts. For example, you can learn hip-hop dancing and ballet at the same time or computer designing and traditional poster painting. You could also learn Pop Piano and Classical Piano together - it can never conflict. They will only complement each other. What this allows you to do is to acquire valuable skills from multiple ways of playing, without getting lost in the sea of possibilities. Learning Pop, Jazz and Classical at the same time will only fill the gaps that you have and nurture you into a well-rounded musician.