



The Perfect Pitch Ear Training SuperCourse version 2.5

By David Lucas Burge

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Name any pitch -- by EAR! Sing any desired pitch -- at will. Play by ear, improvise, and write music like a pro.

The #1 best selling ear training method, as seen in major music magazines for 30 years and verified by research at two leading universities.

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Editorial Review

Review

I, like many of you, have come across the advertisements for The Perfect Pitch SuperCourse countless times over the years. When perusing any number of jazz periodicals I have stumbled upon these ads and viewed them with a mixture of skepticism, curiosity and envy.

As Burge notes, two separate studies at Ohio State University and the University of Calgary have shown that a large segment of the test subjects using this course developed perfect pitch (to some extent) and these claims certainly piqued my interest even more.

The basis of this course is to open the ear in order to observe, hear and notice the distinctions in pitch color that exist. David Lucas Burge, creator of the course and guide through the process, explains that each note has a distinct color quality and we just have to learn how to hear this. He mentions that the ear has been conditioned to hear in a horizontal fashion and we need to develop the ability to hear things in a vertical manner. These subtle distinctions, like the example he gives of the F# being twangy and the Eb being mellow, seemed odd at first, but became slightly perceptible as I worked through things. Various exercises helped to improve the ability to hear things and create musical relationships in the mind.

I am still working through the material and letting my progress guide me in terms of when I move onto a new lesson. If you're curious as to how long this should take, Burge says six months to a year is a good benchmark. It could take more or less time depending upon individual progress and where your ear happens to be when things start. In addition, all of this is assuming that you are diligent in following instructions and putting in the time necessary to develop these skills.

While this isn't painful and grueling stuff, it does take discipline and focus to go through this material and practice on a regular basis. If you don't believe me, quite a few discussion threads online and product reviews (yes, I did want to see what others were saying) will bear this out. However, I can tell you from personal experience that whether or not you end up with perfect pitch, this class will improve your ability to hear things and I now believe that it is possible to develop perfect pitch as an adult. -- **Dan Bilawsky, Jazz Improv Magazine**

Perfect pitch. It's so mysterious. They say you're born with it. An old guitarist friend of mine has it. In high school we'd sit in my basement with our Les Paul knockoffs and work on songs together. I noticed his innate skill when, with his back turned to me, I strummed a complex chord and he named it, exactly, including whatever suspension it was I had fingered. I played another chord and he named it too. We played this guessing game for the better part of an hour.

After a while I realized that this God-given ability to recognize notes without the aid of a reference pitch was also the reason he was such a quick study on any song he had to learn by ear. To be fair, he had also logged countless hours of practice on guitar—having perfect pitch doesn't mean you don't have to work toward instrumental proficiency. But an ear that knows which note is which does make playing, especially improvising, easier, no matter how sharp your chops. --**Russell Carlson, Jazz Times Magazine**

Everything David Lucas Burge talks about resonates deeply with me. He confirms the intuitive part of listening that I always took for granted. I don't remember a time when I didn't have Perfect Pitch. But I never understood how Perfect Pitch works until I heard Burge speak about it. It warms my heart that Burge has unlocked the secrets and principles of what Perfect Pitch is and how anyone who takes a moment to listen can acquire it.

Burge's course is often imitated, but is never surpassed. Every musician will enjoy this essential guided tour
int --**Richard Bosworth, D.M, Doctor of Music**

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Chapter 1: How I Discovered the Secret to Perfect Pitch

It all started as a sort of teenage rivalry . . .

I'd slave at the piano for five hours daily. Linda would practice far less. Yet somehow she always shined as the star performer of our school.

It was frustrating. What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire. "You could never be as good as Linda," she would taunt. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name exact tones and chords -- all by ear; how she could sing any tone -- from memory alone; how she could play songs -- after just hearing them; the list went on and on . . .

My heart sank when the realization came to me. Her EAR is the key to her success. How could I ever hope to compete with her?

But it bothered me. Did she really have Perfect Pitch? How could she know tones and chords just by hearing them? It seemed impossible.

Finally I couldn't stand it anymore. So one day, I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied.

Now she would eat her words . . .

My plot was ingeniously simple: When Linda least suspected, I walked right up and challenged her to name tones for me -- by ear.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll never guess F#, I thought.) I had barely touched the key.

"F#," she said.

I was astonished.

I played another tone. "C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING!

"Sing an Eb," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard -- and she was right on!

Now I started to boil. I called out more tones, trying hard to make them increasingly difficult. But she sang each note perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

I couldn't figure it out. . .

"How does she DO it?" I kept asking myself. On the other hand, why can't everyone recognize and sing tones by ear?

Then it dawned on me. People call themselves musicians and yet they can't tell a C from a C#?? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I'd get my three brothers and two sisters to play piano tones for me -- so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would play a note over and over to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all started to sound the same after awhile; how were you supposed to know which was which -- just by listening?

After weeks of work, I finally gave up. I would have done anything to have an ear like Linda, but now I thought it was just way beyond my reach.

Then it happened. . .

It was like a miracle . . . a twist of fate . . . like finding the lost Holy Grail. Once I stopped straining my ear, I started to listen NATURALLY. Then the secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not visual colors, but colors of pitch, colors of sound. They had always been there. But this was the first time I had ever really "let go" -- and listened -- to discover these subtle differences.

Soon -- to my own disbelief -- I too could name the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a totally different sound -- sort of like "hearing" red and blue!

The realization struck me. THIS IS PERFECT PITCH!

This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces -- and know tones, chords, and keys -- all by ear!

It was almost childish -- I felt sure that anyone could unlock their own Perfect Pitch with this simple secret of "Color Hearing." Bursting with excitement, I told my best friend, Ann (a flutist).

She laughed at me. "You have to be born with Perfect Pitch," she asserted. "You can't develop it."

"You don't understand Perfect Pitch," I countered. I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she had also gained Perfect Pitch. The story continues . . .

Users Review

From reader reviews:

Mark Sawyers:

This The Perfect Pitch Ear Training SuperCourse version 2.5 book is not ordinary book, you have after that it the world is in your hands. The benefit you obtain by reading this book will be information inside this reserve incredible fresh, you will get data which is getting deeper you actually read a lot of information you will get. That The Perfect Pitch Ear Training SuperCourse version 2.5 without we understand teach the one who reading through it become critical in contemplating and analyzing. Don't become worry The Perfect Pitch Ear Training SuperCourse version 2.5 can bring any time you are and not make your case space or bookshelves' come to be full because you can have it in your lovely laptop even cellphone. This The Perfect Pitch Ear Training SuperCourse version 2.5 having fine arrangement in word and layout, so you will not feel uninterested in reading.

Dawn Williams:

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Erma Ward:

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Brenda Hedstrom:

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