



Musicians:

You are about to
unleash the **power**
of your own
artistic talents . . .

We're celebrating 30 years of success with the #1 world best-selling ear training method, the **Perfect Pitch Ear Training SuperCourse**, by David Lucas Burge.

We're throwing ourselves a huge birthday party, and you're invited!

Browse our site and you will find **FREE** gifts and huge 30-Year **Celebration Discounts** on every page. Read on to find out more about **Perfect Pitch** and **Relative Pitch** . . .

The **Relative Pitch** Ear Training *SuperCourse*



David Lucas Burge

You'll learn the **language of music**—BY EAR,
discover your hidden talents, and unleash your creativity
with these 41 ear-opening Power Lessons . . .



by David Lucas Burge

for ALL musicians: beginning, advanced, and pro

See page 52 for complete course contents.

Learn the Language of Music

*“Why do I need **Relative Pitch** ear training?”*

The language of music is PITCH.

Just as a child first begins to learn his or her native language by ear, every musician must learn the language of music—*pitch*—BY EAR.

Your EAR is the key to all your talents. Why? Because music is a HEARING art. The more FLUENTLY you master the language of music BY EAR, the more your talents will unfold from within you.

Relative Pitch is your PERSONAL COMMAND of the musical language—your ability to understand what you hear, including all the various *chords* and *pitch relationships* that are used to create music . . .



A simple Relative Pitch tune-up sets you free . . .

Relative Pitch enlivens the artistic intelligence within you. You gain practical skills that enable you to:

- Play by ear and improvise
- Write what you hear
- Sing with perfect intonation
- Compose artfully
- Transpose freely
- Perform with confidence
- Tune with precision
- Memorize easily
- Deepen your sense of music appreciation

Here at last is everything you need to hear and create music like a professional—all contained in one masterful series: the **Relative Pitch Ear Training SuperCourse**, by David Lucas Burge . . .



You and your ear. It's the start of a beautiful relationship.

What is Relative Pitch?

Relative Pitch is your clear understanding of the musical language of pitches.

Think of it this way: Without **Relative Pitch**, music can seem like a jumble of hazy tones and chords—like watching a fuzzy TV screen:

*Your experience
of music **WITHOUT**
Relative Pitch ►*



With a poorly tuned ear, you receive only a blurred impression of the music; the details are lost. Though you can certainly enjoy the music to a greater or lesser degree, you don't really understand what's going on.

Relative Pitch gives you the CLEAR musical picture:

*Your experience
of music **WITH**
Relative Pitch ►*



*With **Relative Pitch**, your hearing becomes laser-sharp.*

Relative Pitch enables your ear to FOCUS the tones—to give you the sharp detail of what's happening. Now you can comprehend music from a whole new, clear perspective.

Example: Relative Pitch allows you to RECOGNIZE any kind of chord you hear—instantly—like a **Dominant Seventh Sharp Five**. You learn to UNDERSTAND the sounds you hear, like you might understand Spanish or French . . .

With **Relative Pitch**, you can also COMMUNICATE your ideas to another musician who has **Relative Pitch**.

Example: Whenever you mention a “**Dominant Seventh Sharp Five**” chord, someone with **Relative Pitch** will know exactly what sound you are talking about.

This is your ability to SPEAK the language of music. And with Burge’s CDs, you’ll soon speak like a pro.

When you master the musical language BY EAR, you’ll notice an immediate boost in your creativity. You’ll find yourself naturally expressing finer feelings and ideas in all your playing, your singing, and in your compositions.



When you can speak the language of music, people will notice how well you play and compose.

Quick Lesson — “How does Relative Pitch work?”

When you play any two tones, a RELATIONSHIP occurs between them—you’ll hear it as a simple sound pattern, or INTERVAL:



There are 21 basic intervals in music, each with its own name and distinct sound.

To learn intervals BY EAR, you are NOT required to read any music. Instead, David Lucas will guide you step by step—until you can recognize ALL intervals BY EAR at *Lightning Speed*. David Lucas will show you the easy way with his unique drills that are super-effective—and fun!

“Why do I need to learn the sounds of musical intervals?”

Well, intervals are the RAW BUILDING BLOCKS of all MELODIES:

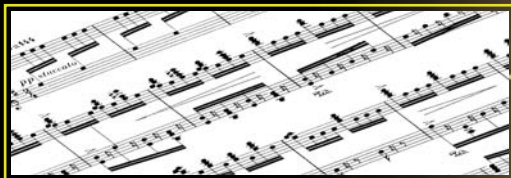


Intervals are also the building blocks of ALL CHORDS:



continued . . .

In fact, intervals are actually the building blocks of ALL MUSIC.



Intervals BY EAR are your starting point on the road to **Relative Pitch**. From here you will learn how to compose every possible kind of CHORD—and you'll learn to RECOGNIZE all chords BY EAR at *Lightning Speed . . .*

Plus you'll learn countless other essentials—like cadences, inversions, compound intervals, scales, etc.—all to build up your virtuoso ear for music.

Relative Pitch cannot be gained just by playing music. **Relative Pitch** is gained only by LISTENING.

Always remember: When you want to learn HOW to LISTEN with ultimate depth and refinement, then an impersonal computer will never satisfy your needs. What you need is a REAL PERSON—an ear training EXPERT—who will *personally guide you* every step of the way.

With your **41 Power Lesson CDs** in the **Relative Pitch Ear Training SuperCourse**, you'll have David Lucas Burge constantly at your side as he shares with you his secrets in the ART OF LISTENING. Soon you'll hear for yourself how all tones work together—intelligently—to create this language we call *music . . .*



Build Up Your Ear with 41 Power Lesson CDs

*“How do I gain **Relative Pitch** for myself?”*

It’s easy when you know the right way to train.

Athletes know how to work out to stay in shape.

Likewise, you need to know **HOW** to work out your **EAR** to make it strong and powerful.

Your daily routine is fully laid out for you in Burge’s **Relative Pitch Ear Training SuperCourse**. It’s loaded with Burge’s proven drill sequences to finely tune your ear from raw basics to full pro. No pain—lots of gain.

You will receive the complete set of 41 ear-opening Power Lessons on 41 audio CDs which you can enjoy wherever you go. Even the most *advanced* listeners will

make solid gains with Burge’s unique ear-building methods.

Unlike mundane computer programs or typical “ear-straining” methods, you’ll find it’s fun to work out with David Lucas as your personal trainer, right in the comfort of your home or car.



*It’s a **WORKOUT**
... for your **EAR!***

“How does the Course work?”

You just play a CD—and listen. David Lucas coaches you all the way. All you need are your Course CDs, a player, and yourself!

*“How does **Relative Pitch** make me a better musician?”*

It happens automatically. The more you hear, the more your skills multiply.

Music is a HEARING art, and **Relative Pitch** is a MAJOR UPGRADE to your ear’s abilities.

Relative Pitch gives you a high polish and confidence that you cannot acquire just by practicing your instrument, taking music lessons, or owning expensive equipment.

“What kind of background do I need?”

No previous musical experience is necessary.

The **Relative Pitch Ear Training SuperCourse** is for EVERYONE—from the newest beginner to the most advanced pro . . .

*A great ear
takes your
music
straight to
the heart of
your listeners.*



“Will I learn how to construct chords on my own?”

Yes. You’ll learn everything you’ll ever need to know about ALL types of chords.

PLUS . . . you’ll gain **Speed Recognition** of all chords and intervals—BY EAR.

You’ll own skills you can *really use* in the REAL WORLD of everyday music performance.

And you’ll get your ear up to **LIGHTNING SPEED . . .**
(We *guarantee* it.)

*“Will **Relative Pitch** help me to play by ear?”*

Yes. In fact, if you already play by ear or compose, then you ALREADY use **Relative Pitch** to some degree—even if you are unaware of it.

All you need now is a COMPLETE **Relative Pitch tune-up** to gain your full fluency in the language of music.

To play by ear or improvise, you need two things:

- 1) Your ear must first learn to “unlock” the music (make sense of all the tones you hear).
- 2) Next, you must create a mental “sound library” of all intervals and chords—that you carry permanently within YOUR MIND’S OWN AWARENESS. Then you’ll naturally draw from this internal resource—each and every time you play or compose.

Relative Pitch fills these needs by developing your *inner resources* that connect to your *outer performance*.

“Can I learn at my own pace?”

Absolutely. You can take it easy—there’s never any pressure. You just enjoy and listen to the CDs for 20-30 minutes each day and follow the simple instructions . . .

*“Are these **Relative Pitch Lessons** guaranteed to work —for ME?”*

As always.

You’ll receive all 41 Power Lesson CDs.

Listen to Lesson 1—FREE. When you’ve experienced the benefits for yourself, then continue on with other Lessons, one by one, at your own easy pace.

Our **90-Day Money Back Guarantee** allows you to return all unopened CDs for a FULL REFUND (see back cover). You keep only the CDs you actually use. And Lesson 1 is yours to keep FREE in any case.

For many years, musicians around the globe have learned the language of music with these same exact 41 Power Lessons. Now you can try them out at NO RISK and *hear for yourself* what they can do for YOU.

FREE Bonus Session and Chord Chart:



Plus, as added bonuses, we’ll send you a **Chord Reference Chart** and an extra bonus Session, the **Relative Pitch Power Points** with

special tips for fast, easy results—the “no sweat” approach to ear training. A \$15 value, yours **FREE!**



“How soon before I notice results?”

You’ll HEAR the results IMMEDIATELY—and notice results in your PLAYING—starting from your very first Lesson.

As you continue your daily workouts, your ear will develop tremendously. In a matter of weeks, you will permanently own the hearing powers of full **Relative Pitch** . . .

Are you ready to start? See page 64 for ordering instructions . . .



*You have TWO ears. Likewise, you need TWO fundamental powers of hearing to capture the total musical picture. These are **Perfect Pitch** and **Relative Pitch** . . .*

Perfect Pitch vs. Relative Pitch

*“Why do I need **Relative Pitch** when I can have **Perfect Pitch**?”*

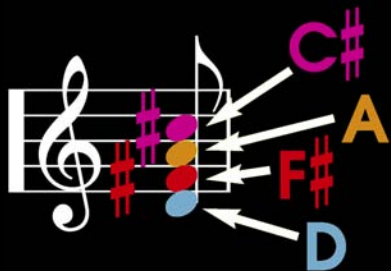
Many people have an impression that **Perfect Pitch** is “superior” to **Relative Pitch**. But that’s like comparing apples with oranges.

The truth is, **Perfect Pitch** and **Relative Pitch** are *completely separate skills*, each with its own universe of powers and abilities. They are complementary—like the two hemispheres of your brain. They work TOGETHER.

Let’s compare the two . . .

PERFECT PITCH:

David Lucas Burge explains that **Perfect Pitch** is “Color Hearing.” Just like you can name visual colors by eye, you can learn to name pitch colors by ear:



Remember: Pitch colors are colors of SOUND. See PerfectPitch.com for more info on the **Perfect Pitch® Ear Training SuperCourse**.

► **Perfect Pitch** lets you NAME the EXACT tones—all by ear.

RELATIVE PITCH:

Relative Pitch tells you the RELATIVE QUALITY of groups of tones (CHORDS): *Major, Minor, Augmented, Dominant Seventh, Sharp Five, Add Nine, Suspended Fourth*, etc.

Then you know **ANY KIND** of chord—instantly—by ear:



As you compose or play by ear, **Relative Pitch** also tells you how to harmonize a melody—and how harmonies progress to create a musical flow. To put it simply:

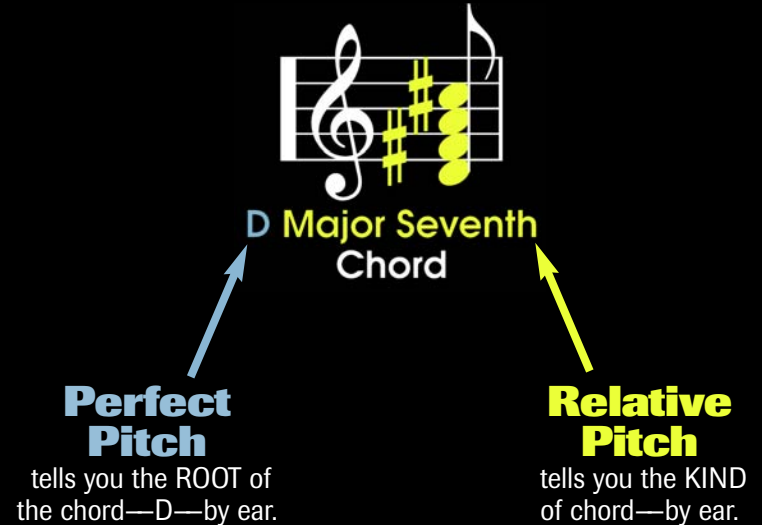
► **Relative Pitch** tells you WHAT KIND of chord you hear and lets you UNDERSTAND the musical flow—by ear.

Now . . . here's how **Perfect Pitch** and **Relative Pitch** work **TOGETHER**:

Your **Relative Pitch** tells you, for example, that you hear a **Major Seventh** chord.

But now the question is: *WHICH* Major Seventh is it? Are you hearing **E** Major Seventh? **G** Major Seventh? Or maybe . . . **F#** Major Seventh?

This is where your **Perfect Pitch** comes into play. **Perfect Pitch** tells you the EXACT TONES, so you can pinpoint the **ROOT** of the chord you are hearing—in this case, “**D**” Major Seventh:



“Yes, but doesn’t **Perfect Pitch** also tell me the *KIND* of chord I’m hearing?”

No. **Perfect Pitch** tells you the EXACT TONES. It is your sense of **Relative Pitch** that lets you UNDERSTAND these tones. Only **Relative Pitch** can tell you what *KIND* of chord you are hearing.

If someone tells you that he hears a **Half Diminished Seventh** chord using his “**Perfect Pitch**,” just smile at him. He’s not really using **Perfect Pitch** for this. Instead, this is his **Relative Pitch** speaking.

Why? Because he is describing how the tones *RELATE* to each other—part of his sense of *RELATIVE* Pitch.

“OK, but in general, isn’t **Perfect Pitch** better to have than **Relative Pitch**?”

Perfect Pitch cannot replace **Relative Pitch**. And only **Relative Pitch** gives you the picture of *MUSIC IN MOTION*.

“Why is **Relative Pitch** required to understand music in motion?”

When someone speaks to you, do you hear just a stream of LETTERS: L—i—k—e—T—h—i—s?

Probably not. Instead, your ear groups these letters into WORDS and PHRASES that you can understand.

Music is a quickly flowing stream of tones: D, G, A, F#, G, E, F#, D, etc. Even when you know each pitch perfectly, music moves way too fast to catch every single note using **Perfect Pitch** alone.

For a **LIGHTNING FAST** ear, another dimension of hearing is required. This is the dimension of **Relative Pitch**.

Relative Pitch groups the “LETTERS” of the musical alphabet into “words” and “phrases”—it groups NOTES into chords, intervals, and progressions that you can easily understand and follow. This is why only **Relative Pitch** can give you **SPEED RECOGNITION** of tones in motion.

Remember . . .

- Only **Perfect Pitch** gives you the rich COLOR EXPERIENCE of music—so that you can name EXACT tones—all by ear.
- Only **Relative Pitch** tells you the KINDS of chords, intervals, and progressions that you hear, along with **SPEED RECOGNITION** of music *IN MOTION*.

Relative Pitch is essential if you want to understand music IN MOTION . . .



*“Which course should I start with: **Perfect Pitch** or **Relative Pitch**?”*

It’s your choice. Many people start with the **Perfect Pitch® Ear Training SuperCourse**. Others want to first master all their music language skills—they begin with the **Relative Pitch Ear Training SuperCourse**.

Pro Tip: You’ll make your fastest progress with **Perfect Pitch** when your ear is naturally open and free. A simple **Relative Pitch** tune-up unclogs and opens even the most closed, stubborn ear—to speed up your **Perfect Pitch**.

This is why the ideal choice is to study BOTH courses TOGETHER. Musicians around the world agree: you get fastest results when you do your **Perfect Pitch** ear training for a few minutes each MORNING, followed by your **Relative Pitch** training for a few minutes each EVENING.

Listen daily from both angles, and soon you will own the prized possession: a virtuoso TOTAL EAR for music . . .

4X the power . . .

The more you can hear, the more your abilities multiply.

David Lucas estimates that your ear is actually **FOUR TIMES** as powerful when you possess **BOTH** skills—**Relative Pitch** and **Perfect Pitch** **TOGETHER**—compared to either skill individually.

As a dynamic duo, **Relative Pitch** and **Perfect Pitch** operate **TOGETHER** like one high-powered zoom lens—you hear the **TOTAL** musical picture: up close, in color, and sharply focused.

Now you'll finally have the ear you've only dreamed of . . . to create your own unique sound . . . to write your own success story . . .

*Working together,
Relative Pitch
and Perfect Pitch
give you the
TOTAL musical
picture—
up close,
in color,
and sharply
focused.*



It's your turn in the spotlight . . .

You know you've got many talents hidden inside you. Yet to fully tap into them, you've got to develop your EAR.

Most musicians already know the value of a great ear, but they don't do anything about it. Their loss is your gain.

You can join the select players who work out with the **Relative Pitch Ear Training SuperCourse**. You'll gain a sleek, virtuoso ear for music—for LIFE.

Right now, it's time to ask yourself:

- “How important is MY MUSIC to me?”
- “Could I ACHIEVE MORE with a great ear?”
- “Would I ENJOY MORE with a great ear?”
- “Should I pursue my talents NOW—or later?”

As the saying goes: “Tomorrow never comes.”

If you want to become a TOTAL MUSICIAN—with a great ear for music—then your time has now arrived . . .

Are you ready to start?

See page 64 for ordering instructions.

Success Stories

Yes, it works. Since 1986, countless people have already learned the language of music—BY EAR—just by listening to the **Relative Pitch Ear Training SuperCourse** by David Lucas Burge.

Here is a brief sampling of actual letters we have received over the years from musicians of all instruments and all styles—from classical to pop, from jazz to rock . . .

- My ear and imagination have opened and expanded beyond words. My ear feels more refined after completing the course. I am a much better musician today! —A.A., Florissant, Michigan . . .
- I've seen many audiotapes, videotapes, books—but the **Relative Pitch Ear Training SuperCourse** is the best. It's unbelievable. —P.A., guitar, Heemsker, Holland . . .
- It is truly amazing how many doors have opened since I began your ear training courses. —S.H., Wilmington, Delaware . . .

From the Far East to the Far West, musicians in 120 countries have already learned the language of music BY EAR with the Relative Pitch Ear Training SuperCourse.



● I have proudly completed the **Relative Pitch Ear Training SuperCourse** and thank you for a brilliant performance in teaching it. I took the entire course while driving up and down the Hollywood freeway. Your course has opened up my hearing and given me incredible ammunition against writer's block (I compose film music for a living). It was a pleasant surprise to hear and recognize chords which I had written without knowing at the time exactly what they were. What a revelation this has been! I recommend your work to anyone interested in developing a professional ear towards music. —K.R., composer, Universal City, California . . .

● It's a real thrill to be able to take music out of my head. Working NATURALLY is the best way to master the art of aural perception. Thank you so very much! —A.W., Buffalo, New York . . .

● Dear Mr. Burge: I recently graduated your **Relative Pitch Ear Training SuperCourse**. I am a professional flutist who also learned Perfect Pitch. Thank you for such thorough training! It far exceeds my college training. —C.A., Rochester, Minnesota . . .

● I learned more with these CDs than taking music lessons!
—D.A., Germantown, Tennessee . . .

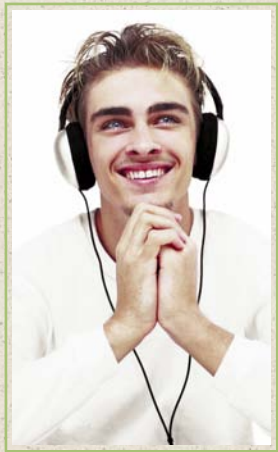
● Dear Mr. Burge: Hi, I am a 22-year old bass player. I have completed the **Relative Pitch Ear Training SuperCourse** for the second time. I would like to say thank you for helping me really hear what music is all about. —D.D., Minneapolis, Minnesota . . .

● I'm no spring chicken. Turned 70 last March. Have been playing piano since my teenage years and am now studying music and playing. I plan on doing the same until the day I no longer wake up . . . at least another 20 years or so! I finished my **Relative Pitch Ear Training SuperCourse** today, August 24. It really opened up new areas for me, and my hearing and my playing have immensely improved. From hearing your voice on these tapes for such a long time, you are almost one of the family. Keep up the good work. You are really thorough and an excellent teacher. Yours truly, —D.C., piano, Winnetka, California . . .

● I'm sure the training will be with me the rest of my musical life.
—R.D., Solana Beach, California . . .

● You have helped me make many musical dreams possible. Now I write and play as good as a pro. You are a true musical genius, and kind enough to share your knowledge with musicians. Your study of music is just simply fascinating. —R.P., Colton, Oregon . . .

● Dear Mr. Burge: Prior to starting your course, I was a scholarship winning guitar student at the Australian Institute of Music (Australia's equivalent to Berklee), but, primarily due to your course, I am now about to start a composition major, Bachelor of Music. I graduated your



Relative Pitch Ear Training SuperCourse yesterday and would personally like to thank you. I am enjoying life and music to a degree greater than I previously thought possible. —L.D., Hornsby, Australia . . .

● I can now recognize tones and intervals very fast. —M.E., Cairo, Egypt . . .

It's exciting when you can hear it for yourself.

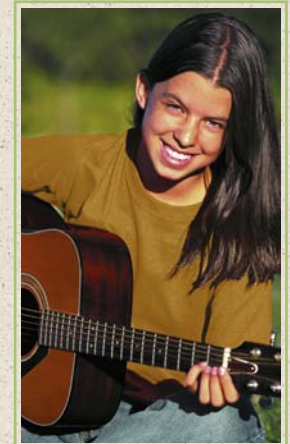
● My playing is much, much better than before. This is a perfect course. —T.E., Pensacola, Florida . . .

● I enjoyed every minute of it. Your lessons are so workable and I am *so so* grateful. —E.P., Grand Forks, British Columbia . . .

● Working with your course has given my playing a maturity that I may not have achieved as quickly without doing the course. —D.W., keyboards, Ojai, California . . .

● I never would have dreamed up those drills in a thousand years. Your courses are keepers! —J.A., keyboards, Macomb, Illinois . . .

● Dear David Lucas: I am not a professional but do play the piano for enjoyment. Ear training was always a mystery to me but now I'm able to follow the flow of music, thanks to your course. —J.M., Norfolk, Virginia . . .



A large percentage of Burge's students are singers and guitarists.

- Mr. Burge: In a nutshell, you have changed my life.

You have given me knowledge which I never thought I could have or even thought I needed. Your course covers a phenomenal amount of material in very logical manner and gives the participant the desired result: *established Relative Pitch*.

I would like to enumerate four “gifts” which I have received as a direct result of this course:

1) *A thorough understanding of intervals*. This was really the main reason why I took this course. One great side benefit which I am extremely pleased with is the ability to write down music from my head. I never would have anticipated that I could do this, but thanks to you, I can.

2) *A new way of listening to music*. I now hear music in a totally new and satisfying way. Intervals jump out at me which I can readily identify. I hear chord inversions and scale degrees. My experience of music has become enriched as a result. This type of insight could never have happened without your course.

3) *An understanding of chord quality and structure*—how chords are used to support a piece of music. This is helpful for my playing and has made me decide that I want to compose music. I now have the

confidence that I can sufficiently understand the way music is put together so I can create my own special version. This is the most exciting musical development for me. I will be forever grateful to you and the **Relative Pitch Ear Training SuperCourse** for having put me on this path.

4) Your course has shown me that an individual is capable of learning any skill they desire as long as they adopt their own pace and stay with the learning process.

I hope that you can now understand why I said in the beginning of this letter that you have changed my life. Thanks again for my “gifts.”
—J.G., Whitehouse Station, New Jersey . . .

- Dear Friend David Lucas: Let me call you that way because after many hours working “together” we have become good friends. I can feel that you really love your job and that’s what really encouraged me to refine my ear. I play guitar for 20 years and I’ve been always using my ear a lot. After I finished the **Relative Pitch Ear Training SuperCourse**, I’m more conscious now of what I hear so I can enjoy even more the music. The more we hear, the more we feel. Thank you very much, David Lucas. —E.B., Barcelona, Spain . . .

● I finished the Lessons the other day and was blown away by how much they helped me. I was amazed to find myself listening to those extended chords and getting them right—that seemed pretty much like the impossible dream up to that point. I've had a "good ear" for some time now and could figure out just about anything if I played some of the hard passages at half speed. But since your course, I've noticed that certain things just jump out at me and don't seem to require any effort at all. What amazes me is that it has vastly improved my ability to improvise jazz. Please let me know if you produce another set of Lessons; I'll order them in a minute. —K.H., Charlotte, Virginia . . .

● Dear Mr. Burge: Today, the 8th of July, I graduated the **Relative Pitch Ear Training SuperCourse**. To experience the development of my ears has been a wonderful feeling. It has enriched my life as a musician in a very essential way. The tapes have been with me on trains, on the beach, and in many other situations where I have been traveling, waiting, or just relaxing. The course is very well composed and you are a great teacher. Completion of the last exam on Lesson 41 feels like quite a milestone. Please let me know of any new tapes for developing my ear even further! Best regards, —J.E., bass guitar, Norrkoping, Sweden . . .

● After a few lessons, I picked up Stevie Wonder's "Superstition" in under 5 minutes. I play guitar and keyboards and now want to form my own band. I can't believe that I had quit playing because I couldn't read music . . . now I don't even need sheet music anymore. —F.O., New York City . . .



- Dear Mr. Burge: From the very depth of my heart: Thank you for such an excellent course! —P.J., Paarp, Sweden . . .
- I have incorporated suspended 4th and minor 9th chords into playing by ear, which I hadn't used before. —P.R., Charleston, South Carolina . . .
- My main focus is composition, and I found that the course almost immediately helped me hear the structure of a piece and how different parts fit together. Practicing your techniques has had such a wonderful effect on all my musical experiences. —B.T., Fullerton, California . . .
- Dear Mr. Burge: Two days ago I completed your **Relative Pitch Ear Training SuperCourse** and I'm thanking God for you. I now enjoy the capacity to sing harmonies in my church choir, something I wouldn't do before. I have been upgrading my guitar skills, using the chords in their various inversions that I learned in the course. I am also developing the ability to accompany any song in any key (for my work with children), transferring music from my head to my hands, and memorizing popular songs. I have analyzed the progressions using the knowledge I gained in the course. Thanks again! —B.T., Toronto, Ontario . . .

- It has been a great learning experience. I am an electric bass player and singer in a popular music group that plays everything from rap to contemporary country to heavy metal and jazz.

The most obvious benefit to me has been a feeling of confidence in performance. I memorize songs much faster. Transposition on the spot has improved as well as confidence in singing background vocals. My enjoyment and appreciation of music have flourished.

The challenge of soloing has been made easier, since now, even if I get lost in the changes, I can identify the chord quality and play the appropriate arpeggio or scale! Thank you for a great program that obviously took great effort on your part to create. Your philosophy of "effortlessness" has also helped me in my personal practice.

This program has been the most valuable activity that I have undertaken to improve my overall musicianship. The results have been obvious as many of my musician friends have asked me about the program. Thanks for helping me become the musician within me. —B.S., Newport, Rhode Island . . .

- Message to Mr. Burge: You are a screaming GENIUS! —C.H., La Quinta, California . . .

● I strongly believe in your ear training programs. Since I started the courses, music sounds more interesting. My ear wants to physically catch the music, and it feels good. —M.S., Trinidad . . .

● Dear Mr. Burge: Thank you for giving me a deeper musical life. —M.K., acoustic guitar, Vantaa, Finland

● Dear Mr. Burge: I would like to say “thank you” for not being selfish with all you’ve discovered. It has galvanized me and challenged me to reach again for heights I had despaired of ever reaching. I guess you could say I’ve always had a love/hate relationship with music because I would hear a beautiful piece of music, recall it for years afterward, and still not be able to play it—an intensely frustrating experience.

So many times I wanted to quit and sell anything resembling a musical instrument . . . but I just couldn’t do it. I have a job that has forced me to work sometimes 80 hours a week or even more, so I’ve had to do what I could when I could. But I didn’t quit, and tonight I finished the **Relative Pitch Ear Training SuperCourse**. (Yes!!!) People tell me they’ve noticed improvements in my playing, which hasn’t ever really happened before. Thanks again! —T.H., Cudahy, Wisconsin . . .

◀ *These are letters from real people—LIKE YOU—in over 120 countries. Do you suppose they had some special ability that you don’t have?*

With David Lucas as your guide, we know that YOU can do it, too! That’s why we GUARANTEE that you too will understand and speak the language of music—with just 41 Power Lessons!



▶ **Are you ready to start?** To order, see page 64 . . .

Course Contents (pages 52-63)

You will receive all five (5) graduated **Relative Pitch LEVELS**, a grand total of 41 three-quarter hour private Power Lessons on 41 Audio CDs (or tapes)



plus written Notes for each Level (no music reading skills required).

Maybe you already have **Relative Pitch**—and you'd like to retune your ear, correct any deficiencies, and keep your ear running smoothly. Maybe you are the newest beginner who is starting from point zero. Maybe you're somewhere in the middle.

Wherever you place yourself, you will learn powerful techniques to advance your skills even more. The further you progress, the more you will hear. When you graduate Level 5 (see page 63), you will have full—and permanent—development of your **Relative Pitch**, with all the benefits that we guarantee (see back cover).



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LEVEL 1 / 9 Audio CDs (or cassettes)



LESSON 1: 1 Part 1: **Introductory Talk** ★ 2 Part 2 [31:50] ★ 3 About the Course [32:53] ★ 4 **The Importance of Musical Spelling** [37:13] ★ 5 **The Chromatic Scale** [40:29] ★ 6 Half Steps and Whole Steps [41:38] ★ 7 **Perfect Fifths** [42:55] ★ 8 Introducing the **Grand Round Ear-Opening Technique** (and Musical Spelling) [50:42] ★ 9 Homework [1:00:59]

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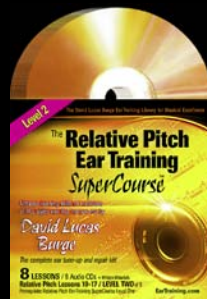
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LEVEL 2 / 8 Audio CDs (or cassettes)



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★ 10 Drill: Inversions [29:15] ★ 11 Drill: Major and Minor Inversions [35:52]

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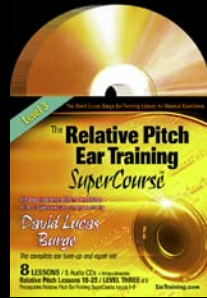
LESSON 14: 2 Spelling Test: Minor Sixths [1:05] ★ 3 Sound Test: Minor Sixths [6:54] ★ 4 **The Influence of Sound** [15:38] ★ 5 Lightning Round: Sixths [19:16] ★ 6 **Aural Illusions** [28:59] ★ 7 Drill: Inversions [30:54] ★ 8 Note for Musicians with Perfect Pitch [38:07] ★ 9 **Augmented Fifth Chords (Sharp Five Chords)** [39:23] ★ 10 Correct Spellings: Sharp Five Chords [43:44]

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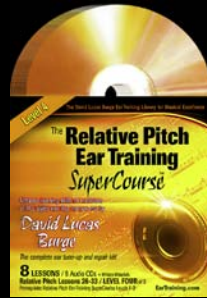
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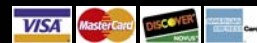
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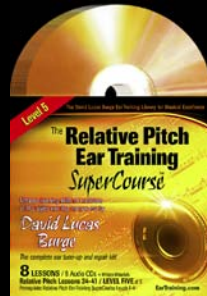
LESSON 31: 2 Stability Test: m3 [1:05] ★ 3 Listening Technique: **Speed Recognition of Chords** [8:05] ★ 4 Lightning Rounds: M7, m7, m/M7, Dom7—Arpeggios [11:34] ★ 5 **Relative Pitch Chord "Color"** [15:43] ★ 6 Chords [16:31] ★ 7 Lightning Round: All Chords [22:44] ★ 8 Chord Degrees [27:01] ★ 9 Diatonic Tones [29:56] ★ 10 Lightning Round: Chord Degrees (Root Position) [39:25]

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LEVEL 5 / 8 Audio CDs (or cassettes)



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