

learn to Play Piano BY EAR



Written By Nathan Andersen Copyright 2005

Introduction

The ultimate goal of this book is to teach you how to go about learning to play

familiar songs by ear. Just as a book on losing weight won't take off simply through reading, this book will not instantly give you the ability to play by ear. This book will teach

Largely the work you will need to do is to find common chord progressions, such as the chord C major of that progression in the songs you hear. The more songs you learn the stronger your ear will become.

by ear is to find common chord progressions, such as the chord C major, and then find every instance of that progression in the songs you learn the

Your Progressions Fol

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My suggestion is that *right away* you find a book that has the progressions talked about in the book, and then check out that progression you can find in other songs.

older that has the progressions that progression you can find in

You don't necessarily have to be able to write the lyrics out with the chord symbols

music to do this. You can write

G	C	G
Oh,	beautiful for	spacious skies

--

You will want to break up lines, if the first two chords, G and C might be a different pattern, for example, the song, "Amazing Grace".

different patterns, for example, the song. For example, here it is in the

G	C	F	C
A -	mazing Grace	how Sweet	the Sound

So you might have one section of your folder that is labeled “G leading to C”, and then write a small snippet of that song there.

G leading to C (V lead)

G C

A - mazing (from “Amazing Grace

G C

Oh, beautiful (from “America, the

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I would recommend not putting too many snippets of a song in that part of the folder. To help get the sound of the song into your ear, you will want to regularly practice these just these two snippets you have. If you play the whole phrase through that has other snippets, you will dilute the ear training effect. If you take a song and play just these two, you will dilute the ear training effect. If you try to memorize it straight through, you will not develop much faster. And you'll find you can play songs from memory much faster, because you will understand the structure of the song much better.

I would also highly recommend that you transcribe every song to one key in your folder, preferably the key of C. Playing progressions in one key will also speed up the chord recognition process.

Transposing

I have transposed everything in the book to the key of C, to aid you in hearing the similarities between the songs. I suggest you transcribe everything in your progressions folder to the key of C. If you want to learn a song in the key that it's usually performed in, that's fine, but that should be a separate project. The more you find the similarities between songs, the faster your ear will begin to hear them without trying. Studying the changes in one (at first) should be a big help.

Here's a chart if you need help transposing.

half-steps lower						half-steps higher							
Key of F#	Key of G	Key of Ab	Key of A	Key of Bb	Key of B	Key of C	Key of C#	Key of D	Key of Eb	Key of E	Key of F	Key of F#	Key of G
G	Ab	A	Bb	B	C	C#	D	Eb	E	F	F#	G	Ab
Ab	A	Bb	B	C	C#	D	Eb	E	F	F#	G	Ab	A
A	Bb	B	C	C#	D	Eb	E	F	F#	G	Ab	A	Bb
Bb	B	C	C#	D	Eb	E	F	F#	G	Ab	A	Bb	B
B	C	C#	D	Eb	E	F	F#	G	Ab	A	Bb	B	C
C	C#	D	Eb	E	F	F#	G	Ab	A	Bb	B	C	C#
C#	D	Eb	E	F	F#	G	Ab	A	Bb	B	C	C#	D
D	Eb	E	F	F#	G	Ab	A	Bb	B	C	C#	D	Eb
Eb	E	F	F#	G	Ab	A	Bb	B	C	C#	D	Eb	E
E	F	F#	G	Ab	A	Bb	B	C	C#	D	Eb	E	F
F	F#	G	Ab	A	Bb	B	C	C#	D	Eb	E	F	F#

If you need to move a chord from the key of F# to the key of C, find the chord root in the column labeled "Key of F#", then look for the same note in the column labeled "Key of C".

For example, if you need to transpose a D7 chord from the key of F# to the key of C, you would find the note "D" in the "Key of F#" column. Then just make sure it matches the quality of the chord. In this case, we'll make it an A7 chord.

Where to Find Songs

I've tried my best in this book to use familiar songs. Many of these songs are either folk tunes, Broadway songs or classic rock.

Two great books that contain many of the songs listed in this book are:

- The Ultimate Jazz Fakebook
- The Ultimate Broadway Fakebook

Check them out on Amazon.com or your local bookstore.

If you don't know some of the songs, you can go to iTunes online and listen to part of the song for free. If you like the tune download it. I've tried to only include songs in this book which are considered classic. So if you don't know the tunes, I believe you would be glad to know them.

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If you need to move a chord from the key of C, find the chord root in the column labeled "Key of C", then look for the same note in the column labeled "Key of F#".

For example, if you need to transpose a D7 chord from the key of C to the key of F#, you would find the note "D" in the "Key of C" column. Then just make sure it matches the quality of the chord. In this case, we'll make it an A7 chord.

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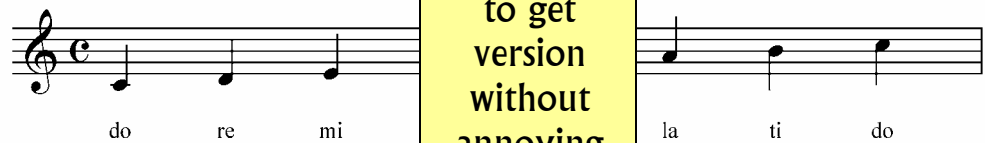
There are also many resources on the internet where people post the chord progressions to songs – this is especially handy for modern songs where the music hasn't been published, or isn't readily available. Be suspicious, because some of these posts are wrong!

When you start to get good at playing, you should of course add songs yourself after listening to a recording!

Solfeggio

In the book, instead of writing out the melody notes in solfeggio. Solfeggio has been around since the Middle Ages as a system to aid in pitch memory. It was popularized in the 19th century by *Music*. Remember, the song, "do, re, mi"? That's solfeggio. There are different versions on how it's used. In this book, we'll be using what's called **chromatic solfeggio**. It uses different syllables for flat and sharp notes.

Here are the seven basic solfeggio syllables:



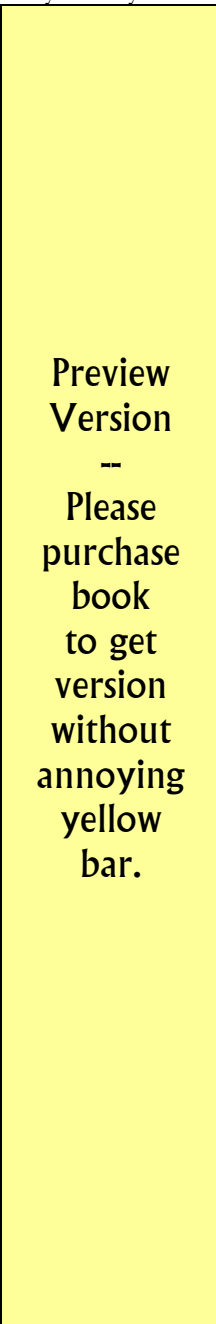
There are different names for the sharp notes:

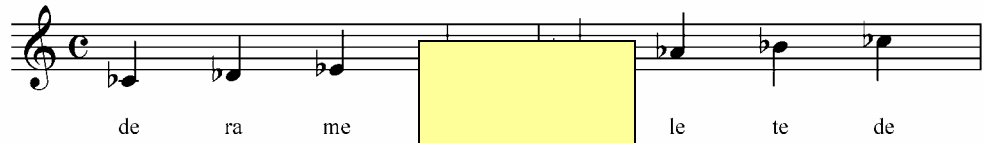
Here are the sharp names:



Basically, the vowel changes to an "ee" sound, they don't change. You'll rarely use the sharp notes as they are only used in the C# major chord – which are rarely used.

Here are the flat names:





Basically, the vowel changes to the “a” sound in the second scale degree, “re” changes to “ay” sound.

If you are not familiar with solfeggio, familiarity to it. It can be a wonderful by ear.

in the word “pay”. Only the (“paw”), since it already uses the

you acquire a helpful for sight-reading and playing

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Chapter 1: Melodic Rhythm and Beginning Chord Patterns

Learning to play by ear is like learning a language. There is no such thing as a person who sits down at the piano and plays a song heard on the radio. To do this, you must be able to analyze what you hear and know how to play.

Patterns are very important to learning music. The number of elements you have to think about is reduced.

To illustrate the importance of patterns, let's look at a problem.

Let's say that an evil genius tells you that if you can't memorize the following number in 30 seconds or he'll vaporize the earth. You would have a much easier time of it if you realized the pattern.

6543215432164

See if you can figure it out!

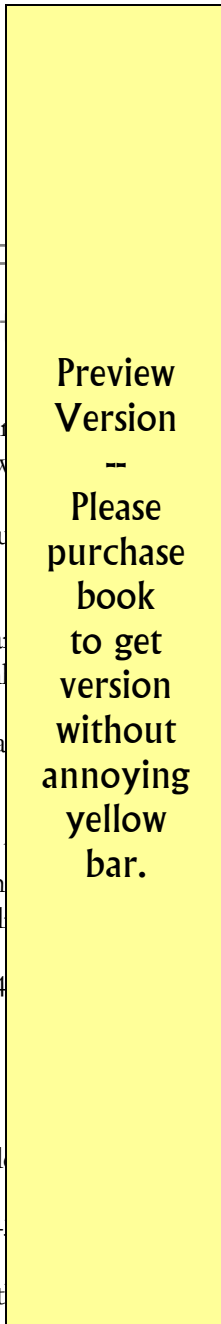
The answer is that every six numbers are dropped and then added as the last element of the sequence.

654321 543216 4

So really what you're memorizing in this sequence is two elements:

- The first six numbers
- The pattern of repetition.

The same sort of thing happens in music. I like to visit the piano bars in New York City, and there are players there who claim to know 20,000 songs, and any good piano



you have to develop vocabulary. You need musical training who sits down at the piano and plays a song heard on the radio. To do this, you must be able to analyze what you hear and know how to play.

by ear, because it reduces the number of elements you have to think about. To illustrate the importance of patterns, let's look at a problem.

memorize the following number in 30 seconds or he'll vaporize the earth. You would have a much easier time of it if you realized the pattern.

43165432

pt that the first element is

543 165432

numbers, but two elements:

bar player knows at least a thousand songs! How is this possible? Because they learn to recognize that every song follows certain patterns. There are only so many chords and chord patterns, and the truth is, the chords that sound good get used a lot.

In any key there are seven (unaltered) chords are made starting each one.

do re mi fa ti do

C Dm Em F Bdim C

The three most common chords are

- the I chord (the C chord in C major)
- the IV chord (the F chord in C major)
- and the V chord (the G chord in C major)

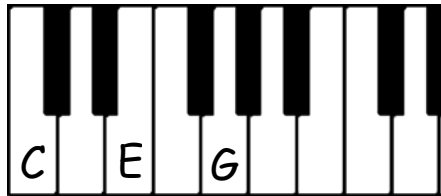
They are the major chords. Happy folk songs use simple harmony. 20th century music uses more complicated. So we'll start with hymns and folk songs and move into modern music.

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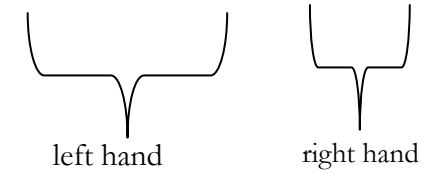
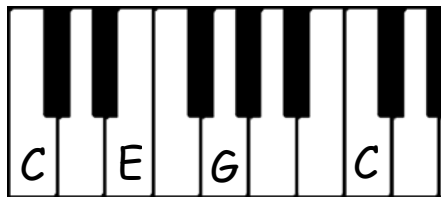
The I Chord

Most songs will start on the “one” chord in the key of C is the chord C.

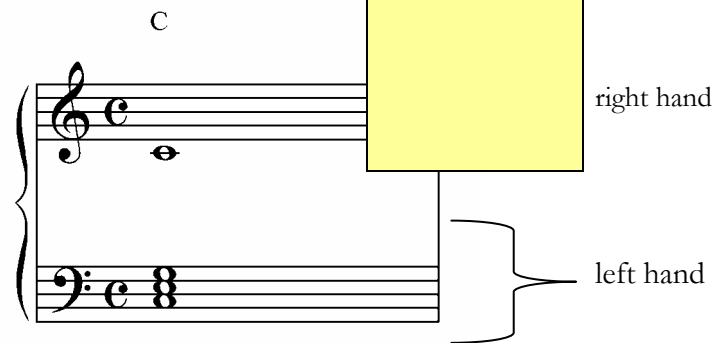
For now, just play the C chord in the left hand below. It will be the notes C, E and G.



We're going to play the melody in the right hand.



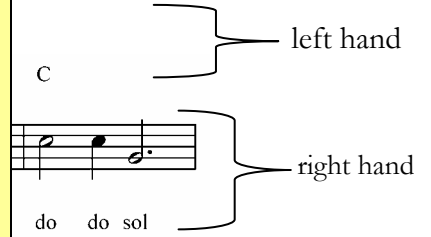
Here's how the C chord would look written on a staff.



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In this book, when I give you musical examples, I'm leaving the left hand out. So when you see an example like this, you are only seeing the right hand. The chord symbols written above the staff will be

“Silent Night”

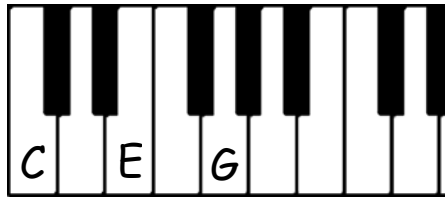


The solfeggio syllables for the C chord

and “sol”.

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do mi sol

Ideally, as you figure out a melody, you can sing it in solfeggio.

yourself (in your head – or out loud)

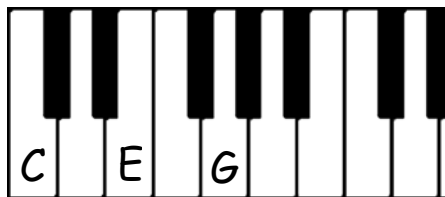
Look above at the first measure of “Silent Night”.

You would play the chord C in the left hand and the “la”, “sol”, “mi” melody.

right hand you’ll play the “sol”,

Here are the notes you’ll use in the first measure of “Silent Night”. See if you can figure it out.

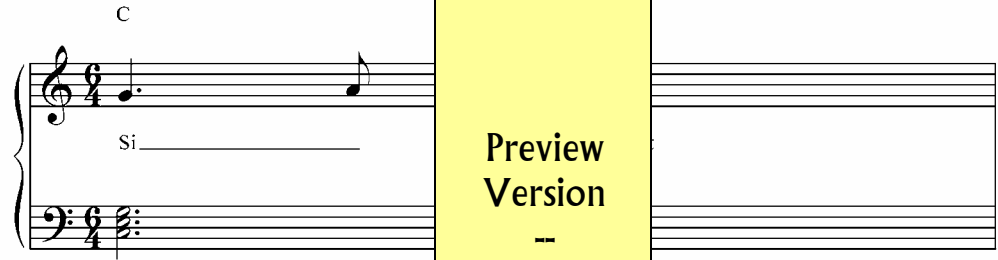
“Silent Night”. See if you can



do mi sol

mi sol la

You can play the left hand chord as often as you like. You can play a chord in the left hand along with every melody note, or you can play it only once. I would recommend just feeling where the chords should be. I would recommend playing the left hand chords. With the first measure of “Si” I would recommend playing the left hand chord at the beginning of the word “night”.



strike chord with “Si”

strike chord with “night”

When you’re trying to pick out a melody of the melody first.

to find the “one” chord parts

QUICK QUIZ

- “Twinkle, Twinkle Little Star”

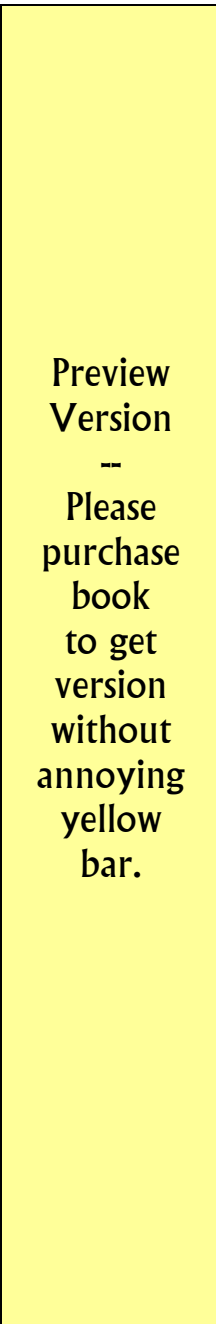
This Mozart composition uses two of the C chord in the first measure. Can you figure out which ones?

C chord in the first measure.

TURN PAGE FOR ANSWER

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- Let's Fall in Love "do, sol, mi"
- La Cucaracha "sol, sol, sol, do"
- Lush Life "Sol, do, do, do, do"
- My Way "sol, mi"
- A Nightingale Sang in Berkeley Square "sol, mi, do"
- Small World (from "Gypsy")
- Jingle Bell Rock "do, do, do"
- Take the "A" Train "sol, mi,
- Tomorrow (from *Annie*) "sol
- The Way You Look Tonight
- It's De-Lovely "sol, sol, sol, s
- They Call the Wind Maria "so
- You're a Grand Old Flag "so



These melodies start on the 1st scale d

- My Country 'Tis of Thee

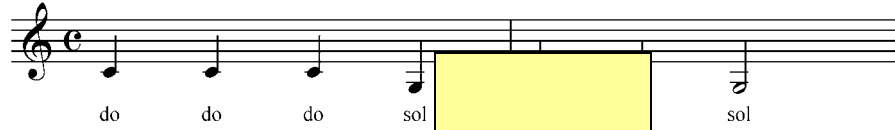
do do re do re

- Clementine

C

do do do sol mi mi mi do do mi sol sol fa mi

- Old MacDonald Had a Farm



Start to Recognize Scale

Right away, you will want to start collecting and arranging them in your "Play By Ear" folder.

- Make lists of phrases that start with the same note.
- Make chains of songs that start with the same note.
- Take a song and write the lyrics for each phrase that starts with the same note. For example:

THE FIRST NOEL

(mi)
The first Noel

(la)
the angel did say

(la)
Was to certain poor shepherds

(ti)
in fields as they lay;

(mi)
In fields where they

(la)
lay tending their sheep,

(la)
On a cold winter's night

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(sol)King of

(do)Israel.

If you have trouble on a certain part of a song, you can break it down even further. For example, instead of writing:

(ti)
that was so deep.

You could break it up any time you have a skip or jump in the melody:

(ti)
that

(do-sol)
was so deep.

You will want to write as few solfeggi using your ear. But you also don't want to die death to playing by ear. You want to be able to "you don't fall off." Just, I would do that and update them. In fact, you might even be able to track your progress on memorizing. If you have trouble or forget a part, you can go back to the sheets.

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able, so that you can get used to it. Hitting wrong notes is not enough training wheels that you can use on a computer, so that you can use it with different dates, so you can use it. And then, if you're having trouble with previous more elaborate

Example of a Melody Medley

Of course, you don't have to write the
of "melody medleys" where if one
another phrase from another song t
consciously become aware of what s
out at you when you're not conscious

h, but you can start to keep lists
the 4th scale degree, you start
th scale degree. The more you
body is on, the more it will pop
!

The image shows a musical score for a melody medley in 3/4 time. The score consists of two staves of music with lyrics underneath. The lyrics are: "My coun - try 'tis Oh, I dream of the pipes, the pipes are Jean-nie with the light brown — twin the halls with boughs of hol - ly Ma - ry Do - nald had a comes the bride Oh, Christ - - - - mas Oh, Way down up - on the the world fa fa mi do re do". The score is divided into measures, with measure numbers 4, 8, 12, 13, and 16 indicated. A large yellow vertical bar is overlaid on the right side of the score, containing the text: "Preview Version -- Please purchase book to get version without annoying yellow bar." The chords C, F, and G are written above the first staff, and F, C, G, and C are written above the second staff.

The I > V > I Pattern

The two most common chords are the “one” chord and the “five” chord. In the key of C, the “one” chord is C and the “five” chord is G.

“Silent Night”

C C

sol la sol mi sol la sol
do do sol

“Joy to the World”

C C

do ti la sol
do

“Amazing Grace” [second phrase – “I like me”]

C G

sol do mi do
sol

“Oh, Susanna!”

C G

do re mi sol sol la sol
re do re

“Auld Lang Syne”

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C G G7 C

sol do ti do mi re do mi sol

“Clementine”

The entire song uses only the “one” and “five” chords in it!

When you want to remember because there’s no “four”

C

do mi sol sol fa mi fa fa mi re

C G

mi do do mi re

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“Drink to Me Only With Thine Eyes”

C G G

mi mi mi fa fa re mi fa

”Down in the Valley”

Musical notation for the song "Down in the Valley". The first staff shows the melody with lyrics "sol do re mi re do d" and "do re". The second staff shows a triplet melody with lyrics "sol re mi fa mi re" and "do". Chords C and G7 are indicated above the first staff, and C is indicated above the second staff. A large yellow vertical bar is overlaid on the right side of the page, containing the text: "Preview Version -- Please purchase book to get version without annoying yellow bar."

I > V > I

“The Star Spangled Banner” [“wh
gleaming?”]

Musical notation for the song "The Star Spangled Banner". The first staff shows the melody with lyrics "sol sol mi re do" and "do do sol mi do". A chord C is indicated above the first staff. A large yellow vertical bar is overlaid on the right side of the page, containing the text: "Preview Version -- Please purchase book to get version without annoying yellow bar."

I > V > I

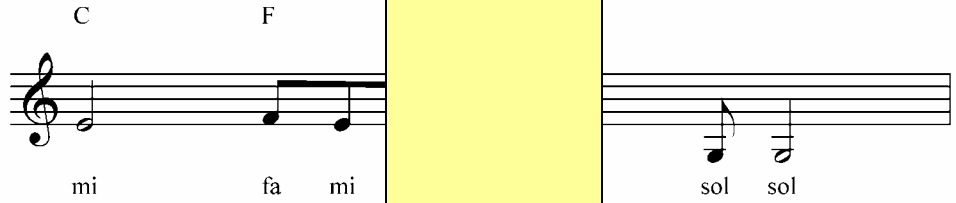
“Oh Little Town of Bethlehem” [“Ho
e lie”]

Musical notation for the song "Oh Little Town of Bethlehem". The first staff shows the melody with lyrics "re do ti do re". Chords C and G are indicated above the first staff. A large yellow vertical bar is overlaid on the right side of the page, containing the text: "Preview Version -- Please purchase book to get version without annoying yellow bar."

I > IV > V

“Angels We Have Heard on High” [2nd ending] [aria] section]

C F

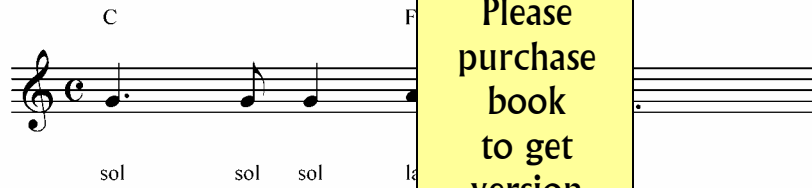


mi fa mi sol sol

I > IV > V > I

“Steal Away to Jesus”

C F



sol sol sol la

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The IV > I Pattern

IV > I

in "Silent Night" ["Round yon virgin"]

F

la la do ti la

mi

IV > I

"America, The Beautiful" ["And crowns our brotherhood"]

F

do do la la

sol

IV > I

"The Camptown Races" ["Gwine to"]

F

la la do la

IV > I

"Shanandoah" ["Away, you rollin' rive"]

F

do ti la sol la sol mi sol

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IV > I

“The First Noel” [“Angel did say”]

F

do ti la

IV > I

“Home on the Range”

F

do ti la fa fa fa

IV > I

“I Been Workin’ on the Railroad” [“a”]

F

fa fa do re

IV > I > V

“Oh, Susanna” [“Oh, Susanna, Oh do”]

F

fa fa la la la sol sol mi do re do re

IV > I > V

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“Auld Lang Syne” [“Mind? Should auld acquaintance be forgot?”]

F C

la la sol mi do re

IV > I > V

“Dixie” [“Old times there are not for look away”]

F G

la la la sol la sol la sol do sol mi sol

IV > I

“Battle Hymn of the Republic” [“trance where the grapes of wrath are stored”]

F

la la la la la ti do mi sol

I > IV > I > V

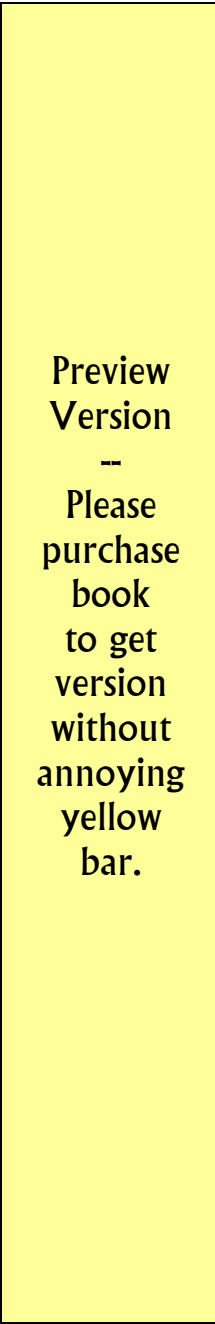
“Jeanie with the Light Brown Hair”

C F C


la sol mi fa mi re do mi sol la do

I > IV > I > V

“The Twelve Days of Christmas” [“partridge in a pear tree”]




C F C G C



sol la fa mi do

I > IV > I [“Where the sun shines bright and”]
“Loch Lomand”


C C



sol la do do do sol

IV > I > IV [“Ever want to gae, on the banks o’ Loch”]
“Loch Lomand”

F F



fa mi re do la sol la la sol mi

IV > I

then

IV > V > I

“The First Noel” [“certain poor shepherds in fields as they lay”]

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BASIC CHORD PATTERNS

F C F G C

do ti la sol la t mi

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The I > IV > V > IV pattern

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This pattern is used in 1950's Do-wop musical *Grease*, or in other classic rock early rock songs performed by Elvis Presley.

as "Summer Lovin'" from the "Louie, Louie" and many of the

It differs from previous harmonic motion the "four" chord. Usually, the "five" chord that use this pattern:

"five" chord moves back to the "one" chord. Other Songs

- La Bamba
- Twist and Shout
- Like a Rolling Stone
- Rock and Roll All Night

Many other songs from the 1950s and 1960s use this pattern.

Two different types of Five Chords

The “five” chord is rarely just a “five” chord. A **dominant** chord, also called a **seventh** chord, is a major chord with the minor 7th added.

For example, the G chord would add



Sometimes, in simple folk ballads, a “five” chord is used. In most other styles of music, the “five” chord is

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is a **dominant** “five” chord. A **dominant** chord, also called a **seventh** chord, is a major chord with the minor 7th added.

at the seventh suffices. But in most other styles of music, the “five” chord is more common.

Chapter 2: Introducing the "two" and "six"

After the Major chords, I, IV and V, the "six" chord.

The ii > V > I pattern

The "two chord", which is minor, can

IV > V > I

F G

fa sol la sol

Detailed description: A musical staff in treble clef with a common time signature. The first measure contains a half note 'fa' (F) with a chord symbol 'F' above it. The second measure contains a quarter note 'sol' (G) and a quarter note 'la' (A) with a chord symbol 'G' above it. The third measure contains a half note 'sol' (G). Below the staff, the syllables 'fa sol la sol' are aligned with the notes.

ii > V > I

Dm G

re mi fa sol

Detailed description: A musical staff in treble clef with a common time signature. The first measure contains a half note 're' (D) with a chord symbol 'Dm' above it. The second measure contains a quarter note 'mi' (E) and a quarter note 'fa' (F) with a chord symbol 'G' above it. The third measure contains a half note 'sol' (G). Below the staff, the syllables 're mi fa sol' are aligned with the notes.

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IV > I + ii > V

Jingle Bells ["Oh what fun it is to ride in a one-horse open sleigh"]

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes. Above the staff, the chords F and C are indicated. Below the staff, the lyrics 'fa fa fa fa fa mi mi mi n' and 'sol' are written under the corresponding notes.

Some other songs that use ii > V

- All My Loving (by the Beatles)
- It's Not For Me To Say
- I've Got You Under My Skin
- Honeysuckle Rose

Most jazz, or standards (from the 20s

use this pattern liberally.

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Examples of ii > V > I

Here are some examples of "two – five" playing the same melodies with the IV > V > I to hear the difference

playing the same melodies with

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Dm G7 C C
sol re re re sol la mi mi mi do

Dm G7 C C
fa sol ti re mi do re do

⁹ Dm G7 C C
re mi re la la sol do ti do sol mi

¹³ Dm G7 C C
do la do mi mi do ti do

¹⁷ Dm G7 C G7 C
mi mi mi re sol sol sol la ti mi do

²¹ Dm G7 Dm G7 C
re mi fa fi sol mi do do la ti do re ti do

Danny Boy

Here's an arrangement of Danny Boy with patterns you've learned so far.

The image shows a musical score for the song "Danny Boy" in treble clef with a common time signature. The score is divided into two systems, each with three staves. The first system contains measures 1-5, and the second system contains measures 6-15. Chord symbols (C, F, Dm, G) are placed above the notes. The lyrics are written below the notes. A large yellow rectangular box is superimposed over the center of the page, partially obscuring the musical notation. The text inside the box reads: "Preview Version -- Please purchase book to get version without annoying yellow bar."

C F

ti do re mi i re do la do mi fa

C Dm C

3 sol la sol mi do mi re mi re mi la sol mi

F C C F C

6 re do la ti do re mi re do sol la ti

C F C C F

9 do ti ti la sol la sol mi ti do ti ti la sol mi

Dm G C C G

12 re sol sol sol mi sol mi do ti do re

C F C

15 mi la sol mi re do la ti do

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The vi Chord

The next most common chord is the

The "six" chord is unique because it is

or of the "one" chord.

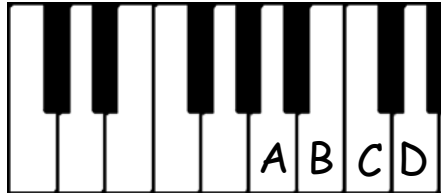
The Key of C, which is a **major key**

e keys



The Key of Am, which is a **minor key**

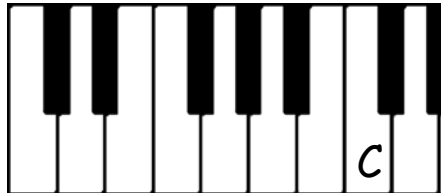
white keys as well!



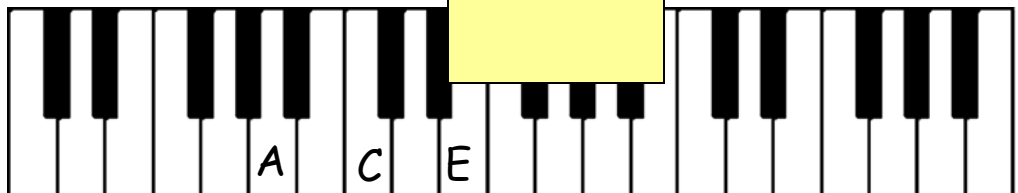
The "one" chords of these two keys

The "one" chord in the key of C, of c

nd G.



The "one" chord in the key of Am us



In fact if you use a Am7, the notes are A, C, E and G!

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This closeness in sound between these chords allows for some interesting music.

Many times a melody will use notes that are shared by both C and Am7, and then repeat over two measures.

A musical staff in treble clef with a common time signature. The first measure has a C chord above it and contains four quarter notes: do, mi, sol, mi. The second measure has an Am7 chord above it and contains two quarter notes: sol, mi.

Or a note that is shared by both chords

A musical staff in treble clef with a common time signature. The first measure has a C chord above it and contains a half note: sol. The second measure has an Am7 chord above it and contains a half note: do.

You will see this device used in songs

- At Last (the Etta James song)
- I've Never Been in Love Before (The Dolls)
- Memory (from *Cats*)

Another typical device is to create a motif that repeats a **motif**. A motif is a recognizable melodic chunk. For example, the opening of Beethoven's Fifth Symphony. "mi, mi" is a motif. The following music example repeats the rhythmic and melodic elements between C and Am7 and the Am chord but loosely transposes them down.

A musical staff in treble clef with a common time signature. The first measure has a C chord above it and contains a sequence of notes: la, la, sol, la, mi, sol. The second measure contains: sol, mi, mi, re, mi, la, do, do.

A song that is built this way is "Stand By Me". I would highly recommend you start to memorize this song because it uses only the elements we've discussed so far.

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The I > vi > IV > V Pattern

A variation on the I > IV > V pattern frequently in the 1950s and 1960s.

...nes, this pattern was used

C

la la sol la mi

F

do mi mi re mi

A m

mi mi re mi la do

C

do re ti do

Notice how in this first example, the I and IV chords each get two measures. In the following example, all four chords

chord each get two measures. ...ced.

C

mi sol la sol ti sol

A m

G

mi fa sol

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Songs that use I > vi > IV > V

- Stand By Me
- Earth Angel
- Blue Moon (in the 1950's doc)
- We Go Together (from *Grease*)
- Unchained Melody

Old Man Lake

Here's a tune built on the patterns we

C Am C F

C Am Dm G7 C F C

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Amazing Grace

Amazing Grace uses four different patterns, three of which we've already covered. The last pattern, is basically the same as the one that follows a six chord.

- I > IV > V
- I > V
- I > IV > I
- vi > ii > V7 > I

The musical score for 'Amazing Grace' is presented in 3/4 time. It consists of two vocal lines and guitar accompaniment. The chords used are C, G, F, Dm, and G7. The lyrics are: sol do mi do la sol sol mi sol mi do mi do do la do.

Chords: C, G, C, C, F, Dm, G7, C.

Lyrics: sol do mi do la sol sol mi sol mi do mi do do la do.

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The iv Chord as a Substitute for I

Often a "six" chord will be substituted for a "one" chord, as in the seventh measure below. This works well because the melodic content in these two measures work well with either chord.

C G

mi sol do re

"one" chord, as in the seventh measure below. This works well because the melodic content in these two

G

re do re

C G

mi sol do re mi

F m

do fa fa

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The Deceptive Cadence

V7 > vi

When a five chord sounds like it's going to resolve to a "one" chord, but then moves to a six chord, it is called a **deceptive cadence**. You would expect a "one" chord, but you get the "six" instead. You can basically think of a deceptive cadence as V > vi.

"one" chord, but then moves to a "six" chord. At the end of this phrase, you would expect a "one" chord, but you get the "six" instead. You can basically think of a deceptive cadence as V > vi.

C F

G7 A m

* A **cadence** is when chords create a musical pause between phrases.

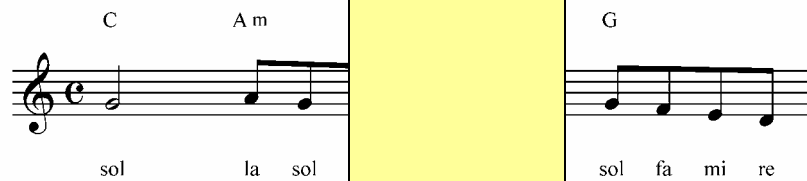
The I > vi > ii > V pattern

This chord pattern is one of the most common and standard songs.



It basically is a softer version of the I-V-ii-V pattern.

- Have Yourself a Merry Little
- I Got Rhythm
- Can't Help Lovin' Dat Man
- Let's Call the Whole Thing Off
- These Foolish Things
- They All Laughed
- Angels We Have Heard On Earth



- If I Only Had a Brain (from 'The Music Man')
- My One and Only Love – first line: "I've never loved anyone else, though of you . . ."
- At Last

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- The Twelve Days of Christmas

C m G C

sol sol sol do re mi fa re mi

- Mountain Greenery
- A Nightengale Sang in Berke
- On the Street Where You Liv
- Little Girl Blue
- Bill (from *Showboat*)

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Danny Boy – revision

Here's a small change to the arrangement. In measure 14, I've added a six chord difference.

Here's the last few measures. and without to hear the

12 Dm G C C Am G

re sol sol sol mi do sol mi do ti do re

15 C F

mi la sol mi re do

Chapter 3: Typical Melodic Patterns

Melodies built from the "one" chord

Melodies are usually built from chords. If you start right at the beginning of a song, you often start on the "one" chord.

To hear the "one" chord, a classic example is the beginning of "The Star Spangled Banner":

All six of the the mleody notes below

C B A m

sol mi do do

Here are some famous tunes that use the "one" chord. See if you can figure the melodies out in the key of C.

- Star Wars Main Theme: "do, sol"
- Flintstones Theme: "sol, do"
- Somewhere Over the Rainbow: "do, do"

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- Chestnuts Roasting on an open Fire: “do, do”
- The Camptown Races “sol, s
- Clementine

C

do do do sol mi mi sol sol fa mi

- A Fine Romance “mi, do”
- A Foggy Day “sol, sol, sol”
- Don’t Cry for Me Argentina “sol, do”
- Frosty the Snowman “sol, mi
- Hello, Dolly! “mi, sol, mi, do”
- In the Mood “mi, sol, do”
- The Impossible Dream “mi, s
- It’s a Hard Knock Life “sol, s
- Jingle Bell Rock “do, do, do”
- Johnny One Note “sol, mi, d
- Let’s Fall in Love “do, sol, m
- La Cucaracha “sol, sol, sol, do
- Lush Life “Sol, do, do, do, do
- My Melancholy Baby “mi, so
- My Way “sol, mi”
- A Nightingale Sang in Berkeley Square “sol, mi, mi, do”
- People Will Say We’re in Love (from “Oklahoma”) “do, sol” [same as Star Wars!]

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- Sentimental Journey “mi, do”
- Small World (from “Gypsy”)
- Sweet Caroline “mi, sol”
- Swing Low, Sweet Chariot “r
- Take the “A” Train “sol, mi,
- Tomorrow (from *Annie*) “sol
- The Way You Look Tonight
- It’s De-Lovely “sol, sol, sol, s
- The Music of the Night “mi,
- They Call the Wind Maria “so
- You’re a Grand Old Flag “so

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There are many more songs that use t when you come across one!

their melodies. Add to this list

Melodies on the IV Chord

The four chord almost never starts a phrase because it's a tension chord that feels like it needs to resolve somewhere else. You'll find it at the end of Choruses, or Bridges, or in the middle sections of songs.

- Oh, Susanna [the Chorus] “fa
- All of You – first phrase, “I

Melodies on the V Chord

The five chord is even more tension than the four chord, it is most often followed by the I chord, but sometimes by the vi chord, which is the *relative minor* of the I chord.

- Thou Swell
- Make Believe (from *Show Boat*)
- Anything You Can Do (from *West Side Story*)

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Melodies on the i (minor) Chord

- Black is the color of my true love's hair

Musical notation for the song "Black is the color of my true love's hair". The notation is on a treble clef staff with a C minor key signature (one flat). The melody consists of five notes: do, me, sol, fa, sol. The lyrics "do me sol fa sol" are written below the notes. The chord "C m" is indicated above the staff.

- Scarborough Fair "do, do, sol, do, me, sol"

- Blue Skies "do, sol"

- Sunrise, Sunset "sol, do, me"

- Man of La Mancha – first phrase "do, me, sol"

- It Don't Mean a Thing If It Ain't Got That Swing – "sol, do, do, me, sol"

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are to Star Wars Theme, that underneath

" – "do, me, sol"

g – "sol, do, do, me, sol"

First three pitches of the Scale

- Nearer My God to Thee “mi
- Here Comes The Sun “mi, re
- Love Changes Everything (fr on the word “Everything” –
“mi, re, do”
- Once Upon a Time “do, re, d
- Tomorrow (from *Annie*) – on row” – “mi, re, do”
- And All that Jazz (from *Chica* rase
- Try to Remember (from The i, mi, mi, re, do”
- Always True to You in My Fa *Me, Kate*) – first several phrases
- Do You Hear the People Sing *bles*) -- first three words
- There’s a Small Hotel – first p

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Scale Degrees 3, 4, and 5

- 'Till There Was You (from *The Sound of Music* "There were bells")
- My Romance
- In My Life (from *Les Miserables*)
- Getting to Know You (from *Swing Time*)

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First three pitches of the Scale, plus 5th scale degree

- When the Saints Go Marchin' (from *Swing Time*) "do, re, mi, do"
- Down in the Valley "sol, do, re, mi, do"
- Home on the Range "sol, sol, do, re, mi, do"
- I've Been Workin' on the Railroad (from *Swing Time*) "sol, do, re, mi, do"
- A Fellow Needs a Girl (from *Swing Time*) "do, re, mi, do"
- Matchmaker (from *Fiddler on the Roof*) "do, re, mi, do" (first phrase)
- I Won't Send Roses (from *Swing Time*) "do, re, mi, do"
- Vilia (from *The Merry Widow*) "do, re, mi, do"
- What Kind of Fool Am I? (from *Swing Time*) "do, re, mi, do" (*I want to get Off*)
- Don't Get Around Much Anymore (from *Swing Time*) "do, re, mi, do"
- How High the Moon (from *Swing Time*) "do, re, mi, do"

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The 4th Scale degree

- Hush Little Baby

C

sol mi mi mi re re

- Anthem (from *Chess*) on the v
- Comedy Tonight (from *A Funny Thing Happened on the Way to the Forum*) on the word “everyone”
- Small World (from *Gypsy*) – o “come”
- I Don’t Know How to Love (from *Christ Superstar*) on the word “don’t” and again in the second phrase
- Brush Up Your Shakespeare
- So in Love – “Strange Dear”,
- Send in the Clowns – on the phrase “isn’t it rich”
- Caravan – “Night and . . .” o
- Fever – first syllable and again through first phrase (over i minor chord)

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The 6th Scale degree

- I gave my love a cherry – on

The musical notation shows two staves in treble clef with a common time signature (C). The first staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff contains notes: G4, A4, B4, C5. Below the notes are the syllables 'sol sol sol sol sol la' and 'la sol'.

- A Fine Romance – on the wo
- Cabaret -- “What good is . . . good”
- Old Man River – on the syllab
- Give My Regards to Broadwa my”
- Life is Just a Bowl of Cherrie ‘ries”
- They Didn’t Believe Me (from *Chicago*) – “And when I” – on the syllable “when”
- The Blue Room – “We’ll hav rd “a”
- Everything’s Coming up Ros swell” on the word “swell”
- Hello, Dolly – 2nd hello on th “Well, hello”
- Have You Met Miss Jones –
- September Song – on the wo hile” (over a i diminished chord)
- My Ship – on the word “ship
- Bring Him Home (from *Les Miserables*) – on the word “hear” in the phrase “hear my prayer”
- Dulcinea (from *Man of La Mancha*) on the word “dreamed” from the first phrase, “I have dreamed”
- We Need a Little Christmas – on the word “Christmas”, second syllable, “mas”

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- Get Me to the Church on Time (from *My Fair Lady*) – “I’m getting married in the morning” – on the first syllable of the word “get”
- On the Street Where You Live (from *My Fair Lady*) “I have often walked” – on “-ten walked”
- I’d Do Anything (from *Oliver!*) “I’d do anything”, the middle syllable is the 6th scale degree
- The Sound of Music – first phrase “hills”
- Younger than Springtime – on “-ing”
- With a Song in My Heart – on “-ing”
- It Might as Well be Spring – first phrase, second half of the word “restless” and “willow”
- Gonna Build a Mountain – first phrase, second half of the word, “build”
- Not While I’m Around (from *Oliver!*) “Not while I’m around”, first phrase, second half of the word “nothing’s”
- Only a Rose (from *The Vagabond King*) “Only a rose”, first phrase, second half of the word “only”
- I Concentrate on You – first phrase, second half of the word “concentrate”

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First three pitches of the Scale in Minor

- House of the Rising Sun

Cm

do do re me do

- My Funny Valentine
- It's All Right with Me
- My Heart Belongs to Daddy
- Castle on a Cloud (from *Les Miserables*)
- Just You Wait (from *My Fair Lady*)

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The I Major 7th Chord and the I Major 9th chord

- I Wish I Were in Love Again
- I Can't Give You Anything B
- This Can't Be Love
- Willkommen (from *Cabaret*)
- Memory (from *Cats*)
- One (from *Chorus Line*)
- The Song is You – “I hear m
- All Er Nothin' (from *Oklahoma*)
- People Will Say We're in Lov
“-quets is the major 7th scale c
- On a Clear Day – “Clear” is 9
- Bewitched (from *Pal Joey*)
- I Can't Get Started – first ph
- East of the Sun (And West o
- The Girl from Ipanema (Bot

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ase outlines the IM7 chord.

ta) on the word “boquets” the

ay” is major 7th scale degree.

ound”

for 7th)

Chapter 4: Adding Mixolydian to the Mix

There are two different ways to think about the natural minor scale.

The **natural minor** uses the same intervals as the major scale but starts on the sixth chord. Look at the example below.

The image shows two musical staves. The first staff is in the key of C major (one sharp, F#). It shows two chords: Am (vi) and Dm (ii). The second staff is in the key of F major (two sharps, F# and C#). It shows one chord: Am (vi).

If you analyze this in the key of C, the Am is a “flat seven” chord. If you analyze it in the key of F, it’s the “five” chord.

Many folk tunes use this sort of minor key. The “flat seven” chord is no “five” if analyzed in the relative major. Since it’s the “five” chord of the relative major.

On the next page is an arrangement of “Gathering Stranger”. Look for the G to Am movement. Also, notice the Am to Dm movement. This is the minor equivalent of C > F

Am > Dm = vi > ii

or i > iv (“one minor” to “four minor” if analyzed in minor)

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Poor Wayfaring Stranger

This song demonstrates natural mino

The image shows a musical score for the song "Poor Wayfaring Stranger". The score is written in treble clef with a common time signature (C). It consists of two staves of music, with lyrics written below the notes. The lyrics are: "la la mi mi do la la la mi re do la sol la ni mi la re mi do la la la mi re ol la mi mi sol la mi sol mi re l la mi sol mi re mi la la mi mi do la la la mi re do la la mi mi re do la sol la". The score includes chord symbols: Am, Dm, G, F, and Em. There are also measure numbers 3, 6, 9, 12, and 15. A large yellow vertical bar is placed over the right side of the score, containing the text: "Preview Version -- Please purchase book to get version without annoying yellow bar."

The **harmonic minor** is essentially the same as the natural minor, except that it allows for a “five” chord through the use of **accidentals**.

Bm > E7 > Am

is

ii > V7 > i

as analyzed in the key of Am

A m

A m

House of the Rising Sun

This song demonstrates harmonic minor with the E7 chord instead of the G chord.

A m

la la ti

F A m

la la la la

5 C E7 A m

sol mi mi la la

D F

mi re la la la la

10 A m

la la la si la la

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Mixing Major and Minor

There are four minor keys closely related to C Major.

The **parallel** minor key to C Major is C minor. It can either be natural or harmonic minor.

It will have all of the properties we've seen in Eb Major. The song "My Darling Clementine" is usually in Cm in fake books. It actually modulates to the relative major of Eb Major, "Is your figure . . .".

Harmonic:

$i > iv > V7 > i$

C m F m G7

The **relative** minor key to C Major is E-flat Major. It can also be either natural or harmonic. Here are the same chords in E-flat Major.

A m D m E7

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with either be natural or harmonic minor.

Am, except that it is the relative major of Eb Major. The song "My Darling Clementine" is usually in Cm in fake books. It actually modulates to the relative major of Eb Major, "Is your figure . . .".

ral

$> bVII > i$

F m Bb C m

also be either natural or

D m G A m

A Medley of Minor and Major Mixed

Cm Fm C Am

do me sol fa sol la re do sol sol la ti sol

Dm G Am (E7) C G

la sol sol fa mi re do ti do r mi re do mi re ti sol ti

C Bm E7 Am E7 Am

do mi re do ti si la si la

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Interesting songs that mix minor and

- Easy Street (from *Annie*) – starts in C minor, then modulates to C major.
- A Day in the Life of a Fool (from *The Sound of Music*) – starts in A harmonic minor then moves to harmonic major C and uses Dm7 and G7.
- My funny Valentine – starts in C minor then modulates to Eb Major at the bridge.
- My Heart Belongs to Daddy – starts in A harmonic minor then modulates to C Major.
- The Lady is a Tramp – The chords are C and then Cm! This is followed by a ii > V pattern in C (Dm7 to G7).
- I Love Paris – Starts in C minor and moves to C Major.
- Comedy Tonight (from *A Funny Thing Happened on the Way to the Forum*) – In measures 7 and 8 it uses the bVII chord then the V7 chord!

The Minor iv Chord

Sometimes, a minor “four” chord can be used to change the pull back to the “one” chord from the “four” chord.

C F

sol mi do sol sol la fa do

or change the pull back to the

C

do le fa do sol re mi do

Just by flattening the third of the “four” chord, that’s not quite as strong as a “

a strong pull back to the “one”

Compare this same example with the

C F

sol mi do sol sol la fa do

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C

ti fa re tu nu re nu di

Some songs that use a “four” chord r

“four” chord:

- Mona Lisa [“. . . are you real
- Easy Street (from *Annie*)
- I Know Him So Well (from *C*

O Sole Mio (Chorus)

Notice how the minor “four” chord s...” chord.

The image shows a musical score for the chorus of "O Sole Mio" in 2/4 time. The score is presented in two systems, each with two staves. The lyrics are written below the notes. A large yellow vertical bar is placed over the right-hand staff of the second system, containing the text: "Preview Version -- Please purchase book to get version without annoying yellow bar." The score includes chord symbols: G, Fm, and C. The lyrics are: "do do ti ti ti la fa fa re mi fa sol le sol sol mi re do do".

Comparing the Minor Chords; Introducing the “three” chord

So far we’ve talked about the minor ii chord, which is usually used in a ii > V pattern.

C Dm C

mi sol fa re mi

We’ve also talked about the minor vi chord, which usually follows I, or comes after V instead of one.

C Am G7

mi sol ti sol fa

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Deceptive Cadence

C F Dm Dm G7 Am

mi sol fa mi fa do la ti do

The other minor chord we haven’t talked about is the iii chord.

Like the “six chord”, you will see the iii chord after the “one” chord, but will rarely see it after the five chord.

C E G7

mi sol ti sol a re ti

Because the notes shared between the C and Em chord are E and G, you will usually see them featured prominently between these two chords.

C Em Em

mi sol mi re do ti sol

“Angels We Have Heard On High”

C Em C

mi mi mi fa mi

“The First Noel” [“Noel, Noel, Noel”]

G7 C Dm G7

mi re do re mi a la sol

“Shenandoah” [“Away, I’m bound to the Missouri.”]

C Em A m/E Dm G7 C

sol do re mi la sol do re mi do re do

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Here are several other songs that use

- What a Wonderful World
- It Never Entered My Mind
- On a Slow Boat to China

Steal Away to Jesus

Here's an arrangement of a spiritual u

ords we've talked about.

The musical score for 'Steal Away to Jesus' is presented in two systems. The first system consists of two staves. The left staff has a treble clef, a common time signature, and a key signature of one flat (B-flat). It contains the notes C4, G4, and C5 with lyrics 'do do do' below. Above the staff is a chord symbol 'C'. The right staff has a treble clef and contains the notes G4, A4, Bb4, and C5 with lyrics 'sol sol sol la' below. Above the staff are chord symbols 'C' and 'F'. The second system also consists of two staves. The left staff has a treble clef and contains the notes G4, A4, Bb4, and C5 with lyrics 're mi do' below. Above the staff are chord symbols 'G', 'C', and 'C'. A measure number '4' is written at the beginning of the staff. The right staff has a treble clef and contains the notes G4, A4, Bb4, and C5 with lyrics 'la sol mi sol do' below. Above the staff are chord symbols 'm' and 'Em'. A measure number '7' is written at the beginning of the staff. The final system consists of two staves. The left staff has a treble clef and contains the notes C4, G4, and C5 with lyrics 'do do mi' below. Above the staff are chord symbols 'C' and 'F'. The right staff has a treble clef and contains the note C4 with lyrics 'do' below. Above the staff is a chord symbol 'C'. The score ends with a double bar line.

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SIDE NOTE: Another interesting thing about the movement here. Am is the ii chord in the key of G, while D7 is the V chord in the key of G.

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So in effect, you use pieces of three "The Star Spangled Banner".

- C > Am is clearly in C.
- E to Am is the V > I of the
- Am > D7 > G is the "five-

the first four measures of "The

the key of G!

Here's an example from the chorus chord to the "six" chord through the

where you move from the "one" chord.

C E7 Dm E

mi mi mi mi re do re mi

5 C F C D Dm G7 C

mi mi fa mi re la re do do ti mi re do

What Child is This?

This Christmas tune, based on the same melody as "The Christmas Song", uses both the bVII chord (G) and the V chord (E) in A minor.

"The Christmas Song", uses both the bVII chord (G) and the V chord (E) in A minor. It modulates to the key of C.

The image shows a musical score for the hymn "What Child is This?". The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature. The melody is presented on a single staff with lyrics underneath. The lyrics are: "la do re re ti sol la ti do re mi fa mi fi si la la sol sol fi mi re do la la si la ti si mi sol re ti sol la ti do ti la si fi si la la". The score is divided into systems, with measure numbers 3, 6, 9, 12, and 15 indicated at the beginning of each system. Chord symbols are placed above the staff: Am, G, Am, G, Am, C, G, E, C, Am, E. A large yellow rectangular watermark is overlaid on the right side of the score, containing the text: "Preview Version -- Please purchase book to get version without annoying yellow bar."

Here's the same tune, but this time in the **parallel minor**, C minor, rather than the relative minor, A minor. Notice that the Cm to G movement is similar to the C to G movement we have seen in the key of C major, except that the third of the “one” chord (Cm) is lowered to Eb (or “me

The image shows a musical score for a piece in C minor, with lyrics in Latin. The score is presented in two systems, each with two staves. The left staff is the vocal line, and the right staff is the piano accompaniment. The key signature has three flats (Bb, Eb, Ab). The time signature is 3/4. The score includes chord symbols above the notes: Cm, Bb, G, and Eb. The lyrics are: do me fa re te do re me do do ti do me fa sol le sol fa re te do re la ti do do te te la sol fa re me do do ti do re ti sol te fa re te do re me re do ti la ti do do. A large yellow vertical bar is overlaid on the right side of the score, containing the text: Preview Version -- Please purchase book to get version without annoying yellow bar.

Compare this song to “My Funny Valentine”, which is usually in Cm in fake books, and then modulates to Eb – much the same as it does here.

In the Gloaming

This tune is in C Major, but it uses the **dominant** and minor ii chord liberally. It also uses a I7 chord in the bridge.

The I7 chord (C7) is the V chord in the key of F. When you make the “one” chord a **dominant** chord (a seven chord), it is the V chord in the key of F (the key of F) [in measures 17-20].

C G

sol la sol mi sol

9 C G A

sol la sol mi sol fa

17 C7 F C7

do re re do do re mi

25 C G A

sol la sol mi sol fa

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and minor ii chord liberally. It

When you make the “one” chord
briefly into the key of IV (the

C G C

do mi sol sol fa mi

C G C

do re mi mi re do

C Dm G7

mi sol la sol re

C G C

do re mi mi re do

Black is the Color of My True Love's Hair

The Am > Dm movement is minor (I > IV in major). Dm/A means “D minor bass”.

Slash Chords played in the left hand

Am Dm/A Am Am/C

Am Dm/A G

5 Am G

9 Am Em

13 F Am F

17 Am Em Am

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The last two measures here are a “turnaround”, a section of a song that helps in repeating the song. The Em chord functions as a kind of “five” chord, but more softly, since it’s minor.

The Lily of the West

Here's an arrangement of a folk tune we've learned so far. Most notable, it moves to a "four" chord, rather than to "one" change. See the I > IV > V > IV pattern

more creative uses of the chords the "re" chord in measure 11 moves as a more "rock and roll" sort of change. See the I > IV > V > IV pattern for comparison.

The image shows a musical score for 'The Lily of the West' in G minor. The score is presented in two systems, each with a vocal line and a guitar accompaniment line. The key signature has one flat (F), and the time signature is common time (C). The score is divided into measures, with measure numbers 1, 4, 7, 11, and 15 indicated. Chord symbols are placed above the notes: Am, F, G, Dm, C, G7. The lyrics are: 'la la la sol do la ti do re do do ti ti ti do do ti ti la sol mi sol la sol la mi re do la ti do'. A large yellow vertical bar is overlaid on the right side of the score, containing the text: 'Preview Version -- Please purchase book to get version without annoying yellow bar.'

Chapter 5: Changing patterns slightly to create even patterns

So far, what we've covered is the e might hear and want to play will be el

n music. Everything else you patterns.

For example, we've discussed the I >

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C A m7 G7

do re mi sol ti sol fa do re

You can change this in many ways by d quality of one or more of the chords. For example, the second ch dominant chord built on the sixth scale degree.

d quality of one or more of the dominant chord built on the sixth scale degree.

C A7 G7

do re mi sol la re mi la ti

Songs that use the I > VI⁷ > ii > V pattern:

- “My Ship”
- “Among My Souvenirs”
- “The Things We Did Last Summer”

You also see the “two” chord made in

C A m G7

ti sol mi do e mi sol

Secondary Dominants

When you make a chord other than the dominant chord, it is called a **secondary dominant**.

A secondary dominant works to temporarily change the key.

For example, “one seven” will lead to the next key, like this example from “In the Gloaming” (see chapter four).

17 C7 F F

do re re mi re do

A secondary dominant will lead to the next key from it.

- G7 will lead to C.
- A7 will lead to D.
- C7 will lead to F.
- D7 will lead to G.
- E7 will lead to A.

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VARIATIONS ON THE PATTERNS

G7 C A7 D C7

F D7 A

And here are some of the variations of the “two – five” pattern for you to study.

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C Am7 Dm7 G7

Dm7 G7 C

7 CM7 A7 Dm7 G7 C

D7 G7 C

13 CM7 Am9 Dm7 G9 CM7

Dm7 G7 CM7

19 Cadd2 A7 D7 G7 CM7

Dm7 G13 C9

Check out the song “Paper Doll” to see dominant chords on “six” and “two”.

Major Two leading to Minor Two

Another common pattern that is a variation of the “two – five” pattern is to put a major “two” chord in two stretch the

C D7 G7 C
 sol mi do sol mi do do re ti la
 C D G7 A m
 mi fa sol mi do re mi do

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Songs that use II moving to ii:

- Take the A Train
- A Fellow Needs a Girl

Of course, a dominant “two” chord is also possible and can lead right to five as well, such as in the song “My Bonnie Lies Over the Ocean”, on the line “My Bonnie lies over the sea”.

C G7
 sol mi re do do re do re

Secondary “Two – Five” patterns

Just like secondary dominants, you can use a secondary dominant to lead from a different key to lead to a chord.

For example, in the key of F, the ii > V pattern is a strong movement to create a more strong movement to the tonic. A typical I > ii > V movement, then move to the tonic using this “secondary two – five” pattern.

Gm is of course the minor version of the five chord. Because the “five” chord is so important to establishing a key, the minor five chord really destabilizes the sense of what key you are in.

C Dm G7 C

⁵ F Fm

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Dm G7 C Gm C7

Dm G C

Songs that use the v > I⁷ > IV pattern

- Misty
- The Christmas Song (“Chestnuts Roasting on an Open Fire”)
- Little Girl Blue
- Can’t Help Lovin’ Dat Man (Louis Armstrong)

Another common two five pattern in the key of D is Em7 > A7.

C Em7 A7

“three” chord. The “two – five”

G13 C

Often you’ll see a sequence of these between sections of a song.

Dm G7

fa la ti

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patterns, especially at turnarounds

A7 Dm7 G7

(di) (do) (ti)

In the second measure above, you’re leading to the “two – five” pattern of the key of D. This is a typical sequence of “two - five” patterns.

“five” pattern of the key of D is a typical sequence of “two - five” patterns.

Other “Two – Five” patterns

To lead to the “six” chord, you can use the “two – five” pattern for the key of A, which is Bm and E7.

pattern for the key of A,

C Bm E7

mi sol mi fi re

F#m G7 C

e ti do

A famous song that uses this pattern is “Yesterday” by the Beatles.

To lead to the “three” chord, you can use the “two – five” pattern for the key of E, which is F#m and B7. This pattern is used to move to the bridge on such diverse

songs as “My One and Only Love”, “I Loves You Porgy” (from *Porgy and Bess*), and “They Didn’t Believe Me” (from *The Girl From Utah*).

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They Didn't Believe Me

Music by Jerome Kern

Here is a song that uses secondary chords. Remember B7 is the V chord of E. See if you can identify the part of the song that is in the key of Em.

The 1914 Broadway show, "The Girl from Utah". Remember A7 is the V chord of D. See if you can identify the part of the song that is in the key of Em.

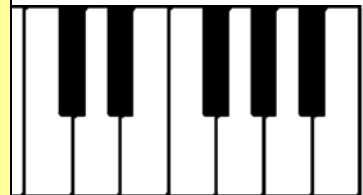
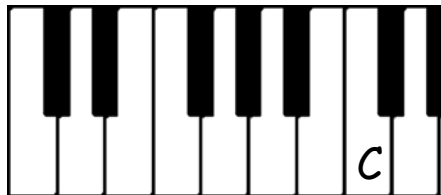
The image shows a musical score for the song "They Didn't Believe Me" by Jerome Kern. The score is written in treble clef with a common time signature (C). It consists of two staves of music, with lyrics written below the notes. The lyrics are: "sol la do re re", "mi mi fa sol re re", "re re mi fa sol sol", "to re ti do re sol ti do re", "mi mi fi sol mi fi sol", "sol fa mi re re", "re mi re mi re do re mi mi", "fa fa fa mi ri mi", "mi mi fa sol re re", "sol sol sol si la", and "fa la ti do re mi do". The score includes various chords such as Dm, G7, C, Am, Em, B7, A7, Gm6, and G7b9. There are also triplets and slurs indicated in the notation. A large yellow rectangular box is overlaid on the right side of the score, containing the text: "Preview Version -- Please purchase book to get version without annoying yellow bar."

Using Diminished chords to Move Between Chords

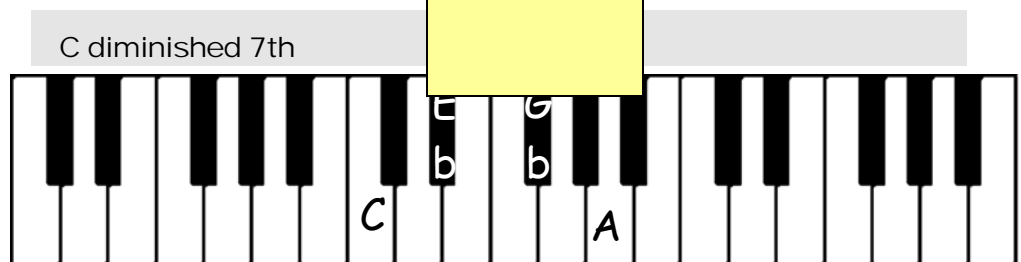
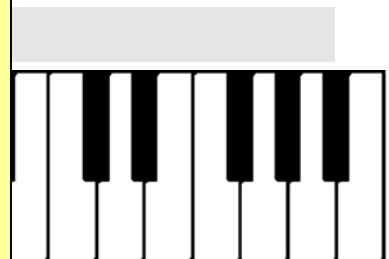
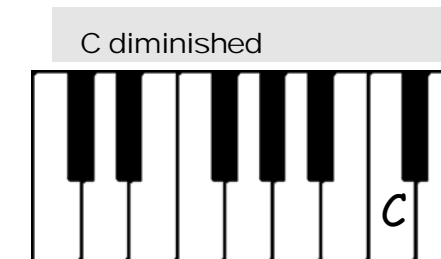
Often a diminished chord will be used as a pivot chord. A diminished chord is inherently unstable because of its structure.

Why a diminished chord is unstable:

- It has a flatted fifth. The interval between the Root and the flatted fifth is the most discordant interval.



- The distance between each note in a major or minor scale contains only major or minor thirds; so a diminished chord belongs to no key.



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The Easy Way to Find Diminished 7th Chords

Since there are minor thirds between
play the notes a minor third above and
diminished 7th chord.

So if we wanted to find Ebdim7, you
left hands).

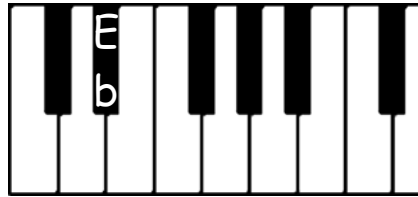
Then in your right hand, you would
note a minor third below Eb.

inished chord, you can simply
below the root, and you'll have a

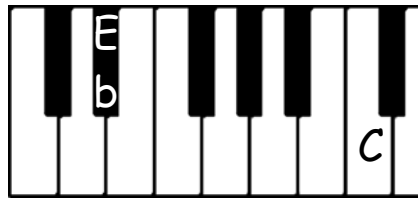
b (play it in both the right hand

minor third above, and and the

Start with Eb in octaves



Eb diminished



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Now technically, to form the complete
more minor third away (in either direction)
fine.

ould need one more note, one
our purposes, this should work fine.

Diminished and Dominant Sliding Pattern

This pattern is one you will want to c... . Not only is it easy and fun to play, but it contains a wealth of great... this pattern are used in many of the greatest songs ever written.

... . Not only is it easy and fun to play, but it contains a wealth of great... this pattern are used in many of the greatest songs ever written.

C M7 C#dim7 Dm7 Ebdim7 Dm7 D7 C M7

E B E Bb F C F# C F C F Cb E B

Notice how measure one contains the “sharp one” chord. After these two chords, the “flat three” chord will proceed the “two” chord. You will notice that these two chords are not part of the key.

... and measure two contains the “flat three” chord. After these two chords, the “sharp one” chord will proceed the “two” chord. You will notice that these two chords are not part of the key.

Variations on the “sharp one” approach to the “two” chord

Often in jazz and standard songs, a “sharp one” chord will proceed the “two” chord.

... pattern. Often in jazz and standard songs, a “sharp one” chord, or a diminished chord, will proceed the “two” chord.

Here’s the “sharp one” approach to the “two” chord.

... pattern”.

C C#dim7 G7

E C E B F B

Here’s the “flat three” approach to the “two” chord.

... pattern”.

C Ebdim7 G7

E C F# C F C F B

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Here's the "flat three" approach, but coming from the "three" chord. Compare to the song "The Best Things in Life are Free", which uses similar changes.

C Em7 G7

I've written out the right hand voicing for the new chords in the last example. The left hand, of course, is the Root of

C Em7 G7

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D
B
F

Here's another variation on this pattern using a diminished seventh chord instead of a diminished seventh chord. This comes from the song "You Made Me Love You".

C Em7 Dm G7

F
C
F
B

In this example the diminished "flat three" chord comes from a first inversion "one" chord. You can leave notes out to create a different harmony, as in the first two measures, or add more notes for a richer sound.

C C/E Ebdim7

You Made Me Love You

Music James V. Monaco

The image shows a musical score for the song "You Made Me Love You" by James V. Monaco. The score is written in treble clef with a common time signature (C). It consists of two staves of music, with lyrics written below the notes. The lyrics are: "mi ti la fa mi fa mi fa re mi si la si la sol mi do te la sol mi la ti la le sol re mi fa mi fa mi fa re ti la si la ti la si la te la te la te la mi mi re re fi fi la la do do re mi re do mi re do la ti sol do". A large yellow rectangular bar is placed over the middle of the score, containing the text: "Preview Version -- Please purchase book to get version without annoying yellow bar." The score includes various chords such as C, Dm, G7, A7, D7, Am/E, Em7, Ebm7, Dm7, B7, C/G, G#dim7, Dm7/A, F, Fm6, and C9.

Here are the last few measures of “You Made Me Love You” worked out for you:

Musical notation for the end of "You Made Me Love You". The notation is on a single staff in treble clef. It starts with a measure number 29 and a fermata over the first note. The notes are: C4 (quarter), G4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Above the staff are chord symbols: C/G, G#dim7, Dm7/A, F, Fm6, and C6. The piece ends with a double bar line.

C6 is just C major with the sixth (the

Songs that use I > biiidim7 > ii > V

- Hello, Dolly!
- The Song is You
- Seventy Six Trombones (from
- Rock-a-Bye your Baby with a
- Manhattan

Songs that use I > #idim7 > ii > V

- Have You Met Miss Jones?
- I Could Write a Book -- “whi
- You Took Advantage of Me

Songs that use iii > biiidim7 > ii > V

- My Romance
- Smoke Gets in Your Eyes
- Body and Soul

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Rock-a-Bye Your Baby with a Dixie Melody

Music by Jean Schwartz

The image shows a musical score for the song "Rock-a-Bye Your Baby with a Dixie Melody" by Jean Schwartz. The score is written in treble clef with a common time signature (C). It consists of two staves of music. The left staff contains the melody with lyrics underneath, and the right staff contains the accompaniment with chords written above it. The lyrics are: "sol mi fa fi sol do ti re fa la do ti re la sol ti do mi ri mi re di re mi fa la la fa la fi sol ti ti sol ti sol la ti do re ti sol mi fa fi sol mi ti re fa la la do ti re la sol re ti si mi mi fa mi sol mi fa mi sol mi fa mi la ti la do la ti la do la ti la sol mi fa fi sol la ti do ti do di mi re fa mi do". A large yellow vertical bar is placed over the middle of the score, containing the text: "Preview Version -- Please purchase book to get version without annoying yellow bar." The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 marked at the beginning of their respective lines.

Chapter
6

Chapter 6: More unusual patterns

First a quick Review.

The “one” chord will usually move to

- the “four” chord
- the “six” chord
- the “five” chord

Musical notation showing chord progressions: C, F, C, G7, C. The notation is on a single staff in treble clef with a common time signature. The chords are represented by block letters above the staff.

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The “one” chord will also sometimes


- the “two” chord (but usually for “five” chord)

Musical notation with lyrics: C, G, Dm7, G7. mi sol do sol ti sol re sol mi sol do sol fa la ti sol. The notation is on a single staff in treble clef with a common time signature. The chords are represented by block letters above the staff, and the lyrics are written below the staff.

The “four” chord will usually move to


- the “one” chord
- the “five” chord
- the “four” minor chord

F C F



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F F m C




The “five” chord will usually move to

- the “one” chord
- the “six” chord

G7 C



A m7



The “six” chord” will usually move to

- the “two” chord

A m D m7 G7 C



The “three” chord will usually move to:

- the “six” chord.

Em Am7 C

Often these typical moves patterns can be used to create variety.

For example, dominants are substituted for major or minor chords.

Em A7 C

Check out the song “Climb Ev’ry Tree” (from *The Sound of Music*). This song has a “two – five” pattern where the “five” chord (G) is a Major 7th! If you substitute a dominant chord (G7) for the “five” chord in the key of G, so this creates a modulation to D, right in the opening two measures! Then you get another modulation to G, right in the opening two measures! This is a v > I7 > IV pattern.

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The "Flat Six" Chord

The flat six chord is a minor borrowing

In natural minor the six chord is both

The six chord in major Keys

down three half-steps from the "one" chord.

minor (for example, Am in the key of

Chord in minor keys

half-steps from the "one"

example, F in the key of Am).

Here's "one – six – five" in Am:

A m F

This sort of pattern is used in many n or rap songs.

A m F A m

If you transpose this selection to the C

C m A b C m

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So the “flat six” chord in the key of C is Ab.

Often, you have a song in C major that is modulating, the “flat six” chord will

“flat six” chord. Unless the song moves to “five”.

Musical notation showing chords Em, Am, and C. The first two chords (Em and Am) are shown in a treble clef with a common time signature. The third chord (C) is shown in a bass clef.

At this point, I would highly recommend the song “Can’t Help Lovin’ Dat Man” (from *Showboat*). The first we’ve discussed and it contains a lot. You can find it in either the Ultimate Broadway Fakebook.

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“flat six” chord in a major key. (C Edition) or the Ultimate

Occasionally, the “flat six” chord will “six” chord usually moves to the “two” a half-step. The “flat two” in this case

“two” chord. Remember that the same basic thing, just down for the “five” chord.

Musical notation showing chords Dm, G7, D7, Ab, Db, and C. The first two chords (Dm and G7) are shown in a treble clef with a common time signature. The third chord (D7) is shown in a bass clef. The fourth and fifth chords (Ab and Db) are shown in a treble clef with a common time signature. The sixth chord (C) is shown in a bass clef.

Some times the “flat six” will be a major chord – creating a “two-five” pattern. The Duke Ellington song “Satin Doll” for a great example of this.

the “flat two” will be a dominant chord. The Duke Ellington song “Satin Doll”

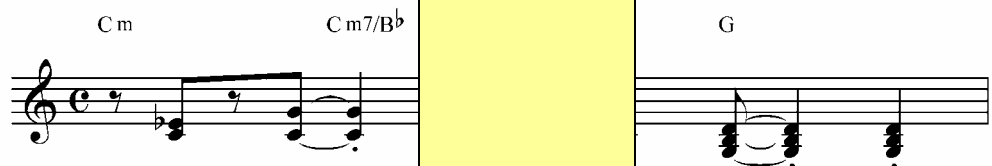
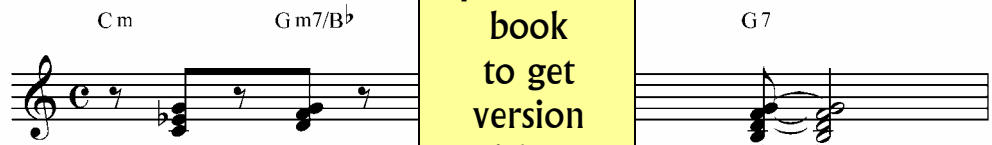
The Walk-down

The walk down is usually used in r... it is a repetitive progression of chords that are held together because... the chords walks down from the “one” chord to the “five” chord.



(G minor 6 is basically G minor with

E] added.)



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There are many subtle variations on t... pattern is used in songs such as:

- Hit the Road, Jack
- It Don't Mean a Thing if it Ain't Got that Swing
- My Funny Valentine

The Walk-up

The opposite of the walk-down is the

It usually starts like the I > #dim7 chromatically.

Remember the sliding pattern from c

CM7 C#dim7 Dm7 Ebdim7

E E F F#
B Bb C C

Dm7 Db7 CM7

F F E
C Cb B

Walk ups will often start with the first

Usually, the walk up moves to the “th

C

mi fa sol

Em Am

sol fa mi to la

Dm D#dim7

ti do la mi

G7

do re

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Songs that use the walk-up:

- Imagination
- Bewitched
- Ain't Misbehavin'
- Till There was You (from *The Music Man*)

Secondary Dominants and Tritone Substitution

A secondary dominant, as you'll remember, is the "five" chord of a chord other than the "one" chord. For example, the chord of E7 is the "five" chord of Am.

C Em Am E7 Am

sol mi ti sol do ti re do

The dominant chord creates a strong pull to the tonic chord. These chords can often be substituted into common patterns.

Here's a list of common dominant chord resolutions:

G7 C A7 E7 A7 Bm G7 C

Often a dominant chord and its tritone substitute chord will be substituted.

A **tritone** is an unusual interval.

There are three ways to describe and

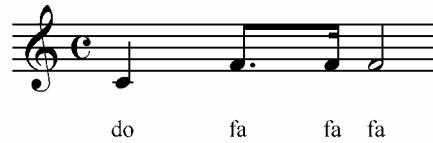
- as an augmented fourth (a fourth, plus one half-step)
- as a flatted fifth (a fifth, minus a half-step)
- as three whole steps

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As an augmented fourth

The interval between the notes C and F# is an augmented fourth. You go up one more half-step to F#.

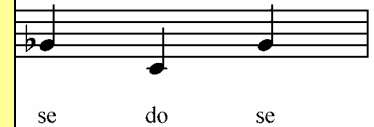
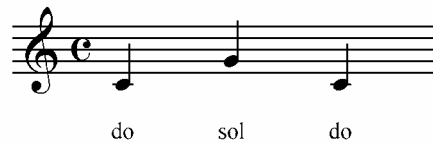
You go up one more half-step to



As a flatted fifth

The interval between the notes C and Gb is a tritone. You go down one half-step to Gb.

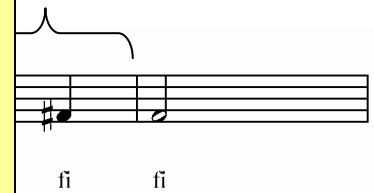
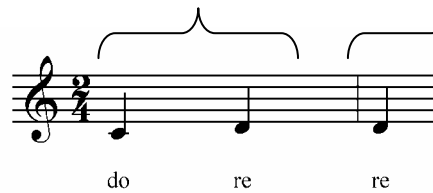
You go down one half-step to Gb,



As three whole-steps

The reason tritones are called tritones is that they

compass three whole steps.



Famous Songs that use the tritone interval:

- Maria (from *West Side Story*)
- The Simpsons Theme Song

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Tritone Substitution

Often a dominant chord a tritone away from its place.

For example, in the key of C, the dominant chord (G7) is a tritone away from the “five” chord (G). A tritone away from the “five” chord (G) is the “two” chord (Db).

Here’s a regular “two – five” pattern:

C D m7 G7

Here’s an example of tritone substitution for the G7 chord.

C D m7 Db7

Amazingly, the only thing that needs to change when the two chords is the root! This is because of a unique property of chords that are a tritone away from one another – they share the same 7th note.

The 7th of a G7 chord is F. This is the 7th of the Db7 chord.

The 3rd of a G7 chord is B. This (although it sounds like a different note) is the 7th of the Db7 chord.

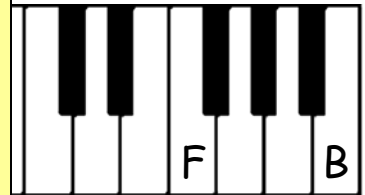
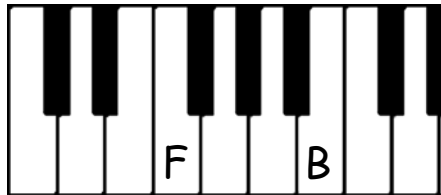
The reason for this is simple. The 7th and 3rd of any dominant chord is a tritone.

So when you substitute the root of a dominant chord for a note that’s a tritone away, the 7th and 3rd will also move a tritone away – but end up only flipping.

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Tritones are unique among intervals in music, in that when you flip them over, they are still tritones.

- F to B is a tritone
- B to F is a tritone

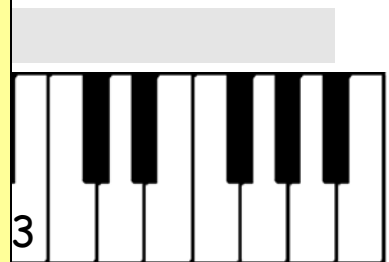
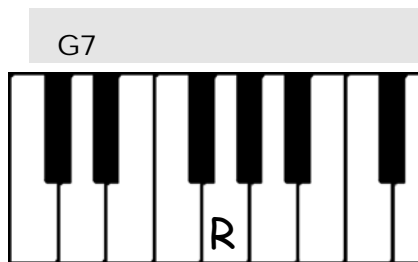
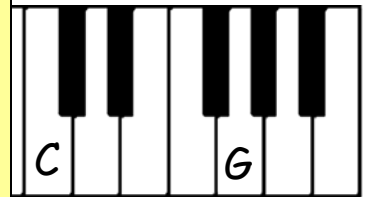
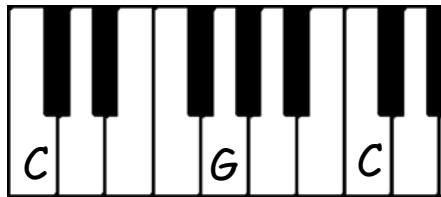


Most intervals will become different i

bed.

For example,

- C to G is a fifth
- G to C is a fourth.



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So tritone substitutions can happen anywhere we might see a dominant chord.

Secondary Dominants Tritone Substitutions

The image displays musical notation for tritone substitutions of secondary dominants. A central yellow bar contains the text: "Preview Version -- Please purchase book to get version without annoying yellow bar." The notation is organized into two columns of chords, with a final row of five chords at the bottom.

Chord 1	Chord 2	Chord 3
G7	C	C
A7	Dm	Dm
B7	Em	Em
C7	F	F
D7	G	G
E7	Am	Am
F#7	Bm	Bm
Dm7	A ^b 7	G7
		D ^b 7
		C6

Remember the sliding pattern from chapter 5?

C M7 C#dim7 Dm7 Ebdim7 Dm7 Db7 C M7

E E F F# F F E
B Bb C C Cb B

If you look at the second two meas-
“five” chords for the following chor-
Dm7). And Db7 is the tritone sub of

chords are tritone subs of the
one sub of A7 (which leads to
o C).

Compare:

Em7 Eb7 D C
Em7 A7 Dm C

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One easy way to find tritone subs is
chord. As you can see from the previ-
usually land on the chord a half-step

nant chord a half-step above a
a quirk of tritone subs that they
lves.

So if you wanted to add on to the I >
step above the “six” chord. This B
chord)

, you could add a chord a half-
tritone sub of E7 (Am’s “five”

C Bb7 Am Dm7 G7 Db7#11 C M7

Let's say we want to do a tritone substitution on the "two" chord of a I > vi > ii > V pattern. You might get something like this:

C Am7 Ab7 Fm6 C

Substituted for Dm7

Dm7

Songs that use lots of tritone substitution

- Born to Be Blue
- Lush Life (chorus)
- Moonlight in Vermont

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The Blues

The blues as a style is interesting because it doesn't necessarily resolve anywhere. Often the chords are all dominant. If the Blues harmony is more complicated harmonic patterns, notice how both the "one" chord and the "five" chord resolve the way a dominant usually does. Bb (F7 is the "five" chord in the key of

chord can be dominant without necessarily resolving anywhere. Often the chords are all dominant. If the Blues harmony is more complicated harmonic patterns, notice how both the "one" chord and the "five" chord resolve the way a dominant usually does. Bb (F7 is the "five" chord in the key of

C7



do te sol do me r

5 F7



me me do me fa me d

9 G7

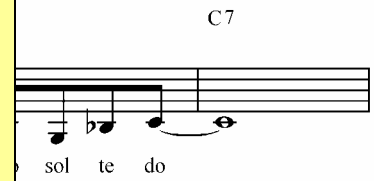


te ti sol fa sol sol

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C7



sol te do

Common Chord Progressions

The most basic harmonic movement is from the V chord (the "five" chord) resolving to the I chord (the "one" chord).

G7 C C

B C C
F E G

Before the five chord, you'll often have a II chord (the "two" chord).

Dm7 G7 C G7 C

C B C G7 C
F F E F E G

The two chord will often be a minor chord, as in the above example, but it can also be just a simple minor chord.

Dm G7 C G7 C

A B C F F E
F F E D B C

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Sometimes, instead of the ii chord, you'll get the IV chord (the "four" chord) preceding the V chord.

F G7 C G7 C

A B C F E
F F E B C

The chord before the ii chord is often the IV chord (the "four" chord), and the chord after the ii chord is often the V chord (the "five" chord).

A m7 D m7 G7 C G7 C

G C

If you look on the keyboard, you'll find that the roots of these chords are a fourth away from one another.



(See Chapter 2 of "How to Speed Read Piano Chord Symbols" for more info on fourths)

When chords move this way it is called "diatonic motion" or "the circle of fifths".

Often, a song will start on the I chord and move through other three chords to return to the I chord.

C A m7 D m7 G7 G7 D m7 G7 C

G G F F E C C C B C
E C C B C E G F F E

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This pattern is called the I > vi > ii > V pattern (That's the "one – six – two – five" pattern to those non-Romans there). There are hundreds of subtle variations to this pattern.

For example, you can substitute dominant for the ii and the vi chords.

I > VI7 > iim7 > V7 > I

("One, six dominant, two minor seven, five")

C A7 Dm7 G7 C Dm7 G7 C

G G F F E D B C
E C# C B C F F E

I > vim7 > II7 > V7 > I

("One, six minor seven, two dominant, five")

C Am7 D7 G7 C D7 G7 C

G G F# F E C B C
E C C B C F# F E

I > VI7 > II7 > V7 > I

("One, six dominant, two dominant, five")

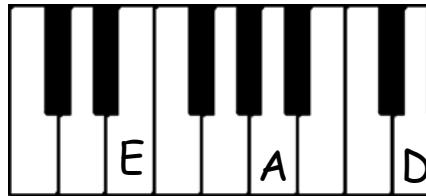
C A7 D7 G7 C D7 G7 C

G G F# F E C C# C B C
E C# C B C E G F# F E

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You can also add 9ths, 13ths, flat fifths and suspensions to any of these chords (see “More How to Speed Read Piano Chord Symbols” for details”).

The chord that precedes the vi chord a half step above the next chord is the iii chord (the “three” chord).



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E m7 A m7 D m7 G7 C

D m7 G7 C

G G F F E

 D C C B C

C B C

 F F E

Here's a variation with VI7 (six dominant)

E m7 A7 D m7 G7 C

D m7 G7 C

G G F F E

 D C# C B C

C B C

 F F E

Often, dominant chords are replaced by chords a half-step above the next chord. These are called “tritone substitutions” because they are an augmented fourth (a tritone) away from the original dominant chord.

E m7 E^b7 D m7 D^b7 C

D m7 D^b7 C

G G F F E

 D D^b C C^b(B) C

D D^b C C^b(B) C

 E G F F E

Diminished chords function similarly to the tritone substitution. You will most often see a diminished chord a half-step above or below the ii chord:

$\text{ii}^{\flat}\text{dim}7$ (Flat three diminished seven)

C C/E $\text{E}^{\flat}\text{dim}7$ G7 C

E G Gb
C C C

F E
B C

⁴ C C/E $\text{E}^{\flat}\text{dim}7$ G7 C

C C C
E G Gb

B C
F E

$\text{C}^{\sharp}\text{dim}7$ (sharp one diminished seven)

C $\text{C}^{\sharp}\text{dim}7$ Dm C

E E F
C Bb C

E
C

⁴ C $\text{C}^{\sharp}\text{dim}7$ Dm7 C

C Bb C B C
E E F F E

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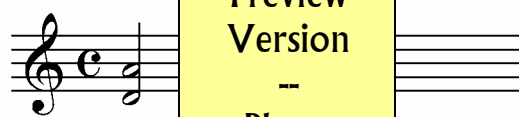
Temporary Key Centers

Often, you will see the ii > V pattern where the ii chord is a different chord than the I chord is normally. This is called a temporary key center. Sometimes, the song will stay in the new key center for a while, but it immediately returns.

The most common temporary key center is the relative minor key. The relative minor is the key of the vi chord. So, A minor is the relative minor key to C major.

The ii > V for the key of Am is Bm7

Bm7




A
D

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Often a song will be use these two chords to temporarily tonicize the vi chord. To tonicize a chord is to make it feel like the I chord is often called “the tonic”.

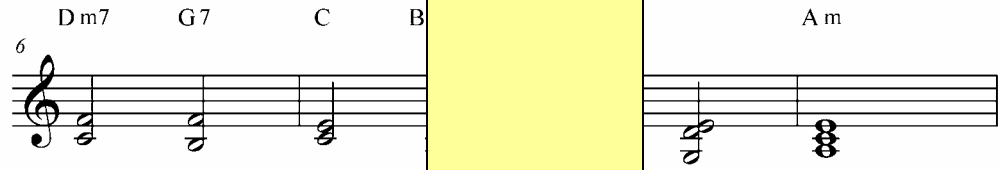
Here we have a two typical patterns leading to the viim7 chord (Bm7). The first pattern is C, Dm7, C, C, Am7. The second pattern is Dm7, G7, C, B, Am.

C Dm7 C C Am7



E G F
C E C

C G7 C B



F F E

C B C A G#

E E
D C
G# A

The Song “Yesterday” by the Beatles immediately modulates to relative minor using the vii minor chord to the III dominant.

In the following example, notice:

A) The $\#dim7$ chord in measure

B) The sequence $iii > VI7 > ii >$

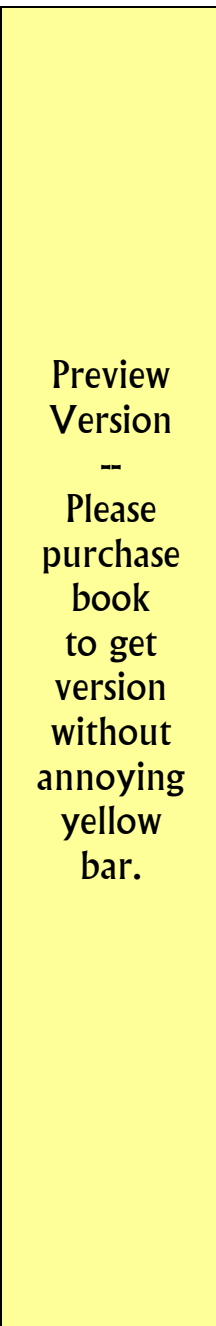
C) The $vii > III7$ in measures 5 and

C C $\#dim7$ Dm A m A7 Dm Gm G7

E G E G F C C $\#$ F A B b B

5 C Bm7 E7 A7 G7 C

E G D A E G $\#$ C B F C E C



Some songs will leave out the vii chord

from I to III to vi.

C E A7

C D C E A G

E C $\#$

Dm7 G7 C

F G A B D F C

C G G G

A F F E

D

The song “All of Me” uses the III chord to move straight to the VI7 chord (the “six dominant”).

Many songs use the tritone substitution of III7 to lead to six. The tritone substitution for III7 is bVII7 (“flat seven dominant”).

The image displays musical notation for two systems. The first system shows a progression from C, E7, A to Bb7, A m. The second system shows a progression from C, E7, A to A. A yellow vertical bar is placed over the middle of the page, containing the text: "Preview Version -- Please purchase book to get version without annoying yellow bar." Below this, the text "Some songs will start in minor and th" is partially visible. The third system shows a progression from A m to A m, with notes C, C and E, E. The fourth system shows a progression from B m, E7, AM to (Major) 7, CM7, with notes D, E, C, C and A, D, E, E, and G#.

Often, you will see the minor five chord and the one dominant chord temporarily tonicize IV. These chords form the “two – five” pattern in the key of IV.

vm > I7 > IV
 (Gm > C7 > F)

C Am7 Dm7 G7 C Gm7 C7 F6

G C C
E G F

G D
E C
Bb A

Notice in measure 4: the five minor into the four chord in measure 5. Also, the last four chords lead around the circle of fifths back to C.

CM7C#dim7 Dm7 Gm7 C7 F F#dim7

E E F
B Bb C

G G A A
F E F Eb
Bb B

Gm7 C7 FM7 G7b9 CM7

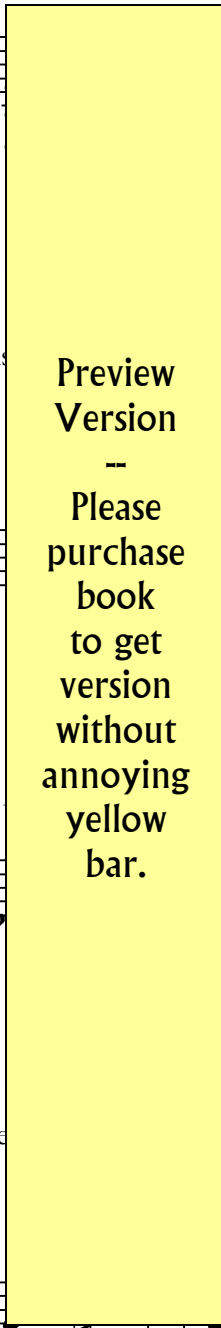
Bb C C
F Bb A
E E

Ab G
F E
B B

Here's another example of minor five dominant one moving to four.

CM7 G7 Dm7 Gm7C13 F

E G A B A G F G A G E G A Bb A G F
B F C B B F E A
Bb



This example incorporates both the “two – five” of six, and the “two – five” of four.

Chords: C Am7 Dm7 Bm7/F# E7 E7/G#

Notes: E G F A G# B

Chords: Am F Dm C7 F

Notes: E A A F Bb A

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The Autumn Grass

The first four chords below move and jumps to an augmented fourth between III7 > vi minor pattern we've been discussed

of fifths to the IV chord – then minor. It then uses the vii >

Roots an augmented

(a tritone apart)

Chords: Dm7 G7 CM7 E7 Am7

Notes: F F E D C

Notes: C B B G# A E

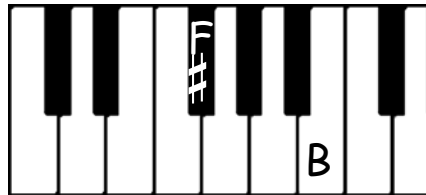
All Roots a fourth apart

All Roots a fourth apart

You can extend the vii > III > vi pattern by adding #iv (the “sharp four” chord).

#iv > vii > III > vi

The roots of these four chords are all



C F#m7 Bm7



E E D
G A A



Dm7 G7



A A G
F# F# F
C C B

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Check out the Harold Arlen / John... see an example of #iv leading into vii

“Come Rain or Come Shine” to

Any other pitch can be tonicized b... Occasionally, a song will just jump to... is moving to the key of II without any

– five” pattern of that pitch. very common jump of this sort

C D7

E G C E G E A C

G7 C

A D C B C Eb E C

This time, after it jumps to II7, it st... five” of two.

ticization by adding the “two –

C D7 Em7b5 A7 D7 G7 C

E G C E G E A C E A D F# A D C B C Eb E C

Compare the “two – five” of VI

Bm7 E

with the “two – five” of II.

Em7 A7

Here I've written some left hand chords.

C D7 E G7 C

E G C E G E A C A D C B C Eb E C

E C D C G
C F# B G E
G D F E C

Often, you will see the major II chord and the II chord right before the minor ii chord:

C D7 G9 G7

G A B C E F# A B C F A B C D A D E F
E C C C C B D B

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Often Rock Songs will jump to chords with no preparation. This is a trademark of many styles of rock. Rather than using the tension and release of traditional harmony, this type of rock music uses rhythm and chord changes to hold the music together.

C Eb F Eb F

G Bb C
E G A
C Eb F

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Conclusion

I hope you have enjoyed this book. If you have any questions or suggestions for improvement, feel free to contact me

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