

Hey musician,

Wow! We've learned a lot over the past few lessons. Here's another lesson that will bring all of this together for you.

(But first, if you haven't downloaded my previous activities, you'll want to visit these pages: <http://www.hearandplay.com/numbers> and <http://www.hearandplay.com/learnchords> to print out those flash cards. This lesson ties EVERYTHING together so pay close attention to what I'm about to share).

So you know your numbers. Good job. You also know your 4 foundational chords that create just about EVERY chord you'll ever want to play (from the smallest to the biggest chords). Now I will show you how to make sense of it all.

Listen, here's how I think about music...

“Notes create scales > scales create chords (so far you've learned this much) > chords create progressions > progressions create songs (this last half, you'll learn today).”

My wife loves to read Oprah's "O" magazine every month. But what's interesting is that she usually buys it just for the last page of the ENTIRE magazine (I mean, she reads the other stuff too but this last page is what sells the magazine for her). It's Oprah's personal column called "What I Know For Sure" and it's usually very inspirational, awe-inspiring stuff.

Well, that little paragraph you just read above about *notes creating scales*, and *scales creating chords*... and so on --- THAT'S WHAT I KNOW FOR SURE. And if you let that settle in, you'll never be scared of learning music again. It will never be overwhelming to you ever again. And if you've learned nothing else in this series of videos and activities, hopefully you've learned that music doesn't have to be hard... and that you can learn meaningful shortcuts to speed up the process.

This latest activity will allow you to create progressions. You'll take the chords from the last lesson and you'll learn how to combine them into patterns and movements (aka "progressions") that are heard in REAL songs. And guess what? That's all us ear-musicians do. We know the patterns and progressions and we've gotten good at spotting them in real songs. That's it.

Now that you have the keys to unlock MANY doors, perhaps you'll start with some small doors (easier patterns to recognize)... but soon, those same keys will unlock bigger... and BIGGER... AND **BIGGER** doors – trust me.

You just have to twist the key... it won't twist itself 😊.

Enjoy and excel,

Jermaine, Founder
Hearandplay.com

INSTRUCTIONS

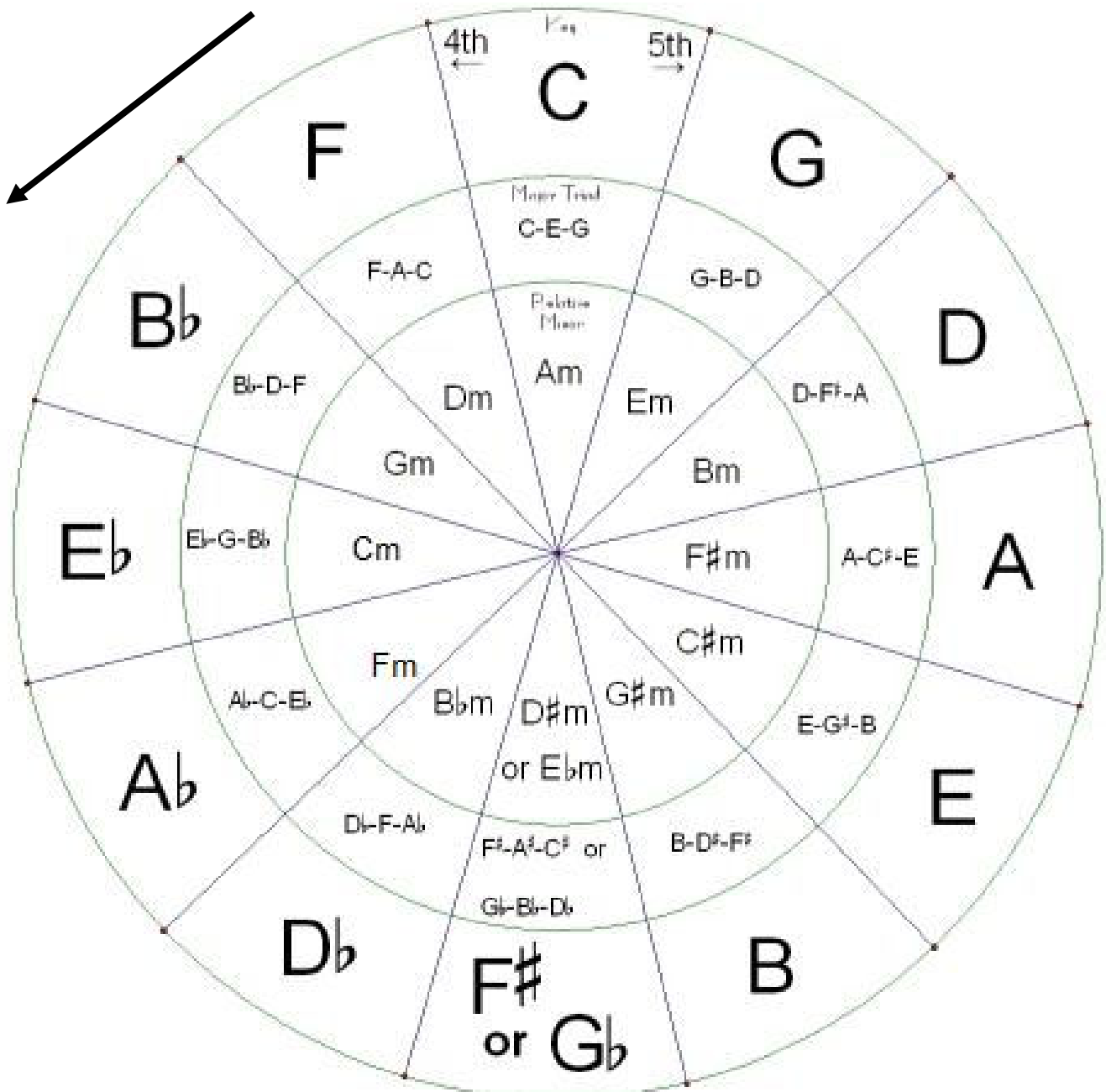
- 1) Basically, these are flash cards. I've placed the questions on one page and the corresponding answers on the very next page. For your convenience, I've put little numbers in the upper left corner so you can match up the right questions with the right answers. They will have the same unique number (if the question has a "1" on it but the answer has a "2," then you've paired up the wrong flash cards). You'll see what I mean once you look at them.
- 2) If you're familiar with printing double-sided pages, you may want to first start by printing the odd number pages. You can do this in the "PRINT MENU" right before you print this document. Tell the printer to only print ODD-numbered pages (that means, pages 1, 3, 5, 7, and so forth). Then, once those pages have printed, put them back in your printer and print the EVEN-numbered pages on the other side (pages 2, 4, 6, 8, etc). Make sure to put the paper in the correct way. Every printer does this differently but you'll figure it out (I have full confidence in you). The ink may show through lighter paper so you may want to use thicker paper or try step #3 instead.
- 3) If you just can't print double-sided copies or you find the ink is showing through the paper (which causes you to see the answer and "CHEAT"), simply print every page separately. Then staple or glue the answer pages to the back of the question pages. Then simply cut them out and you should have flash cards that are ready to go!
- 4) **EXTREMELY IMPORTANT:** I don't want you learning the wrong information so make sure the little number id in the top left matches for the question AND the answer. If it doesn't, you've done something wrong and will be quizzing yourself with the **WRONG** answers. That's a big no-no!
- 5) Enjoy yourself! Have fun! Learn these music relationships!

Here's an example of the **"circle of fifths."** Whatever you do, **SAVE THIS PAGE**. This is the "key" to understanding how chords fit with real-life songs. *Music moves in the direction of this circle.* In fact, you'll find that probably 80% of the songs you hear have chords moving from chord to chord in this exact pattern (... songwriters don't reinvent the wheel... they use the wheel.) ... **wheel = circle**... get my joke? Cough cough... oh well.

QUICK WAY TO INTERPRET THIS CIRCLE: "C" has a strong pull to "F" --- "F" has a strong pull to "Bb" --- and so on. Every key has two things going on... 1) **A key that pulls strongly to *IT***, and 2) **A key that *IT* pulls strongly to.**

In the case of "C"... 1) It pulls strongly to "F" --- and 2) "G" pulls strongly to it.

When you understand this, you'll clearly see why a *2-5-1 chord progression* (example: "**D minor to G major to C major**") is so popular... it's because it's moving in the direction of "the circle."



BLANK PAGE

Cut here

Cut here

1

1st Tone Is Usually...

2

2nd Tone Is Usually...

Cut here

3

3rd Tone Is Usually...

4

4th Tone Is Usually...

Cut here

5

5th Tone Is Usually...

6

6th Tone Is Usually...

Cut here

7

7th Tone Is Usually...

8

Blank

Cut here

Cut here

Cut here

Cut here

2

1

minor

major

Cut here

4

3

major

minor

Cut here

6

5

minor

major or
dominant

Cut here

8

7

Blank

Diminished or
Half Diminished

Cut here

Cut here

Cut here

Cut here

9

10

C Pulls
Strongly To...

F Pulls
Strongly To...

Cut here

11

12

Bb Pulls
Strongly To...

Eb Pulls
Strongly To...

Cut here

13

14

Ab Pulls
Strongly To...

Db Pulls
Strongly To...

Cut here

15

16

F# Pulls
Strongly To...

B Pulls
Strongly To...

Cut here

Cut here

Cut here

Cut here

10

9

Bb

F

Cut here

12

11

Ab

Eb

Cut here

14

13

Gb

Db

Cut here

16

15

E

B

Cut here

Cut here

Cut here

Cut here

17

18

E Pulls
Strongly To...

A Pulls
Strongly To...

Cut here

19

20

D Pulls
Strongly To...

G Pulls
Strongly To...

Cut here

21

22

What Pulls
Strongly To C

What Pulls
Strongly To F

Cut here

23

24

What Pulls
Strongly To Bb

What Pulls
Strongly To Eb

Cut here

Cut here

Cut here

Cut here

18

17

D

A

Cut here

20

19

C

G

Cut here

22

21

C

G

Cut here

24

23

Bb

F

Cut here

Cut here

Cut here

Cut here

25

26

What Pulls
Strongly To Ab

What Pulls
Strongly To Db

Cut here

27

28

What Pulls
Strongly To Gb

What Pulls
Strongly To B

Cut here

29

30

What Pulls
Strongly To E

What Pulls
Strongly To A

Cut here

31

32

What Pulls
Strongly To D

What Pulls
Strongly To G

Cut here

Cut here

Cut here

Cut here

26

25

Ab

Eb

Cut here

28

27

F#

Db

(Not Gb --- Gb pulls strongly to "Cb")

Cut here

30

29

E

B

Cut here

32

31

D

A

Cut here

Cut here