

Hola

5

Music by Peter Friesen

(A)

AM G F G

L.H. THROB

AM G F G AM G

F G AM G F E

(B)

DM G C F Bb E

R 5 10 R 5 10 R 5 10 R 5 10 R 5 10 R 5 10

AM E/B AM/C C#dim DM G C F

R 5 3 R 5 10 R 5 10 R 5 10 R 5 10

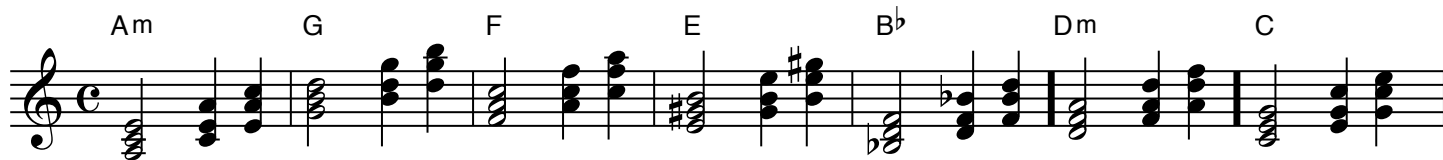
Bb E AM G F G AM

R 5 10 R 5 10

L.H. THROB

6 'HOLA' - Warmup

Here are the chords in *Hola*, with their inversions. Say each chord's name as you play it.

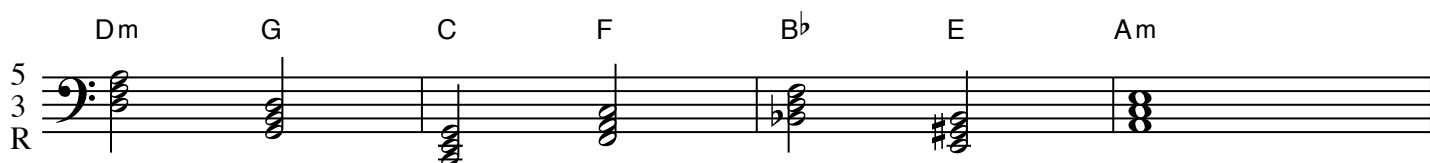


Practice the L.H. chord pattern, keeping an even tempo and playing one chord on each beat. All chords are in root position.

Playing a chord on each beat is called a *throb* pattern.

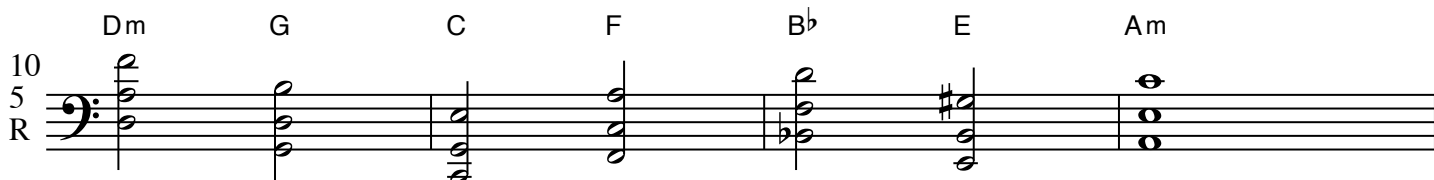


Here are the chords in root position for the chorus (section B).

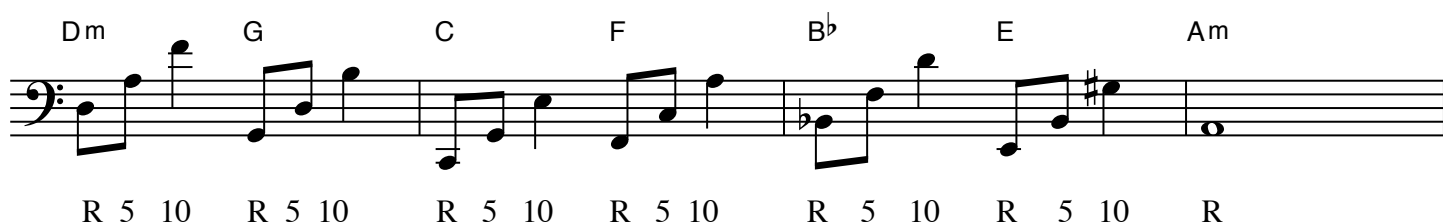


To open up the chord voicing, the middle note, the 3rd, is moved up one octave.

The 3rd of the chord is now called a 10th because it's 10 notes above the root.



To keep the chords reachable, break them into arpeggios, playing them quickly from bottom to top. Practice the L.H. 10th pattern till it's comfortable.



'HOLA' - Arrangement

1. Start the arrangement by adding a L.H. "throb" pattern of root-position chords through the entire A section.

A

Am G F G Am G

Bar 1

2. In section B's bars 9-11 and 13-15, use the 10th pattern to open up the L.H. chord voicings.

B

Dm G C F B \flat E

Bar 9

R 5 10 R 5 10 R 5 10 R 5 10 R 5 10 R 5 10

3. Bar 12 contains *slash chords*. The letter **before** the slash indicates the chord; the letter **after** the slash indicates the bass note. For example, "E/B" means "play an E chord with a B bass."

Am E/B Am/C C \sharp dim

Bar 12

R 5 3 R

Hola! - Pro Zone

Work through these chords to get used to them.

Chords: Dm, G, C, F, B \flat , E, Am, E/B, Am, C \sharp dim

Chords: Dm, G, C, F, B \flat , E, Am

Change some melody notes into chords to:

- Add harmony
- Emphasize certain points in the melody

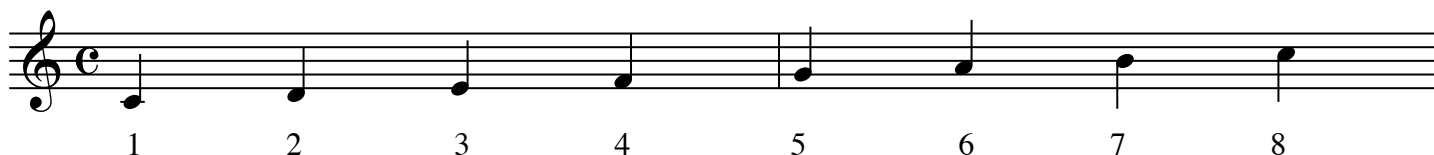
In the lead sheet, "*" shows which notes to harmonize. Add 2 other notes of the chord below those melody notes.

Chords: Dm, G, C, F, B \flat , E

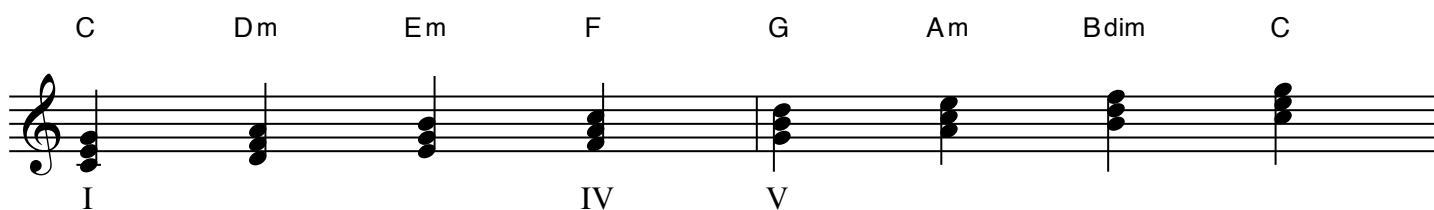
Bar 9

Fingerings: R 5 10

What you need to know: If we take the white notes from C to C, we have a C major scale.



If we add 2 notes above each note in the scale—a 3rd above each other—we create the set of chords that corresponds with the C major scale.



The most important chords in this row are the I (C), IV (F), and V (G).

These 3 chords are called the *primary* chords. They are the building blocks that make most music work.

When you build these chords on a major scale, all 3 of the primary chords are major chords.

C Major is the only major scale which uses all white notes. Each scale has its own unique set of black and white notes, called the *key signature*.

Each major scale has a *relative minor* scale which uses the same notes as the major scale. The relative minor scale always begins on the 6th *degree* (note) of the major scale. Since the 6th note of the C major scale is A, the relative minor of C major is A minor.

To prove this, start on A and play up to the next A, using the notes in the C major scale (in this case, all the white notes). You've just played an *A natural minor* scale.

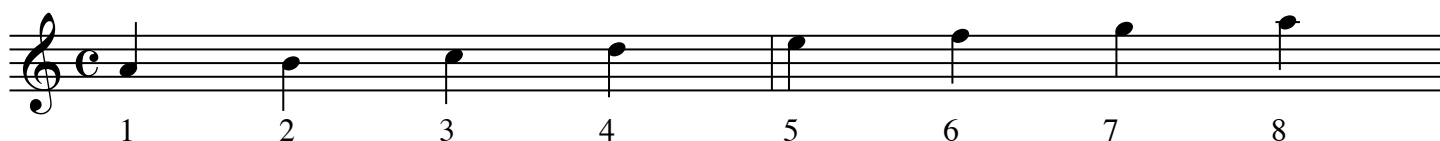
Why "natural" minor? There are actually 3 kinds of minor scales:

- The **natural minor** scale uses the same notes as its relative major (for example, A minor and C major).
- The **harmonic minor** and **jazz minor** scales also start on their relative majors' 6th note, but they use 1 or 2 different notes near their ends.

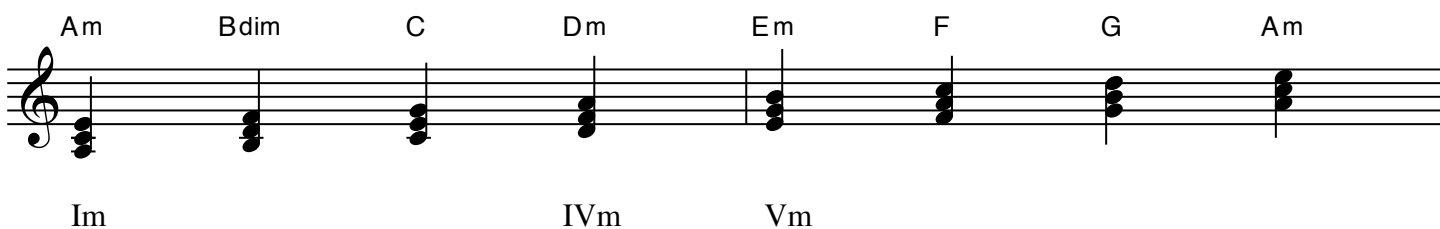
We'll get to all of them—but first, let's look at the natural minor scale.

A NATURAL MINOR

A is the 6th degree of the C major scale



If we add 2 notes above each note in the scale—a 3rd above each other—we create the set of chords that corresponds with the A natural minor scale. (The example below is lowered one octave to keep the note on the staff.)

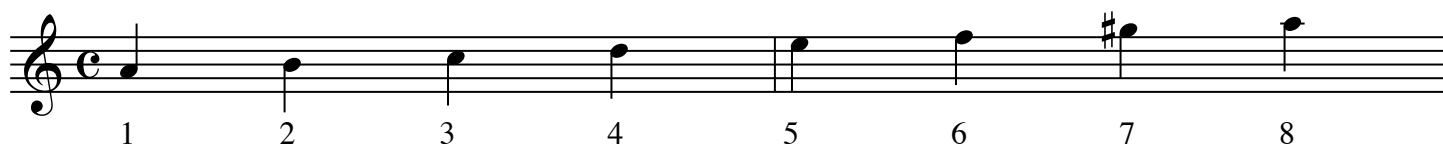


Again, the most important chords in the row are the *primary chords*—I, IV and V (in this case, A minor, D minor, and E minor).

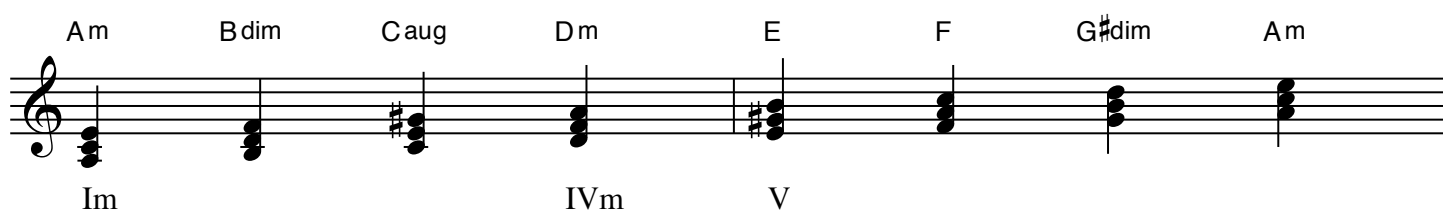
The chord on the 5th degree of the natural minor scale is always a minor chord (in this case, Em). This is usually not a good thing, because to get a strong feeling of chord movement, the fifth chord should be a major chord.

So how can we get a major chord on the 5th degree of the scale? By raising the 7th note of the scale a half a step. This creates the *harmonic minor* scale we mentioned earlier.

A HARMONIC MINOR



If we add 2 notes above each note in the scale—a 3rd above each other—we create the set of chords that corresponds with the harmonic minor scale. (The example below is lowered an octave to keep the notes in the staff.)



Again, the most important chords in the row are the I, IV and V (primary) chords.

Now the I chord (A) is minor, the IV chord (D) is minor and—most importantly—the V chord (E) is major.

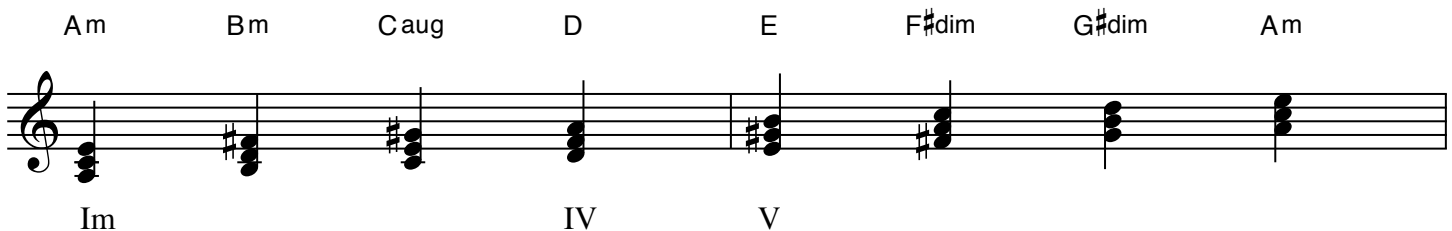
Finally, there's the third kind of minor scale we mentioned earlier: the *jazz minor scale*, which we create by raising both the 6th and 7th a half step.

A JAZZ MINOR



A special note to classical players: You'll know this scale as the *melodic minor* scale. You were probably taught to play it going up, and to play the natural minor coming down. For our purposes, we'll play it the same way in both directions and call it the *jazz minor* scale.

If we add 2 notes above each note in the scale—a 3rd above each other—we create the set of chords that corresponds with the jazz minor scale. (This example is lowered one octave to keep the notes on the staff.)



Once again, the most important chords in the row are the I, IV, and V (primary) chords.

Now the I chord (A) is minor, the IV chord (D) is major, and the V chord (E) is major as well.

Before you go on, be sure you **understand the ideas in this chapter**. They're very important for the music we're going to make!

For each song, you will need to understand how the chords have been put together in the context of the song. When you can identify the scales that correspond with the song's chords, you'll understand the song's construction and writing your own melody will be logical and fun!

Music by -----

A

AM G F G
 PHRASE A - A NATURAL MINOR ----->
 L.H. THROB

AM G F G AM G
 PHRASE A1 - A NATURAL MINOR ----- VARY THE MELODY IN THIS MEASURE ----- REPEAT PHRASE A - A NATURAL MINOR ----->

F G AM G F E
 PHRASE B - A NATURAL MINOR -----> A HARMONIC MINOR

B
 DM C G C F Bb E
 C MAJOR SCALE -----> F SCALE -----> A JAZZ MINOR

R 5 10 R 5 10 R 5 10 R 5 10 R 5 10 R 5 10

AM DM G C F
 A HARMONIC MINOR -----> C MAJOR SCALE ----->

R 5 10 R 5 10 R 5 10 R 5 10 R 5 10 R 5 10

Bb E AM G F G AM
 F SCALE -----> A JAZZ MINOR A NATURAL MINOR ----->

R 5 10 R 5 10

L.H. THROB

Now it's time to Write Your Own Hit!

The A Section

The chords for the first 2 bars are derived from the A natural minor scale—all the white notes.

The staff below represents the first 2 bars of *Hola*. It shows the chords and the *target notes* we want to include in our new version of the song. Play it a few times and try to hear and feel where you could add notes of your own—even only one or two—to enhance the target notes. For now, let's keep it simple and use only white notes.

We'll call this 2-bar phrase Phrase A.

Add your notes now. Use pencil; you may want to make changes later.

Am G F G

Bar 1 - Use notes from A natural minor scale ----->

Stuck? You could try adding scale tones (a *scalar* approach), like this:

Am G F G

Or try adding chord tones (a *chordal* approach), like this:

Am G F G

The B Section

In the first 2 bars of section B, all the chords belong to the key of C major. Here we'll use notes from the C major scale to fill between the guide notes. Construct a 1-bar phrase at bar 9. For bar 10, repeat the phrase but transpose it down a step. This is called a *sequence*.

8 Dm G C F

Bar 9 - Use notes from C major scale ----->

The Bb chord in measure 11 is not in the key of C or A minor. You can play the notes of the F major scale against the Bb chord and things will sound good.

The E chord is the *dominant* (V) of A major and A minor. This means it creates a strong "pull" back to the key of A. We can use either the A harmonic minor or the A jazz minor scale on this chord.

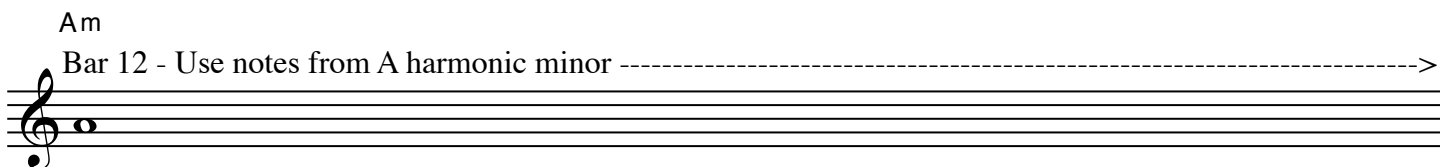
Try to complete the phrase at bar 11 by sequencing the phrase from bar 9 into this measure, 2 steps down from the original phrase. You will probably have to make some adjustments to the melody to make it fit with the E chord.

Bb E

Bar 11 - Use notes from F major scale -----> Use notes from A jazz minor----->

Pencil your phrase into the chart.

Bar 12 is back in the key of A minor. Use the A harmonic minor scale to fill notes. You may wish to leave some space in this measure.



Or try a *turn* on the A minor chord: Begin 1 scale tone above the root; descend to the root; play a 1/2 step below the root; then go back to the root. Sequence the pattern on the beginning of the 4th note of the scale.



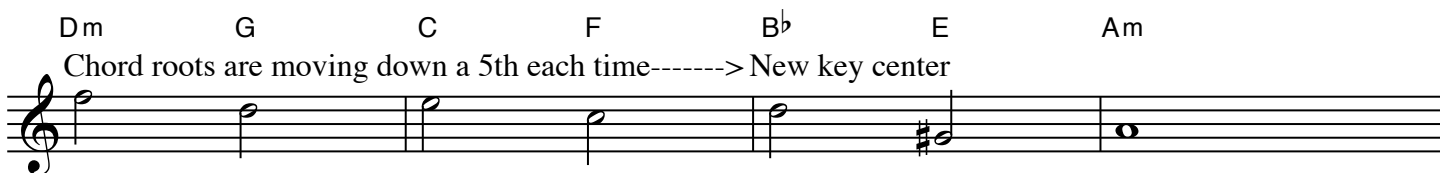
Bar 12

Pencil in the final phrase to complete your chart.

At bar 13, the progression at bar 9 repeats. Repeat the phrase you've constructed at bars 9-12.

If you look at the chord movement from bar 9 to bar 12, you'll notice the chords move down a 5th at each chord change. If this movement by 5ths continues, in a very short time the chords will leave the original key.

This movement, down by a 5th, is a very common device composers use to move to different *key centers* (the feeling of temporarily being in a different key), or to *modulate* (actually switch to a new key).



If you want to improvise a solo, think of it as composing in real time. The information in the *Write Your Own Hit!* section will help get you sounding great and thinking like a PRO.

You've written a hit song! Congratulations—you rock!