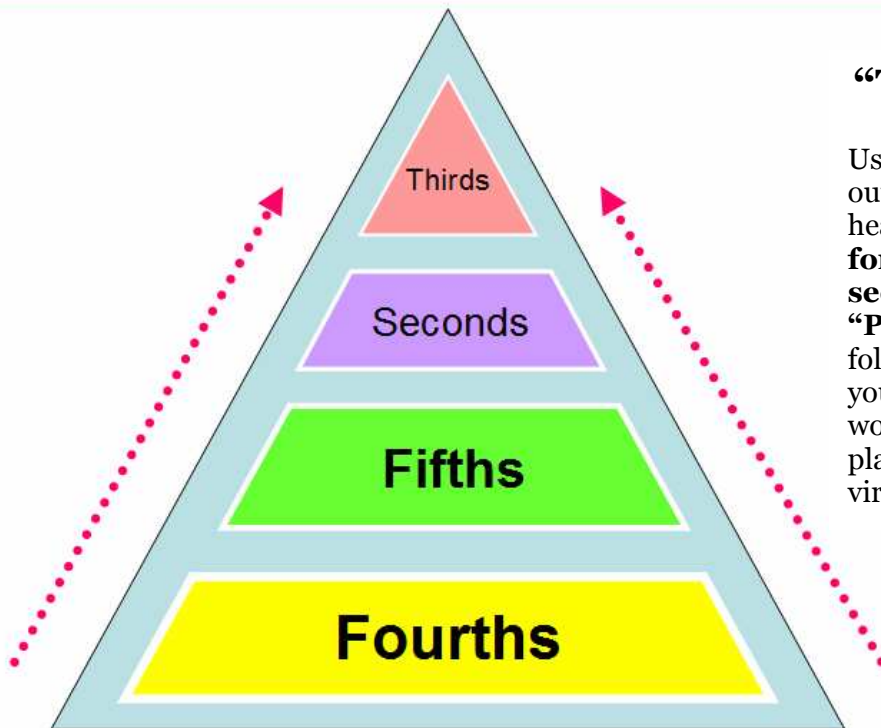


**FREE REPORT FINALLY REVEALS...**

**“The Astonishing Secrets Of The Most Talented, Most Knowledgeable, And Most Respected Musicians In The World... And How You Can Apply Them To Your Playing And Skip Years Of Unnecessary Trial & Error...”**

**\* ALL COVERED INSIDE THIS FREE REPORT \***

The MUSICIAN TRANSFORMATION “Pattern Pyramid” Guide



### “The Pattern Pyramid”

Using this chart, you can easily figure out how to play 80% of the songs you hear. **While all 5 elements of the formula are essential, the big secret lies in understanding “PATTERNS.”** Simply put, songs follow predictable, recycled patterns. If you master patterns and how they work, nothing will stop you from playing almost any song you hear in virtually minutes!

*The Musician Transformation ‘Pattern Pyramid’ Chart. Copyright © 2010 HearandPlay.com. All Rights Reserved.*

**Read this entire report to discover, step-by-step, how you can put the *Musician Transformation* system to work for you and start playing almost any song you hear... WITHOUT SHEET MUSIC...**

### What You'll Discover Inside:

- **The reason I've written yet another "Musician Transformation" report, even after releasing 73+ pages in FREE material a few months ago...**  
(Report #1 – 44 pages: <http://www.hearandplay.com/mtreport.pdf>)  
(Report #2 – 29 pages: <http://www.hearandplay.com/missingchapter.pdf>)
- **The widening "GAP" between advanced and mediocre players** and what keeps mediocre ones stuck at the same level for years while others get to advanced levels in months, let alone years.
- **How to take one element from the entire formula (hint: "PP") and use it to play almost any song you hear on the radio...** without having to rely on sheet music or any other reference.



- **How you can put this entire Musician Transformation system to work for you** and stop struggling once and for all to get to the next level...

## **Part One: The Reason I've Written Another Musician Transformation Report...**

So I've been on a mini "quasi" vacation since the last *sold-out* launch of my *Gospel Music Training Center* and *Musician Transformation* Free Giveaway this past December.

Let me tell ya... that was a crazy 30-day period.

The first launch was November 26 and we sold out all 1,000 packages and actually went over by some hundred copies when you combine some of our existing GMTC members who wanted to grab theirs too.

So that forced me to reorder them just to get the oversold copies out as soon as I could. And there were some issues there too (*I won't repeat that whole ordeal here but some folks will know what I'm talking about*).

After the dust settled, I decided to have a second launch to get the final remaining copies off my hands. That was December 9.

And following that, I pretty much went MIA... with the exception of a few GMTC trainings here and there but not nearly as much work as I'd normally have on my plate around the beginning of the year.

That's why I called it a "qausi" vacation. ☺

When will I go on a real "island" vacation? Hmm, I don't know. [day dreaming & talking to myself] --- "One day Jermaine... one day. Aloha."

But needless to say, it's been nice at home enjoying my wife and two kids (including our newest addition *Layla Griggs*... born just 3 hours after my wife's birthday ended... on December 15 at around 3 am in the morning).



Layla Griggs, Born December 15, 2009.

It's funny how I've relived the same moments from when Jadyne was first born in 2006. In fact, they look almost like twins and I find myself calling her Jadyne (*I thought name confusion comes later???*)

We shuffle up their infant pics and debate over who's who. And some of them come really close to foolin' us too! It's crazy.

So between being "stay-at-home daddy" for the last few months and tending to my private Musician Transformation training calls and Gospel Music Training Q&A sessions (my only two ongoing commitments during past the few months), that's pretty much what I've been up to.

But here's the thing...

I'm one of those guys that can't stay put. Even when I'm not working, I'm jotting down ideas to implement when I get back to work.

So what I'm about to share has been brewing in my head for a couple months now and rather than giving it only to my private GMTC students, I've decided to release it as another FREE report to **EVERYONE!!!** "Wooooooooooooo-hooooooooooooooooooooo!!!!!!!!!!!!!"

**What's contained in this report can literally change the way you approach music forever.**

I've said this once and I'll say it again...

Whenever I release a report or lesson to the public for free, please don't value it as "just free" and throw it aside.

And I know people do this because I'll get the same questions even on my private GMTC training calls... and I'll basically say "go read my free report on 'practicing' or my free report on the '5 elements of the musician transformation formula'" and they'll come back thanking me many times over.

Yeah, it feels weird to tell someone who's paying me to go read something that I've given to tens of thousands of people for free. But when I sit down and write something, I don't make two piles and say "this is free" and "this is a paid product." I give my all either way.

(Business advisors have warned me against giving away so much free content as I have hundreds of pages of stuff on my blog and tons of video lessons all over the web. They say "familiarity breeds contempt." In other words, when people get "too much of you for free," they won't respect you or they'll devalue you or take you for granted. I've taken lots of advice, but I've gone with my heart when it comes to releasing free content online... and I've survived.)

Ain't it funny how we humans are?

If we pay for something, we "may" use it (some people still won't). If we get it for free, there's no urgency to get to it because it didn't cost us anything.

MAKE ME A PROMISE.

***DON'T VIEW MY RESOURCES THAT WAY.***

So act as if you paid \$30 to get this report. It, along with the other two I released, are worth AT LEAST triple that amount, if not more.

So to celebrate my transition back to work, I'm sitting down and restarting my creative engine with this insightful report. I may be rusty but I won't stop until I've gotten my points across to you.

So with that, I'll say: **Enjoy.**

## Part Two: The Widening “GAP” Between Advanced & Mediocre Players And What Keeps Mediocre Ones Stuck...

There’s no doubt about it --- there’s definitely a gap between the best players and everyone else.

Not a small gap.

A huge gap.

In my estimation, 80% of players are at the same average level.

They play. They fiddle around. They sound decent. They can figure out basic songs. They stick to the same basic rules of playing everything. They use the same chords the same way over and over. No variation. No risks. No freedom.

And those are the “good ones” in the *mediocre 80% group*. The “bad ones” can’t play a lick... can’t pick up a song... can’t find the key to a song... no coordination... no rhythm.

Not that they don’t want it as bad as the top musicians --- it’s just that something hasn’t clicked for them yet. *They’re stuck*.

That’s 80% of self taught musicians in my book.

The other 20% (and truthfully, it’s probably more like 90%/10% but I’ll just say 20% to be nice) are miles in front of the rest.

MILES.

It’s like they say about the richest 1% of people in the world... how they possess more than the bottom 90 percent. (I don’t think that’s right but that’s how it is!)

But unfortunately, it’s the same in music. The top musicians get exponentially better and better and the average and bottom “*do-it-yourself*” musicians stay stuck or get worse.

In my first report, we’ve already established some of the reasons many mediocre musicians can’t break out of the trap.

We even talked about the 50+ year old problem in the church where experienced musicians outright refuse to teach budding musicians either because they fear losing their jobs to the “competition,” or they don’t want to share the spotlight... or just flat out think this is an “*every man for himself*” game.

YES! IN THE CHURCH!

(There's much more to that discussion but you'll need to check out the first report to see what I said about it.)

But I'm not here to put advanced musicians on the spot again. (Some of them didn't like how I exposed them in my first report).

After all, not all of them are that way. There are some kind ones out there who don't mind spending time with the up-and-comers. If you've found one, value them.

Show them you appreciate them because from what I've heard time and time again all across the country, this is a rare trait.

So how do some musicians make it to an advanced, professional level while others stay stuck behind, thus creating this gap?

Well, let's look at the word "**GAP**" for some possible answers (except I'll spell it "**GAPP**" for the purposes of my illustrations).

- 1) You either naturally have the **g**ift
- 2) You have **a**ccess to top musicians (if you can)
- 3) You take action and **p**ractice **p**roductively

Without question, whether you have a natural gift or get access to top players who share selflessly with you (or both), **#3 is a requirement for everyone.**

Let's talk about this idea of "*giftedness*" first.

### 1) **You have a gift**

I won't kid you. There are folks who were born to do what they do. And there are others who aren't as naturally gifted in their chosen arena but train so much they become masters at what they do.

I won't say everyone has the "music gift."

I will say anyone can get to a level of *mastery* with hard work and dedication because most of us are given the basic skills to accomplish anything we want... whether we are naturally gifted at it or not.

In fact, some of the best the world has ever known started off on the polar opposite of the "talent" spectrum and worked their way up. It's more than possible.

But let's talk about "*the gift.*"

There's a parable in the bible where Jesus talks about a master who prepares to go on a long trip so he summons three of his servants to him.

He gives one servant 5 talents (equivalent of about \$5000.00 today). He gives another servant 2 talents. He gives the last servant 1 talent.

He expects them to do something with what he has entrusted them with.

Well, he finally returns from his long trip. The servant he gave 5 talents returns with a total of 10 talents. In other words, he doubles his master's investment!

Likewise with the servant who was given 2 talents. He brought back 4.

But the servant who was only given 1 talent... what did he do? He dug a hole in the ground and hid the talent. He didn't do anything with it. I guess he was scared since he only had 1 and didn't want to risk the little he had. After all, the master was known to be hard on folks.

Needless to say, the master wasn't happy about the last servant's attitude.

He not only scorned him by calling him lazy, but he took away the one talent he gave him. He left the servant with NOTHING. What's more, he gave the talent he took away to the servant who brought back 10.

(0 talents to 11... there's a "widened gap" if I've ever seen one).

Not only that but he cast him away into darkness.

What does this have to do with you?

### **EVERYTHING.**

Now we're literally talking about money in this parable but the implications are wide. Imagine the word talent really meaning "talent" --- *above-average* natural proclivities, attributes, and skills you possess. (In fact, I believe that's where the current use of the word is derived, but don't quote me on that one!)

Sure enough, some people have more talents than others. Some "10," some "5," some just "1" (...give or take).

It's not what you start with, though, *it's what you finish with.*

See, everyone comes here with SOMETHING.

And if you think you've got nothing... hmmm --- if you can move your fingers and if you can hear the siren of an ambulance passing by, count your blessings. Some can't do both.

Gifts can be as simple as that or as elaborate as the servant with ten talents. But it doesn't matter because the common thread is what you do with them.

Imagine the best musician you've ever heard...

If they, in fact, did have a natural gift or inclination for music (which is not always the case), the gift still had to be honed.

It had to be cultivated.

The guy who brought back 10 talents had to work at doubling the original 5. It just didn't pour into his hands.

The other one who had little and chose to bury what he did have... well, he was deemed "lazy" and lost it.

**So if you don't use it, you'll lose it.**

I bet if the guy who was given 5 talents to start came back with no gain, he would have been cast out too.

So don't sit around sucking your thumb talking about who has natural talent or who doesn't. **You have what it takes.**

God doesn't do for you what you can do for yourself. He only does what you can't do. That's why Jesus told the disciples to remove the stone so he could enter and raise Lazarus from the dead.

Don't you think Jesus could have removed the stone, as powerful as he is? After all, that's nothing in comparison to raising a dead man. But he knew the disciples could remove the stone so he required them to do what they **COULD NATURALLY DO**.

Then he entered and did the *supernatural*.

You want exponential growth?

Start working like you've never worked before. Start practicing like you've never practiced before. Start moving.

**Growth is attracted to movement.**

If you're not active, you're not growing and if you're not growing you're dying. There is no middle ground.

## **2) You have access**

In Los Angeles, there is a pack of professional musicians that play for all the big mega churches, tour with all the popular artists, and essentially work full time in the music industry.

Everyone seems to know each other. Everyone is at the top of their game.

We've had the privilege to interview and produce courses featuring some of them.

What I've noticed is that access to the "inner circle" is very closed and cliquey.

The only way in is to prove yourself or be introduced by one of the respected members.

Sure, if you are extremely talented, you can go from virtually unknown right to the center of the circle. This happened to Jairus Mozee (the young guitarist in our upcoming advanced guitar course).

Right out of high school, his amazing gift simply “made room for him.” He didn’t have to know an insider because after anyone heard him play publicly, they were hooked. You can find samples of him on our youtube channel: <http://www.youtube.com/hearandplay>

He forged his way into the insider circle, into the industry. He’s played for Janet Jackson, Toni Braxton, Teddy Riley, Fantasia, and many more. Few can do that.

And what’s more, once you’re in, now you have access to learn from all the other top 1% musicians you’re hanging around. They call it “**shedding.**”

You’re hanging out after a concert and you hear a new run or chord voicing they’ve played and you immediately say, “*hey, let me have that.*”

And they gladly share with you because they know you can return the favor. They aren’t going to shed with you if you have nothing to bring to the table. It’s a catch-22.

I mean, some will share because not all the top players exhibit these characteristics... but I can tell you from experience --- it seems to come with the territory. Play for a few celebrities and they start thinking they’re one too! 😊

Most musicians would be laughed out of this circle unfortunately. They can sniff you out after just a few seconds of you playing.

If you think you’re good because your non-musician Pastor has pumped your head up... well, you’ll get a reality check when you get around “real players” from this group.

If you’ve ever been to a musical, they’re lined up along the walls or even hanging out in the “musicians box” or backstage if it’s a huge mega church.

Now just imagine every city having one of these “circles.” I only point out Los Angeles because obviously it’s a hub for music and entertainment and close to where I live.

But even in small rural towns, there are the “known musicians” and then there are the *forgotten*, “rest of them.”

What’s interesting, though, is that I’ve seen singers, who were “connected” because of their brilliant singing ability, shift over to playing the keyboard from scratch... all because they had a professional head start from a *fellow insider*.

I’ve been baffled to hear someone accompany themselves on the piano (with very nice chords and progressions, not beginner stuff) --- only to find out they’ve been playing for just 6 months.

Have you ever seen celebrities bust out playing the piano and after years of following them, you never knew they played piano until now? That’s because they probably haven’t played piano until NOW!

Hey, but when you're an insider and you have access to the help of professionals, that's not impossible.

*Luckily, there's other ways to gain access.*

You can "buy access" from a private instructor.

That is, if they teach what you want to learn.

Fact is, there are tons of teachers out there. But majority of them are classically focused. You'll be playing Beethoven and Bach and stuff like that.

If that's your cup of tea, access to professionals is not a problem. Just be prepared for a minimum of 2-4 lessons per month at around \$50 each. That'll pay for a good 30-45 minutes per session... a budget of about \$100.00 - \$200.00 a month. If you're serious, then \$200 is the going rate... actually cheap compared to other alternatives...

...Alternatives like Julliard or Berklee School Of Music. And you can't just have the \$40,000 - \$50,000/year required to go to these prestigious music schools... you better have a stellar audition piece and know how to read sheet music inside and out.

For those of us who play by ear, even if you have the money to fork over, you're already disqualified. But obviously, this is the most rewarding option... it's just not cheap and not totally geared towards church playing.

With the advent of the internet, you can now gain access to the knowledge and experience of others without living in their city or going to their church or bribing your way into the insider's circle... or paying \$200/month for lessons.

That's why we created the Gospel Music Training Center. It's an economical way to have the comprehensive access you need to piggy-back on the experience of trained, professional musicians and teachers.

It's closed to the mass public at the moment but it'll be open soon.

So those are some ideas concerning "access," a major part of *next-level growth* because it's impossible to go on this journey alone. Well, it's possible but few can travel that path.

### **3) You take action and practice productively**

If you haven't caught on, all of these go hand-in-hand.

Even if you have "natural abilities," you won't go far without honing and cultivating them.

Even if you have "access" in one way or another, you're not going to magically inherit super powers.

If you have both natural ability and access, you're still going to have to **take action**.

That's where the rubber meets the road.

The truth is... you can:

- a) **Do things right**
- b) **Do the right things**

There is a difference between the two. Both are important.

When you practice, it's important to **do things right**. This is called *efficiency*.

That's why I always tell people to slow things down to "turtle speed." Don't be caught up on doing everything at the actual speed it's performed. You will eventually get there.

But for now, you must get in the habit of slowing things down so that your fingers get used to the movements.

Surely, the mind is a powerful device. It has the power to do hundreds of millions of things PER SECOND! Yes it's true.

But that ain't so true for your physical bones and muscles. That's why the saying goes "**mind over matter**" ... not "matter over mind."

So when you slow things down, you give your muscles the opportunity to memorize the SAME movements over and over.

### **REPETITION IS THE MOTHER OF SKILL.**

But watch this...

Because most musicians try to play things fast from the get-go, they never give their muscles the opportunity to memorize ONE CORRECT way of doing the movement because every time they play it, they play it a different way.

Or worse, they fumble over notes and never do them accurately. So they never achieve *muscle memory*.

Heck, they probably experience *muscle confusion*... a technique that may help bodybuilders but it won't do you well on the piano.

So just applying that one technique can lead to more productive practicing.

Productivity is all about being able to walk away from your instrument feeling like you've accomplished as much as you possibly could in the time allotted.

If you simply fumbled over a few chords and called it "practice," it's possible that you've set yourself back a few steps rather than gained from the practice. Imagine practice that actually harms your growth?

So that's an example of **DOING THINGS RIGHT**.

That's just half of it though. The other half is...

**“DOING THE RIGHT THINGS.”**

I think this one carries a little more weight than the former.

Why?

Because it's possible to do the *wrong things* **right**... ain't it?

*If you “pay for access” to a personal fitness trainer like I've done in the past and they tell you to perform exercise A, B, and C, 20 times each --- but you get “smart” and only do your favorite exercise 60 times (let's say “exercise C”) instead of doing each of the three exercises 20 times each. In fact, you even do exercise “C” perfectly. You don't miss a beat.*

Have you done yourself any good?

Yes, you did one of the exercises right.

But you failed to do the right things. There's a slight difference.

I can play major scales correctly but if I fail to realize the TRUE importance of scales and how they allow me to understand the universal “number system,” playing in all 12 keys, and how patterns work... then I've missed the boat.

I've done something right but missed the **right thing** to focus on. The order of these words is extremely important.

I know these are way out analogies but many people focus on doing things right just for the sake of saying they are doing something when they can spend a fifth of the time doing the REAL STUFF that's going to make all the difference.

Now you get it?

There's tons of stuff to study in music. That's why people pay \$50,000/year to get a top notch music education. I'm not mad at them either! Go for it! Audition well and cross your fingers!

But for the rest of us --- those for whom a \$50,000/year education would be overkill (considering what we do)... there are key things we can focus on and there are other things that we can afford to leave by the wayside. That's what I mean by “DOING THE RIGHT THINGS.”

The first two reports clearly detailed the 5 elements to focus your limited time and resources on.

Report #1 – <http://www.hearandplay.com/mtreport.pdf> (44 pages).

Report #2 – <http://www.hearandplay.com/missingchapter.pdf> (29 pages).

So with your gift (large or small), access to other people's knowledge/experience, and good productive practicing, you're sure to minimize the "gapp."

But that's up to YOU.

Only you can decide if you are sufficiently fed up with being stuck at the same level while others pass you up and if you're finally ready to take action to radically transform your playing.

Only you know if you're lazy or disciplined; smart or dull; up for the challenge or defeated already; a loser or a winner, someone who is serious and committed to success.

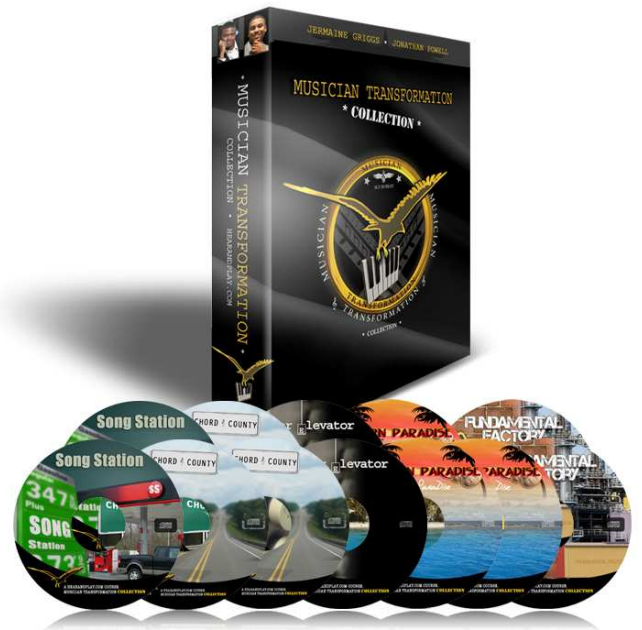
## Part Three: How To Take One Element From The Entire Musician Transformation Formula And Use It To Play Almost Any Song You Hear...

If you've read my first two Musician Transformation reports, you're already familiar with the five elements of the formula:

- 1) *Fundamental Fluency*
- 2) *Chordal Command*
- 3) *Pattern Proficiency*
- 4) *Song Solidity*
- 5) *Ear Efficiency*

The Musician Transformation 12-disc package I gave away for free to everyone who joined the Gospel Music Training Center in November and December includes 5 separate sections that cover each of these elements:

- 1) *Fundamental Factory*
- 2) *Chord County*
- 3) *Pattern Paradise*
- 4) *Song Station*
- 5) *Ear Elevator*



Now, don't get me wrong.

All 5 elements are important. Miss just one of them and you've got major problems.

That's why you have musicians who can *play* but don't know what they're playing. Or those musicians who make every song sound the same because they only know so many chords.

Worse, those musicians who can only play in a few keys. If you start singing a song in "E major," they're stuck.

The problems are endless for folks who don't understand all 5 of these elements. They are just that important.

But out of all of them, I do have a personal favorite. It's "Pattern Proficiency," which is covered in the Pattern Paradise dvd in the 12-disc collection.

I'll tell you why...

### **PATTERNS RULE.**

All songs follow predictable, systematic, recycled patterns.

Don't get me wrong... there are some exceptions. There are some brilliant song writers that come along and totally reinvent the wheel. But again, those are the exceptions.

It goes back to 80/20 rule... AGAIN.

I'd say 80% of songs can be deduced down to the same, common patterns covered herein.

And for some of you who skipped the first two reports:

#### **NOTES CREATE SCALES**

(that's all in the *Fundamental Factory* dvd)

#### **SCALES CREATE CHORDS**

(that's in the *Chord County* dvd)

#### **CHORDS CREATE PATTERNS**

(bingo... that's what I want to talk about here and that's what's covered in *Pattern Paradise*).

#### **AND PATTERNS CREATE SONGS!**

(all covered in *Song Station* dvd)

*Scales* are a series of notes played one after the other.

*Chords* are a series of notes played together at the same time.

*Chord Progressions (or patterns)* are a series of chords played one after the other.

*Songs* are a series of patterns organized in a particular order.

It's your job as an "ear musician" to understand, play, and recognize those patterns when you hear them.

As simple as that.

Let's start with the basics.

When you're listening to a song, your first goal is to establish the major key of the song. I did a free 30+ minute video tutorial on this topic at <http://www.hearandplay.com/findingkey>.

Once you know the song is in, for example, "C major," now you have the right floor to press on the elevator.

Imagine trying to find a buddy who told you to meet him in a 12 story high rise building. How would it feel going floor by floor looking for him?

It wouldn't be smart either right?

Musicians who try to learn a song without establishing the major key do exactly that. They're looking for someone in a 12 story building.

That person could be anywhere!

And you're most likely to burn out before you find him. Same thing with music.

First establish what floor you need to be on. That will determine where you look for what you're looking for. Make sense?

If you're on the floor of "C major," well, that will lessen the amount of options you now have available to you... thus making things a little easier.

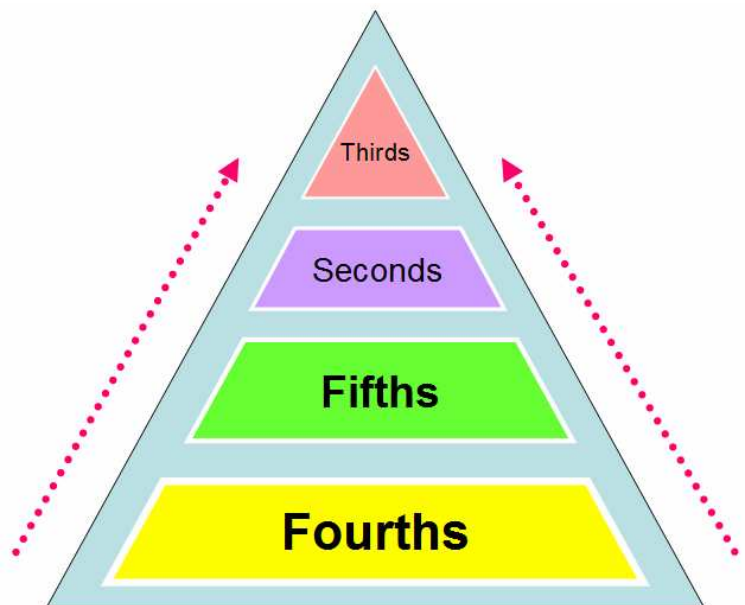
And it gets better.

So now you've narrowed your search to one floor.

What if I gave you the order in which to search?

So you've already narrowed your search from 12 floors to one. But now I'm going to tell you to search this suite first... then that suite... then that room... then this room. Would that be helpful?

That's exactly what this chart does for you:



But more on the chart in a second.

Understand this first:

There are 7 unique notes that make up a major key.

If you play a C major scale (C D E F G A B C), there you go! ...the 7 notes that make up the major key of C.

Now each one of those notes carry a particular “role” in C.

One of the notes can be considered “home.”

Another one can be considered “away from home.”

Another one might function as the “on my way home” degree (or tone) of the scale.

There are other roles like “getting ready to be on my way home” and “at my cousin’s house” but what’s important is that you understand how each tone of the scale functions. This will shave years off your learning curve.

In my first report at <http://www.hearandplay.com/mtreport.pdf> you learned there are chords most likely to occur on each tone of the scale. Here’s a recap of that:

1 <sup>st</sup> tone	<b>Major chord</b>	5 <sup>th</sup> tone	<b>Major chord</b> (or dominant, when bigger)
2 <sup>nd</sup> tone	<b>Minor chord</b>	6 <sup>th</sup> tone	<b>Minor</b>
3 <sup>rd</sup> tone	<b>Minor chord</b>	7 <sup>th</sup> tone	<b>Diminished</b> (or half diminished, when bigger)
4 <sup>th</sup> tone	<b>Major chord</b>		

For example, if you’ve determined a song is in the key of “C major” and you’ve happened to pick out these bass notes in the song: **C → G → A → F**, this system tells you exactly what chords are most likely to be played on each one of these bass notes.

Of course, this isn’t 100%. You won’t always find a major chord off the 1<sup>st</sup> tone of the scale just like you won’t always find a minor chord on the 2<sup>nd</sup> tone but these are like the “defaults.” You should always try them first. If they aren’t right, move on to other options!

So back to the bass line **C → G → A → F** in C major.

The first thing I’d do is convert this bass line into numbers.

In C major:

C is the \_\_\_\_\_ tone of the scale.

G is the \_\_\_\_\_ tone of the scale.

A is the \_\_\_\_\_ tone of the scale.

F is the \_\_\_\_\_ tone of the scale.

Here are the answers:

In C major:

C is the 1st tone of the scale.  
G is the 5th tone of the scale.  
A is the 6th tone of the scale.  
F is the 4th tone of the scale.

From there, I can use the chart to figure out which chords should be my first options to try.

1 <sup>st</sup> tone	<b>Major chord</b>	5 <sup>th</sup> tone	<b>Major chord</b> (or dominant, when bigger)
2 <sup>nd</sup> tone	<b>Minor chord</b>	6 <sup>th</sup> tone	<b>Minor</b>
3 <sup>rd</sup> tone	<b>Minor chord</b>	7 <sup>th</sup> tone	<b>Diminished</b> (or half diminished, when bigger)
4 <sup>th</sup> tone	<b>Major chord</b>		

Since the first tone of the scale usually creates a major chord, I'm going to try C major for that one.

Since the fifth tone of the scale also creates a major chord (or a dominant chord, which we also talk about in the first report), I'm going to try G major with that one.

For the "A" bass note, I'm going to put a minor chord there since "A" is the 6<sup>th</sup> tone of C major and the 6<sup>th</sup> tone will usually be minor.

And lastly, for the "F", I'm going to play F major since it's the 4<sup>th</sup> tone of the scale and will usually be major.

**C major → G major → A minor → F major**

What happens if one or more of these chords doesn't sound right?

Answer: This is a game of trial and error in the beginning (until the ear can naturally hear the qualities of the chords) so you'll go down your list of chords:

If using a major chord doesn't sound right, try a:

Minor chord  
Dominant chord (7<sup>th</sup>, 9<sup>th</sup>, 11<sup>th</sup>, 13<sup>th</sup>)  
Diminished chord (or Diminished 7<sup>th</sup>)

If using a minor chord doesn't sound right, try a:

Major chord  
Dominant chord (7<sup>th</sup>, 9<sup>th</sup>, 11<sup>th</sup>, 13<sup>th</sup>)

So yes, it ain't written in black and white but using these rules will save you a lot of time!

But wait, there's more! (sounds like an infomercial huh?)

There are *predictable movements* that happen over and over again in music.

What that means is if you're in Ab major but you happen to be on the **6<sup>th</sup> tone** of the scale (which is "F"), there are only so many places to go from F.

Of course, song writers can do what they want but experience shows the next chord after F is usually going to be a:

- *Chord based on "Bb"*

Then, if that doesn't work, the next option is probably a:

- *Chord based on "C"*

If that doesn't work, the next option is probably a:

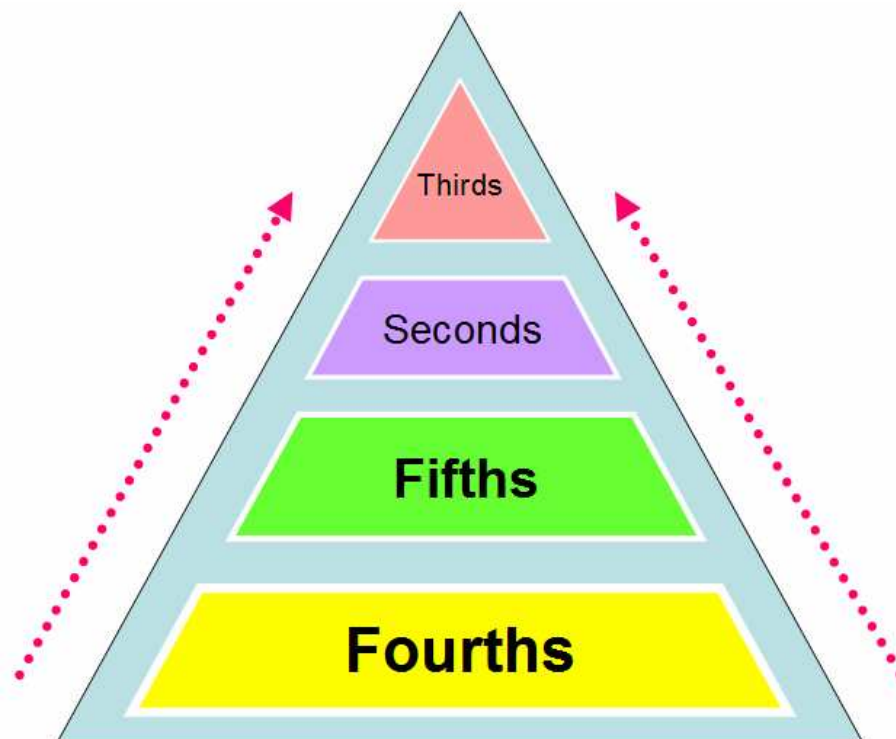
- *Chord based on "Eb" or "G"*

If that doesn't work, the next option is probably a:

- *Chord based on "Ab" or "Db"*

Where did I get those options?

Let's turn to my "Pattern Pyramid" chart below for the answer:



I started at the base of the “Pattern Pyramid,” which is “**fourths.**”

By far, this is the most common movement in music.

Now, before I move any further, you can call them fourths or fifths. In fact, it depends how you look at it.

See, going up a “diatonic” fourth is **C → D → E → F**

But notice what happens when I go down a “diatonic” fifth: **C → B → A → G → F**

*Note: Diatonic means related to the major or minor scale. So these intervals above are fourths and fifths created by notes of the C major scale (as opposed to other types like “diminished fifths,” which use a “C” and “Gb,” a note outside the C major scale).*

So going from C up to F is a fourth but going from C down to F is a fifth.

But here’s the thing...

When you play by ear, we sometimes go up to F... we sometimes go down to F... we have that freedom. We aren’t reading sheet music or borrowing someone else’s homework. We’re creating out of thin air (oh the joy of playing by ear!)

So because fourths and fifths are inverses of each other, it’s all in how you look at it.

**For the purposes of this lesson, we will always be going UP.** Got it?

So C to F is a fourth because we will assume we’re always going up from one note to the next.

That makes C to G a fifth because we’re going up from C to G: **C → D → E → F → G.**

(But since I’ve put you “up on game,” you know that this can be considered a fourth if you go down from C to G: **C → B → A → G**). Just not today. 😊

Back to “fourths.”

**This is music’s favorite motion.**

Majority of the songs you hear move in fourths. Yup, it’s true.

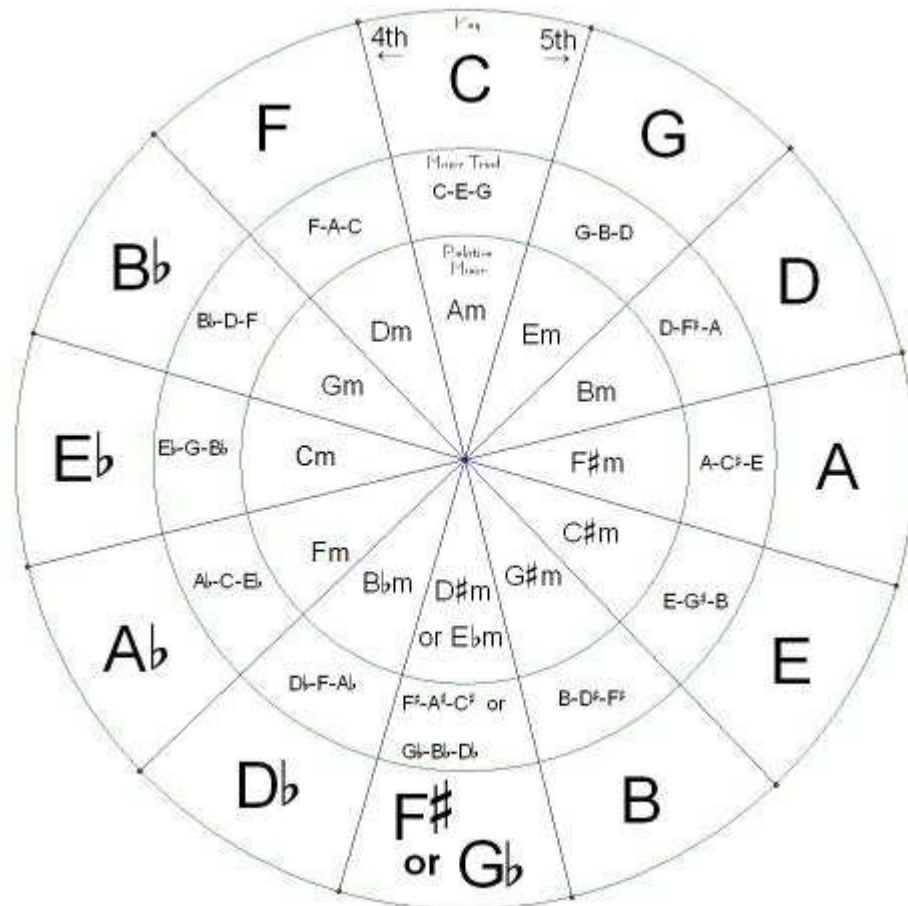
If you’re sitting around twiddling your thumbs talking about “*I can’t pick up songs... they too hard,*” is it because you don’t understand the *power of fourths?*

In the next couple of pages, I’m going to explain each of these:

- a) Fourth movement
- b) Fifth movement
- c) Second movement (aka – “stepwise motion”)
- d) Third movement

## FOURTH MOVEMENT:

For this section, I'm going to use a chart you've probably seen in past lessons. It's the famous, "**Circle of Fifths (or Fourths).**"



Notice one arrow points to the left (counter-clockwise) and indicates "4<sup>th</sup>" while the other arrow at the top points to the right (clockwise) and indicates "5<sup>th</sup>".

For this section, obviously we're going to focus on the "fourths" side. We're going to go the opposite direction of a clock... counter-clockwise.

That is, from:

**C → F → Bb → Eb → Ab → Db → Gb → B → E → A → D → G**

These are what we call *fourth movements (or fourth intervals)*.

Regardless of what key you're in, this will always be your most popular movement in songs.

In other words, "C" will always flow to "F" the most. If you count up every song ever made, you will find that after any kind of "C" chord is played, the probability of an "F" chord coming next will be higher than any other note. **Don't matter what key you're in.**

After "C" comes "F." Point blank.

After “F” comes “Bb.”

Same for all the other notes, too.

Sure, they carry different “roles” in different keys.

In the key of C major, based on what we’ve learned, C is the first tone of the scale so it’s most likely to be major. F is the 4<sup>th</sup> tone of the scale so it’s most likely to be major as well. So you’re most likely to get a C major chord moving to an F major in this key.

But in the key of Ab major, C is the 3<sup>rd</sup> while F is the 6<sup>th</sup>. According to what we’ve learned, that would make both of these chords “minor” in quality. In this case, C minor would move to F minor most likely because those are the roles these tones take on in the key of Ab major.

Of course, there are exceptions. In the same key of Ab major, the C minor might be changed to C major to give a stronger connection to F minor. That happens sometimes too. That’s why the ear is the final judge and it takes all of 10 seconds to change a C minor chord to C major if it doesn’t sound right initially.

Remember: *Trial and error.*

What’s important is that you understand the power of FOURTHS, regardless of what key you’re in!

Here are some examples of patterns that utilize fourth movements.

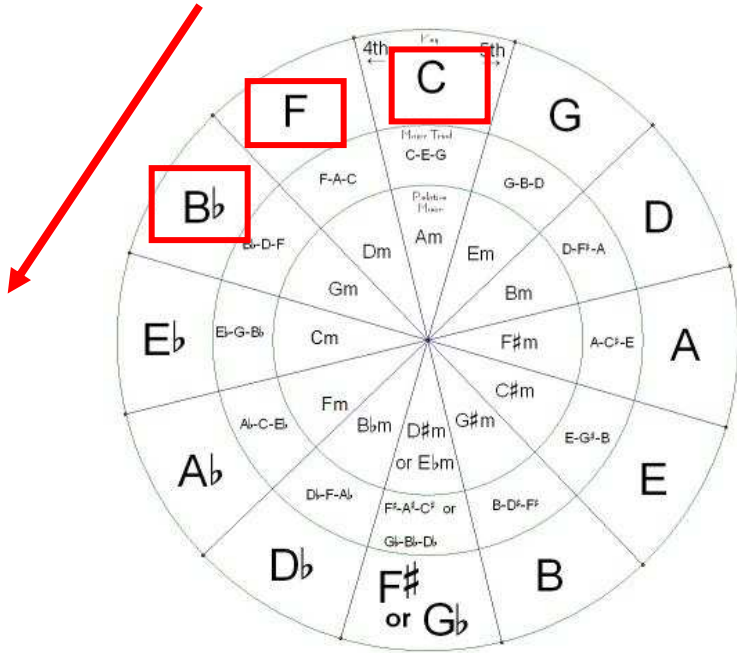
A “2-5-1” is a common progression that ends a song. You’ll find it at the end of almost EVERY song you play. (It’s that popular). In the key of C major, a “2-5-1” progression will use these bass notes: **D > G > C.**

**Well... circle any three notes that are neighbors on the circle chart and there’s your 2-5-1!**

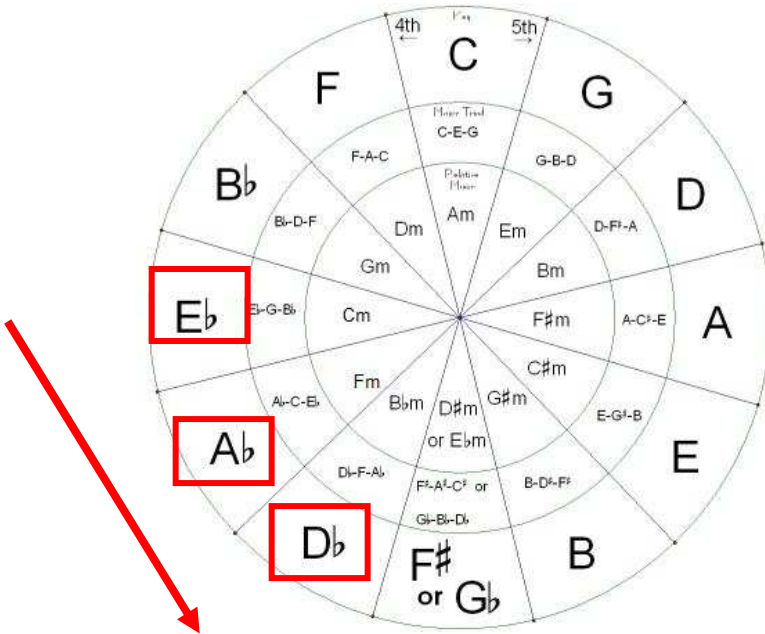
Go ahead! Try it!

Circle the keys of C, F, and Bb on the circle (remember... we’re going COUNTER-CLOCKWISE... the opposite direction of how a clock would tick).

C, F, and Bb make up the keynotes of a “2-5-1” in the key of Bb major (see illustration on next page)...



Circle another 3 notes... how about **Eb**, **Ab**, **Db**.



Those three notes make up a “2-5-1” chord pattern in the key of Db major. I mean, isn’t “**Eb**” the 2<sup>nd</sup> tone of the Db major scale? Isn’t “**Ab**” the 5<sup>th</sup> tone? Isn’t “**Db**” the 1<sup>st</sup> tone?

The circle of fifths simply does the work *FOR YOU*.

And this ties right into the previous section where we studied what chords work on each tone of the scale because once you figure out the keynotes for your “2-5-1,” just apply the right chords.

For example, when I circled Eb, Ab, and Db, that gave me a “2-5-1” in the key of Db major.

**Eb** \_\_\_\_\_ chord >>> **Ab** \_\_\_\_\_ chord >>> **Db** \_\_\_\_\_ chord

Using the information you just learned, ask yourself:

What chord is most likely to occur on the 2<sup>nd</sup> tone of the scale? According to what we just learned, a “**minor**” chord.

Ask the same question for the 5<sup>th</sup> tone. Answer = **major or dominant 7 chord**.

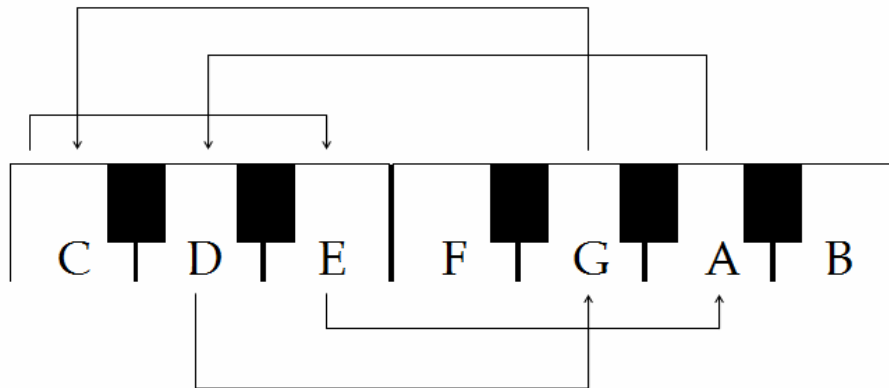
And ask the same question for the 1<sup>st</sup> tone of the scale (which is really easy because those are mostly ALWAYS *major chords*).

**Eb minor or Eb minor7** >>> **Ab major or Ab 7** >>> **Db major or Db major 7**

And the cool part is... if these chords don’t work, you can always change them around until you find the right chords that do.

If the Eb minor chord doesn’t sound right, I would probably try an Eb dominant 7 chord next as this would produce a more “bluesy” sound and sometimes you’ll find that occurring on the 2<sup>nd</sup> tone of the scale.

Here’s a bigger chord pattern. It utilizes almost every tone of the scale:



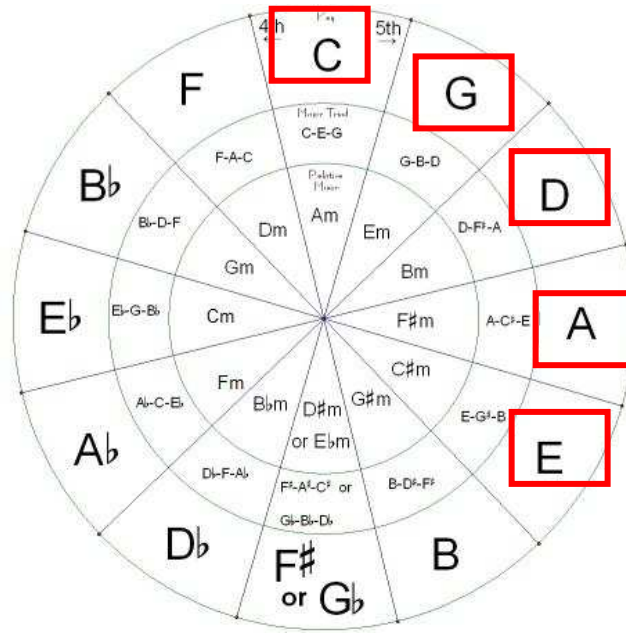
C > E > A > D > G > C.

Guess what? Except for the starting note “C,” (and its movement to “E”), every tone in this pattern moves according to the circle of fourths chart --- we call this “*circular movement*.”

Note: The C to E is a *third*... it’s in our pattern pyramid but not as common as fourth movement, as you can see. The ratio is 4 to 1 in this example as we have 4 movements that

move in fourths to only one movement that moves in thirds. And in my experience, it's pretty much this way across the board.

Just pop out your circle and find where these notes appear.



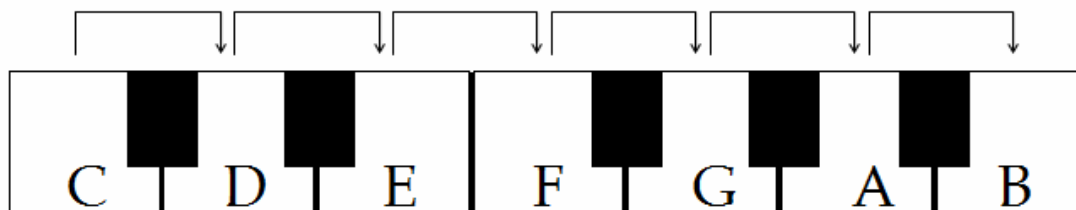
Amazing! They are all next door neighbors!

What if I told you most songs move in this same way? Again, we're back to the "80/20 Pareto Principle."

I can't tell you if it's exactly 80% of songs but I'll estimate that majority of songs move in this SAME way --- circularly --- especially if they sound predictable and like *you've heard them before*.

In fact, I think it's more valuable to rearrange the notes of a major scale in fourths since songs are most likely to move in that direction.

So instead of thinking of the key of **C major** as:

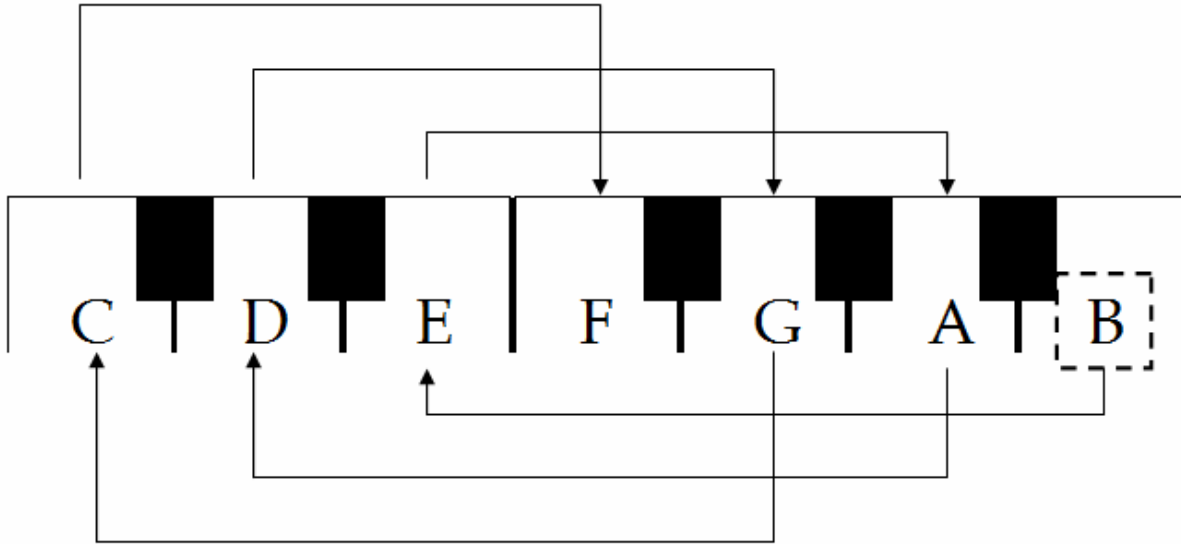


From **C** to **D**... **D** to **E**... **E** to **F** (basically the normal way of playing it: **C D E F G A B C**)

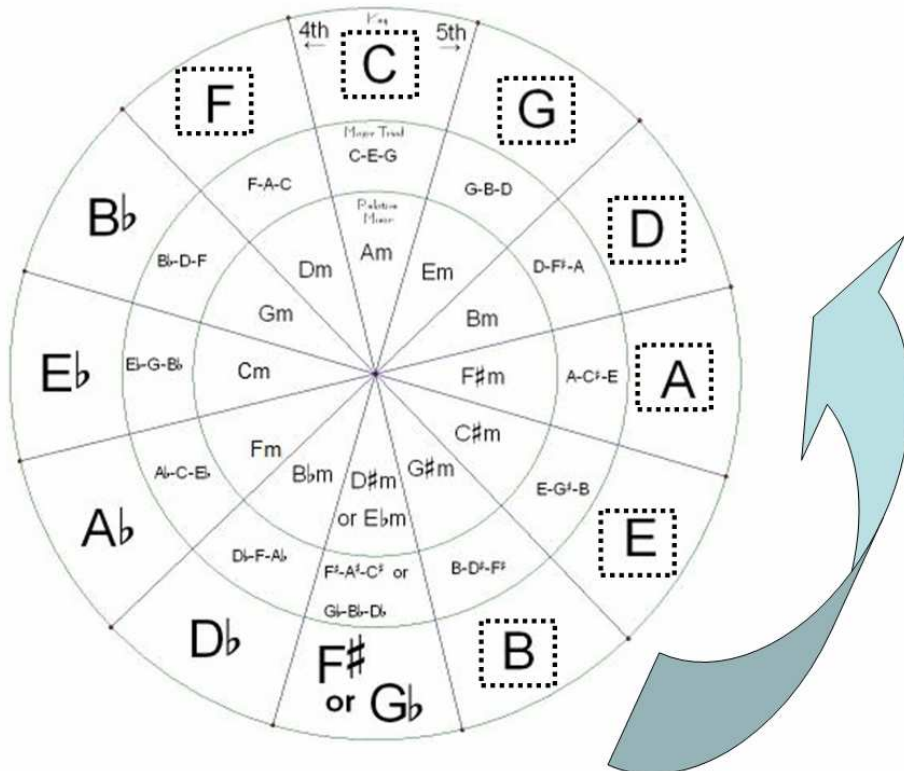
Here's another way to look at the major scale --- BUT THIS TIME, in the actual way most songs flow:

The “C Circular Major Scale” (my own term)...

B > E > A > D > G > C > F
7 > 3 > 6 > 2 > 5 > 1 > 4



I know this is way different than you're used to thinking about the scale... but basically, it's the EXACT NOTES (nothing left out) but simply played in the same order as the **circle of fifths**:



But here's the amazing part...

When you learn every major scale this way (which isn't hard because they all overlap), you're already training your brain to think in this new musical direction.

And since I estimate majority of songs move "CIRCULARLY" (in the same direction shown above), you are tapped into something that few "ear" musicians know or understand.

Just for fun, in the key of C major, here are some cool chords to play over the "7-3-6-2-5-1-4" pattern (aka - My "circular scale.")

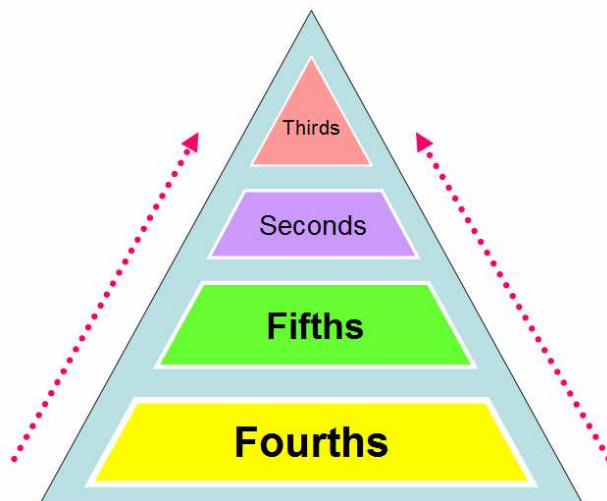
Tone #	Bass note (left hand)	Chord (right hand)
7	B	A + D + F
3	E	G# + D + F
6	A	G + C + E
2	D	F# + C + E
5	G	F + Bb + D
1	C	E + Bb + D
4	F	E + A + C

When you're playing this, doesn't it feel like a circle? Even if you didn't have all the great knowledge you've learned in this report, doesn't it just "feel" like you're going in loops or something?

Circular movement (aka - "fourths") is music's favorite motion! Don't forget it!

So make me a promise:

*"Jermaine, I solemnly swear to analyze all the songs I know and to be aware of all the circular "fourth" movements I'm already playing. And when learning new songs, I will remember this magical circular direction and try it first when I'm attempting to figure out which chord to play next. I now know there is a method to the madness."*



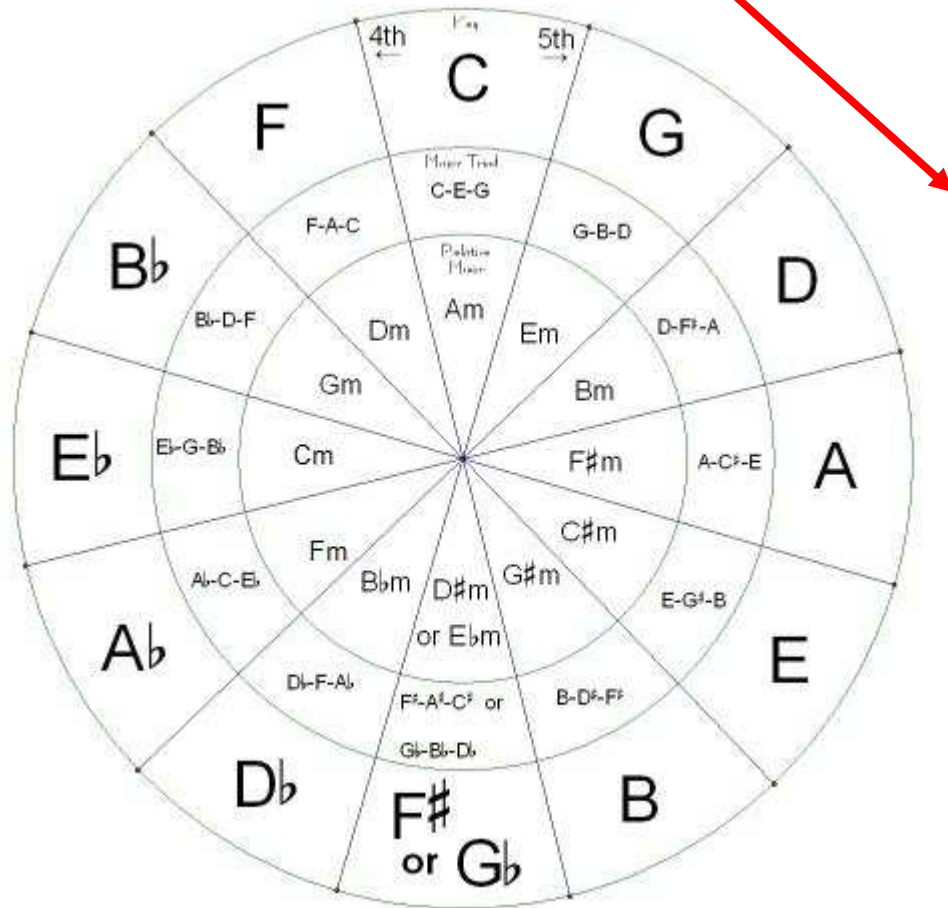
*Next up:*

## **FIFTH MOVEMENT**

## FIFTH MOVEMENT:

You hear a lot of fifth movements in pop and rock music.

Consider the circle of fifths again.



But this time, we'll actually go in the same direction a clock would (as opposed to going the opposite direction when we studied fourths).

While this movement isn't as popular as its fourth counterpart, you'll still find it represented in many songs.

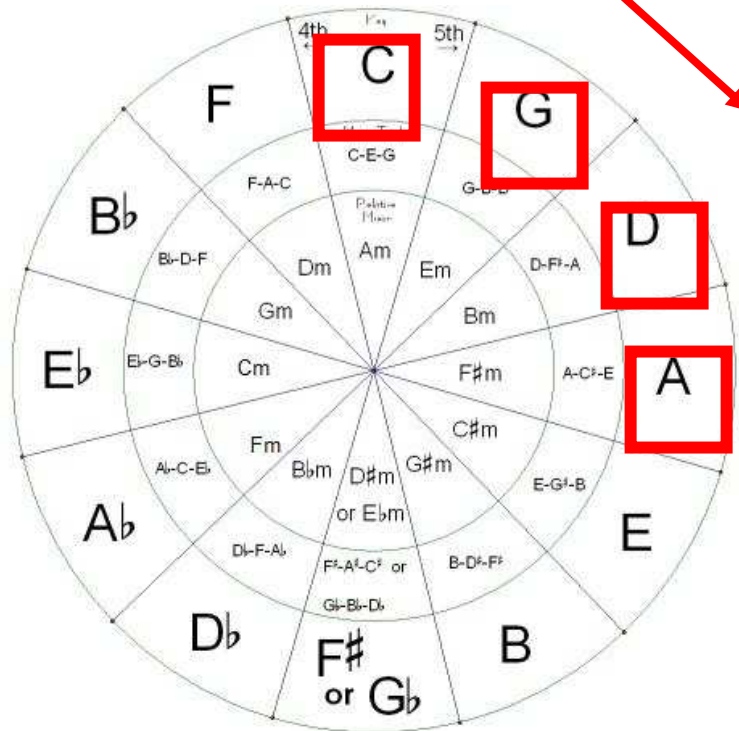
Haven't you heard the following progression in a ton of rock songs? (Go ahead and try it)...

- C major** (C bass /// C + E + G)
- G major** (G bass /// G + B + D)
- D minor 7** (D bass /// F + A + C)
- A minor** (A bass /// E + A + C)

Come on... give these chords some styles! Imagine a rock band on stage at an MTV award show!!!! Go on! Try them out!

These are all fifth intervals too!

Here they are on the circle of fifths:



They're all neighbors! We've simply changed our direction to clockwise as opposed to counter-clockwise (which is the direction of "fourths").

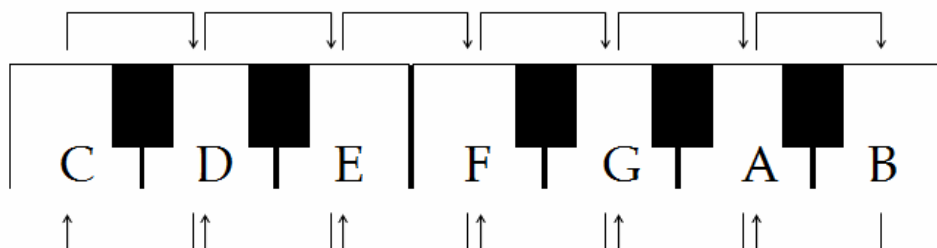
(Note: While we're on it, going *counter-clockwise* from "A" to "D" to "G" to "C" is a very popular **FOURTH** movement. It's called a "6-2-5-1." But we're not talking about fourths right now... we're talking about fifths... but just wanted you to know that though).

**SECOND MOVEMENT:**

This is a very common movement in music. This is when notes move in half and whole step motions.

We also call this "*stepwise motion.*"

Whereas circular progressions move in accordance with the circular of fifths, stepwise motion simply moves up and down the major scale, step-for-step (which ends up being either *whole steps* or *half steps*).



Example: “Lean on Me” in C major (bass notes)

“When – you’re – not – strong. I’ll – be – your – friend”  
**C D E F F E D C**

See how the bass notes moved in *steps*?

What’s more, you can actually take the chords you learned earlier and place them on these bass notes, giving you:

“When – you’re – not – strong. I’ll – be – your – friend”  
**Cmaj Dmin Emin Fmaj Fmaj Emin Dmin Cmaj**

We call these *diatonic chords* because they are naturally created by the scale and use only notes from the scale.

Eventually, your job is tackle all the different types of second intervals:

- Focus on *dissensions*. Like 1-7, 7-6, 6-5, 5-4, 4-3, 3-2, 2-1.
- Then on *ascensions*. Like 1-2, 2-3, 3-4, 4-5, 5-6, 6-7, 7-1
- Then on *combinations*. Like ballads: 1-7-6-5-4-3-2-5-1 (Believe it or not, just this string of bass notes work for “Jesus is the Answer,” “No Weapon,” “Jesus is Love,” and many more. HINT: Use diatonic chords on these tones and you’ll be able to play all these songs).

*Note: The numbers come from the scale. If you’re in C major, a “1-7” is simply “C” going to “B.”*

A “7-6” is “B” going to “A.”

A “2-3” is “D” going to “E.”

*That’s why it’s so important to know your “scales as numbers” (all covered in the first two reports).*

## **MIXING STEPWISE MOTION AND CIRCULAR PATTERNS**

Say you’ve picked out the bass to a song in the key of C.

Say your bass is:

**C > B > A**

That means it starts on some type of chord on **C**... then moves to some type of chord on **B**... then finally to some type of chord on **A**. That’s clearly stepwise motion or *second intervals*. C moving right next door to B... and B moving right next door to the next tone of the scale, A.

Knowing what you know about circular movements and how popular they are, you can insert chords into this progression and it would sound even better!

Why don't we add "E" after the "B?"

Why?

Because if you look at the circle of fifths, "E" is actually in between "B" and "A."

$$\boxed{B > \mathbf{E} > A > D > G > C > F}$$

At the moment, the song is going from B to A, which is fine. It's just moving down the C major scale, which happens a lot too (i.e. "stepwise motion," right?)

But if we wanted to make this progression more appealing, we could insert some type of "E" chord after the B chord and it will give us an even stronger connection to the A chord.

$$C > B > \mathbf{E} > A$$

So essentially, the "C" to "B" is still moving in steps but the "B" to "E" to "A" is circular movement!

This is exactly how songs like "Thank You Lord" work.

Keep in mind that we are just talking about bass notes. We haven't established any specific chords yet.

But if we wanted to establish chords, we would simply ask our self: "Self, what chords are most likely to occur on these tones of the scale?"

And based on previous reports, you'd know that these seventh chords could work:

$$\mathbf{C\ major\ 7} > \mathbf{B\ half-diminished\ 7} > \mathbf{E\ minor\ 7} > \mathbf{A\ minor\ 7}$$

Note: I'm just using the seventh chords that naturally occur on these tones of the scale.

If I wanted to change things up a little bit, I'd probably change the "E minor 7" chord to a dominant-sounding chord.

**When you use dominant "bluesy" sounding chords, they always STRENGTHEN the connection between whatever chord comes next in the circular pattern.**

When you substitute dominant chords for minor chords (that would normally occur on the 2<sup>nd</sup>, 3<sup>rd</sup>, or 6<sup>th</sup> tones), we call them **SECONDARY DOMINANTS**.

So by changing this to "E7" (E dominant 7), now we have an even stronger push to the next chord:

$$\mathbf{C\ major\ 7} > \mathbf{B\ half-diminished\ 7} > \mathbf{E\ 7} > \mathbf{A\ minor\ 7}$$

So that's all the "knowledge" part of the equation.

It takes the ear to actually hear that the “E7” (aka “E dominant 7”) works better than the “E minor 7.” And if both can work, simply use one the first time around and use the other option when you repeat the song...

### PLAYING BY EAR IS ALL ABOUT HAVING OPTIONS.

Oh yeah, for some of you who don’t know your chords yet (*cough cough*, YOU NEED THE 12-DISC MUSICIAN TRANSFORMATION COLLECTION... and specifically the “Chord County” dvd), here are the chords written out:

**C major 7:** C on bass /// B + E + G

**B half-dim 7:** B on bass /// A + D + F

**E dom 7:** E on bass /// G# + B + D + E

**A minor 7:** A on bass /// G + C + E

See how we clearly took a progression that was moving in steps and made it circular? Now it’s your job to *read* and *reread* this report until it clicks and apply this stuff to other areas of your playing!

### THIRD MOVEMENT:

This is the least popular out of the four main types but it still occurs a lot.

If you know your intervals, you’ll know there are major thirds and minor thirds. When you put a “major” or “minor” in front of it, we call this being **specific** (aka – “specific intervals”).

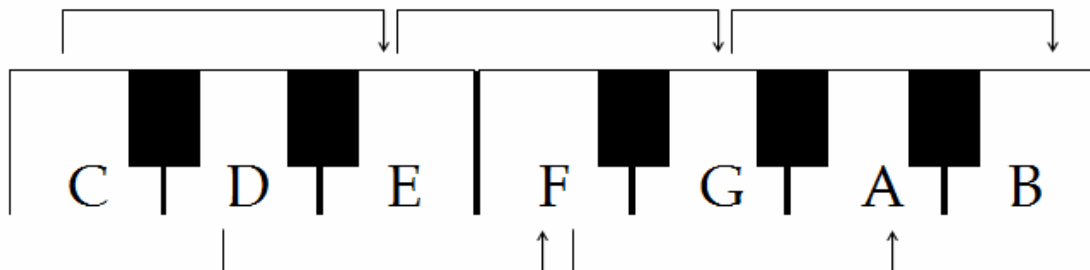
When you leave it bare like I have for the title of this section, we call this being **generic** (aka – “generic intervals”).

When you leave it generic, you’re basically saying “any type of third.”

In any given key, there is a shortcut to finding thirds. Here’s what you do...

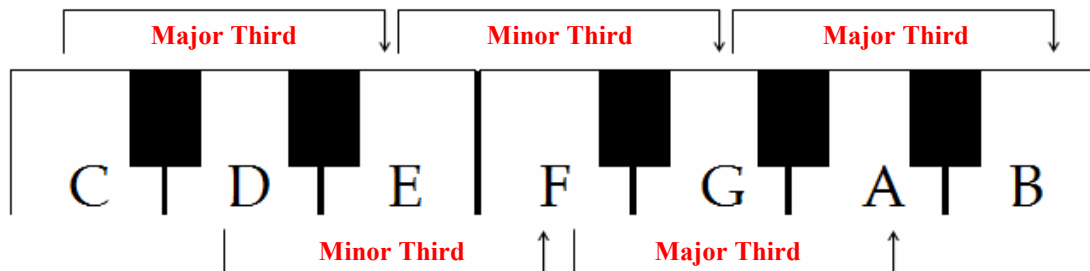
### JUST SKIP A SCALE NOTE!

Yup, just skip a note in your scale and you’ve got yourself a third interval.



The example above uses the notes of the **C major scale** but the concept is the same in every key. Just skip a note of the scale (not just any note... you must be skipping one note of the major scale) and you'll be playing some type of third --- either a major third or minor third.

For example, "C" to "E" is a major third but "D" to "F" is a minor third.



If you're one of those overachievers and want to know the difference between major and minor thirds, it's pretty simple.

Major thirds have **4 half steps** between the notes. Minor thirds have **3 half steps**.

If you count up the distance between "C" and "E," you'll notice 4 half steps. "D" to "F" just has 3.

Regardless of whether major or minor, they're all **THIRDS**.

So when songs move in this direction (for example: either from "F" to "A" or even the opposite direction from "A" to "F") this is considered *third movement*.

Here's a common progression that uses third movement (except the movement to the last chord, which is *stepwise motion*):

**C major → A minor → F major → G major**

Notice "C" going down to "A" is a third (it skips a scale tone, "B").

"A" going down to "F" is also a third (it skips a scale tone, "G").

The only "*outsider*" is "F" going to "G," but since we've studied second intervals, we understand F to G is common too! It's stepwise motion. So we're prepared for it too!

## MIXING ALL MOVEMENTS

At the end of the day, you're going to see all these movements (fourths, fifths, seconds, thirds) mixed in with each other. A song isn't JUST going to have fourth movements or JUST fifth movements. Music mixes all of these.

Now, some will occur more than others. That's why we've ranked them the way we have. But at the end of the day, your goal is to understand and be able to recognize these movements.

If you understand patterns and movements, you've unlocked the key to *playing by ear*. With the exception of a few key things, all other elements point to this!

You learn your scales so that you're able to know the number system.

You use the number system to learn your chords so that you're able to put them into patterns.

You use both the number system and chords to form these common patterns that are found in most songs.

You collect and get good at recognizing these common patterns as you learn more and more songs.

You realize songs follow the same patterns and once you learn all the popular ones, you're set! There won't be many new ones as every song will "borrow" from the same pool.

**“That’s Why I’ve Created The Gospel Music Training Center... For Musicians Who Want To Learn All The Common *Professional Song Patterns*”**

**“And Once Again, I Will Be Opening The Doors To This Exclusive Training Center And Giving Away My \$200.00 12-Disc Musician Transformation Program FOR FREE!”**

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Let's face it.

Getting to the next level ain't gonna happen by hanging around the local church musician.

#1) Most "inner circle" advanced musicians don't wanna show you anything, especially if you can't help them. You're not welcomed in their club.

#2) If they do show you something, they aren't expecting you to pick it up. That's why they play it so fast and will rarely wait for you to write anything down or internalize it.

#3) Teachers don't know the real "nitty gritty" gospel stuff. They can try to repackage "blues" and "soulful" playing as gospel but it just ain't the same. They know classical methods and can have you playing Beethoven but that won't help your church playing.

#4) If you can afford the prestigious \$50,000/year music universities and have been sight reading all your life, go for it! Prepare a great audition piece and get your financial aide together (unless you're rich). And still, they won't be focusing on the

skills you need to play in church. You will gain skills, don't get me wrong. But you'll have everything BUT the real nitty gritty stuff you need to play *real* gospel music.

And that's exactly why the ***Gospel Music Training Center*** and **MUSICIAN TRANSFORMATION** resources are in such demand.

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**AFTER ALL, I'M GIVING AWAY THIS \$200.00 PACKAGE FOR FREE --- AS A "REOPENING" PERK FOR EVERYONE WHO IS WILLING TO TRY THE GOSPEL MUSIC TRAINING CENTER. THESE PACKAGES WILL GO FAST.**

***(ON A VERY SERIOUS NOTE: If you're not serious about your playing, do not join and cancel the very next day just to get my package. I'm not interested in a bunch of "freebie seekers." I want serious winners only. This is clearly to promote my training center and if a \$200.00 "12-disc package" isn't enough incentive to get you to really give the training center a fair try, you're just not serious about your playing and apparently don't understand how much real musicians invest in training and education to get to the level they're at.)***

The last time we made this very same offer in December 09, we sold out our entire inventory in just **THREE HOURS**. (Yes, 3 hours... people who were just a little late simply missed out).

I wouldn't even call it a "LAUNCH" since it sold out almost instantly.

Most of the time, it takes at least a week to sell out most new dvds I release (but again, they are being sold for \$40.00 - \$100.00 and people are really making some type of investment). Because I'm giving away THE BIGGEST COURSE I'VE EVER CREATED, that easily explains why it sells out in hours instead of days.

I believe this time will be no different. Since this offer has been off the market for months, forcing over 7,238 students to join the waiting list, I'm guessing it'll beat the 3 hour record the last launch set.

I'm talking about the most comprehensive program we have... 5 SEPARATE DVD COURSES, 7 AUDIO CDS, and tons of bonus discs and stuff (... that's 12 discs, not including any bonuses!)

It's literally the BIGGEST, MOST ELABORATE, MOST COMPLETE ("A-to-Z") resource we've ever released to date... in almost 10 years of being online. It puts you in the fast lane and delivers immediate results, if you take action.

As Micheal Jackson says, **"THIS IS IT."**



Every DVD covers one element of the formula:

**Fundamental Factory** is where you master the **FUNDAMENTAL FLUENCY** strategies discussed earlier. It's going to take you through literally everything you need to know to build a solid foundation as a gospel musician.



After this DVD, you'll have that rock solid base upon which everything else will be built.

## MANY GOSPEL MUSICIANS SKIP THESE FUNDAMENTALS AND IT CAUSES THEM TO BE STUCK FOREVER.

Not you.

**Chord County** is where you master the **“CHORDAL COMMAND”** techniques and principles we talked about.

You’re going to learn EVERY CHORD used in gospel music. All of them. If it’s common and used in gospel music, it’s in this course.

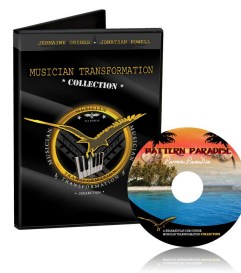
The best part is that you’re going to learn all the shortcuts. You got to see a glimpse of how all chords are related. *Chord County* will delve into each one, step by step.



**Pattern Paradise** is where you master the **“PATTERN PROFICIENCY”** concepts discussed heavily in this report.

Imagine a DVD dedicated just to *patterns*. How they’re formed. How they work. Where to find them. How to use them, step by step.

And if you’ve gotten ONE thing out of this free report, it should be that: **SONGS ARE FULL OF REPEATED, PREDICTABLE PATTERNS THAT OCCUR OVER AND OVER AGAIN.**

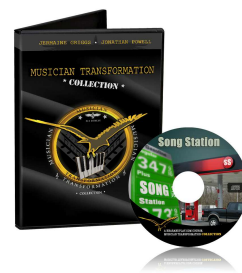


Pattern Paradise will make this plain with tons of real-life examples, demonstrations, and illustrations.

**Song Station** is where you master the **“SONG SOLIDITY”** strategies we explored... plus lots more.

Just imagine a song being taught to you from the TOTAL BEGINNING. I mean the *TOTAL BEGINNING*.

And by the end of the song, after applying everything you’ve learned, you have a beautiful masterpiece with advanced chords and movements that you’ve built up over time.



That’s the beauty of ‘**Song Station**’ and by the end of this DVD alone, you’ll be transforming a basic hymn that you learn from ‘ground zero’ into an advanced contemporary piece of art.

**Ear Elevator** covers the **“EAR EFFICIENCY”** methods and concepts we delved into towards the end of this report.

This will bring everything together by detailing how to use your ear to not only determine how songs are arranged and where they’re going, but to create your own renditions and routes *ON THE SPOT*.



It basically shows you how to take full advantage of your ear and how to

use what you know to NEVER play the same thing, the same way... TWICE! (Playing by ear is about having freedom... you don't have to play your songs the same way every time.)

Whewww! There you have it...

### **And that's just the DVDs**

You also get audio cd companions, bonus dvd footage, and more. This package is loaded with everything you need to become a **TRANSFORMED MUSICIAN**.

That's why we call it **MUSICIAN TRANSFORMATION**.

And you'll get all of it on **Wednesday, April 28, 2010...**

## **MAYBE**

The reason I say "Maybe" is because we've only reordered 1,000 packages.

And as of today, we have about 319,741 musicians on our mailing list (almost 10,000 more than we had a few months ago when we sold out in 3 hours). We also have over 7,238 musicians on the waiting that missed out last time.

So I'm expecting this one to definitely sell out just as fast, if not FASTER, considering we've turned away so many people who were just minutes late.

### **Courses are being awarded on a first-come, first-served basis to new members...**

If you're interested in getting your hands on this program, I strongly urge you to get on our Priority Notification list immediately at <http://www.hearandplay.com/mt>

Getting on the list is just that --- getting on the list. It doesn't guarantee you a place nor does it obligate you to actually get the course or join the training center, but you will get ADVANCE notice of when they're released... before the general public, therefore increasing your chances of getting your seat and free package with all the extra bonuses and stuff.

Thanks for reading and I hope you got a lot out of this! *I sure got a lot out of creating it!*

All the best,

Jermaine Griggs