

GOSPELKEYS TM 202

“MASTERING WORSHIP CHORDS”

TRANSCRIPTS

&

SIDENOTES

www.hearandplay.com

www.gospelkeys202.com

Minister Jermaine A. Griggs, Author

INTRODUCTION

Hello my friend, and welcome to **Gospel Keys 202 - “Mastering Worship Chords.”** I’m Jermaine Griggs, the CEO and founder of Hear and Play Music. If you’ve been to our website, you know exactly what we do. We teach musicians like “YOU” how to play the piano by ear.

If you bought Gospel Keys 300, Gospel Keys 400 or perhaps even Gospel Keys 101, you’ve learned things like charismatic praise songs. You’ve learned advanced techniques, tricks, runs and fill-ins. You’ve even learned how to harmonize melodies, how to pick out melodies and how to harmonize basic hymns and songs.

Well in this particular series, you’ve made the decision to slow things down... to learn worship chords... to learn worship songs, and that’s exactly what we are going to do in this particular video. What I’ve done (in this video) is similar to what I’ve done in Gospel Keys 300, where I taught you the five parts to praise songs.

In this particular video (in worship chords), what we’re going to do is explore seven sets. Yes, we are going to explore seven sets, and I know it might sound complex now, but it gets even more complex. Don’t worry... we’re going to do it step-by-step!

Seven sets... and in each set there’s a number of two-part chord progressions --- what I call “couples.” Just think of it like this... there are seven sets and in each set there are a number of couples. Basically, once you combine certain couples with others, you create worship songs!

(For example), one song might utilize a particular chord progression from set number one. Another song might utilize a certain chord from set

number two. So, it's just a matter of being able to recognize these sets, and then being able to play them, and that's what we will explore. So get focused, just you and me and in the next three hours or so, we are going to explore worship chords!

Tone #1: Db

The "Tonic"

In this segment, I'm going to introduce every chord that I'll be using during the process, and basically what I'm going to do in (the beginning of) Gospel Keys 202 is take every single tone of the major scale, and I'm going to give you several different chords to play on those particular tones.

We are going to be in the key of D^b major, and the Db major scale consists of D^b, E^b, F, G^b, A^b, B^b, C, and D^b (repeat).

So we are going to be dealing with basically the D^b major scale in this segment. So, it's important that you know that. (For example), when I say "first tone," "second tone," or "third tone," what I'm referring to are the tones of the D^b major scale. So the first tone happens to be D^b, the second tone --- E^b, the third tone --- F, the fourth tone --- G^b, the fifth tone --- A^b, the sixth tone --- B^b, the seventh tone --- C, and the eighth tone is D^b. Basically, for every single tone -- [one thru seven], and the reason why I say [one thru seven] and not [one thru eight] is because eight is D^b so basically, what you play on D^b (eight) is the same thing you would play on the first D^b tone.

So on [one thru seven] I'm going to teach you several different chords to

play. So let's start on the "first tone." The first tone in the key of D^b major is obviously D^b. These are the most common chords I'd play on the first tone of the scale. (So what I am showing you here in this video is what I would play myself --- not just chords). There are several different options. Like I said in Gospel Keys 300 and Gospel Keys 101 "playing by ear is all about having options."

So you don't want to be confined to just one chord. You want to have several different options. So the first chord I am going to teach you is D^b maj (add 9). The reason why I say "add 9" is because I don't want to confuse you by saying D^b major 9 (there is a difference). Normally to have a major 9, you're suppose to have a seventh in it, but for this particular chord, I don't want a seventh (which would normally be a "C"). I just want a regular D^b triad, which is D^b + F + A^b.

Now... when I say D^b maj (add 9), we just add the 9th tone to the regular triad (listed above). The 9th tone would normally be E^b. So by adding the 9, you get D^b + E^b + F + A^b. So if you were on the first tone, this is one chord you could play in the beginning of any songs such as, (i.e.) As the Dear, Thank you Lord, or songs like Hallelujah. So the 1-chord is pretty much the chord you begin your songs with, and that's one particular way you can play it. Remember the D^b maj (add 9)... not D^b maj9, but D^b maj (add 9).

Now the 2nd chord I would like to teach you is Dmaj7 (and/or Dmaj9) and it's played this way: C + F + A^b (with Db bass). The "C" is the 7th tone of D^b ... that's where we get the chord name Dbmaj7. "F" is the 3rd tone. A^b is the 5th tone, and of course we are playing D^b on our bass. You got that?

Then... if you want to make it a D^b maj9, you can play it like this: (Db on

bass /// C + Eb + F + Ab on right hand). The “Eb” makes it a maj9 instead of a maj7, like in the previous example.

::::: SIDE NOTE :::::

Db major scale:

Db (1), Eb (2), F (3), Gb (4), Ab (5), Bb (6), C (7), Db (8), Eb (9) ...and so on...

That is where we get the 9 from. But just think of the “9” as the “2.”

::::: SIDE NOTE END :::::

Here’s one trick. I like to teach this a lot:

With your (9th tone), let go of it a little earlier. See how it creates a nice grace note? **See video for live demonstration.**

You can play it without the (9) in there. You can play it with the (9) in there or you can play it the way I taught you previously. The one I taught you previously (Dbmaj add 9), just to go back for a second, is in the “root inversion.” Why is it in the “root inversion?” Because D^b is on the bottom. So whenever D^b is on the bottom, it is in the “root inversion”.

You can also play it like this: A^b + D^b + E^b + F, then you get this type of feel. **See live video.** So it all depends on what your melody is. If you found out that your melody starts on (F) like the song, **As the Dear...** then you would want to use that particular inversion (second inversion). Do you notice how I put “F” on top if that’s the melody note? But if your melody happens to be A^b like this, then again, you put that note on top.

So always be mindful of how you play your chords, because that makes all the difference. Trust me, it does make all the difference.

Again, you can also play the 2nd version which is a D^b maj7. You can simply put the E^b in it and make it D^b maj9.

Let's move on.... You can also do what I call a "Quartal" chord, and that's getting pretty theoretical. I don't want to get too much into the music theory of it (right now at least), but just briefly: A "Quartal" chord is made up of 4th intervals. So for example: If you were on D^b - that would be (1). Remember the 4th of D^b is G^b, then you have to take the 4th of G^b and that is B. So this would be an example of a 3x4 Quartal chord. And what the "3" means is how many notes you are holding down (that's 3 notes), and the "4" pertains to the interval, which is 4th intervals in this example.

:::: SIDE NOTE :::

If I said 3 x 5, the 3 would mean how many total intervals are in the chord (or how many notes you are pressing down) and the 5 would be the actual interval. So a "3x5" on Db would be: Db + (a fifth interval) Ab + (another fifth interval) Eb.

Another example: A "4x4" on Db would be: Db + (a fourth interval) Gb + (another fourth interval) B + (one last interval) + E. Notice, we went an extra finger because this is a "4x4" and not a "3 x 4."

All you really need to know for this video is the "3x4". Refer to the live demonstration for further help.

:::: SIDE NOTE END :::::

Remember, I said "Quartal" chords use 4th intervals. You really don't have

to know that, but just know that we are using a 3x4 “Quartal” chord on B^b. So you see, that would be: B^b + E^b + A^b. The distance between B^b and E^b is an interval of a 4th. The distance between E^b and A^b is also a 4th interval. And what you do to make it sound really good is you play it on a D^b bass.

Another thing you can do is lead in from the “D” (which is a half step higher). So just move everything up one-half step to B + E + A. Then D on the bass.

:::: SIDE NOTE :::

Basically, the B + E + A over D bass would lead to Bb + Eb + Ab with Db on bass. Play it and listen to how it sounds.

::::: SIDE NOTE END:::::

Remember, this is all about mastering worship chords. I’m telling you, chords that you can play in a worship service.

RECAP:

You have the D^b maj (add 9). We have the D^b maj7. We have the D^b maj9... and then we have the “Quartal” chord.

Ok, let’s move On.

Now we have a D^b 9 (add 6), and basically this will not be used in the beginning of a song, but it is still used on the 1-chord. **See live video.**

The first chord (of the example I just gave -- **see live video ---**), we will

cover a bit later, but let's just deal with this chord I'm demonstrating. It wouldn't be used to start a song like the other chords I've just taught you, but it does have a purpose, which we will learn when we learn our couples later.

Remember, we are learning sets of couples later. The first hour is an introduction of all the chords I use during worship songs. In the second and third hour, we will put everything together.

So, this particular chord is what I call a D^b 9 with an added 6th note. D^b on the bass (or left hand) and F + B^b + B, and E^b on the right. (Repeat).

Again, it's used like this illustration I'm giving, or when it's in a slow song (like this). Just remember these illustrations for now, because I will cover the other ones when I work on other tones of the major scale.

Remember, we're just working with the 1-tone/1-chord right now. Just chords that would have D^b as the bass or left hand.

We are pretty much done with our first tone. So if you knew that a song was starting on D^b, these are all the different options you have. Just think of any worship song... If a song sounds abnormal, like it wouldn't start on the first note, then you might follow a different process (most of the time songs start on the 1-chord). However, if it's a normal song, most songs start on set # 1 (a.k.a. "chord #1" or "tone # 1").

Tone # 2: Eb The "Supertonic"

Ok, we've covered what to do for the first tone. Now, we are going to shift

to the 2nd tone. So the first tone of D^b major is D^b, which we've covered already. Now the 2nd tone of D^b major is E^b. So now we are going to cover what chords would we'd possibly play if a singer moved to E^b. That what's important now.

So Jermaine, what can I do on E^b? Ok, I have a number of things that I do on E^b for the second tone. Now remember, the 2nd tone is usually the beginning of a 2-5-1 progression (see 300-pg course if you don't know what a 2-5-1 progressions is. Otherwise, just listen carefully as he'll explain).

Ok, so what is a 2-5-1 progression? It's usually a chord progression that ends a song. See live demonstration. Don't try to learn that chord progression now ... I will teach it to you later. But, for now, I will continue to give you several different scenarios in which 2-5-1 progressions are used.

So the 2-chord is what we're going to be using to start 2-5-1 progressions and to start 2-5 progressions which are also used in a number of different instances.

The first one we're going to cover is E^bmin7 with B^b on the bottom (B^b + D^b + G^b on the right hand). What song would you hear that particular chord in? If you said "Thank you Lord", that is one of the songs you'd hear this chord. You are right. Also, don't worry about trying to apply these in songs right now. The main focus of this first half of the entire video course is to get you familiar with the chords. I repeat.... that's what I want you to do right now is learn the different chords. So the four chords or so that I have taught you for tone #1, learn those ... master those. That's why this course is called "Mastering Worship Chords." Once you've mastered those chords, move on to tone #2 (what I am teaching

now). So the demonstration I'm giving now is the first chord to master: E^bmin7 (Eb on bass /// B^b + D^b + G^b on right hand).

The next one I'm going to teach you is an E^bmin9, and it's played like this: Eb on bass /// G^b + B^b + D^b + F on right hand. Sometimes, I get teased for having big hands, so if you have big hands like me, you have an advantage here. Play the A^b at the top (if you can reach), and you play it on E^b bass or the lower E^b bass (or both of them).

::: SIDE NOTE :::

On the video, you will notice that he is playing two Eb bass notes. Doubling up on your left hand will always produce a "full" powerful sound. Try it.

Also, if you can reach the "Ab" like in the example above, please note that by adding this tone, you've just changed the chord to an "Abmin11" instead of an "Abmin9." Since the high "Ab" is the 11th of the scale, you cannot call the chord an "Ebmin9" anymore. If you take away the Ab, now you've just downgraded back to an Ebmin9.

::: SIDE NOTE END::::

We've covered the first chord and the second chord. Now, the 3rd chord is just an E^b 9. Now notice the difference - E^b min7, E^b min9, and this is an E^b 9 --- Also known as an E^b dominant 9 / (a.k.a - "Ebdom9"). So just try to master these chords.

Now, here's a little trick ... You take your B^b + D^b (see live demonstration) and go down a half step (while keeping all the other notes of the chord in place).

:::: SIDE NOTE :::

The Eb9 chord is: Eb on bass /// G + Bb + Db + F on right.

The trick above involves just the Bb and Db. What you will do is take those notes, bring them down to A and C (together) while the other notes stay the same. Then after going down to A and C, bring them back to Bb and Db. This creates a nice fill-in while **you're at the Eb9 chord. See live demonstration for more information.**

:::: SIDE NOTE END ::::

So now, we have an E^b min9. We have an E^b 9, and this (new) chord is an E^b 9 (add 6). So basically, we just shift our B^b to C and you get this chord I am demonstrating. You got that?

::::: SIDE NOTE :::::

The only difference between Eb9 and Eb9 (add 6) is the added "C".

The easiest way to remember this is to just move the Bb from your previous chord to "C" and you will have an Eb9 (add 6)

Eb on bass /// G + C + Db + F on right hand

::::: SIDE NOTE END :::::

Then if you want to get a little more fancy and you have the room (if you can reach), add an "A" on top. Let's do that ... E^b on bass, and you just added the "A". So you have G + C + D^b + F + A on your right hand.

So that works out (sounds good) and that happens to be the "flat 5" for anyone interested.

RECAP:

So let's recap all of the chords we've done on the 2nd tone. We've done E^bmin7, E^bmin9. We've done E^b 9, and you can put this in if you want (the extra fill-in from the side note above), and we've done E^b 9 (add 6). The demonstration I'm doing (see live video) gives you a kind of suspense like your waiting and waiting, and finally you're there!

We've covered the 1st tone, the 2nd tone, and now, let's move on to the 3rd tone.

Tone #3: F

The "Mediant"

Now we are going to cover some things to do on the 3rd tone. Ok, the third tone in D^b major is F. That means (for this segment), we are going to play a few things based on (F). The first thing I want to show is called an F7 (#9 #5). If you've been reading the 300-pg course "The Secrets to Playing Piano by Ear," and again you can pick that up at <http://www.homepianocourse.com>. If you've been reading the course you would know about altered chords.

So this chord is based on F7... that's its character, but it has a few alterations in there. For example, it has a #9 and a #5 (pronounced "sharp nine / sharp five"). It has an A + D^b + E^b + Ab on the right hand and F on the bass. This sounds real good when you're going to the 6th tone. We will learn the 6th later. **See live demonstration.** I'm taking it step-by-step, so you hear how that sounds.

So that's the first one, and I need you to master how it sounds, that's what

you really want to do. Ok, lets do some ear training. We've learned the first 3 tones, and I still have some more tones to teach you on F.

::: EAR-TRAINING:::::

Refer to live video for this segment

1) If I were to play this example, could you guess what tone I was playing?

If you said the 1st tone, you were correct. It's a chord based on the 1st tone.

2) Listen to this tone I'm demonstrating.... Ok, does it sound like a 1st, 2nd, or a 3rd tone?

If you said a 3rd tone your correct.

3) What about this demonstration? What does that sound like?

If you said 1st tone, you're absolutely correct.

4) What about this next example? If you don't get this, I worry about you (joke ::: joke). No I don't (smile). You're alright.

It's the 2nd tone --- E^b, because remember I actually taught you that particular lick in that key. So it's like when you hear certain things that you recognize, then that should automatically spark something in your brain, and you should say, "ok, that must be the 2-chord because that's where I learned that particular lick or trick."

I want you to be that mindful when you're learning other songs. Think of things you've played before. You know how they sound (because you've

played them before) and apply them to whatever you're playing now.

:: EAR-TRAINING OVER ::::

So let's go back to (F). So for the first chord, we will play (F) on our left hand (bass) and we will play A + Db + Eb + Ab on our right hand - that's one thing to remember.

Another thing to remember is an F13 (b9) and it's really not even that, but it's really like a D maj chord over (F) bass. But what I do with F13 (b9), I omit the E^b and I omit the B^b, so it's like omitting the 11th and it's like omitting the 7th.

:::: SIDE NOTE :::

So technically, it's not really a thirteenth chord. If you play all the appropriate notes, it will be. However, in this scenario, I only want certain notes. So, you can also think of this as a split chord. That is, a chord, that is played on a different bass note.

D maj / F = split chord. (D major is being played on your right hand while F is being played on your left hand).

:::: SIDE NOTE END:.....

So play this: A + D + G^b on your right hand and F on your left hand (bass). You got that?

So it can be used in the same way to lead to the 6-chord. That's what the 3-chord's main purpose is --- to lead to the 6-chord (and sometimes to the

4-chord, which we will cover in the next segment).

Let me just give you a few chords and show you how it sounds to use one of the chords from the 1-tone, and to use these particular chords from the 3rd tone of the scale.

Here's the Db maj (add 9). Here's the 3-chord and this would take you to the 6-chord (see live example).

So what I want to do is condition your mind to recognize this particular couple (1 to 3 couple) that I just played. So, I'm giving you a little preview on "couples." Couples are sets of chords. The 1-3 couple, you automatically know now because I just played it.

All you have to do now is figure out which chords from set one and which chords from set three, you want to use.

:::: SIDENOTE ::::

Playing by ear involves relative pitch. That is, knowing what intervals are occurring between chords. Understanding that a chord is going from the 1st tone of the scale to the 3rd tone of the scale is the first step (and once you master this, you're halfway there!).

Then once you've recognized what pattern is occurring, now all you have to do is pick the RIGHT chord from the sets that are involved. Since I taught you 4 to 5 different chords from set 1 alone (and they each have 3-4 different ways to play them if you really start rearranging your fingers), there are many possibilities. For the most part, the many chords I gave you will enable you to play almost any worship song if it starts on the 1-chord.

That's all we really do. Of course a "1-3" couple is just one example. There are several more that we will get into in the second section of this course. This is just a small little preview of what we will be exploring.

:::::: SIDE NOTE END :::::

So, I will play this chord, which is not exactly like I played it last time. You should first of all recognize that it sounds like it's from set one, and then secondly, you need to recognize which chord from set one. It sounds like a 7th is in this chord, and you are correct if you said that. Dbmaj7 (C + F + A^b on right /// Db on bass).

Thirdly, you need to recognize the next chord here, which is on the 3rd tone. Then (just like you did for the first chord), you have to recognize which chord of the 3rd set it is (or at least come very close). You should have recognized that I played an F7 (#9 #5).

Refer to video for live demonstration of a "1-3" couple going to a 6-chord.

Ok, we are getting a little ahead, but that's basically where we are going with this. After we learn every single chord of every single tone, then we are going to start grouping them into "couples."

There are going to be seven sets, and there's going to be several couples in each set. O.k., so, are you ready to come with me? Let's continue...

Also, on the 3rd tone of F, you can play the 1-chord over F. Basically, it's not anything you don't already know. Any of the 1-chords, you can play. Since F is a part of the 1-chord (i.e. - Dbmaj = D^b + F + Ab), it's no surprise that the 1-chord sounds good played over a 3-bass.

Refer to video. See that's the same D^b major chord over F. So, I want you to remember this principle: Most of the time, you can play the 1-major chord over F. Any of your 1-major chords you can play over F, except for the one with the 7th on the bottom. But any of your major +9 chords, I would play over F. They sound really good.

Another chord you can play over F, and this is used a lot when you're leading to the 6th, which in this particular key, happens to be ... well, let's count ----- Db (1), Eb (2), F (3), Gb (4), Ab(5), and Bb (6). You should have said B^b

So learn this chord: F + A^b + B + D. You do not necessarily have to put the F in there, but you can if you want to. This is what we call F diminished 7th (a.k.a - 'Fdim7'). However, most of the time we are going to play a half-diminished chord where basically you move the D to E^b and you play that on F.

:::: SIDE NOTE::::

Fdim7 is: F + Ab + B + D

F half-diminished is: F + Ab + B + Eb

:::: SIDE NOTE END::::

The way I do it is this:

Basically, I play an F on my left hand (bass) and it's just like playing an A^b minor chord on your right. But you see... when you combine them you create a whole different chord. It's like a split effect. By itself it could be one totally different chord (i.e. "Abmin"), but when you put a certain bass under it, you change the whole effect of the chord. Do you see how I did that? (see live demonstration).

So **F on left hand and A^b + B and E^b** on the right hand is an **F half-diminished chord**. So that is another chord to add to your collection. Now, I will give you an example of how we use it (refer to video).

Don't worry about the 2nd chord I played after the F half-diminished chord. Just worry about the first chord here.

Ok, just to recap:

On F, we play a number of chords (see video).

- 1) F7 (#9 #5)**
- 2) Dmaj / F**
- 3) Db maj / F (any "1-chord" over F bass)**
- 4) F half-diminished**

Well, I hope this is not boring to you... This is good stuff! Once you learn this stuff you can keep it for years to come. I'm showing you ways to get by in songs by just knowing the bass notes. If you can figure out the bass notes, I'm trying to show you options to play on those notes.

Basically, if your bass goes D^b bass to F bass to B^b bass... Well, I have showed you chords to play on D^b. I've also showed you chords to play on F (see demonstration).

You just have to be able to pick the chords from each set that sound the best to you.

Now, I want to teach you a little something I like to do. I call it a lick and I usually do it on the 3rd tone. For example, if you were going here (to an F7 #9 #5), you'd play these individual notes right before the chord: C to B to Bb to A.

If you were going from the 1-chord to the 3-chord, you can find a place to put the lick I just shared with you, but it's basically C to B to B \flat to A (refer to the video for the exact rhythmic way to play it).

Also, here's another chord that just came to mind: G \flat + A + C + E \flat , and you can play that on F bass too. It serves the same purpose as most of the 3-chords you learned earlier. For the most part, all of them will lead you to the 6-chord.

Just before I move on, let me tell you a little secret on how to make your left hand more powerful. Here's what you do: If you are playing a major chord or anything that has the character of a major chord sound, then on your left hand, you want to play your key note (which is the actual name of the major chord ... so if it's a D \flat major, your key note is D \flat . If it is an F major chord, your keynote is F). So, whatever the title of your chord is, that's the keynote. Let's take our 1-chord, which is the D \flat major chord. If you're playing anything with a "major" sound, you can always go 1 + 5 + 1 on your left hand. So basically, that would be D \flat + A \flat + D \flat (the octave "D \flat " of course).

If you are playing something with a major 7th in it (like "D \flat maj7"), you can go 1 + 5 + 7 on your left hand and then play your chord on the right hand. Or you can arpeggiate (break up) the left hand so it sounds more beautiful.

If you're playing a major chord and it doesn't have a 7th in it, then you don't want to add the 7th on your left (just do "1 + 5 + 1").

If you are playing anything that is dominant or anything that is minor, like a "dominant 7" or a "minor 7," then you can play 1 + 5 + \flat 7 on your left

hand. Do you remember when I was showing you all about the D^b 9 (add 6)? That's a dominant chord (so is Db7, Db9, Db11). That's when you'd play D^b + A^b + B (1 + 5 + b7), because it's not a major chord. As long as it's not a major chord.

I said all of this because I was reminded of this left hand technique when I was playing that little "fick" on F. Let's go back to the 3rd tone in F when I was playing F7 (#9 #5) -- A + D^b + E^b + A^b.

Just by habit, I go F + C + E^b on my left hand because F is the keynote, C is the 5th and E^b is the flat 7. So remember on dominant chords, altered chords, minor 7 or minor 9 chords, you can always go 1 + 5 + ^b7 ---- remember that. If you don't know what a flat 7 is, go back to chapter 4 of the 300-page course (www.homepianocourse.com) where we cover lowering the 7th tone of a scale.

Basically, you just go up the major scale (and it will be an F major scale because the chord is F7 (#9 #5). So you would go:

F -- G -- A -- B^b -- C -- D and on "E" just flat it -- make it E^b. So Eb is the b7 (flat seventh) of F. You hear the illustration I'm giving you? ([see live video](#)).

So when you are doing your little run right here (the "C to B to B^b to A" run), you can play your chord on the left (or at least the 1 + 5 + b9), so that you can give your right hand some time to go the 6-chord, which we will cover later. I hope I did not babble too much. If I did, just rewind the tape a little bit so that you can get this concept. You definitely want to get the concept:

- On major chords (on happy sounding chords), play 1 + 5 and the octave

1. "Octave" meaning the same note you played as the lowest note, but just the next highest one on the piano.

- If it is a minor or dominant chord, then play 1 + 5 and dominant (or flat)

7. So that's the difference, and that will make all the difference in the world when you're playing worship songs.

Even on the 2-chords, the E^b minor chords, when we are playing the actual chord on our right hand, we should be playing 1 + 5 + b7 on our left

- E^b + B^b + D^b. Here's the difference: See how strong that is? (refer to tape).

Now let's move on to the 4th tone.

Tone # 4: Gb

The “Subdominant”

The 4th tone. There are a number of things I like to do on the 4th tone.

The first thing I like to do is a **G^bmaj7**, and basically it just looks like this:

Gb on bass // **F + Bb + Db** on right hand.

(Refer to live demonstration)

And I'm doing one finger so you can see it very well. That is the first thing you can do. Another thing I like to do on the 4th is a **Gbmaj (add 9)**. So basically it's like this: All the black keys (...so I know you can remember that one): **G^b + A^b + B^b + D^b**. The left hand (bass) is **Gb**.

O.k., so the first chord was this (see video). The 2nd chord I gave is this.

And feel free to put them together however you want (mix and match them in songs).

::::::::::Jermaine's motivational speech on tape::::::::::

*Remember, **use your creativity!** That is the best thing you can do is use some creativity of your own. Don't take everything I do and try to be like me. Be like yourself; don't try to be like anyone else (even someone way better than me or someone you hear on a record). Just develop your own style. You can use examples and things like that, but it needs to come from within you. Whatever you're like... if you are a shy person, if you're an excited person, that's how your music is going to be. So develop your own creativity. At the same time, however, **we are** covering things that everyone can use. And... as you progress, you'll learn different fill-ins and things that you like to do that are characteristic of your own nature. Just*

thought I'd add that in there.

Another chord you can play is a **G^b major 13**, but I omit the **11th** tone which is **B**. **So, it's like a G^b major, but I have the 7th, the 9th, and the 13th, but I do not put the 11th in there (see video).**

Know your scales, so that you know what I'm talking about when I mention 9ths, 11ths, and 13ths. On the piano, just think of 9 being equal to 2. That's like saying the 2nd tone of the scale, but it's just like the next octave up. If you were to play your major scale and keep going passed the octave, 2 would be like 9 (same notes, just an octave higher).

11 is like 4, and 13 is like 6. These are just little things to remember.

This particular chord here is G^b on the bass, B^b + Eb + F and try to play B^b again (also replace the second "B^b" with "A^b" to change the sound, if you desire).

Hopefully you can reach the D^b (B^b + Eb + F + B^b + Db) and remember what I said: If it has a 7th in it, or a 9th in it, you can play the 1 + 5 + major 7 on your left hand. Hear how that sounds? Also, you can let go of your E^b a little earlier to create a nice feeling right here (see video). I like the way that sounds (hear illustration).

Now listen, let's play a 1-chord and let's keep the same 1-chord on the 3-bass (like I demonstrated in the last segment). Remember... I said on the 3-bass, you can play the same 1-chord and it will sound good. Then, let's play this particular 4-chord right here (choose any of the above 4-chords to play).

So let's go (hear illustration). I'm sure you know a worship song that sounds just like this (refer to video), and that's the other 4-chords I taught

you right here (refer to video).

Try to recognize some of the chords I'm playing... (Listen to illustration). Now that's just a 1 to the 3 to the 4-chord using some of the chords I've already taught you. And you saw just exactly how I switched it up. You always want to switch up the chords so it doesn't sound the same every single time. You have several 1-chords, so just switch them up as you repeat your progressions. The same applies to your 3 and 4-chords.

REVIEW:

You are doing great so far!

We've covered chords to play on the 1st tone. We've covered chords to play on the 2nd tone. We've covered chords to play on the 3rd and the 4th tone ... (and I'm just giving you a couple of possibilities because all of these chords can be inverted and played with certain notes on top, and certain notes on the bottom).

You know... certain tones can be omitted (left out) and certain tones can be added. So just play around with it. I'm just getting you some basic ideas, but I want you to use your creativity at the end.

Tone #5: Ab

The “Dominant”

Now, lets go on to the 5th tone. The 5th tone happens to be **A^b**. I'm always going to recap, because I believe that *repetition is the mother skill*, and as we repeat it, you learn, and it gets sunken into you brain and your memory, and that's what we want to do.

We want you to ultimately remember everything being taught, and not just view me doing it, but remember it. So, if you are remembering the information, then we are doing our job!

D^b is the 1st tone

E^b is the 2nd tone

F is the 3rd tone

G^b is the 4th tone

... and **A^b** is the 5th tone.

So we're at **A^b** now, and there are a number of things I like to do on **A^b**. If you have Gospel Keys 300, you know that I like this **A^b 13** chord (see demonstration).

A^b is on the bass, and on the right hand is **G^b + B^b + D^b + F**. If you can reach, play the **A^b** up above. If not, just leave it out and play the four tones above.

Remember, the 5-chord commonly resolves to the 1-chord (majority of the time). (Hypothetically) So... if you already knew this chord I'm playing (see video), and I told you I wanted to end my song, and you now know that the 1-chord commonly ends songs, then what chord

could you go to?

You can go to any of the 1-chords I taught you earlier. Also, do you remember the Quartal chord I taught you? You can also resolve to that (Db on bass /// Bb + Eb + Ab on right hand).

The next chord we are going to learn is a four-part chord progression (and it's not hard at all ... it's just 4-chords played in a stylish way). The 1st chord is a G^b major (Db + Gb + Bb). For worship, I like lower sounding chords. You may like them in a higher sound like this (refer to video). I just prefer lower sounding chords. That's an example of how it's going to sound.

The next chord of this progression is Ab major (Eb + Ab + C). The 3rd chord is a D^b major (F + Ab + Db). But the 4th chord, you just come back to what is really your 2nd chord --- A^b

Remember... we're still under one progression. All four of these chords are played back-to-back while the left hand (bass) doesn't change.

So it's like this: 1 - 2 - 3 - 2 (that is, Gbmaj to Abmaj to Dbmaj back to the same Abmaj) and finally, it goes back to the 1-chord. See live video to hear how it's suppose to sound.

Now... let me teach you something to do on your left hand. It's 3 fingers and you just hold these notes down with your left hand. G^b + A^b + B^b (all three black keys are right next to each other).

Then, at the end, simply go back to your 1-chord and you're done! It sounds really good when you do it properly.

The next number of chords I'm going to teach you are basically chords

you already know, that can be played over A^b .

Since we're on the 5th tone, these are chords I've already introduced prior to now, but they can be played on A^b bass. O.k., so with A^b , the first thing you can always do is play your 1-major chord (which is D^b major) over A^b as I'm showing.

Actually, here's another chord I would play on E^b (and it actually leads to A^b). I'm sure you've probably heard it in various songs.

Play E^b on your left hand and $A + D^b + E^b + G^b$ on your right hand. Then lead that to a 1-chord over the 5-bass (D^b maj in your right hand and an A^b bass on your left hand).

You can also play the 4-major chord over A^b (and remember the 4-major chord is $G^b + B^b + D^b$) ...and you can play that over A^b . Hear how that sounds? ...And that can lead to the 1-chord, which is D^b .

Another thing you can do is play the 3-major chord (which is F), and since it is 3-major, you'd play F major. I know it sounds different right now, but look at how you play it (refer to video). Play F major ($C + F + A$) over A^b bass. Have you ever thought about that?

O.k., here's the power of it: Play A^b on your left hand, then play your 4-major chord, which we just covered, but play it in this particular inversion: $D^b + G^b + B^b$. And then immediately following your 4-chord, play your 3-major chord (which is right below it). O.K., you got that?

So A^b is the bass for both chords. The first chord will be $D^b + G^b + B^b$ and the second chord will be $C + F + A$ (which is right beneath the first chord). Then go to the 1-chord, which, in this case, is the Quartal chord

that I taught you before. Your bass will be Db and the Quartal chord will be Bb + Eb + Ab . **So that's one thing you can do.**

As you can see, the 5th tone is very important, and there are a lot of things that can be done on the 5th tone because it has multiple jobs and tasks in this particular key. So the next chord you can play is A^b maj (add 9), which is A^b + B^b + C + E^b and your bass is A^b of course. Chords like these are used in songs like Hallelujah. Listen as I demonstrate it, and I'm going to have someone sing later (not me... someone else smile).

Lastly, an A^b min9, which is played Gb + Bb + B + Eb on the right hand and Ab on the bass. Keep in mind that a chord like this is not used to lead particularly to an ending, but it's used in a 5-1 progression. **See video.**

Remember when I taught you this (F + Bb + B + Eb) for the 1-chord? Well... the chord I just taught you is the chord that goes right before it. You just bring your Gb to F and your bass from Ab to Db.

:::: SIDE NOTE::::

The Abmin9 chord is: Ab on bass /// Gb + Bb + B + Eb

The Db9 (add 6) is: Db on bass /// F + Bb + B + Eb

It is common for the Abmin9 to lead to the Db9 (add6) which will lead to a 4-chord (and you simply move the Gb to F on your right hand). That's why I said the Abmin9 is not the type of 5-chord to end a song. It's the type of 5-chord that will build anticipation for the 1-chord, which will build anticipation for the 4-chord.

:::: SIDE NOTE END ::::

Now we are going to move on to the 6th tone. I will catch you later.

TONE #6: Bb

The “Submediant”

We have moved very fast, and we have a lot to go, but now we are on the 6th tone so that’s great. We’ve already covered the 1st tone, we’ve done the 2nd tone, the 3rd tone, 4th tone, 5th tone, and now we are going to do the 6th tone. The first 6-chord I want to show you is a B^bmin9 chord.

It’s Bb on bass and Ab + C + Db + F on the right hand. And if it looks familiar, it’s the first chord of this progression (**see video**).

Remember I taught you this chord on E^b when we were back in tone #2? It was E^b on bass and G + C + D^b + F. It was an E^b 9 (add 6). Well, this is the chord that connects to that Eb chord I showed you back in tone #2. And if you’re even more intellectual, you might know that these two chords (6-chord leading to the 2-chord) make up the 1st set which leads to a 5 - 1 couple.

If you remembered what I did with the 5-1 last time, the 5-1 leads the 4. See how we connect these couples? I mean, even before I’ve introduced the couples, you’ve probably already mastered what I mean about that whole concept even though it’s never been taught before this way. You’ve probably already mastered it, and we haven’t even reached that point. The 6-chord Bbmin9 leads to the Eb9 (add 6).

From there, we will go to another **A^bmin9** which will lead to a **D^b9** (add 6). Additionally, we'll end at some type of **G^b** or **4-chord**. See how it goes? ... **6-2-5-1-4**.

:::::: SIDE NOTE :::::

All songs follow patterns like this. You'll want to get used to hearing concepts like "couples" and "2-5-1" progressions, etc.

:::::: SIDE NOTE END :::::

And I'm going to teach you a principle a little later called my "3-4" principle. It just came to me in the shower one day, but I think it is going to be very helpful for you. I don't want to ruin it right now, but for the 6th tone this is one of the chords you can play (B^bmin9; see above).

I want to make sure that everyone gets this, because I understand that there are different skill levels out there. Some of you who are watching have been playing this for years, and some of you have just started, so I want to be equal to everybody. I want equal access, so that anybody can pretty much pick this up with practice and dedication.

The next chord I want to introduce is the B^b 13, which is like this (see video). B^b on bass and A^b + C + E^b + G works right there, but if you have big hands like me, reach over to the B^b and you'll get a pretty sound ... a nice open sound (A^b + C + E^b + G + B^b).

Let me teach you a trick, and I know I did not introduce this back in the 3rd tone, but back to the "couples" thing again: 3 leads to 6, so try playing the same chord (A^b + C + E^b + G) on F and then finish it on B^b bass (don't change the chord) and you are going to see how that works. It's a perfect example of a circular progression. So it can be played on

F and it can also be played on **B^b**. Right now, we are covering the actual **B^b** chords. So **B^b 13** will work.

B^b diminished (7) --- (CORECTION) --- It's suppose to be labeled "Bb7 (b9)"

:::: SIDE NOTE::::

Yes, I made a small little boo-boo (mistake). On this next chord, you will be playing a diminished chord on your right hand and Bb bass on your left. I just totally didn't realize that adding the Bb to the bass changed the whole chord around.

But if you're reading these transcripts, the chord will be the same. What I play on the screen is totally correct. I was just calling it a 'Bb diminished 7' when I should have been calling it a Bb7 (b9).

Read ahead but I will replace all mentions of Bbdim7 with Bb7 (b9).

:::: SIDE NOTE END::::

If you have the 300 page course, you've already explored this chord, you've done your homework with this, but it's like this: **B^b** on bass obviously and **A^b + B + D + F** on the right hand (which is an **Abdim7** chord). You know the thing about diminished chords, is that they all have minor 3rd intervals.

(For example), **A^b** to **B** is a minor 3rd. To make it plain, just skip 2 notes, and that's how you get all of your diminished chords. If you want to get even deeper, grab the 300-page course. You will notice that there are really only 3 unique diminished chords. Because of their symmetry, because they are perfect intervals, not as in perfect 4th or

5ths, but they are all the same interval: Minor 3rd (from Ab to B). Minor 3rd (from B to D). Minor 3rd (from D to F). You end up repeating it over and over so that **A^b diminished = B diminished, which equals = D diminished, which equals F diminished.** They all end up being the same chord pretty much. It just depends on which ever note you play as your lowest note.

So not to get carried away, but **B^b 7 (b9)** is played simply like this: **Bb** on bass /// **Ab + B + D + F** on the right hand.

Now, let me show you how to combine the last chord which was **B^b (13)** with this new chord, which is **B^b 7 (b9)**... and it creates a pretty sound. **Just as someone is talking, or a preacher is just kind of having soft words. Play this chord first: A^b + C + E^b + G + Bb (don't worry about the Bb if you can't reach) over Bb bass. Then play the Bb7 (b9): Ab + B + D + F over Bb bass.**

Another thing, if you can add a high **A^b** with the **Bb7 (b9)**, that'll sound real good. So, if you have big hands, again like me, try that (**see video**).

And these chords pull strongly to the 2-chord (or Eb).

I know I'm not suppose to be getting into this "couple" concept yet, and I know we are going to do that later. But it's just so attractive to me right now. So I'm going to go right here, then you can combine that chord right there (**see live demonstration**). I get excited when I play these chords. You should get excited too

I will cover "couples" in depth later. I'm just trying to give you something to stay excited about, because many folks are saying right now, "*he's just covering chords, what about the progressions?*" I told you... I'm going to get to the progressions (smile).

Right now we're just going to do chords, and we'll get to the progressions.

Here's something else you can do, also. You can play Cmaj7 (#5) over a B^b bass. This is what I mean by that. It's a C major 7 with a #5. This is a C major 7 here (C + E + G + B), but you sharp the 5, so you get this chord (C + E + Ab + B), and you play it over B^b bass. It has a certain level of dissonance, and dissonance is like notes that don't match each other. But when you play it leading to other chords, it sounds really good!

So, it's something to be played really quickly, but it will create a nice effect if you play it right. Play the three chords I just introduced in this order: The 13th chord, then the 7th (b9) chord, and then play the new chord I just introduced (maj7 #5). Finally, move to your 2-chord (anything on "Eb" in this case).

So let me cover that again: The B^b13 chord I introduced first... then the Bb7 (b9) ... then the Cmaj7 (#5). You can even move the B to A (in your chord) as it works really well (see live demonstration).

So feel free to do that. Another thing you can do is play the 4-major chord over B^b bass so it's like this: Gbmaj (Db + Gb + Bb) over Bb bass. And what this chord is used in is when you're getting ready to go back to the 1-chord, many people go B^b (with the Gbmaj chord on the right hand) ---- then C bass (with an Ab maj chord) --- then finally back home to D^b (with any type of 1-chord). I will cover the C next, but for the B^b, that is, just play this chord. D^b + G^b + B^b.

...And what I need you to do is memorize all these chords, so at least if

you don't know where to put them at this point, you know what I'm talking about. So as soon as I play this chord (see video), you can say "ah-ha, I know what he's playing."

So when we're ready to move on to the different progressions that these chords are put in, you're already to that point, so we don't have to slow down any longer than we need to.

Then, there is a "run" just like I taught you during tone #3 ... remember that? (The C to B to B^b to A while your bass note is on F).

Well, we have a similar one, but you play it on B^b bass. On your right hand, start at F and then go down to E down to E^b down to D.

You can either play it before or after one of these particular chords on the 6th tone. Whatever chord you're already going to choose to play on the 6th, and then play that little run (see video). It's just something little to do ... nothing fancy. Then (from there) you can go to your 2-chords, because the job of the 6 is mainly to get you to the 2.

Sometimes, the 6 comes down to the 3 --- sometimes the 6th leads back up to the 1, but many of those chords (I just taught you) were like transitional chords to the 2. So if you've gotten that far, you're ready to move on. If not, just rewind your tape a little bit and just view some of the concepts I've covered in the past. Like I said, if you're ready to go, let's move on to the 7th tone.

Tone # 7: C

The "Leading Tone"

O.k. ... we just have one more tone to learn, and that happens to be the 7th tone, which is C natural in the key of D^b major.

So look at the D^b major scale. 1 (D^b) - 2 (E^b) - 3 (F) - 4 (G^b) - 5 (A^b) - 6 (B^b) - 7 [C]. That's why this is the 7th note, and basically there's just a few things I want to teach for the 7th tone / note.

The first thing is to just basically play your 4-major chord over C. O.k., remember: What major chord would this be? (see video). G^b major, basically. G^b major is: G^b + B^b + D^b. I like to play this inversion as well. "Inversion" simply means different ways to play your chords, so it's basically taking the G^b off the bottom and putting it at the top (so the newly inverted chord is B^b + D^b + G^b). Now... just play that chord over C bass since we're working with the 7th tone here. Basically, I like to play it like this (see video). I know you've heard that before (refer to video).

I just did a little melody right here, and then that chord (G^bmaj) with C on the bass, and then I went to the 3rd chord, which I should have implanted this chord in your head by now. That's basically the F7 (#9 #5) right here, which you'll be using a lot, so just get use to that, and be able to hear it without actually looking at my fingers.

Another thing you can do is use the minor 6th tone. Use that minor chord as the 6th tone over C (see below).

So basically, there are a lot of split chords going on. Chords that you've already used on other tones, but you just simply change the bass notes of those tones to C. You got that?

Let me repeat that: There are a lot of split chords going on, basically you're taking chords that you've already learned previously, and you're

just putting them over **C** bass.

The first one is just a **G^b** major triad over **C** (recap). The 2nd chord you can play is a **B^b** minor triad over **C**. Bbmin is **B^b + D^b + F** (and play that over **C bass**). So the only difference between the first chord and the second chord is that **G^b** is moved down to **F**.

::::: SIDE NOTES:::::

Both chords produce similar sounds. It just depends on what your melody note is. If you're melody happens to stop at F, then I would use the Bbmin over C because F will be the highest note of that chord.

If your melody falls on G^b, then use the Gbmaj over C because that chord puts G^b on top as the highest note.

::::::::::: SIDE NOTES END:::::::::::

You could also go to the third chord with that.

Another chord, that is more fancy, I taught you this in Gospel Keys 300 ... and it's a Cmin11 but (when I used it in GK300) I used it in the key of A^b major, where the chord happens to be Gmin11 --- because G is the 7th tone A^b.

In this particular key, C is the 7th tone of D^b. So we have to change our way of thinking. Instead of Gmin11, like we did in the key of A^b, we're going to use a Cmin11, because C is the 7th tone of D^b.

So Cmin11 happens to be: Eb + G + Bb + D + F with C on the left hand. Again, you might not reach that F, but if you do, that makes it even better. Again, C on your bass, E^b + G + B^b + D + F, the big chord.

If you cannot reach the F, **just leave it out and do the illustration I'm giving you (basically, the same chord without "F" on top).**

Also, you can use that same chord to lead you to your next chord. Or you can use the Dmaj / F bass that I introduced earlier. Remember the D major over F when we studied the 3rd tone? Subsequently, that leads you to the 6th tone. So go 7- 3- 6.

O.k., so the Cmin11, we are going to use that a lot. So, we've learned this, which is just basically Gb major over C. We've also done this, which is a B^b minor triad over C and that does the same pattern to any 3-chord (or "F" chord in this case) --- You know... the F7 (#9 #5).

Then we also taught you this, which is a Cmin11, and they all have the same purpose, but just different ways to play it.

Lastly, you can just play the 5 major chord over C. Ok, 1 (Db) --- 2 (Eb) ---- 3 (F) ---- 4 (Gb) ---- 5 which happens to be A^b. I said "5 major," so A^b major happens to go like that and you play that over C bass. Hear how that sounds? And basically, its purpose here is to lead you to D^b which is the 1-chord.

A^b + C + E^b over C and then D^b bass. O.k., so that's its purpose. It's not like the other ones where they go C >>> F >>> B^b. This chord actually leads you to the 1-chord. **(Listen to the different examples).** You can also play the 5-chord like this: E^b + A^b + C over C bass.

Congratulations!

You've learned chords to play on all 7 tones. Just to summarize them, I'm going to give you 1-chord from every tone. Since I've already

taught them in depth, if you miss anything, just rewind your tape back to the particular tones, and you can get an in-depth look at the chords that **I've taught you.**

RECAP: Refer to tape as he chooses random chords from each set. These are chords that have already been introduced. He is just reviewing one from every set.

3-4 Principles:

I want you to look carefully and listen carefully, because this has never been taught before (like this, at least). This just came to me in the shower one day.

The **3-4** principles say this: **3** goes up, **4** goes down. Just memorize that (repeat).

Why is this so important?

If you want to know or remember which chord another chord commonly precedes, just remember the 3-4 principle. If you want to know what **chord leads to another chord ... what chord leads to the next chord ... what chord leads to the subsequent chord (the next chord) ---- just remember the 3-4 principle.**

Now... if you already know 7- 3- 6- 2- 5 - 1, then you're fine, obviously. But not everyone can grasp that huge line of chords so the 3-4 principle makes it easy.

That's basically the pattern that I use: 7 to 3, 3 to 6, 6 to 2, 2 to 5, and 5 to 1. And that's also a progression in and of itself. That's a circular progression because what that is telling us is that the 7 has a strong tendency to lead to the 3.

So If I'm at a 7-chord (not "seventh" chord as in C7 but a chord originating from the 7th tone of a scale like we covered in the last segment) ... one of the 7-tone chords I taught you was the Cmin11, for example. What I'm saying is the 7 has a strong tendency to lead to the 3, and that was very evident when I was telling you what it would lead to most commonly last segment. It has a tendency to lead to F. So

basically, **C** has a tendency to lead to **F**. The **3** has a tendency to lead to the **6**. So from the **F**, you would go to **B^b**.

The **6** has a strong tendency to lead to the **2**. So from **B^b**, you would go to **E^b**. And **E^b** (2) has a strong tendency to lead to **A^b** (5).

O.k., so from **E^b** to **A^b** ... and **A^b** has a tendency to lead to **D^b**, and even **D^b** itself has a tendency to lead to **G^b**, and it just goes on and on. **It's just a big circle!**

Now, this is how you know; say you're at the 2. O.k, and 2 happens to be E^b, and remember, I said you can either go up or down. Remember: 3 goes up and 4 goes down!

So 3 is up. So if you're at the 2, and you want to know what it could lead to very easily, just count 3 scale tones up (not just 3 notes, but they have to be part of the major scale). So you already know the D^b major scale. Let's count 3: (E^b to F is one, F to G^b is two, and G^b to A^b is three). O.k., so this is telling us that E^b has a strong tendency to lead to A^b.

Another thing... If you just count 3 up from A^b, it will tell you what note A^b has a strong tendency to lead to. So from A^b you count 3 up. Not starting on A^b, but starting on the next note (A^b to B^b is one, B^b to C is two, C to D^b is three). This is basically telling us from E^b, there will be a strong pull to A^b. And A^b will lead to D^b.

So if I found out my bass is E^b. Well, if I know E^b has a strong tendency to lead to A^b, if I'm learning a new song, my first guess should be what? Did it go to A^b (is what you should ask in your mind)? Maybe it did, and then you can guess or play the chords that

correspond with that particular tone (in this case, Ab).

Right here, I'm playing E^b on bass with a G^b major 7 on my right hand. That also happens to be an E^b min9 chord (you learned it on the 2-tone). It leads perfectly to an A^b (13). You know... because I went up 3 notes like the "3-4" principles says.

It also works backwards too. Say we're at the 7, and you count backwards 4. (Remember, 3 goes up but 4 goes down).

:::: SIDE NOTE :::

It doesn't matter, particularly, if you're going to go up 3 or down 4. They will take you to the same note. Either one works.

However, if you're already at the 7th tone, going up 4 in your mind would take you way beyond the major scale (7 + 4 is 11). Now, if you know anything about 9ths, 11ths, and 13ths, 9 = 2 ... 11 = 4 ... and 13 = 6 .

In this case, I wouldn't worry too much about that. If you're at a tone that by adding 3, will take you way beyond 8, then just use the "down 4" method. It's much easier.

For example, since 3 up and 4 down will lead me to the same note, its easier to go down from a 7-chord rather than up. 7 minus 4 is 3. See? That means, there is a strong pull from a 7-chord to a 3-chord.

So depending on where you are, you'd either go up 3 (probably if you're on a 1-chord, 2-chord, 3-chord, or 4-chord currently) or you'd go down 4 if you're on a 5-chord, 6-chord, or 7-chord currently. Refer to the video for further demonstration.

:::::: SIDE NOTE END ::::::::::

Remember, I said 4 down, 3 up, so **7** can also lead down to **3**, and **3** can go up to **B^b** or the 6th tone (I simply added 3 to the 3-chord and that gave me the 6-chord).

:::::: SIDE NOTE ::::::::::

Do not over think this one. It's as simple as adding 3 to a chord or taking away 4. Same thing either way if you're looking at the piano keys.

If you're doing the numbers in your head, then just refer to my side note above for further help.

::::::SIDE NOTE END::::::::

O.K. so let's do an exercise:

1) If I was at B^b, without you looking, tell me where I went?

So count 3 up from B^b (or 4 down). So you should know... if it sounds this good, it has a strong tendency to lead it.

So B^b to C is 1.

C to D^b is 2.

Db to Eb is 3. So B^b pulls strongly to Eb!

2) So, where am I going from E^b?

Count 3 up again.

E^b to F is one.

F to G^b is two.

And G^b to A^b is 3. That's 3-up.

...Or you could have counted down, and just continued where you were.

If you're at 7, then you count down, because 7 is pretty high. So if you are above, let's say 4, just count down. If you're at 7, count down 4 and you'll get to 3. If you're at 3, you don't want to count down, because that's like saying "negative 1."

Just think of it without even looking at the piano. If you just had numbers... O.K., and I took away 4 from 3, that's -1. I don't want to go that direction. So let me just go up 3. $3 + 3 = 6$, and that puts me at the 6th tone.

O.K., if I add $3 + 6$, that will put me at 9, even though that would work too, technically, because $9 = 2$. But I don't want it to put me over 7, so I go backwards. It's much easier to use the "down" method and go $6 - 4 = 2$.

So $6 - 4$ leads us to 2. So if you're at a higher number, go backwards (down), and if you're at a lower number like 1 go forward (up).

Then, all I did was add 3 to every one of those progressions, and I used chords that you already knew.

O.k., in the next segment I'm going to actually teach you the 7 sets of couples.

Seven Sets of Couples

I told you all that is was going to be worth it. Now, we're going to take all those chords that we learned, and we are going to put them together.

I'm going to cover 7 sets of couples.

Set #1

The 1st set is basically anything that can be played coming away from the 1-chord. Let me repeat that: Any chord that can be played after the 1-chord. O.K., by now you already know what the 1-chord is (1st tone is), and the chords associated with it.

We've already covered D^b maj7, D^b maj9, D^b maj (add9), the Quartal-chord, and things like that.

Now all we're going to do is put it in action.

So in the 1st set, there's about 6 couples that I'm going to introduce to you. So basically, the first one is the 1-chord going to the 2-chord ... that's 1 couple (refer to video for demonstration).

Another couple is the 1-chord going to the 3-chord. Some songs open up with 1 going to 2 (like what we just covered). Other songs open up with 1 going to 3. (refer to video for demonstration).

Other songs open up with 1 going directly to the 4-chord. That's the

3rd couple.

The **4th** couple is the **1-chord** going to the **5-chord**. Then we are going to cover the **1-chord** going to the **6**. **So basically, it's pretty much the 1-chord going to everything from 1-3 ... 1-2 ... 1-4.**

So I'm going to give you examples, which you already know the chords, but we just have to combine them to make these particular couples or these 2-part chord progressions.

So let's get started...

So that's the 1-chord. Well, that's just one particular chord we can use.

Db on left hand /// A^b + D^b + Eb + F on right hand.

O.K., let's cover what a 1-2 couple would be, or a 1-2 progression.

So that's the 1-chord (see above). Basically, we are going here (refer to video for demonstration). That could be one way to do it, but I like this way.

The little run I just did was B^b to C to D^b to E^b to F.

So anytime you're going to a 2-chord, you can do that little run.

O.K., so that's one way you can go from the 1-chord.

Another way that you can go is 1-chord, then go to the b2-chord (flat two). So again, you can do the flat 2, which isn't even part of the scale, but can be used to lead to the 2. Since we're doing a 1-2 couple here... basically you just play this diminished chord in between the 1 and 2, which is like a Ddim7.

I just played it here with A^b on the bottom. $A^b + B + D + F$ ("D" on bass)
Then, from the $Ddim7$, simply go to your $E^b min9$. O.K., so let's play
that with a beat (refer to video for demonstration).

That's just a 1-2. Let's do it with the 1st one (refer to video for demonstration).

Another couple we are going to learn is the 1-3, and this is used
commonly in songs like Thank you Lord and As the Dear. Basically,
you go from the 1-chord to the 3-chord. So from the 1-chord to the 3-
chord. Then the next chord would be the one I told you to memorize
with all of heart and mind ($F7 \#9 \#5$).

Then we will go a little ahead and play the $B^b min9$.

Now, listen how this sounds... I'm going to slow it down a little bit here.
O.K., listen to it. (refer to video for demonstration).

See how that sounds? 1- 3 - 6 and that is used in a lot of different
songs itself.

Remember... mix up the chords! When I say 1-chord, that can be any
of the 1-chords that I introduced to you in the first segment of this
video. I'm just giving one example right now, but feel free to use any of
the others ones as well. Any of the 3-chords ... any of the 2-chords ...
whichever ones you can match up. That's how that's going to work.

So, we've covered 1 to 3.

There is also 1 to 4.

How would it sound if we went straight to 1-4?

Here's an example: I'm just basically going from D^b maj (add 9) to G^b maj, which is the 4.

All the black keys in a row (G^b on bass /// G^b + A^b + B^b + D^b on right). O.K., you hear how that sounds? (refer to video for demonstration).

That's a worship song too (believe me).

That song is called Hallelujah. That's a 1 to 4 progression that we've just slowed down a little bit.

Now, you can also connect 1 to 3 to 4.

Remember, when I said way back when we were covering the 3 tone, that you can use a 1 major chord over 3 bass as a passing chord? Well, that's when you would use it.

Whenever you want your 1-chord to go to your 4-chord, but you want to add a little flavor --- just add the 3 (but simply keep the 1-chord on your right hand and just move to the 3-bass).

Well, just alternate your 1 bass to 3. In this case, D^b bass would go to F with the same chord in place. Then, just go to your G^b chord.

So we have covered 1 going to 2, 1 going to 3, 1 going to 4, and now let's cover 1 going to 5 (refer to video for demonstration).

See, basically how this works is on A^b, you can play A^b, B^b, C, and E^b.

So you go from **1 to 5** (or Dbmaj to Abmaj), and just to tell you a secret, the 5 can also go to the 4 too. So you can do that same **1- 4** with the **5** instead of the **3**.

::::: **SIDE NOTE** :::::::

In other words, the same way you used 3 in between the 1 - 4 couple, you can use 5 as well.

You can go from the 1 to the 5 then to the 4. It works just as well as going from the 1 to 3 to 4. Try mixing them up and see what you get!

:::::::::: **SIDE NOTE END** ::::::::::::

The **1-6** is basically the **1-chord** going straight to **Bb** minor. So try that. (Db maj >>>> Bbmin9). **Bbmin9 is Ab + C + Db + F on a Bb bass.**

O.k., so we've covered the first set.

1 can go to 3

1 can go to 2

1 can go to 4

1 can go to 5

1 can go to 6

So basically take 1 and see how it sounds going to every one of the other tones, and memorize those sounds. You have to memorize those couples (the sounds of the couple most importantly).

If I play this chord (refer to video), and you can memorize that it's a 1-3, then you're half way through the whole struggle!

Let's move on to set #2

Set #2

Just like 1 has a tendency to lead to 2, 3, 4, 5, 6, and even 7 at times, the 2nd set, which is based on the 2-chord, has tendency to lead to certain notes as well.

2 has a strong tendency above all other tones to lead to 5. Add 3 to a 2-chord and you get 5. ($2 + 3 = 5$).

So you will know which chord it has its strongest tendency to go to, by using my 3-4 principle. For example: 1 to 4 would probably be the strongest. 1 - 4 would probably be most common... it's played a lot.

2, If you add 3 to that, you get 5. So 2-5 would be the most common couple for this particular set. So that's the first one we are actually going to cover.

2 - 5: I taught a few 2-chords but the one that has the strongest tendency to lead to the 5 is an $E^b 9$, and that's $G + B^b + D^b + F$. We've already taught you that. Remember what I said, when we play dominant chords, feel free to go 1, 5, b7 on your left hand.

So on the left, I go $E^b + B^b + D^b$ just to give more power, and that leads to an $A^b 13$. $Ab13$ is $G^b + B^b + D^b + F + Ab...$ so remember that this (E^b9) has a strong tendency to lead to here ($Ab13$).

Another chord was the E^b9 (add 6). Remember this?

E^b on bass /// $G + C + D^b + F$. You can also add $B^b + D^b$ to your left

hand along with the Eb bass. You see that right there (Eb9 add6)?

That can also lead you to the same **A^b 13**. So from here to here (Eb to Ab), that's the strongest one. That's what the 3-4 principle tells you --- that these 2 are the strongest (the pull from Eb to Ab).

At times, you may notice that the 2 goes to the flat 7. In this instance you would have to play a B major chord, which is: **G^b (or F#) + B + E^b (or D#)**. But after the **b7th** chord, most likely, you are going the end up going back to the 5.

It's like a 2 >>> flat 7 >>> 5. Then (from 5) you would simply come back to your 1, because 5, as you'll learn later, has a strong tendency to lead to 1.

...Or you go backwards: since 5 + 3 will give you 8, just go backwards >>> 5 - 4 will give you 1. But 8 is also equal to 1 in music, so it should all make sense either way you look at it.

So the 2, here's another example of the 2.

E^b min9 ... that can also lead to **A^b**, and the trick about this is you do not have to change the chords. The right hand stays the same. Your bass just changes.

Ebmin9 = Eb on bass /// Gb + Bb + Db + F on right hand

Ab13 = Ab on bass / Gb + Bb + Db + F on right hand (same chord as before).

So let's practice some 2 - 5's.

O.k., you don't even have to change your right hand.

See? Now let's add that 1-2 progression from set #1.

Let's move on to the 3rd set.

Set # 3

O.K., remember the 3-4 principle. So the strongest couple of set # 3 is, obviously, $3 + 3 = 6$.

So the 3 - 6 progression is what's going to be commonly played whenever you have the opportunity to fall on a 3-chord.

Let's say you traveled to a 3-chord. How you got there, well, you could have went 1 - 3... you could have went 7 - 3, as you're going to learn later on.

Now, we are at a 3-chord, which is F7 (#9 #5)... our favorite chord, right?

Well, according to my 3-4 principle, we have to make our way to a 6. Most likely, we are going to go from 3 to a 6. From the 3-chord, the most common 6-chord would be B^b min9 (A^b + C + D^b + F on the right hand and Bb on the left hand).

Also, we can do a 3 - 4. Sometimes the 3 is going to lead to the 4, so you just start with a 1-chord, keep that 1-chord held down but simply change your bass to F. This will then take you to a 4-chord, which we've covered a lot on. 1 - 3 - 4.

So you can do this: 1 - 3 - 4, or you can do what I just taught you... a 1 - 3 - 6.

O.K., so what I want you to do is just remember my **3-4** principle. That's going to be the main objective. **3-6** is what you're going to find most of the time. **3-4** at times, and **3** to some other tones, but I'm giving you the most common ones and the ones I'm going to teach you in the songs to come.

Let's move on to our **4th** set.

Set #4

O.K. The **4th** set!

It's famous too, because, **1, 4, and 5**, are basically what you're going to play the most.

The **4th** tone, if we go according to the **3-4** principle, will take us to the **7th**. **4 - 7 --- that works!** Do you hear that? (refer to video for demonstration).

Have you ever thought about the **4** going to the **7**? The **7** going to the **3**... the **3** going to **6**. That's how it works.

Let me give you an example of the **4-chord**: **G^b + A^b + B^b + D^b**. This would take you to your **7-chord**, and then you can go from the **7** to the **3**, which we'll cover later ... then finally to **B^b** (the **6**).

So see how you first went from the **4** to **7** to **3**?

:::: SIDE NOTE :::::

You hear the 4 to the 7 to the 3 to the 6 at the ending of almost every

worship song. As you learn songs later, you'll see this progression at work.

:::::: SIDE NOTE END::::::

The 4 can also go down to the 3 because that is used a lot too.

Say you made your way up to the 4 and you come back to the 3. For example: 1- 3- 4, then come back to the 3. (refer to video for demonstration).

I'm sure you've heard that before. So the 4th can also come down to the 3. I want you to master that!

So the 4 can go to the 7 and the 4 can go to the 3.

The 4 can also go to the 6... it can go directly there.

Now... you know you can also get there by going 7 - 3 - 6, because that adds up in the principle too, but in this example, it will go straight there immediately.

4 - 3 - 6 - 2 is also quite common. So when I play it, some of the time, I'm going to go from 4 directly to 6 and sometimes I'm going to use the power that the 3 has to go to the 6... because it has a strong tendency. So remember, anytime you have to get to one particular tone, remember the tone that is strongest to pull towards it and then add that in there... slip that in there.

Just because 4 is going directly to 6 doesn't mean it always has to be like that. You can go 4-3-6 ... or go backwards because you know 3 goes to the 6 very well or you can go forward: 7-3-6.

I'm going to give you all 3 examples with drums (refer to video for demonstration).

..... SIDE NOTE.....

4 will also go to the 5.

4 will also return home to the 1 quite frequently.

Use the 1, 4, and 5-chords you already know to experiment with the different relationships.

..... SIDE NOTE END

Set #5

(This is a common way for songs to begin)...

Start on the 5 (A^b on bass, the 13 chord, with or without the Ab).

Ab13 = Gb + Bb + Db + F + (Ab) with Ab on bass.

Just hold the 5-chord, then finally go to your 1-chord.

Then you go through the rest of your song.

Another thing you can do...

Remember when I said you can play a 4-major triad to a 3 major triad over the 5 bass? This right here... (hear and see example), you can do that over 5.

4-major chord = Gbmaj * Db + Gb + Bb

3-major chord = Fmaj * C + F + A

(Play both chords above over Ab bass)

O.K., so **A^b + E^b + G^b** on your left, because that is a power chord I told you about (1 + 5 + b7).

After playing the 4-chord down to the 3-chord, then end with your “Quartal chord” (**D^b + A^b + D^b** on your left /// **B^b + E^b + A^b** on your right).

:::::: SIDE NOTE :::::

Of course, you can always play the classic “Ab13” to Db. That’s a common 5-1 progression.

When you want to spice it up, play those two major chords above over Ab and that will produce a nice contemporary sound. Ending on the Quartal chord also sounds really nice.

:::::: SIDE NOTE END :::::

Also, the 5 has a tendency to go the 3 as well. So... say you’re at the 5, (but you’re playing the 1-chord over 5 in this example: that’s **A^b + D^b + F** over an Ab bass). You can go to the 3, and we know that the 3 goes to the 6. See how that works? (refer to video for demonstration).

So we just went from the 5 to 3 to 6. (Repeat) 5 to 3 to 6. See how that works, and you can do that as well. (refer to video for demonstration).

The 5 can also go to the 4. For example, say we’re playing an **A^b maj (add 9)**, it can also go to a **G^b maj (add 9)**.

This is a 1 - 5 - 4 and is common in several songs (refer to video for demonstration). Tell me what song is that? It sounds like something... Just think of how many songs this could be.

That's a 1 - 5 - 4. Let me break that down. You could probably play a song right now just with this. You're at the 1. The 1 goes to the 5 and the 5 goes to the 4, and that could work just as well.

1-chord (one option of many): Dbmaj (add 9)

5-chord (one option of many): Abmaj (add 9)

4-chord (one option of many): Gbmaj (add 9)

O.K., now the 5 can also go to the 6. So say you're at the 5, you can also do that (go to the 6-chord or a Bbmin9). Or you can go 5 - 3 - 6 like we did before. Remember those progressions in worship. You will use them a lot!

Remember, start combining these if you know that the 3 goes to the 6 and the 6 goes to the 2, and the 2 goes to the 5, start making your own progressions (great for songwriters)!

5 goes to 1, 1 goes to 4, 4 goes to 7, 7 goes to 3, and you just keep repeating over and over, and this is how songs are made. Songs just take these different couples in different orders, and if you can recognize that, you can play anything!

Won't anything stop you from learning anything. Won't any song be too hard because you've mastered couples... you've mastered chords... and you've been able to recognize where they lie in particular songs, and that's what I want --- to get you to that point.

So lastly, the 5 can also go the 7.

Notice when I play 1-major chords over the 5 --- those are the times when you want to lead to a 6 or to a 7.

So here's an example: 5 - 7- 3- 6, see how that works? This is common at the end of worship songs as well.

So you've mastered the 5. Just remember, this is the biggest one -- the 5 to the 1. Just remember that if you don't remember anything else.

Set #6

**I know this is tidy and tedious, but you have to pull through it!
You're going to pull through, I know you will.**

We're at the 6th set already and you've done great if you've played 1-chord progressions ... 2 to the 5 progressions ... 3 to 6 progressions ... 4 to 1 ... 4 to 7 progressions ... 5 to 1 progressions!

You've done great! If you understand those concepts, then you're half way there, I tell you! You are, and you're doing very fine.

Of course, you're going to have to practice these concepts, and your going to have to rehearse these concepts, because that's the only way you master it, because nothing comes over night. I tell you, nothing comes over night.

The 6th tone is pretty easy. First of all, the 6 has a tendency to lead where?

If you're using the "3-4" principle, go down "6 - 4", because if we add 6

+ 3 we get 9.

But like I've been saying all along, 9 means 2 in music, but like I said, it's better to go down, so that you don't go above 7, and you just stick with the basic numbers. So $6 - 4 = 2$.

6 has a strong tendency to lead to what? Answer: (2).

O.K., remember the 3-4 principle, 6 goes down to 2.

The most commonly played 6-chord happens to be the min9 chord on B^b (Bbmin9) which happens to lead to the 2.

But all you have to do is lower your thumb to get to the E^b chord (refer to video for demonstration). That's a common chord change right there, o.k.

O.K., that's a worship right there by itself. The 6th also leads down to the 3, and I'm sure you've heard this progression (refer to video for demonstration).

O.K., that's one way. Use your same Bbmin9 chord. Then change your bass to F and just play a 1-chord over F. (Eb + Ab + Db over F bass). The "E^b + A^b + D^b" is like a major chord (add 9) but the 9 is just on the bottom this time.

So you go like this, and your bass can do a little run (refer to video for demonstration). And since you've come from the 6 to the 3, you probably won't go back from the 3 to 6 right away.

What else can the 3 lead to? The 3 can lead to the 4, so let's try that.

6 - 3- 4. See, listen to that (refer to video for demonstration).

Now, that you haven't directly come from the 6, you can lead back to the 6 with the 3.

So the 6 can go to the 3 and the 6 can also go to the 7. Remember when I told you that the 6 can do that? Well, that's just the purpose we are going to use it for this time.

On B^b bass, you will play D^b + G^b + B^b. I'm sure you've heard that before. You can use it several places, from here to here (refer to video for demonstration).

O.K., so that's where we are going to use this particular one, and that's going to lead back to D^b.

So we know that the 6 leads to the 2 most of the time, and the 6 can also lead to the 3, and we know the 6 can also lead to the 7, which will take us back home to the 1.

You can also play this on the 6 (refer to video for demonstration). So 6 can lead here, but one other common way the 6 can lead to the 2 is like this (refer to video for demonstration).

Remember I taught you this chord (Bb13). That's how it leads to the 2, right there.

:::::: SIDENOTE :::::

Basically, you play two chords on Bb, then you finally pull to the 2 (or Eb).

The chords you will play on Bb are Bb13, then Bb7 (b9). Those were the two chords you learned back in the first segment ("Tone #6").

Bb13 = Bb on bass /// Ab + C + Eb + G + Bb

Bb7 (b9) = Bb on bass /// Ab + B + D + F

Then... from these two chords, you will go to Ebmin9 or something of that nature.

Ebmin9 = Eb on bass /// Gb + Bb + Db + F

..... SIDE NOTE END

Now let's move on to the 7th set.

Set #7

The last set of progressions we have to learn are the ones that start on the 7th tone. The 7, first of all, leads to the 3 most definitely, because 7 minus 4 is 3 o.k.?

Remember this (Cmin11)? The Cmin11. That can lead here (F7 #9 #5). See how that works?

Remember, the 3 can lead where?... (If you don't know this... smile).

It can lead to the 6 (refer to video for demonstration).

7-3-6. You can do a progression just with these few chords.

This is common at the end of a song where you go 7 - 3 - 6 ... like

when you want to repeat a song's ending. 7-3-6 can always end songs (they won't ultimately end your song but they will allow you to repeat the ending until you are ready to close with a 5-1 couple).

(Refer to video for demonstration). See how that works? We've already explored several different songs, just by me playing these various chord progressions.

So be encouraged to just take all of these progressions and apply them to different chords, and different songs, and things like that, or just make up different progressions to play behind a preacher. If you're a songwriter, hey, these are chords for your songs already.

7 goes to the 6 as well.

Say that's the 1 (Dbmaj), and that's the 7 (Abmaj on right /// C on left). Then from the 7, you just go down to the 6.

See, I'm sure you've played this (refer to video for demonstration). Like in the song "As the Dear."

It's starts off on Db major and goes down to C with the A^b major being played on the right hand, and then it goes to the B^bmin9 a lot of times in songs.

O.K. so let the 7 go down to the 6 sometimes if you have that type of song.

Lastly, the 7 can also go up instead of down. Instead of down, it can go up to the 1. So that's a 7 (refer to video). Remember I covered this when I did the 6 -- 7 -- 1. So I'm just covering this for the 7 spot. You

can go here or here.

:::::: SIDE NOTE :::::

Basically, playing an Abmaj chord over C can also lead you back to the 1-chord (Dbmaj).

As you learned earlier, you can take it a step further by starting on Bb bass with a Gb major chord on the right hand. Then you'd transition to your Ab major chord with C on the bass. Finally, that will take you to your 1-chord, or in this case, any Db major chord.

:::::::::: SIDE NOTE END::::::::::

Remember the "Quartal- chord" $B^b + E^b + A^b$? You can do that as well as you return to the 1-chord (refer to video for demonstration).

Alright, CONGRATULATIONS!!!

We've just explored all 7 sets, and all of the couples that go with each set. I hope you've enjoyed that!

Master those chords first --- then we will get to the real stuff. We will be playing songs in less than an hour. I promise you.

FOR THE LAST HOUR, REFER TO YOUR TAPES OR DVDS AS I TEACH YOU SPECIFIC SONGS, STEP-BY-STEP, NOTE-BY-NOTE.

ALSO RETURN BACK TO THE PLACE YOU DOWNLOADED THIS E-

BOOK FOR MIDI FILES OF ALL THE SONGS I'M TEACHING DURING THE LAST SEGMENT OF THE VIDEO COURSE (LAST HOUR) .

THESE MIDI FILES CAN BE OPENED IN A CERTAIN PROGRAM (WHICH YOU CAN DOWNLOAD FOR FREE ONLINE) . THIS PROGRAM WILL HIGHLIGHT EVERY SINGLE NOTE THAT'S BEING PLAYED DURING THE SONG.

YOU CAN EVEN SLOW THE SONGS DOWN AND CHANGE THE MAJOR KEYS! SO I THOUGHT THIS WOULD BE A VERY EFFECTIVE WAY TO LEARN ANY THING IN THE VIDEO THAT YOU WEREN'T ABLE TO CATCH (WHICH YOU SHOULD BE ABLE TO CATCH EVERY SINGLE CHORD I COVER)!

RE-VISIT THE DOWNLOAD PAGE FOR MORE INFORMATION ON THE MIDI FILES...

THIS CONCLUDES THE GK202 TRANSCRIPTS

“Mastering Worship Chords”