

HearandPlay.com
Your Faith. Made Free. Just Easy.

Gospel Keys

“Exploring Praise
Songs &
Charismatic Style”

Rev. Jermaine A. Griggs

Getting Started with GospelKeys 300!

Introduction

GospelKeys 300 specializes in teaching you how to play praise songs by ear. I literally dissect *praise songs* into **five** distinctive parts. While *some* songs utilize just the first two parts, many praise songs utilize all five.

GospelKeys 300 will take you through each step (A-E) and by the end of this video course / workbook, you will be able to play several of your favorite praise songs in **ALL 12 keys!**

Tips on how to get the most out of this course

1. Watch the entire video course **one time** without any interruption.

Don't rush it! I recommend that you watch the entire video series before trying to play anything on your piano. This will give you an idea of the "entire concept" and you'll be more motivated to work towards the overall goal. You'll also have a basic idea of how each praise song part is constructed before you actually start incorporating some of the techniques into your piano playing. Trust me, if you watch it first (without interruption) ... the second time will be much easier to grasp!

2. After watching the entire video **once**, master each step **one at a time**.

We tend to get excited and want to do **everything** at once. My recommendation is that you study and master each step as best as you can before moving on. For example, before moving on to part B of a praise song, make sure that you have mastered:

- Each bass run of part A
- All of the chords, "fill-ins" and progressions associated with Part A
- Rhythm and Syncopation (in part A first before trying to move on to other parts...)

Tips on how to get the most out of this course (cont.)

3. Sing (or hum) the lyrics of a praise song while you're playing each individual part.

I'm the first to admit that I am NOT a singer; however, it definitely helps to sing while you're playing each part. Not only does it allow you to relate to the singer, but it also helps you to understand how the vocals *change* with **each** part of the praise song. Usually when the vocalist changes pitch, it's time to change parts (from A to B, or perhaps from parts B to C). By singing each part, you become more aware of these *changes* and can then change parts much easier and faster. So if you can't sing, you can *at least* hum.

4. Try singing an "A-E" song over an "A-B" praise song pattern.

This tip will help you to prevent a *common* structural mistake even before it occurs. **YOU CANNOT USE AN "A-E" PRAISE SONG PATTERN TO ACCOMPANY SOMEONE WHO IS SINGING AN "A-B" PRAISE SONG.**

Here are some "A thru E" praise songs:

- "Bless that Wonderful Name of Jesus"
- "Can't Nobody Do Me Like Jesus"
- "When I Woke Up Early This Morning"
- "Glory Glory, Hallelujah!"
- "I'm on the Battlefield"

Now ... sing any of these songs over a simple A to B praise song transition (obviously, you must know how to play this first). If you don't recognize an error once you get to what's suppose to be parts C and D, then you honestly need to repeat this video course all over again!

There should be an obvious dissonance if you're just transitioning from A to B and from B to A while a song is suppose to be in parts C or D. That's like playing the chords that go with "Ma-ry had a lit-tle lamb" while singing "her fleece was white as snow." The parts just don't match. **THE SAME RULES APPLY WHEN SINGING AN "A-B" SONG OVER AN "A THRU E" PATTERN.**

You must first be able to recognize the difference between these two styles (and even the praise songs that DON'T follow these two patterns). Once you've mastered this, you're on your way!

Tips on how to get the most out of this course (cont.)

5. Take the time to learn **each** praise song pattern in **ALL 12 KEYS!**

This will save you tons and tons of **time** (in the long run) AND **embarrassment** (when you can't accompany someone because they're singing in a key that you don't like).

Towards the end of this video series, I have given you specific rules on how to *mentally* transpose every bass line, chord, progression, and fill-in to EVERY KEY. If you're just starting out, please do not rely on your keyboard transposer. While this might get you by (for now), it will ultimately hinder you from moving to the next level (you won't be able to play the acoustic piano or B-3 organ because you don't know ALL 12 keys).

Essentially, if you're comfortable with all 12 keys, you won't have a problem playing instruments that don't have a transposer. If you are **currently** relying on a transposer, this is your opportunity for *change*.

6. Practice with a drum beat or metronome.

When you first get started, you may have problems with rhythm. Regardless of whether you do or not, you should practice with some type of rhythmical device (i.e., metronome, drum beat, drummer, etc.).

* If you're a "*praise song*" newcomer, then start with tempos of 90 – 120.

* If you're an intermediate, then speeds of 130 – 165 shouldn't be too hard.

* For you advanced musicians, try "upping" your tempo to 170 – 200 (especially if you want to master "shouting" music).

7. Start applying these techniques immediately!

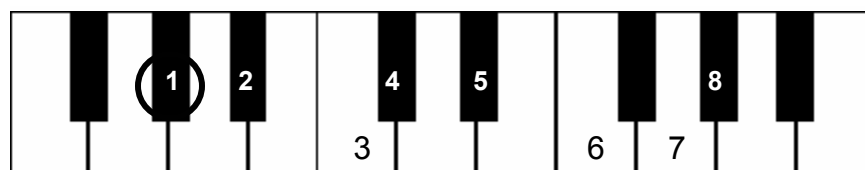
Once you've learned all of the parts of a praise song, put them to work! Be confident about your music and find places to play. If you already play for a church, let them hear what you've learned. If you don't play for a church, find other musicians to play with. As you get more experience, you will grow better and better!

Introduction to the Five Parts of a Praise Song

Understanding each part of the praise song is the key to learning over 100 different praise songs by ear. I will briefly describe each section of a praise song. We will then focus on each part in particular.

Part “A”

Part “A” consists of bass lines and chords all based on the **1st degree** of a major key. The **1st degree** is simply the major key that you’re in. Throughout the *GospelKeys 300 series*, we are focusing on the key of **Ab major**:

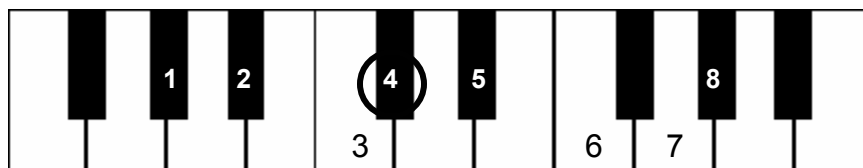


So as you can see, part “A” deals with chord progressions based on “Ab.” Usually, the bass runs will begin and end on the **1st degree** (or Ab in this case). As for the chords, it is common to play “**1 chords**” (or chords founded on “Ab”). As you will learn, some of your options will include Ab7, Ab13, and Abmin7 chords.

Part “B”

Part “B” consists of bass lines and chords all based on the **4th degree** of a major key. So while you’d play 1st degree bass lines and chords in part “A”, you’d transition to part “B” by simply switching your bass lines and chords to the 4th degree (don’t worry... all of this is covered later on).

Part “B” (cont.)



Part “B” is usually the section of a song where the vocalist sings the same EXACT lyrics they sang in part “A” but with a *higher* pitch. In other words, you can literally hear a singer going to the **4th degree** of a scale as well.

Example 1: Sing (or hum) “*I Get Joy When I Think About.*”

Part A (1st degree): I get joy when I think a-bout what he’s done for me ----- [LOWER]

Part B (4th degree): I get joy when I think a-bout what he’s done for me ----- [HIGHER]

.....

Example 2: Sing (or hum) “*God is a Good God.*”

Part A (1st degree): I know God is a good God, yes He is. ---- [LOWER]

Part B (4th degree): I know God is a good God, yes He is. ---- [HIGHER]

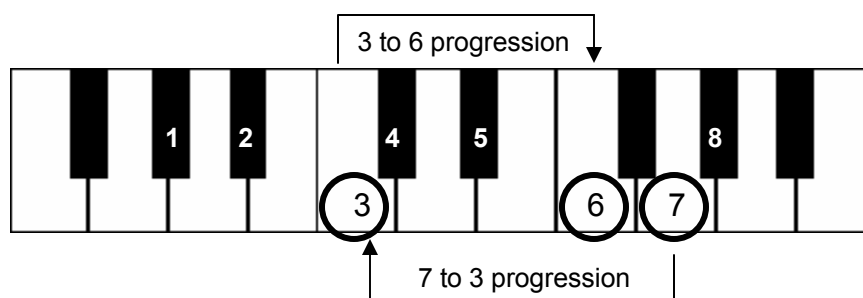
Essentially, part “B” is an EXACT replication of part “A” but in terms of the 4th degree (instead of the 1st degree). Of course, you can add “fill-ins” and tricks to part B to make it sound *different* than part “A”. But keep in mind that it will ALWAYS sound different because of its different scale tone (4th degree). I will cover all of this in depth later on in this workbook.

Part “C”

Part “C” is what I call the “**Pre-Turnaround**” section. It prepares us for the final “6-2-5-1” turnaround in part D. It consists of a “7-3-6” progression in whatever major key you’re playing the praise song. In this case, we’re focusing on the key of **Ab major**.

It is important to note that NOT ALL praise songs have a part “C” and “D”. Songs like “I Get Joy When I Think About”, “God is a Good God”, and “Have You Tried Jesus” do not have parts “C” & “D”. Thus, you will have to be able to recognize “A-B” songs and “A thru E” songs.

Here is a brief diagram of the “7-3-6” progression:



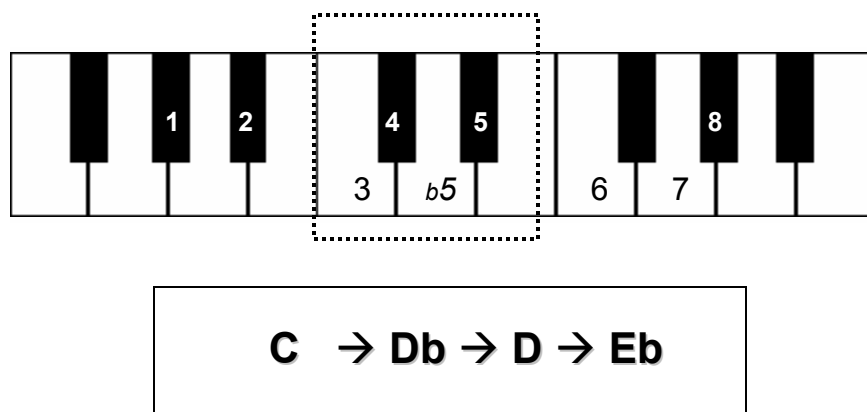
The “7-3-6” chord progression is actually an abbreviation of the “7-3-6-2-5-1” chord progression. In actuality, you can call parts “C” and “D” (together) a “7-3-6-2-5-1” chord progression.

However, since we’re studying part “C” separately, we will only need to use the first 3 chords of that entire progression (7-3-6). The numbers are simply taken from the tones of the major scale. The **7th tone** (in the key of Ab major) is “G”; the **3rd tone** is “C” and the **6th tone** is “F”. Each of these tones will have its own corresponding chord (you’ll study these later).

Part “C” (cont.)

Part “C” also has a 4-part chord progression after the “7-3-6”. The purpose of these **four** chords is to build anticipation for part “D”. Whether musician or spectator, you know that the ending of a song (or chorus) is approaching when you hear these **four** anticipation-building chords.

Briefly, this 4-part progression starts on the **3rd degree** and chromatically (note by note) rises to the **5th degree**. Each note also has a corresponding chord (s):

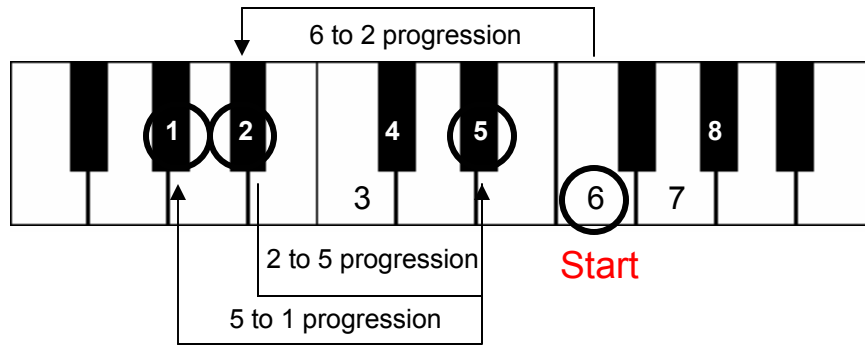


Even though “**D**” is not a part of the Ab major scale, it is being used as a passing tone to take us from the 4th degree (Db) to the 5th degree (Eb). It is when you reach the 5th degree (or “Eb”), that Part “D” begins.

Part “D”

Part “D” consists of a “6-2-5-1” progression from where you stopped in part “C”. From the **5th degree** (Eb), you’d move to the **6th degree** (F). From the **6th degree**, you’d move to the **2nd degree** (Bb). From the **2nd degree**, you’d move *BACK* to the **5th degree** (Eb). From the **5th degree**, you’d finally return back home (to your **1st degree**). The name “turnaround” definitely describes its function accurately.

Part “D” (cont.)



F → Bb → Eb → Ab = 6-2-5-1

As you will study later on, these tones can be accompanied by dominant 7th chords, dominant 13th chords, and more (i.e., F7 to Bb7 to Eb7 to Ab7)!

Part “E”

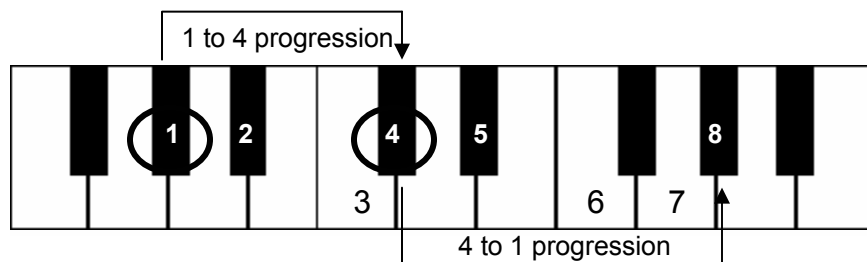
Part “E” consists of a variety of “**1-4 Turnaround**” progressions. This part is separate from parts A thru D. In other words, once you get to part “E”, there’s basically no digressing back to parts A-C. You might, however, use part “D” to finally end the entire song.

Usually part “E” is the section of the song where the beat gets stronger, the singer gets more dynamic, and the bass becomes more punchy! It can become very repetitious; however the exciting beat makes up for it!

It can also be referred to as the vamp, or the “hook”.

Part “E” (cont.)

Part “E” is usually an alteration between the **1st and 4th degree** of a scale. There are several different bass lines that can be used to transition from the 1 to the 4 and from the 4 back to the 1 (we will cover these later):



Note: The 8th degree is the same tone as the 1st degree (just an octave higher). In other words, both the 1st and 8th degree is **Ab** (but the 8th degree is higher in pitch than the 1st degree).

Most praise songs have a part “E”. Here are a few examples:

“ I Get Joy When I Think About”

Part E:

I – get – joy (singer), I – get – joy (audience)

“Can’t Nobody Do Me Like Jesus”

Part E:

No-bo-dy (singer), no-bo-dy (audience)

“Have You Tried Jesus”

Part E:

He’s – al-right (singer), he’s al-right (audience)

Essentially, this is the “**call and response**” part of the song. This is commonly where the audience repeats whatever the vocalist is singing.

Exploring Each Part ...

Part A: Explained

As you know by now, part **A** consists of bass runs, chords, “fill-ins”, and progressions ALL based on the 1st degree of a major scale.

THE SONGS LEARNED IN THIS VIDEO COURSE WILL BE PLAYED IN THE MAJOR KEY OF Ab. HOWEVER, THERE IS A SECTION IN THE VIDEO THAT WILL SHOW YOU HOW TO MENTALLY TRANPOSE PRAISE SONGS TO EVERY KEY!

Let's begin with bass runs that you can play in part A...

I.BASSLINES

There are several bass lines (or bass runs) that you can play in part A.

ASCENDING BASS LINE

The “ascending bass line” consists of 8 notes played one after the other in an upward fashion.

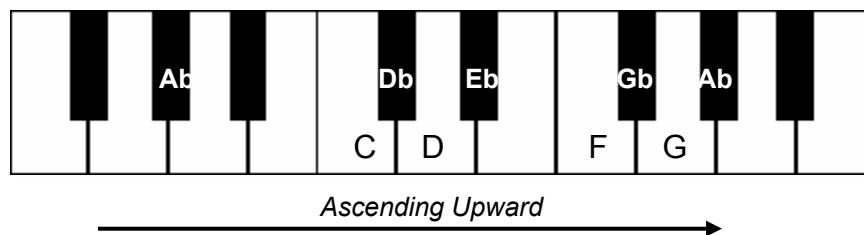
Here's the pattern:

1 to 3 to 4 to b5 to 5 to 6 to b7 to 7 to 8

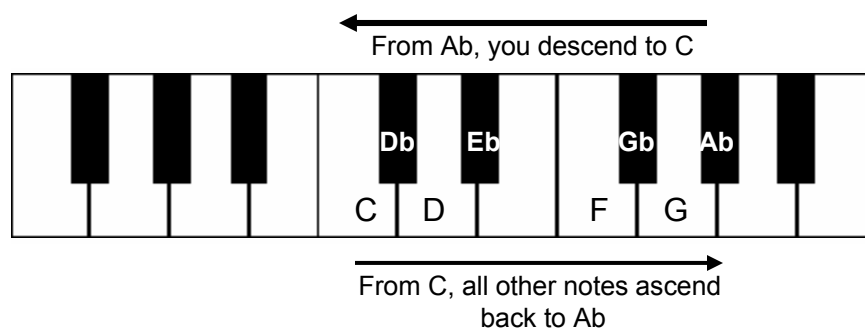
Here is the pattern in Ab major:

Ab to C to Db to D to Eb to F to Gb to G to Ab

ASCENDING BASS LINE (cont.)



There is also another way to play this bass line. While it remains to be called “ascending”, you can actually go down from the “Ab” to “C”. After the “C”, every note ascends upward towards the Ab. This cycle then repeats itself over and over.



I prefer the second version of the two because it just sounds better! However, you can be the judge as to which one you want to use. Remember, this is just the “ascending bass line.” Now, let’s turn to the “**Descending / Ascending**” bass line.

DESCENDING / ASCENDING BASS LINE

This bass line has attributes from the “ascending” bass line but starts off in a descending fashion. That’s why we call it “Descending / Ascending”.

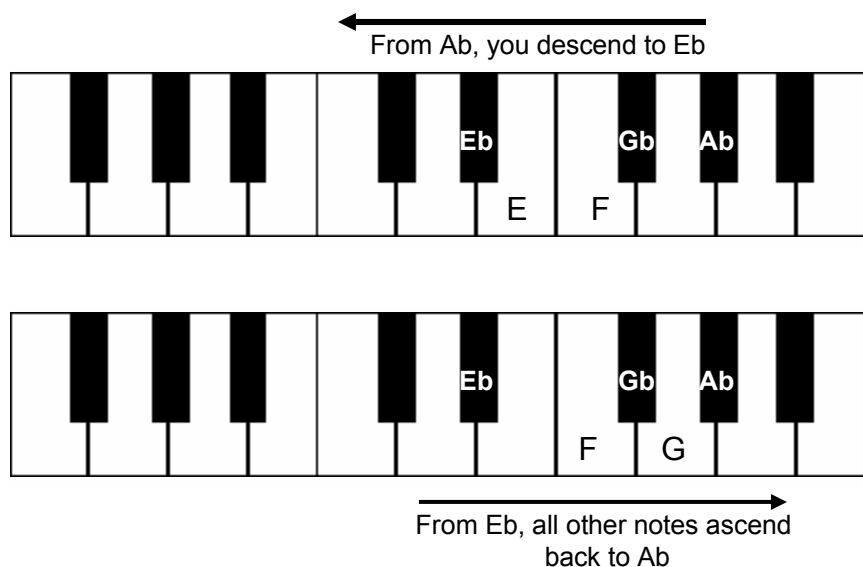
Here’s the pattern:

1 to b7 to 6 to b6 to 5 to 6 to b7 to 7 to 1

DESCENDING / ASCENDING BASS LINE (cont.)

Here's the pattern in Ab major:

Ab to Gb to F to E to Eb to F to Gb to G to Ab



Notice the difference in notes as you ascend back to the Ab. Thus, you must remember to play “**Ab to Gb to F to E to Eb**” in the beginning and “**Eb to F to Gb to G to Ab**” at the end of the bass line.

So that we learn how to play praise songs in all 12 keys, here are the **ascending** and **descending / ascending** bass lines for all other major scales.

A major

ASCENDING: A to C# to D to D# to E to F# to G to G# to A

DESC/ASC: A to G to F# to F to E to F# to G to G# to A

Bb major

ASCENDING: Bb to D to Eb to E to F to G to Ab to A to Bb

DESC/ASC: Bb to Ab to G to Gb to F to G to Ab to A to Bb

B major

ASCENDING: B to D# to E to F to F# to G# to A to A# to B

DESC/ASC: B to A to G# to G to F# to G# to A to A# to B

C major

ASCENDING: C to E to F to Gb to G to A to Bb to B to C

DESC/ASC: C to Bb to A to Ab to G to A to Bb to B to C

Db major

ASCENDING: Db to F to Gb to G to Ab to Bb to B to C to Db

DESC/ASC: Db to B to Bb to A to Ab to Bb to B to C to Db

D major

ASCENDING: D to F# to G to G# to A to B to C to C# to D

DESC/ASC: D to C to B to A# to A to B to C to C# to D

Eb major

ASCENDING: Eb to G to Ab to A to Bb to C to Db to D to Eb

DESC/ASC: Eb to Db to C to B to Bb to C to Db to D to Eb

E major

ASCENDING: E to G# to A to A# to B to C# to D to D# to E

DESC/ASC: E to D to C# to C to B to C# to D to D# to E

F major

ASCENDING: F to A to Bb to B to C to D to Eb to E to F

DESC/ASC: F to Eb to D to Db to C to D to Eb to E to F

Gb major

ASCENDING: Gb to Bb to B to C to Db to Eb to E to F to Gb

DESC/ASC: Gb to E to Eb to D to Db to Eb to E to F to Gb

G major

ASCENDING: G to B to C to C# to D to E to F to F# to G

DESC/ASC: G to F to E to D# to D to E to F to F# to G

II. PENTATONIC SCALE (in Ab):

We've already covered a couple of bass lines for the left hand. Now we will turn to the right hand.

The first technique I will introduce to you is the "pentatonic scale." The pentatonic scale consists of the following tones:

1 → 2 → 3 → 5 → 6 → 8 (same as "1")

Here's the same scale in the key of **Ab major**:

Ab → Bb → C → Eb → F → Ab

We will make **two** changes to this scale. First, let's take off the 1st and 2nd scale tones (Ab & Bb) but keep the 8th tone (the "higher" Ab). Lastly, let's add a "b3" tone:

b3 → 3 → 5 → 6 → 8

B → C → Eb → F → Ab

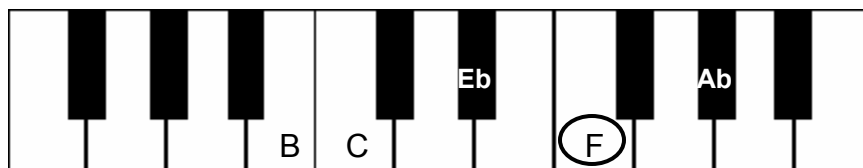
Here's the scale in **ALL 12 MAJOR KEYS**:

<u>MAJOR KEY</u>	<u>PENTATONIC SCALE (b3)</u>
Ab	B – C – Eb – F – Ab
A	C – C# – E – F# – A
Bb	Db – D – F – G – Bb
B	D – D# – F# – G# – B
C	Eb – E – G – A – C
Db	E – F – Ab – Bb – C
D	F – F# – A – B – D

II. PENTATONIC SCALE (in Ab) continued:

<u>MAJOR KEY</u>	<u>PENTATONIC SCALE (b3)</u>
Eb	Gb – G – Bb – C – Eb
E	G – G# – B – C# – E
F	Ab – A – C – D – F
Gb	A – Bb – Db – Eb – Gb
G	Bb – B – D – E – G

As covered in the video, there are other ways to play the pentatonic scale. We've already covered the "added b3" technique. Now let's try alternating with the 6th tone of the scale. For example, in the key of Ab major, after playing the pentatonic scale, you'd alternate with "F" (the 6th tone) twice before repeating the entire pattern over again.



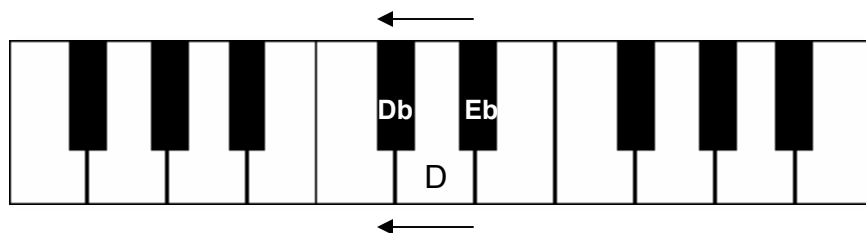
Alternate with this note twice after playing the pentatonic scale (view video).

The following page displays each pentatonic scale with the added 6th tone alternation:

II. PENTATONIC SCALE (in Ab) continued:

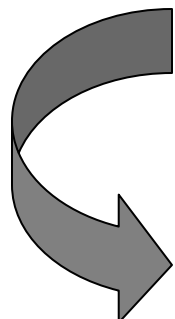
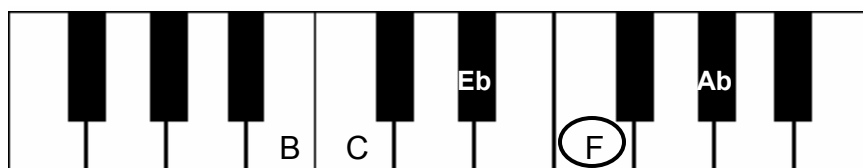
<u>MAJOR KEY</u>	<u>PENTATONIC SCALE (b3)</u>	<u>6th TONE ALTERNATE</u>
Ab	B – C – Eb – F – Ab	F
A	C – C# – E – F# – A	F#
Bb	Db – D – F – G – Bb	G
B	D – D# – F# – G# – B	G#
C	Eb – E – G – A – C	A
Db	E – F – Ab – Bb – C	Bb
D	F – F# – A – B – D	B
Eb	Gb – G – Bb – C – Eb	C
E	G – G# – B – C# – E	C#
F	Ab – A – C – D – F	D
Gb	A – Bb – Db – Eb – Gb	Eb
G	Bb – B – D – E – G	E

There is **one** more version of the pentatonic scale that we will cover in part A. It is the “**chromatically descending**” pentatonic scale. Basically, it is identical to the pentatonic scale (w/ b3) learned above, but with **three** added notes. These notes come before the pentatonic scale.



This is what I call a chromatic descent.

Then you play the original “b3” pentatonic scale...



II. PENTATONIC SCALE (in Ab) continued:

<u>MAJOR KEY</u>	<u>PENTATONIC SCALE (b3)</u>	<u>6th TONE ALTERNATE</u>
Ab	(Eb – D – Db) – B – C – Eb – F – Ab	F
A	(E – D# – D) – C – C# – E – F# – A	F#
Bb	(F – E – Eb) – Db – D – F – G – Bb	G
B	(F# – F – E) – D – D# – F# – G# – B	G#
C	(G – Gb – F) – Eb – E – G – A – C	A
Db	(Ab – G – Gb) – E – F – Ab – Bb – C	Bb
D	(A – G# – G) – F – F# – A – B – D	B
Eb	(Bb – A – Ab) – Gb – G – Bb – C – Eb	C
E	(B – A# – A) – G – G# – B – C# – E	C#
F	(C – B – Bb) – Ab – A – C – D – F	D
Gb	(Db – C – B) – A – Bb – Db – Eb – Gb	Eb
G	(D – Db – C) – Bb – B – D – E – G	E

III. RIGHT-HAND CHORDS

Now that we have both our left and right hand bass lines and scales covered, we will turn to what everyone has been waiting for ... **CHORDS!**

A. The “Ab13” Chord

One chord that you can almost always rely on during a praise service is the “**dominant 13th Chord**”.

III. RIGHT-HAND CHORDS (cont.)

Ab13

Ab on
bass



Only if you can reach it

As you probably know already, *playing by ear* is all about having **options**. Simply put, there are several scales, chords, and fill-ins you can play. The “13th” chord is *just one out of many options*.

Here’s the “13th” chord in all twelve keys:

<u>Bass / Title of 13th Chord</u>	<u>1st tone of chord</u>	<u>2nd tone of chord</u>	<u>3rd tone of chord</u>	<u>4th tone of chord</u>	<u>5th tone of chord</u>
Ab	Gb	Bb	Db	F	Ab
A	G	B	D	F#	A
Bb	Ab	C	Eb	G	Bb
B	A	C#	E	G#	B
C	Bb	D	F	A	C
Db	B	Eb	Gb	Bb	Db
D	C	E	G	B	D
Eb	Db	F	Ab	C	Eb
E	D	F#	A	C#	E
F	Eb	G	Bb	D	F
Gb	E	Ab	B	Eb	Gb
G	F	A	C	E	G

III. RIGHT-HAND CHORDS (cont.)

As shown in the video, in order to make this chord properly fit with the bass line, you'll have to alternate the **3rd tone** of the chord.

For example, the Ab13 chord is: Ab on bass / Gb + Bb +(Db) + F + Ab.

The "**Db**" is the 3rd tone of the chord. Thus, it will alternate with "C" natural (1/2 step lower). In the beginning of the **ascending** bass line, you'll play the Ab13 chord with "C". Once you reach the middle of the bass line, you'll play the same exact chord with "Db" as the third tone. This pattern repeats for as long as you play this particular "13th" chord.

Ab on bass / Gb + Bb + **C** + F + Ab → Eb on bass (midpoint) / Gb + Bb + **Db** + F + Ab

The following chart shows all twelve "13th" chords with the **alternating 3rd tones**:

<u>Bass / Title of 13th Chord</u>	<u>1st tone of chord</u>	<u>2nd tone of chord</u>	<u>3rd tone of chord</u>	<u>4th tone of chord</u>	<u>5th tone of chord</u>
Ab	Gb	Bb	Db (C)	F	Ab
A	G	B	D (C#)	F#	A
Bb	Ab	C	Eb (D)	G	Bb
B	A	C#	E (D#)	G#	B
C	Bb	D	F (E)	A	C
Db	B	Eb	Gb (F)	Bb	Db
D	C	E	G (F#)	B	D
Eb	Db	F	Ab (G)	C	Eb
E	D	F#	A (G#)	C#	E
F	Eb	G	Bb (A)	D	F
Gb	E	Ab	B (Bb)	Eb	Gb
G	F	A	C (B)	E	G

III. RIGHT-HAND CHORDS (cont.)

We've already covered a *single chord progression* that can be played over an ascending or descending / ascending bass line. Now, we will turn to "2-part" and "3-part" chord progressions.

II. Two-part Chord Progressions

In addition to the "Ab13" chord, here's another progression that you can add to your praise songs.

Dim7 → Maj6

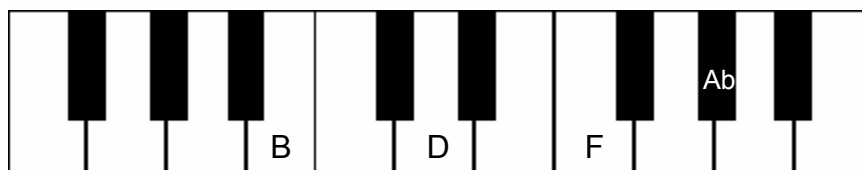
In the key of **Ab major**, this is:

AbDim7 → Abmaj6

Here's a breakdown of each chord:

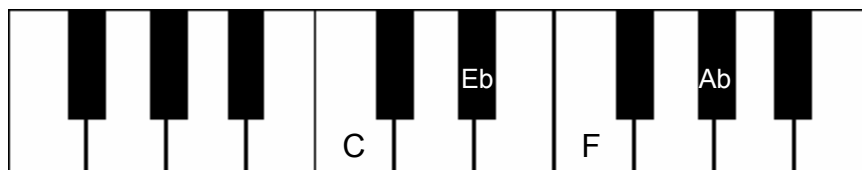
Abdim7 (1st inversion)

Ab bass line



Abmaj6 (1st inversion)

Ab bass line



Sometimes, I leave out the "F" (6th). It depends on the song and the sound that you're looking for. Try both ways and compare.

III. RIGHT-HAND CHORDS (cont.)

Now, let's learn this progression in all 12 major keys:

<u>Major Key</u>	<u>Chord #1 (Dim7)</u>	<u>Chord #2 (Maj6)</u>
Ab	B – D – F – Ab	C – Eb – F – Ab
A	C – D# - F# - A	C# - E – F# - A
Bb	Db – E – G – Bb	D – F – G – Bb
B	D – F – G# B	D# - F# - G# - B
C	Eb – Gb – A – C	E – G – A – C
Db	E – G – Bb – Db	F – Ab – Bb – Db
D	F – G# - B – D	F# - A – B – D
Eb	Gb – A – C – Eb	G – Bb – C – Eb
E	G – A# - C# - E	G# - B – C# - E
F	Ab – B – D – F	A – C – D – F
Gb	A – C – Eb – Gb	Bb – Db – Eb – Gb
G	A# - C# - E – G	B – D – E - G

This two-part chord progression is usually used as your bass line approaches “Ab” (or the “1” chord). View the video to see this progression in action!

III. Three-part Chord Progressions

We've already explored one and two-part chord progressions. Now we will learn a three-part chord progression for use in part A.

1 Min7 → 4 Maj → 1 Maj

III. RIGHT-HAND CHORDS (cont.)

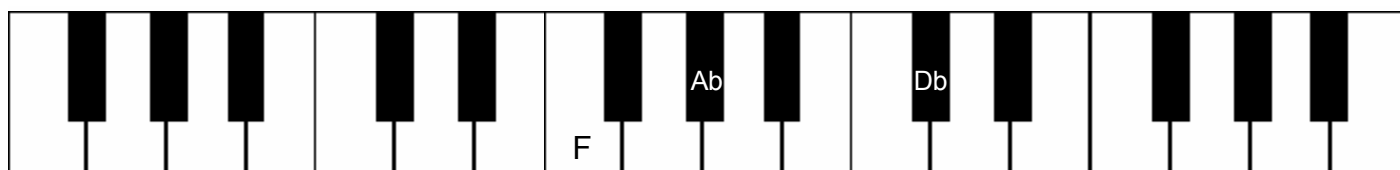
In the key of **Ab major**, this progression is:

Abmin7 → Dbmaj → Abmaj

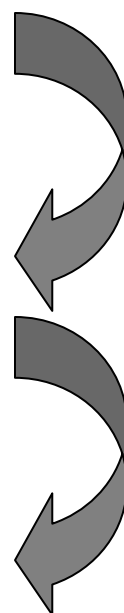
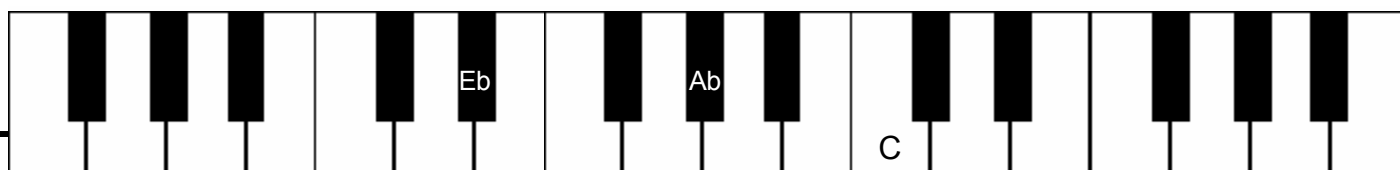
Abmin7 (third inversion)



Dbmaj (first inversion)



Abmaj (second inversion)



You can also cycle these chords:

Abmin7 → Dbmaj → Abmaj → Dbmaj → Abmin7 → Dbmaj → Abmaj → and so on...

You can also change the pattern of the cycle:

Abmaj → Dmaj → Abmin7 → Dmaj → Abmaj → Abmaj → Dmaj → and so on...

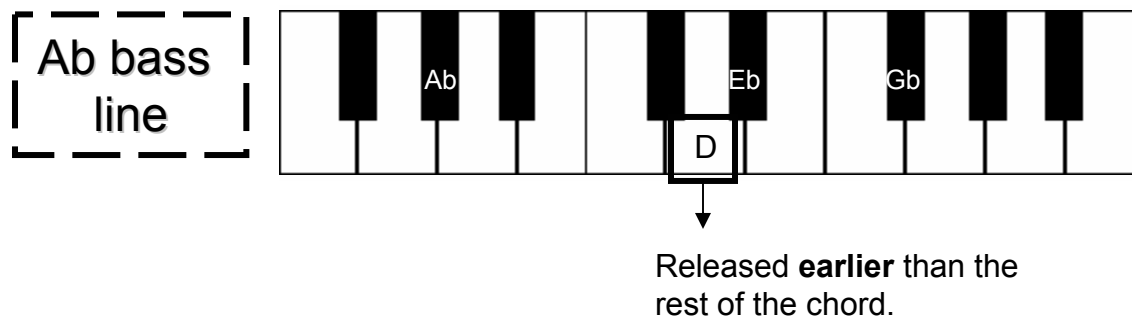
III. RIGHT-HAND CHORDS (cont.)

Let's explore all **12 major keys**:

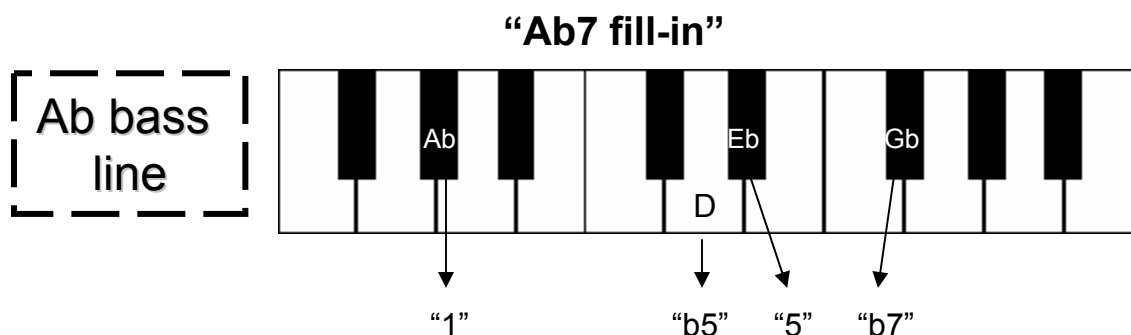
<u>Major Key</u>	<u>Chord #1</u>	<u>Chord #2</u>	<u>Chord #3</u>
Ab	Gb – B – Eb	F – Ab – Db	Eb – Ab – C
A	G – C – E	F# - A – D	E – A – C#
Bb	Ab – Db – F	G – Bb – Eb	F – Bb – D
B	A – D – F#	G# - B – E	F# - B – D#
C	Bb – Eb – G	A – C – F	G – C – E
Db	B – E – Ab	Bb – Db – Gb	Ab – Db – F
D	C – F – A	B – D – G	A – D – F#
Eb	Db – Gb – Bb	C – Eb – Ab	Bb – Eb – G
E	D – G – B	C# - E – A	B – E – G#
F	Eb – Ab – C	D – F – Bb	C – F – A
Gb	E – A – Db	Eb – Gb – B	Db – Gb – Bb
G	F – Bb – D	E – G – C	D – G – B

IV. FILL-IN CHORDS

“Fill-in” chords can be used in between progressions to occupy time. One of my most commonly played “fill-ins” is the one below:



III. FILL-IN CHORDS (cont.)



Let's review this “fill-in” chord in all twelve major keys:

<u>MAJOR KEY</u>	<u>FILL-IN CHORD</u>
Ab	Ab – D – Eb – Gb
A	A – D# - E – G
Bb	Bb – E – F – Ab
B	B – F – F# - A
C	C – Gb – G – Bb
Db	Db – G – Ab – B
D	D – G# - A – C
Eb	Eb – A – Bb – Db
E	E – A# - B – D
F	F – B – C – Eb
Gb	Gb – C – Db – E
G	G – C# - D - F

This completes part “A” of the praise song. Continue to part “B”.

Exploring Each Part ...

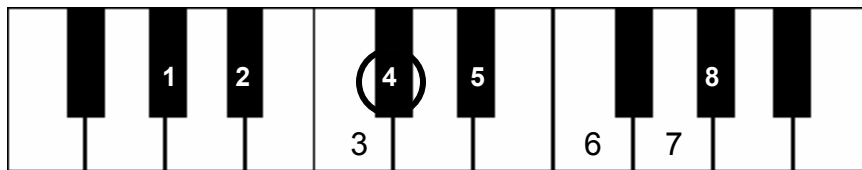
Part B: Explained

Congratulations on completing part A. Since you have already completed one of the hardest sections of the course, parts “B – E” should seem much more familiar to you!

I. BASSLINES:

If you’ve learned all of the bass lines from part A, then I have good news for you ... !

The base lines in part B will still be “ascending” or “ascending / descending” **but** will not be based on the “1” tone like it was in part A. Rather, they will start and end on the “4th” tone of the major key that you’re in.



So just as we played bass lines and chords that were based on “**Ab**” in *part A*, we will play bass lines and chords that are based on “**Db**” in *part B*.

Simply take the **Db bass lines** from the same charts in part A and apply it to part B. I have copied the chart on the following page...

BASS LINES (cont.)

*For example, in the key of **A major**, the 4th tone is “D”. You’d then play a “D bass line” for part B.*

*In the key of **Bb major**, the 4th tone is “Eb”. You’d then play an “Eb bass line” for part B.*

.....

Db major

ASCENDING: Db to F to Gb to G to Ab to Bb to B to C to Db
DESC/ASC: Db to B to Bb to A to Ab to Bb to B to C to Db

D major

ASCENDING: D to F# to G to G# to A to B to C to C# to D
DESC/ASC: D to C to B to A# to A to B to C to C# to D

Eb major

ASCENDING: Eb to G to Ab to A to Bb to C to Db to D to Eb
DESC/ASC: Eb to Db to C to B to Bb to C to Db to D to Eb

E major

ASCENDING: E to G# to A to A# to B to C# to D to D# to E
DESC/ASC: E to D to C# to C to B to C# to D to D# to E

F major

ASCENDING: F to A to Bb to B to C to D to Eb to E to F
DESC/ASC: F to Eb to D to Db to C to D to Eb to E to F

Gb major

ASCENDING: Gb to Bb to B to C to Db to Eb to E to F to Gb
DESC/ASC: Gb to E to Eb to D to Db to Eb to E to F to Gb

G major

ASCENDING: G to B to C to C# to D to E to F to F# to G
DESC/ASC: G to F to E to D# to D to E to F to F# to G

Ab major

ASCENDING: Ab to C to Db to D to Eb to F to Gb to G to Ab
DESC/ASC: Ab to Gb to F to E to Eb to F to Gb to G to Ab

A major

ASCENDING: A to C# to D to D# to E to F# to G to G# to A
DESC/ASC: A to G to F# to F to E to F# to G to G# to A

BASS LINES (cont.)

Bb major

ASCENDING: Bb to D to Eb to E to F to G to Ab to A to Bb
 DESC/ASC: Bb to Ab to G to Gb to F to G to Ab to A to Bb

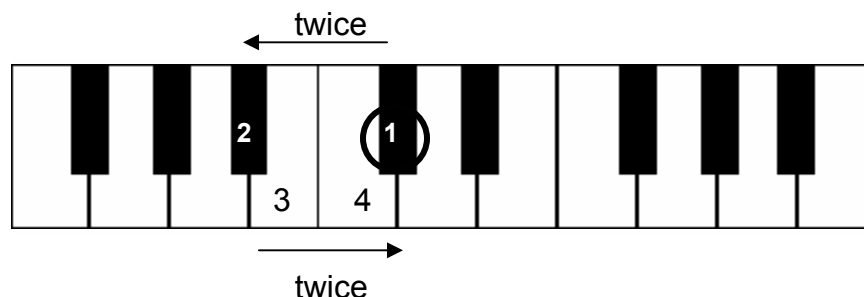
B major

ASCENDING: B to D# to E to F to F# to G# to A to A# to B
 DESC/ASC: B to A to G# to G to F# to G# to A to A# to B

C major

ASCENDING: C to E to F to Gb to G to A to Bb to B to C
 DESC/ASC: C to Bb to A to Ab to G to A to Bb to B to C

There is one other bass line that is covered in part B. The “**chromatic**” run can also be used in the place of an “ascending” or “ascending / descending” bass line.



Since this bass line only has 4 notes, you have to repeat it twice to equal the same amount of time as the previously learned bass lines.

Here’s the **chromatic run** in all twelve keys:

<u>MAJOR KEY</u>	<u>CHROMATIC RUN</u>
Db	Db – Bb – B – C
D	D – B – C – C#
Eb	Eb – C – Db – D
E	E – C# - D – D#
F	F – D – Eb – E
Gb	Gb – Eb – E – F

BASS LINES (cont.)

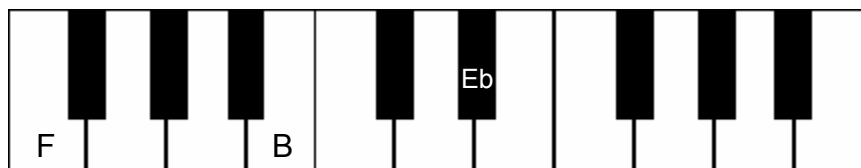
<u>MAJOR KEY</u>	<u>CHROMATIC RUN</u>
G	G – E – F – F#
Ab	Ab – F – Gb – G
A	A – F# - G – G#
Bb	Bb – G – Ab – A
B	B – G# - A – A#
C	C – A – Bb - B

II. RIGHT-HAND CHORDS

There are several right-hand chord options you might consider. I will cover two in this section.

Db9

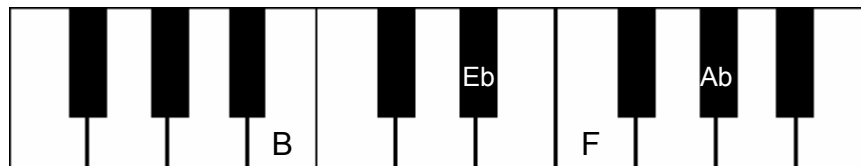
Db bass
line



Or... you can play it this way:

Db9

Db bass
line

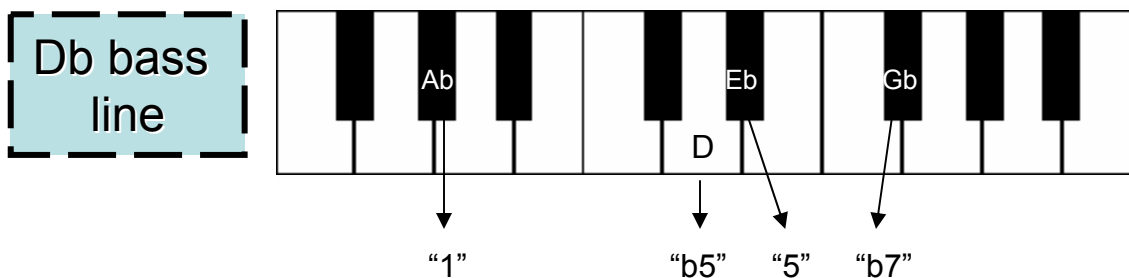


RIGHT-HAND CHORDS (cont.)

Let's explore both of those chords in all twelve keys:

<u>Keynote of Part A</u>	<u>Keynote of Part B (IV)</u>	<u>IV 9 (1st option)</u>	<u>IV 9 (2nd option)</u>
Ab	Db	F – B – Eb	B – Eb – F – Ab
A	D	F# - C – E	C – E – F# - A
Bb	Eb	G – Db – F	Db – F- G – Bb
B	E	G# - D – F#	D – F# - G# - B
C	F	A – Eb – G	Eb – G – A – C
Db	Gb	Bb – E – Ab	E – Ab – Bb – Db
D	G	B – F – A	F – A – B – D
Eb	Ab	C – Gb – Bb	Gb – Bb – C – Eb
E	A	C# - G – B	G – B – C# - E
F	Bb	D – Ab – C	Ab – C – D – F
Gb	B	Eb – A – Db	A – Db – Eb – Gb
G	C	E – Bb - D	Bb - D – E - G

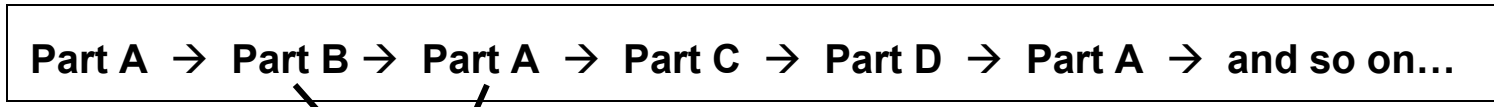
You can also play the same “fill-in” from **part A**. Unlike the **part B** bass lines, you’ll play the SAME EXACT fill-in from **A** (not a fill-in based on Db). The only difference is that you’re playing a **Db bass line**.



III. B → A TRANSITIONS

III. B → A TRANSITIONS

Part B does have one section that part A doesn't have. Because you must return back to **part A** before progressing to **part C**, there is a transitioning process required at the end of **part B**.



This is where the "B→A" transition occurs.

I cover **three** "B→A" transitions in this course. Let's review them one by one:

A. "IV – IV# Transition"

Basically, this transition utilizes chords that you already know ...

From the IV9 chord (or Db9), simply play the 2-part chord progression (from part A) on a "4 → #4 → 5" bass line. This transition is illustrated below:

IV	Db on bass		
#IV	D on bass		
V	Eb on bass		

It is common to play each of these chords **twice** before moving on to the next chord:

Db → Db → D → D → Eb → Eb

III. B → A TRANSITIONS (cont.)

Let's learn this "**IV → #IV → V**" transition in all twelve keys:

Note: The letters in parenthesis "()" are bass notes.

<u>MAJOR KEY</u>	<u>IV CHORD</u>	<u># IV CHORD</u>	<u>V CHORD</u>
Ab	(Db) B – Eb – F – Ab	(D) B – D – F – Ab	(Eb) C – Eb – F – Ab
A	(D) C – E – F# – A	(D#) C – D# – F# – A	(E) C# – E – F# – A
Bb	(Eb) Db – F – G – Bb	(E) Db – E – G – Bb	(F) D – F – G – Bb
B	(E) D – F# – G# – B	(F) D – F – G# – B	(F#) D# – F# – G# – B
C	(F) Eb – G – A – C	(Gb) Eb – Gb – A – C	(G) E – G – A – C
Db	(Gb) E – Ab – Bb – Db	(G) E – G – Bb – Db	(Ab) F – Ab – Bb – Db
D	(G) F – A – B – D	(G#) F – G# – B – D	(A) F# – A – B – D
Eb	(Ab) Gb – Bb – C – Eb	(A) Gb – A – C – Eb	(Bb) G – Bb – C – Eb
E	(A) G – B – C# – E	(A#) G – A# – C# – E	(B) G# – B – C# – E
F	(Bb) Ab – C – D – F	(B) Ab – B – D – F	(C) A – C – D – F
Gb	(B) A – Db – Eb – Gb	(C) A – C – Eb – Gb	(Db) Bb – Db – Eb – Gb
G	(C) Bb – D – E – G	(C#) A# – C# – E – G	(D) B – D – E – G

B. "2-5-1" transition back to part A

This "**B→A**" transition is more complex than the last one we studied. Basically, from the "IV" chord (or Db9), we play a "2-5-1" back to the "I" chord (or Ab13).

We use one chord in particular, however, to connect us to the "2-5-1" progression that will lead us back to part A.

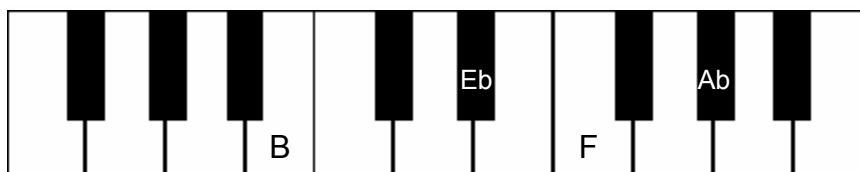
From the **Db9** chord, we will play a "**B13**" chord to connect us to the "2-5-1" progression.

The following page illustrates each chord of this "B→A" transition.

III. B → A TRANSITIONS (cont.)

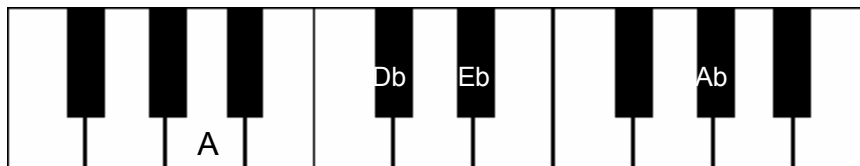
Db9

Db on bass

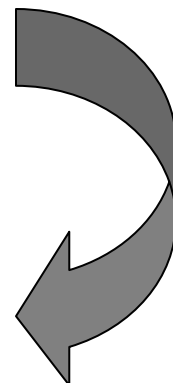


B13

B on bass



This chord will lead us to the “2-5-1” progression below...

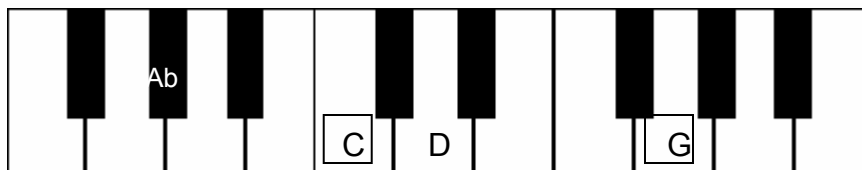


From the B13, we will play:

Bb13 → Eb7 (#9) → Ab13

Bb13

Bb on bass



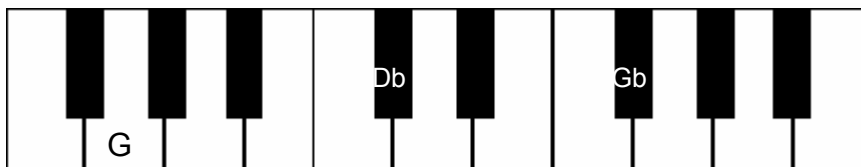
I don't always play this note. Try both ways.

Sometimes I play “Gb” or “F” instead of this note. Feel free to change up the chord.

III. B → A TRANSITIONS (cont.)

Eb7 (#9)

Eb on bass



“2-5-1” Transition

Db9 → B13 → Bb13 → Eb7 (#9) → Ab13
 4 b3 2 5 1

<u>MAJOR KEY</u>	<u>4 CHORD</u>	<u>b3 CHORD</u>	<u>2 CHORD</u>	<u>5 CHORD</u>	<u>1 CHORD</u>
Ab	(Db) B – Eb – F – Ab	(B) A – Db – Eb – Ab	(Bb) Ab – D – G	(Eb) G – Db – Gb	(Ab) Gb – Bb – C – F
A	(D) C – E – F# – A	(C) A# – D – E – A	(B) A – D# – G#	(E) G# – D – G	(A) G – B – C# – F#
Bb	(Eb) Db – F – G – Bb	(Db) B – Eb – F – Bb	(C) Bb – E – A	(F) A – Eb – Ab	(Bb) Ab – C – D – G
B	(E) D – F# – G# – B	(D) C – E – F# – B	(C#) B – F – A#	(F#) A# – E – A	(B) A – C# – D# – G#
C	(F) Eb – G – A – C	(Eb) Db – F – G – C	(D) C – F# – B	(G) B – F – Bb	(C) Bb – D – E – A
Db	(Gb) E – Ab – Bb – Db	(E) D – Gb – Ab – Db	(Eb) Db – G – C	(Ab) C – Gb – B	(Db) B – Eb – F – Bb
D	(G) F – A – B – D	(F) D# – G – A – D	(E) D – G# – C#	(A) C# – G – C	(D) C – E – F# – B
Eb	(Ab) Gb – Bb – C – Eb	(Gb) E – Ab – Bb – Eb	(F) Eb – A – D	(Bb) D – Ab – Db	(Eb) Db – F – G – C
E	(A) G – B – C# – E	(G) F – A – B – E	(F#) E – A# – D#	(B) D# – A – D	(E) D – F# – G# – C#
F	(Bb) Ab – C – D – F	(Ab) Gb – Bb – C – F	(G) F – B – E	(C) E – Bb – Eb	(F) Eb – G – A – D
Gb	(B) A – Db – Eb – Gb	(A) G – B – Db – Gb	(Ab) Gb – C – F	(Db) F – B – E	(Gb) E – Ab – Bb – Eb
G	(C) Bb – D – E – G	(Bb) Ab – C – D – G	(A) G – Db – Gb	(D) Gb – C – F	(G) F – A – B – E

Note: The letters in parenthesis “()” are bass notes.

III. B → A TRANSITIONS (cont.)

C. Chromatically dropping Tritones

This transition is similar to the last transition but instead of going from the 4th tone straight to the **flat 3rd** tone, we will chromatically drop down to it.

4 → 3 → **b 3rd** → “2 – 5 – 1 “

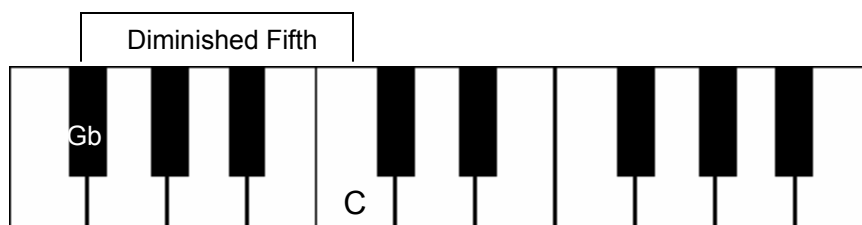
Chromatic Drop

In the key of Ab major, this transition looks like this:

Db → C → B → “Bb – Eb – Ab”

Now, here’s a secret to playing tritones...

There are really only **six tritones**. Each tritone has two different forms for a total of **twelve**.



Tritones are two-toned chords that are a diminished fifth interval apart. The following page has a list of all 12 tritones...

III. B → A TRANSITIONS (cont.)

List of Tritones	
G_b + C	
G + D_b	
A_b + D	
A + E_b	
B_b + E	
B + F	
<hr/>	
C + F_#	
C_# + G	
D + G_#	
D_# + A	
E + A_#	
F + B	

Notice that the top set of tritones are the same as the bottom ones. Instead of playing G_b (or F_#) on the bottom of the first tritone, you play G_b (or F_#) at the top of the tritone (as seen on the bottom set).

The key to playing “**chromatically**” dropping tritones is to know which bass notes correspond with the tritones above.

On the following page is a chart that will better help you to understand the relationship between bass notes and tritones.

III. B → A TRANSITIONS (cont.)

<u>Corresponding Bass note</u>	<u>Tritone</u>
Ab	Gb + C
A	G + C#
Bb	Ab + D
B	A + D#
C	Bb + E
Db	B + F
D	C + F#
Eb	Db + G
E	D + G#
F	Eb + A
Gb	E + Bb
G	F + B

Remember when I said that there are really only **six tritones**? The chart above illustrates this principle perfectly. Each tritone has **two** different forms but still produces the **same** sound (Bb = A#; A# = Bb). In essence, there are **two bass notes per one tritone**.

<u>Corresponding Bass note</u>	<u>Tritone</u>
Ab & D	Gb + C
A & Eb	G + C#
Bb & E	Ab + D
B & F	A + D#
C & Gb	Bb + E
Db & G	B + F

Notice also that the bass note pairs are tritones themselves! These principles are filled with pattern after pattern!

III. B → A TRANSITIONS (cont.)

Now that you know the bass / tritone combinations, it is time to apply them to the “chromatically dropping” B → A transition.

Db → C → B → “Bb – Eb – Ab”

All you have to do now is match the bass notes above to their corresponding tritones.

Play all of these chords in order to produce the “chromatically dropping” tritone transition!

<u>Bass note</u>	<u>Corresponding tritone</u>
Db	Db + F
C	Bb + E
B	A + Eb
Bb	Ab + D
Eb	G + Db
Ab	Gb + C

OBSERVATIONS:

1) *Bass / tritone combinations* are basically the 7th and 3rd tones of a dominant chord. For example, playing a **C** on the bass, with a **Bb + Eb tritone** is simply C + 7 + 3 (the shell of a dominant seventh chord). In essence, tritones used in this manner are basically abbreviated seventh chords.

2) Since each bass note has two tritones (for example, **C** on bass can be played with either “Bb + E” or “E + Bb”), I chose the tritones that were right next to each other. Notice that each chord is only **one finger** apart. This allows you to play the chromatic drop very fast as you’re only moving your fingers down one note.

3) All tritones are moving downward. If you keep moving your fingers down as you change your bass to the appropriate notes above, you can’t possibly play the wrong notes. Even if you’re having trouble playing in all **twelve major keys**, memorize the tritones and they will literally allow you to play an entire praise song! **ADVICE:** Just play the tritones that match with your bass notes!

III. B → A TRANSITIONS (cont.)

Db → C → B → “Bb – Eb – Ab”

You may have noticed that in the video, I play a bass run from the **Bb** to the **Eb** to the **Ab**.

Bb → C → Db → D → Eb → F → Gb → G → Ab

Note: You only have to play the tritones that correspond with Bb, Eb and Ab (not all nine notes above). However, if you ever want to get *fancy*, try playing tritones for all nine notes of the bass run above. It sounds really good!

Bb → C → Db → D → Eb → F → Gb → G → Ab

“Ab + D” Tritone

G + Db Tritone

Gb + C Tritone

PUTTING IT ALL TOGETHER!

PART A → PART B → TRANSITION (B-A) → PART A → and so on...

This is the pattern that several “AB” songs follow:

- “I Get Joy When I think About”
 - “God is a Good God”
 - “Have you Tried Jesus”
- “I don’t know what you’ve come to do”
 - and many many more...!



Congratulations on completing
PDF #1: "Exploring Praise
Songs & Charismatic Styles"
parts A – B.

Jermaine Griggs, Author & President of
HearandPlay.com / GospelKeys.com

**CONTINUE TO PDF # 2
FOR PARTS
C THROUGH E**

HearandPlay.com
Your Faith. Made Free. That Easy.

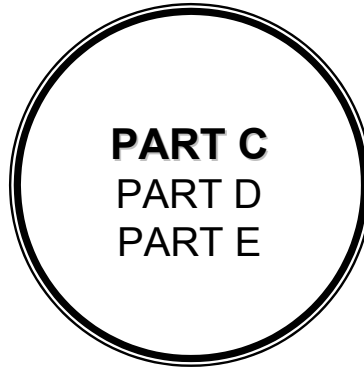
Gospel Keys

“Exploring Praise
Songs &
Charismatic Style”

Rev. Jermaine A. Griggs

Exploring Each Part ...

Congratulations on completing **ebook #1** (parts A and B). In **ebook #2**, we'll study the remaining three parts of a praise song.

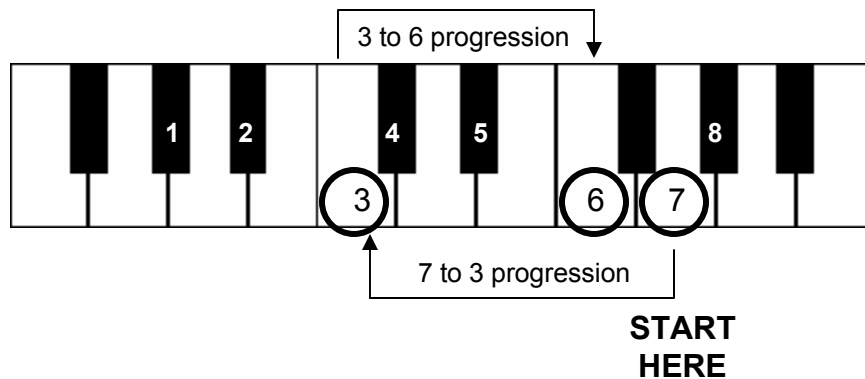


Part C: Explained

To recap, part “C” is what I call the “**Pre-Turnaround**” section. It prepares us for the final “6-2-5-1” turnaround in part D. It consists of a “7-3-6” progression in whatever major key you’re playing the praise song. In this case, we’re focusing on the key of **Ab major**.

It is important to note that NOT ALL praise songs have a part “C” and “D”. Songs like “*I Get Joy When I Think About*”, “*God is a Good God*”, and “*Have You Tried Jesus*” do not have parts “C” & “D”. Thus, you will have to be able to recognize the differences between “A-B” songs and “A thru E” songs.

Here is a brief diagram of the “7-3-6” progression:



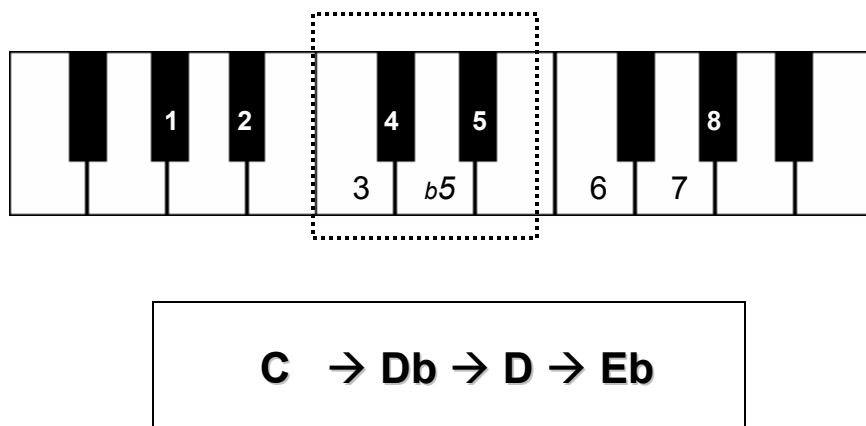
PART C (cont.)

The “7-3-6” chord progression is actually an abbreviation of the “**7-3-6-2-5-1**” chord progression. In actuality, you can call parts “C” and “D” (together) a “7-3-6-2-5-1” chord progression.

However, since we’re studying part “C” separately, we will only need to use the first 3 chords of that entire progression (7-3-6). The numbers are simply taken from the tones of the major scale. The **7th tone** (in the key of Ab major) is “G”; the **3rd tone** is “C” and the **6th tone** is “F”. Each of these tones will have its own corresponding chord.

Part “C” also has a 4-part chord progression after the “7-3-6”. The purpose of these **four** chords is to build anticipation for part “D”. Whether musician or spectator, you know that the ending of a song (or chorus) is approaching when you hear these **four** anticipation-building chords.

Briefly, this 4-part progression starts on the **3rd degree** and chromatically (note by note) rises to the **5th degree**. Each note also has a corresponding chord (s):



Even though “**D**” is not a part of the Ab major scale, it is being used as a passing tone to take us from the 4th degree (Db) to the 5th degree (Eb). It is when you reach the 5th degree (or “Eb”), that Part “D” begins.

Let’s get to work...

I. “7-3-6” Progression

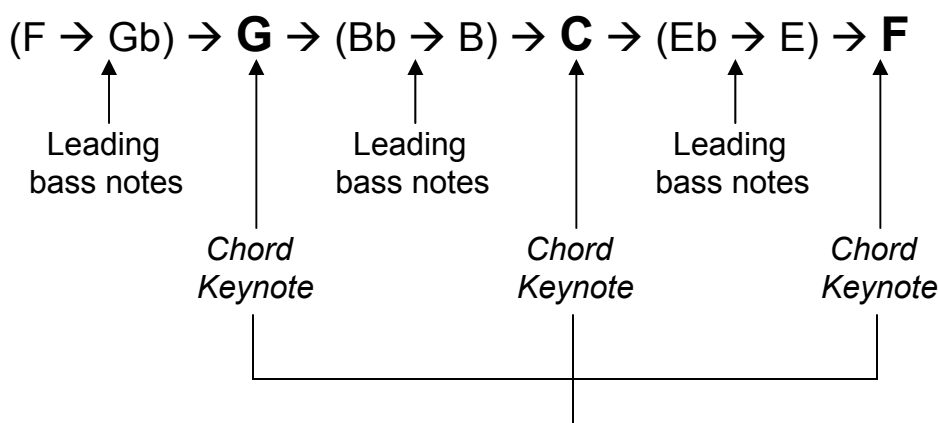
There are primarily two different ways to play the “7-3-6” progression in part C of a praise song. We will review both versions in all twelve keys below.

Note: Since the bass (left hand) only consists of three notes (7 to 3 to 6), you may want to add “**leading bass notes**” to each of those tones. Here’s what I mean.

Normally, in the key of Ab major, you’d play:

G to C to F on your left hand

Now... try it with “leading bass notes”:



These are the “Chord Keynotes.” In other words, this is where you’d play a “7”, “3” or “6” chord.

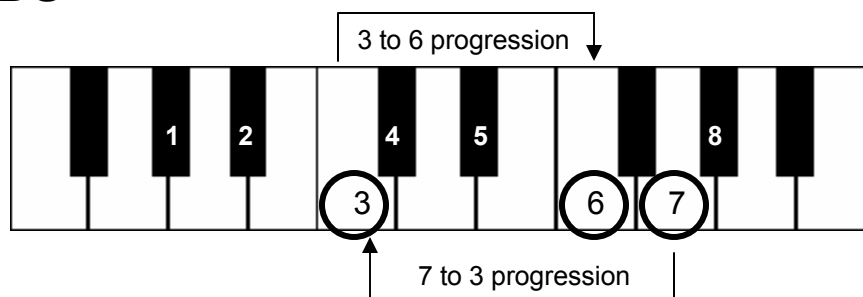
Leading Bass Notes

Major Key	Lead-in to 7	7	Lead-in to 3	3	Lead-in to 6	6
Ab	(F to Gb)	G	(Bb to B)	C	(Eb to E)	F
A	(F# to G)	G#	(B to C)	C#	(E to F)	F#
Bb	(G to Ab)	A	(C to Db)	D	(F to Gb)	G
B	(G# to A)	A#	(C# to D)	D#	(F# to G)	G#
C	(A to Bb)	B	(D to Eb)	E	(G to Ab)	A
Db	(Bb to B)	C	(Eb to E)	F	(Ab to A)	Bb
D	(B to C)	C#	(E to F)	F#	(A to A#)	B

“7-3-6” Bassline (cont.)

Major Key	Lead-in to 7	7	Lead-in to 3	3	Lead-in to 6	6
<i>E_b</i>	(C to D _b)	D	(F to G _b)	G	(B _b to B)	C
<i>E</i>	(C# to D)	D#	(F# to G)	G#	(B to C)	C#
<i>F</i>	(D to E _b)	E	(G to A _b)	A	(C to D _b)	D
<i>G_b</i>	(E _b to E)	F	(A _b to A)	B_b	(D _b to D)	E_b
<i>G</i>	(E to F)	F#	(A to A#)	B	(D to D#)	E

“7-3-6” CHORDS



Again, there are two ways to play this “7-3-6” progression. Here’s the first way...

In the key of A_b Major:

Fmin / G to	← “7”
C7 (#9#5) to	← “3”
Fmin9	← “6”

Note: It is important that you do not mistake the “Fmin / G” as being a “6th degree” chord. Because you are playing an Fmin over “G” makes “G” the keynote ... and “G” is the “7th degree” of the A_b major scale. We will eventually play an Fmin9 chord which makes “F” the keynote (or bass). This will represent the “6th degree” chord. In essence, saying “Fmin/G” is a lot easier than “G7 flat this or sharp that” ... because we could very well do that also.

Remember... Fmin / G is the “7” chord in the series...
 C7 (#9#5) is the “3” chord in the series...
 Fmin9 is the “6” chord in the series...

“7-3-6” Chords (cont.)

Fmin / G ----- (7)

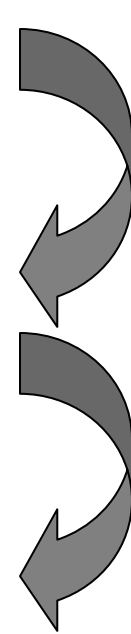
Bass

C7 (#9#5) ----- (3)

Bass

Fmin9 ----- (6)

Bass



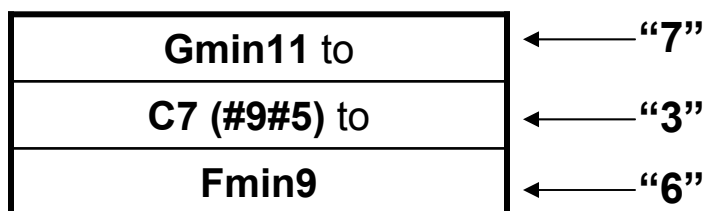
Major Key	“7”	“3”	“6”
Ab	(G) F – Ab – C	(C) E – Ab – Bb – Eb	(F) Eb – G – Ab – C
A	(G#) F# - A – C#	(C#) F – A – B – E	(F#) E – G# - A – C#
Bb	(A) G – Bb – D	(D) Gb – Bb – C – F	(G) F – A – Bb – D
B	(A#) G# - B – D#	(D#) G – B – C# - F#	(G#) F# - A# - B – D#
C	(B) A – C – E	(E) Ab – C – D – G	(A) G – B – C – E
Db	(C) Bb – Db – F	(F) A – Db – Eb – Ab	(Bb) Ab – C – Db – F
D	(C#) B – D – F#	(F#) A# - D – E – A	(B) A – C# - D – F#
Eb	(D) C – Eb – G	(G) B – Eb – F – Bb	(C) Bb – D – Eb – G
E	(D#) C# - E – G#	(G#) C – E – F# - B	(C#) B – D# - E – G#
F	(E) D – F – A	(A) Db – F – G – C	(D) C – E – F – A
Gb	(F) Eb – Gb – Bb	(Bb) D – Gb – Ab – Db	(Eb) Db – F – Gb – Bb
G	(F#) E – G – B	(B) D# - G – A – D	(E) D – F# - G – B

Note: The letters in parenthesis “()” are bass notes.

"7-3-6" Chords (cont.)

Now that you've learned a basic way of playing a "7-3-6" progression in part C, here's my favorite version below...

Note: All you have to do is change the "7" chord of the progression. **The "3" and "6" chords will remain the same.** So instead of playing an "Fmin / G", play a **Gmin11** instead. Again, this is my favorite way to play this particular progression as it produces a more "contemporary" sound.



Gmin11

C7 (#9#5)

Only if you can reach it

Fmin9

Bass

Bass

Bass

Bass

Note: Remember that the "3" and "6" chords remain the same. The only difference is the "**Gmin11**" instead of "Fmin / G".

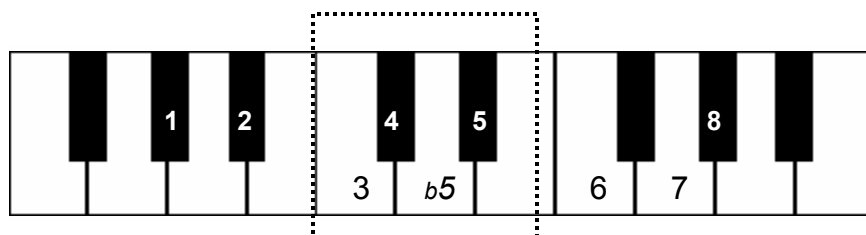
“7-3-6” Chords (cont.)

Major Key	“7”	“3”	“6”
Ab	(G) Bb – D – F – A – C	(C) E – Ab – Bb – Eb	(F) Eb – G – Ab – C
A	(G#) B – D# – F# – A# – C#	(C#) F – A – B – E	(F#) E – G# – A – C#
Bb	(A) C – E – G – B – D	(D) Gb – Bb – C – F	(G) F – A – Bb – D
B	(A#) C# – F – G# – C – D#	(D#) G – B – C# – F#	(G#) F# – A# – B – D#
C	(B) D – Gb – A – Db – E	(E) Ab – C – D – G	(A) G – B – C – E
Db	(C) Eb – G – Bb – D – F	(F) A – Db – Eb – Ab	(Bb) Ab – C – Db – F
D	(C#) E – G# – B – D# – F#	(F#) A# – D – E – A	(B) A – C# – D – F#
Eb	(D) F – A – C – E – G	(G) B – Eb – F – Bb	(C) Bb – D – Eb – G
E	(D#) F# – A# – C# – F – G#	(G#) C – E – F# – B	(C#) B – D# – E – G#
F	(E) G – B – D – Gb – A	(A) Db – F – G – C	(D) C – E – F – A
Gb	(F) Ab – C – Eb – G – Bb	(Bb) D – Gb – Ab – Db	(Eb) Db – F – Gb – Bb
G	(F#) A – C# – E – G# – B	(B) D# – G – A – D	(E) D – F# – G – B

Note: The letters in parenthesis “()” are bass notes. Also, you don’t necessarily have to play the last note of the “7” chord. While you’ll produce the best sound by playing all five notes, **only the first four are required.**

II. “The Anticipation Build-up”

Finally, at the end of part **C** is what I call the “build-up.” In essence, these four chords will build *anticipation* for part **D**.



C → Db → D → Eb

“Anticipation Build-up” (cont.)

The following **four** chords will be used consecutively to “build-up” to part **D**.

Abmaj / C

Bass: C

Db min6

Bass: Db

D dim7

Bass: D

Ab maj / Eb

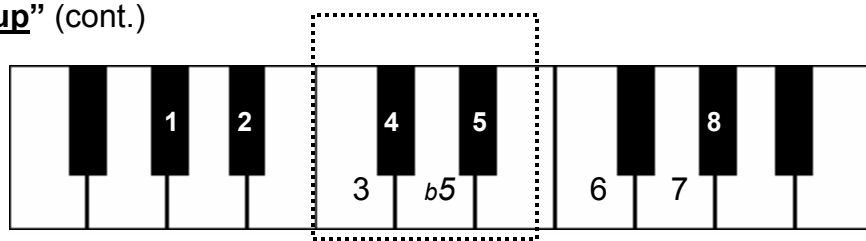
Bass: Eb

Note: The first and last chords of the sequence are both **Ab major** chords. The first Ab major chord is simply being played in its **second inversion** (with “C” bass) while the last Ab major chord is being played in its **root position** (with “Eb” bass).

Abmaj / C → Dbmin6 → Ddim7 → Abmaj / Eb

“The Anticipation Build-up”

“Anticipation Build-up” (cont.)

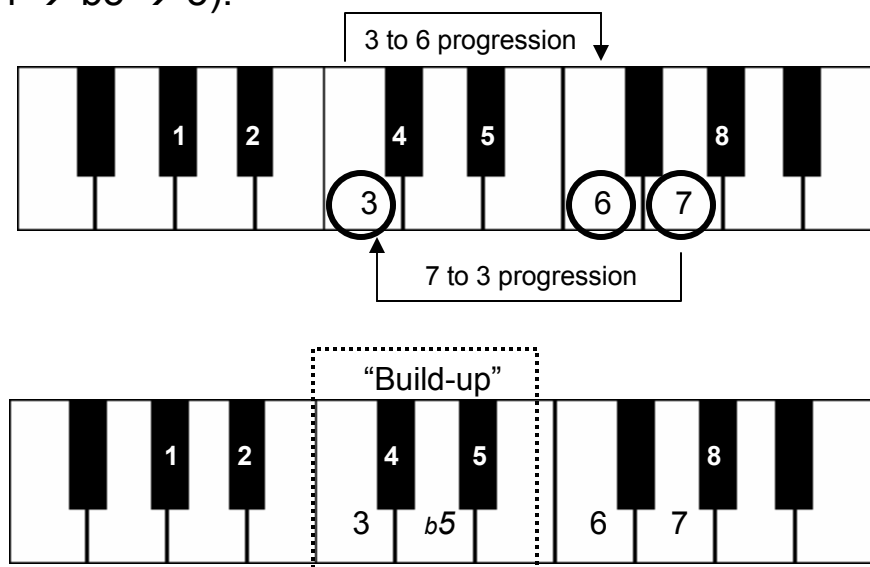


<u>MAJOR KEY</u>	<u>3</u>	<u>4</u>	<u>b5</u>	<u>5</u>
Ab	(C) Eb – Ab – C	(Db) E – Ab – Bb – Db	(D) F – Ab – B – D	(Eb) Ab – C – Eb
A	(C#) E – A – C#	(D) F – A – B – D	(D#) F# – A – C – D#	(E) A – C# – E
Bb	(D) F – Bb – D	(Eb) Gb – Bb – C – Eb	(E) G – Bb – Db – E	(F) Bb – D – F
B	(D#) F# – B – D#	(E) G – B – C# – E	(F) G# – B – D – F	(F#) B – D# – F#
C	(E) G – C – E	(F) Ab – C – D – F	(Gb) A – C – Eb – Gb	(G) C – E – G
Db	(F) Ab – Db – F	(Gb) A – Db – Eb – Gb	(G) Bb – Db – E – G	(Ab) Db – F – Ab
D	(F#) A – D – F#	(G) A# – D – E – G	(G#) B – D – F – G#	(A) D – F# – A
Eb	(G) Bb – Eb – G	(Ab) B – Eb – F – Ab	(A) C – Eb – Gb – A	(Bb) Eb – G – Bb
E	(G#) B – E – G#	(A) C – E – F# – A	(A#) C# – E – G – A#	(B) E – G# – B
F	(A) C – F – A	(Bb) Db – F – G – Bb	(B) D – F – Ab – B	(C) F – A – C
Gb	(Bb) Db – Gb – Bb	(B) D – Gb – Ab – B	(C) Eb – Gb – A – C	(Db) Gb – Bb – Db
G	(B) D – G – B	(C) D# – G – A – C	(C#) E – G – A# – C#	(D) G – B – D

Note: The letters in parenthesis “()” are bass notes.

Summary:

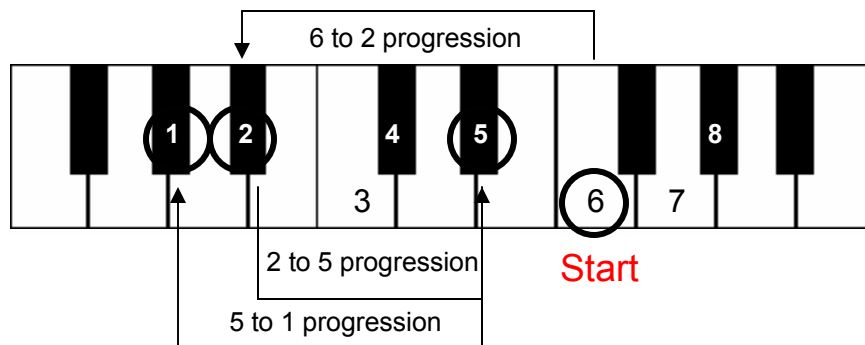
Part **C** begins with a “7-3-6” progression and ends with a **“build-up”** from the 3rd tone to the 5th tone (3 → 4 → b5 → 5).



Exploring Each Part ...

Part D: Explained

Part “D” consists of a “6-2-5-1” progression from where you stopped in part “C”. From the **5th degree** (Eb), you’d move to the **6th degree** (F). From the **6th degree**, you’d move to the **2nd degree** (Bb). From the **2nd degree**, you’d move *BACK* to the **5th degree** (Eb). From the **5th degree**, you’d finally return back home (to your **1st degree**). The name “turnaround” definitely describes its function accurately.



F → Bb → Eb → Ab = 6-2-5-1

There are a number of ways to play the “6-2-5-1” progression in part **D**. The easiest way is to play all **13th** chords. As stated in the video, these are “abbreviated” (or shortened) **13th** chords but produce the same sound as a five or six-fingered chord.

F13 → Bb13 → Eb13 → Ab13

= (F) Eb + A + D → (Bb) Ab + D + G → (Eb) Db + G + C → (Ab) Gb + C + F

Note: The letters in parenthesis “()” are bass notes.

The following page illustrates each of these chords, one by one.

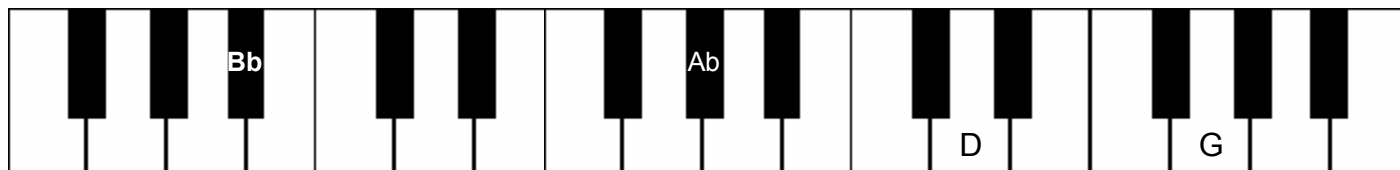
PART D (cont.)

F13 ----- (6)



Bass

Bb13 ----- (2)



Bass

Eb13 ----- (5)



Bass = Eb

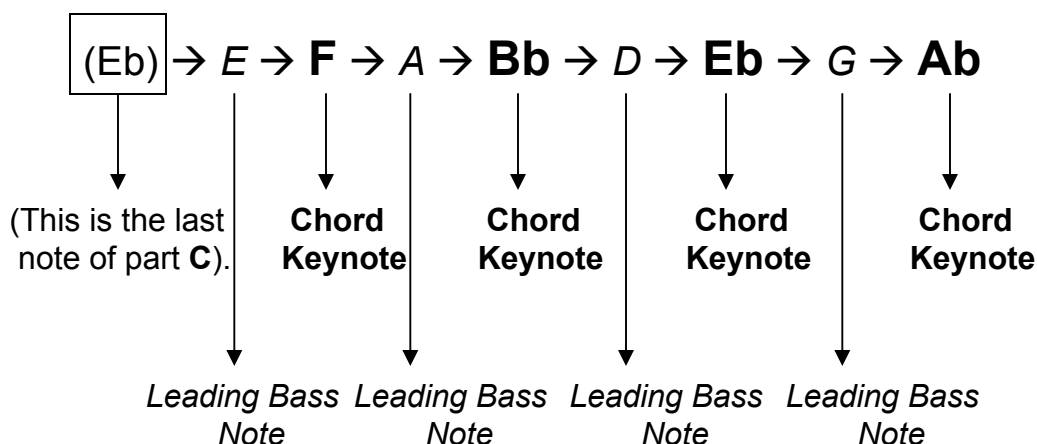
Ab13 ----- (1)



Bass



Of course, you'll want to use "leading bass notes" just as you did in part C. Here's an example:



“6-2-5-1” Chords (cont.)

6 → 2 → 5 → 1

MAJOR KEY	6	2	5	1
Ab	(F) Eb – A – D	(Bb) Ab – D – G	(Eb) Db – G – C	(Ab) Gb - C – F
A	(F#) E – A# - D#	(B) A – D# - G#	(E) D – G# - C#	(A) G – C# – F#
Bb	(G) F – B – E	(C) Bb – E – A	(F) Eb – A – D	(Bb) Ab – D – G
B	(G#) F# - C – F	(C#) B – F – A#	(F#) E – A# - D#	(B) A – D# - G#
C	(A) G – Db – Gb	(D) C – Gb – B	(G) F – B – E	(C) Bb – E – A
Db	(Bb) Ab – D – G	(Eb) Db – G – C	(Ab) Gb - C – F	(Db) B – F – Bb
D	(B) A – D# - G#	(E) D – G# - C#	(A) G – C# – F#	(D) C – F# – B
Eb	(C) Bb – E – A	(F) Eb – A – D	(Bb) Ab – D – G	(Eb) Db – G – C
E	(C#) B – F – A#	(F#) E – A# - D#	(B) A – D# - G#	(E) D – G# - C#
F	(D) C – Gb – B	(G) F – B – E	(C) Bb – E – A	(F) Eb – A – D
Gb	(Eb) Db – G – C	(Ab) Gb - C – F	(Db) B – F – Bb	(Gb) E – Bb - Eb
G	(E) D – G# - C#	(A) G – C# – F#	(D) C – F# – B	(G) F – B – E

A “TRICK”

Because you’re playing the same type of chord for the “6”, “2”, “5”, and “1”, it makes it very easy to learn this progression in all **twelve keys**. Why?

Well... let’s say that this “6-2-5-1” was **four** different types of chords instead (like an F7 to Bb9 to Eb11 to Ab13). Then you would have to learn **four different chords x twelve different keys**.

$4 \times 12 = 48 \text{ different chords}$

However, since we’re playing **ALL 13th CHORDS**, you only have to learn 12 different chords because each chord ends up being used 4 different ways. Notice that the highlighted boxes above are all “**F13 chords**” and they’re all played the same exact way. The only difference is that they serve at **different** points in the progression, depending on what key you’re in.

So F13 is used as a “6 chord” in one key ... as a “2 chord” in another key ... as a “5 chord in the next key” ... and as a “1 chord” in its own key! Amazing...!

“6-2-5-1” Chords (cont.)

Here’s an easier way to play the “6-2-5-1” progression...

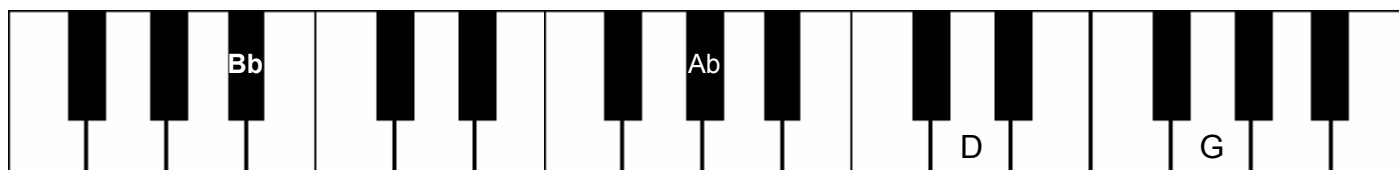
Basically, the “6 chord” is the same ... the “2 chord” is the same ... **BUT** the “5 chord” is different.

F13 (same as before)



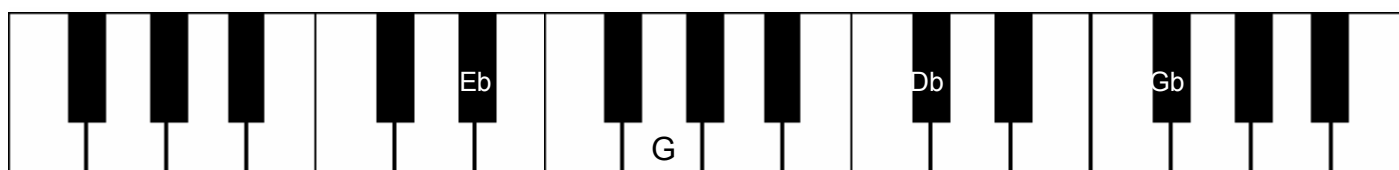
Bass

Bb13 (same as before)



Bass

Eb7 (#9)



Bass

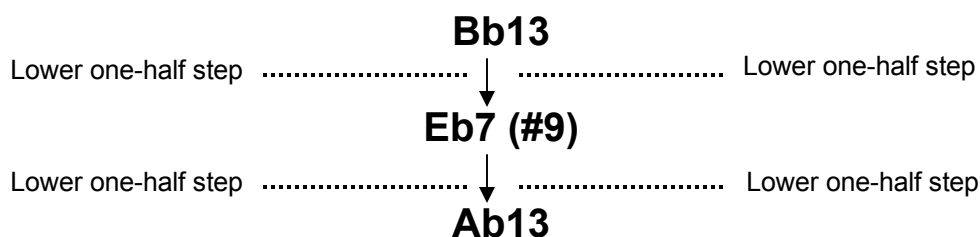
Ab13 (same as before)



Bass



Note: Using the **Eb7 (#9)** is the same as moving your “**Bb13**” chord down one-half step. In essence, the “**Bb13**” will be lowered one-half step to an “**Eb7 (#9)**”, which will be lowered one-half step to an “**Ab13**”.



“6-2-5-1” Chords (cont.)

6 → 2 → 5 → 1 (altered)

MAJOR KEY	6	2	5	1
Ab	(F) Eb – A – D	(Bb) Ab – D – G	(Eb) G – Db – Gb	(Ab) Gb - C – F
A	(F#) E – A# - D#	(B) A – D# - G#	(E) G# - D – G	(A) G – C# – F#
Bb	(G) F – B – E	(C) Bb – E – A	(F) A – Eb – Ab	(Bb) Ab – D – G
B	(G#) F# - C – F	(C#) B – F – A#	(F#) A# - E – A	(B) A – D# - G#
C	(A) G – Db – Gb	(D) C – Gb – B	(G) B – F – Bb	(C) Bb – E – A
Db	(Bb) Ab – D – G	(Eb) Db –G – C	(Ab) C – Gb – B	(Db) B – F – Bb
D	(B) A – D# - G#	(E) D – G# - C#	(A) C# - G – C	(D) C – F# – B
Eb	(C) Bb – E – A	(F) Eb – A – D	(Bb) D – Ab – Db	(Eb) Db –G – C
E	(C#) B – F – A#	(F#) E – A# - D#	(B) D# - A - D	(E) D – G# - C#
F	(D) C – Gb – B	(G) F – B – E	(C) E – Bb – Eb	(F) Eb – A – D
Gb	(Eb) Db –G – C	(Ab) Gb - C – F	(Db) F – B – E	(Gb) E – Bb - Eb
G	(E) D – G# - C#	(A) G – C# – F#	(D) F# - C – F	(G) F – B – E

PLAYING THE “6-2-5-1” PROGRESSION WITH TRITONES

Remember our study of tritones and their corresponding bass notes in ebook #1? Well... they’re back!

Corresponding Bass note	Tritone
Ab & D	Gb + C
A & Eb	G + Db
Bb & E	Ab + D
B & F	A + Eb
C & Gb	Bb + E
Db & G	B + F

By now, you should know all of your “**tritone / bass**” combinations. If not, then take some time to review the end of ebook #1 *OR* study the chart above.

“6-2-5-1” Chords with Tritones (cont.)

Since you already know the bass pattern of a “6-2-5-1” progression, just simply apply the corresponding tritones. Here’s an example below:

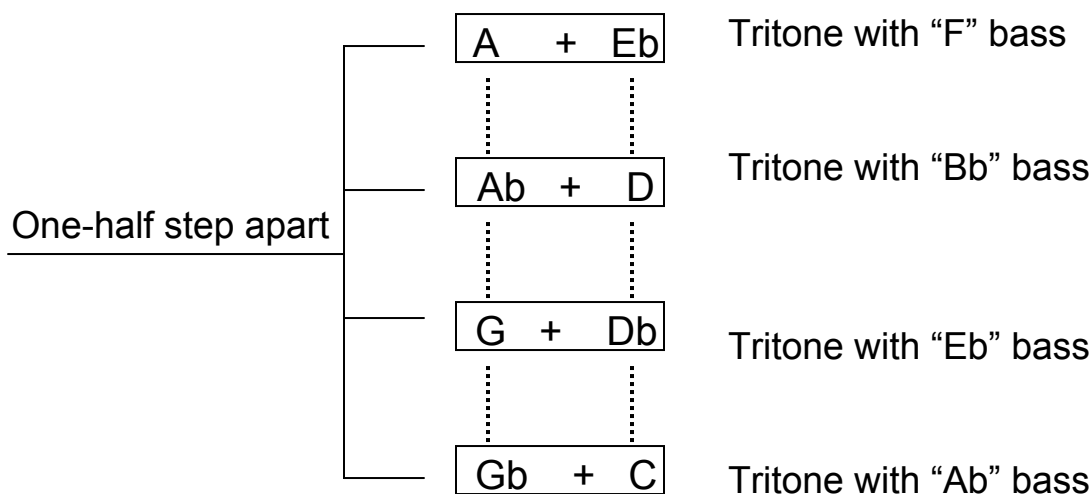
“6-2-5-1” = F → Bb → Eb → Ab

From the chart below ... which **tritones** correspond with “F”, “Bb”, “Eb” and “Ab” ?

<u>Corresponding Bass note</u>	<u>Tritone</u>
Ab & D	Gb + C
A & Eb	G + Db
Bb & E	Ab + D
B & F	A + Eb
C & Gb	Bb + E
Db & G	B + F

Also, since we’re moving in intervals of **four** (F to Bb to Eb to Ab), these **tritones** are half-steps apart. What does that mean?

It means that you’ll only have to move your fingers one note down each time you play from “F” to “Bb” to “Eb” to “Ab”. Let’s check it out...



“6-2-5-1” Chords with Tritones (cont.)

F7

The diagrams show the following bass lines and chords:

- F7:** Bass notes F, A, Eb. Chord: F7.
- Bb7:** Bass notes Bb, Ab, D. Chord: Bb7.
- Eb7:** Bass notes Eb, G, Db. Chord: Eb7.
- Ab7:** Bass notes Ab, Gb, C. Chord: Ab7.

<u>MAJOR KEY</u>	<u>6</u>	<u>2</u>	<u>5</u>	<u>1</u>
Ab	(F) A – Eb	(Bb) Ab - D	(Eb) G – Db	(Ab) Gb - C
A	(F#) A# - E	(B) A – D#	(E) G# - D	(A) G – C#
Bb	(G) B – F	(C) Bb - E	(F) A – Eb	(Bb) Ab - D
B	(G#) C – F#	(C#) B - F	(F#) A# - E	(B) A – D#
C	(A) Db – G	(D) C - Gb	(G) B – F	(C) Bb - E
Db	(Bb) D – Ab	(Eb) Db - G	(Ab) C – Gb	(Db) B - F
D	(B) D# - A	(E) D – G#	(A) C# - G	(D) C – F#
Eb	(C) E – Bb	(F) Eb - A	(Bb) D – Ab	(Eb) Db - G
E	(C#) F – B	(F#) E – A#	(B) D# - A	(E) D – G#
F	(D) Gb – C	(G) F - B	(C) E – Bb	(F) Eb - A
Gb	(Eb) G – Db	(Ab) Gb - C	(Db) F – B	(Gb) E – Bb
G	(E) G# - D	(A) G – C#	(D) F# – C	(G) F - B

FANCY “LICK” (for use in part D)

While you’ll have to refer to the actual GospelKeys video to get the rhythmic pattern and feel of this “lick”, here’s each individual note of this “lick” in all twelve keys below...

Major Key “X”	6-2-5-1 “Lick” 6 – b6 – 5 – b5 – 6 – 1 – b3 – 2 – 1 – 6 – 1
Ab	F E Eb D F Ab B Bb Ab F Ab
A	F# F E D# F# A C B A F# A
Bb	G Gb F E G Bb Db C Bb G Bb
B	G# G F# F G# B D C# B G# B
C	A Ab G Gb A C Eb D C A C
Db	Bb A Ab G Bb Db E Eb Db Bb Db
D	B A# A G# B D F E D B D
Eb	C B Bb A C Eb Gb F Eb C Eb
E	C# C B A# C# E G F# E C# E
F	D Db C B D F Ab G F D F
Gb	Eb D Db C Eb Gb A Ab Gb Eb Gb
G	E Eb D Db E G Bb A G E G

PUTTING IT ALL TOGETHER!

PART A → PART B → TRANSITION (B-A) → PART A → PART C → PART D → TRANSITION (D-A)

This is the pattern that several “ABCD” songs follow:

- “Bless that Wonderful Name of Jesus”
 - “Can’t Nobody Do Me Like Jesus”
 - “Glory, Glory Hallelujah”
 - “I’m on the Battlefield”
 - “When I Woke Up Early This Morning”
 - “Praise Him”
 - “This Little Light of Mine”
- “Jesus Getting Us Ready for that Great Day!”

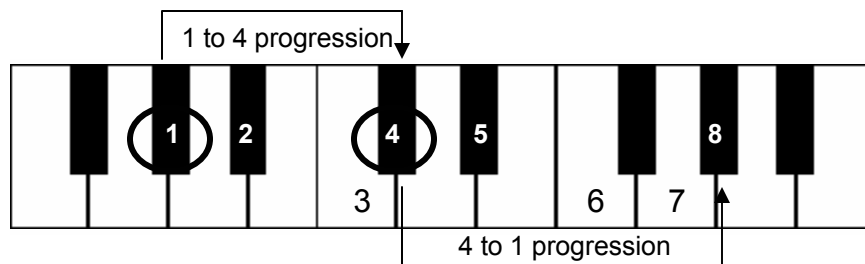
Exploring Each Part ...

Part E: Explained

Part “E” consists of a variety of “**1-4 Turnaround**” progressions. Keep in mind that this part is separate from parts A thru D. In other words, once you get to part “E”, there’s basically no digressing back to parts A-C. You might, however, use part “D” to finally end the *entire* song.

Usually part “E” is the section of the song where the beat gets stronger, the singer gets more dynamic, and the bass becomes more punchy! It can become very repetitious; however, the exciting beat makes up for it! *It can also be referred to as the vamp, or the “hook”.*

Part “E” is usually an alteration between the **1st and 4th degree** of a scale.



I. BASSLINES

There are several bass lines (or bass runs) that you can play in part E.

ASCENDING “1-4” BASS LINE

The “1-4” ascending bass line consists of 8 notes played one after the other in an upward fashion.

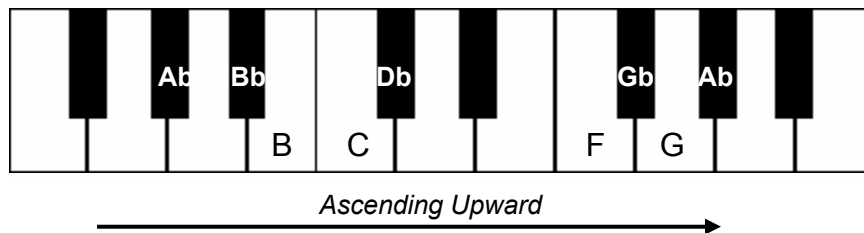
Here’s the pattern:

1 to 2 to b3 to 3 to 4 to 6 to b7 to 7 to 8

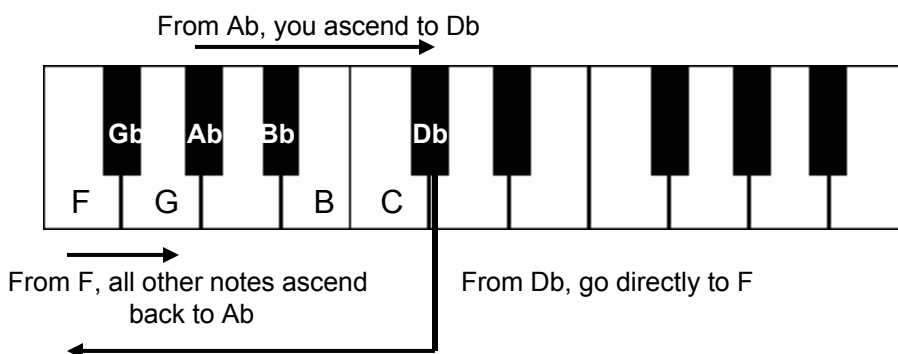
Here is the pattern in Ab major:

Ab to Bb to B to C to Db to F to Gb to G to Ab

"1-4" ASCENDING BASS LINE (cont.)



There is also another way to play this bass line. While it remains to be called "ascending", you can actually go down from the "Db" to "F". After the "F", every note ascends upward towards the Ab. This cycle then repeats itself over and over.



I prefer the second version of the two because, like in part A, it just sounds better! Try playing the bass run both ways, choosing the one that sounds the best to you!

DESCENDING / ASCENDING "1-4" BASS LINE

This bass line has attributes from the "ascending" 1-4 bass line but starts off in a descending fashion. That's why we call it "Descending / Ascending".

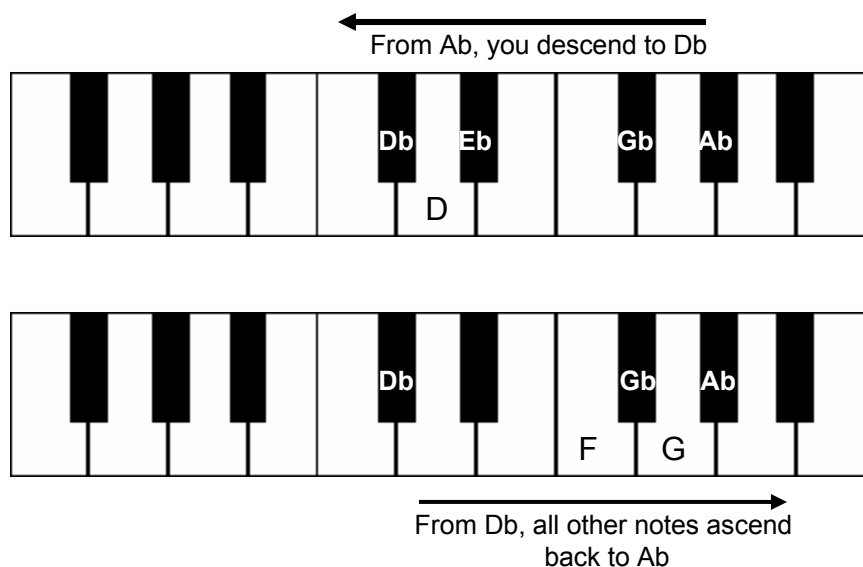
Here's the pattern:

1 to b7 to 5 to b5 to 4 to 6 to b7 to 7 to 1

DESCENDING / ASCENDING "1-4" BASS LINE (cont.)

Here's the pattern in Ab major:

Ab to Gb to Eb to D to Db to F to Gb to G to Ab



Notice the difference in notes as you ascend back to the Ab. Thus, you must remember to play **“Ab to Gb to Eb to D to Db”** in the beginning and **“F to Gb to G to Ab”** at the end of the bass line.

So that we learn how to play praise songs in all 12 keys, here are the **ascending “1-4”** and **descending / ascending “1-4”** bass lines for all other major scales.

A major

ASCENDING: A to B to C to C# to D to F# to G to G# to A

DESC/ASC: A to G to E to D# to D to F# to G to G# to A

Bb major

ASCENDING: Bb to C to Db to D to Eb to G to Ab to A to Bb

DESC/ASC: Bb to Ab to F to E to Eb to G to Ab to A to Bb

B major

ASCENDING: B to C# to D to D# to E to G# to A to A# to B

DESC/ASC: B to A to F# to F to E to G# to A to A# to B

C major

ASCENDING: C to D to Eb to E to F to A to Bb to B to C

DESC/ASC: C to Bb to G to Gb to F to A to Bb to B to C

Db major

ASCENDING: Db to Eb to E to F to Gb to Bb to B to C to Db

DESC/ASC: Db to B to Ab to G to Gb to Bb to B to C to Db

D major

ASCENDING: D to E to F to F# to G to B to C to C# to D

DESC/ASC: D to C to A to G# to G to B to C to C# to D

Eb major

ASCENDING: Eb to F to Gb to G to Ab to C to Db to D to Eb

DESC/ASC: Eb to Db to Bb to A to Ab to C to Db to D to Eb

E major

ASCENDING: E to F# to G to G# to A to C# to D to D# to E

DESC/ASC: E to D to B to A# to A to C# to D to D# to E

F major

ASCENDING: F to G to Ab to A to Bb to D to Eb to E to F

DESC/ASC: F to Eb to C to B to Bb to D to Eb to E to F

Gb major

ASCENDING: Gb to Ab to A to Bb to B to Eb to E to F to Gb

DESC/ASC: Gb to E to Db to C to B to Eb to E to F to Gb

G major

ASCENDING: G to A to A# to B to C to E to F to F# to G

DESC/ASC: G to F to D to C# to C to E to F to F# to G

DESCENDING "1-4" BASS LINE

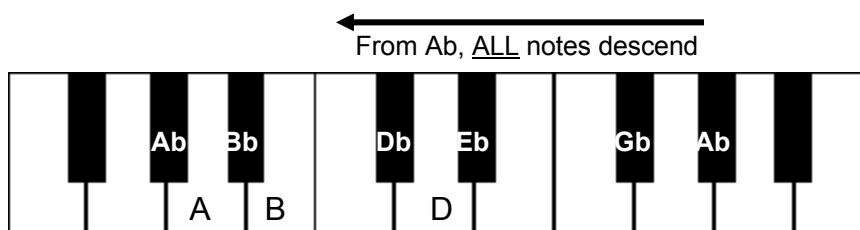
Lastly, we'll learn the descending "1-4" bass line...

Here's the pattern:

1 to b7 to 5 to b5 to 4 to b3 to 2 to b2 to 1

Here's the pattern in Ab major:

Ab to Gb to Eb to D to Db to B to Bb to A to Ab



So that we learn how to play praise songs in all 12 keys, here's the **descending "1-4"** bass lines for all other major scales.

A Major

DESCENDING: A to G to E to D# to D to C to B to A# to A

Bb major

DESCENDING: Bb to Ab to F to E to Eb to Db to C to B to Bb

B major

DESCENDING: B to A to F# to F to E to D to C# to C to B

C major

DESCENDING: C to Bb to G to Gb to F to Eb to D to Db to C

Db major

DESCENDING: Db to B to Ab to G to Gb to E to Eb to D to Db

DESCENDING "1-4" BASS LINES (cont.)

D major

DESCENDING: D to C to A to G# to G to F to E to D# to D

Eb major

DESCENDING: Eb to Db to Bb to A to Ab to Gb to F to E to Eb

E major

DESCENDING: E to D to B to A# to A to G to F# to F to E

F major

DESCENDING: F to Eb to C to B to Bb to Ab to G to Gb to F

Gb major

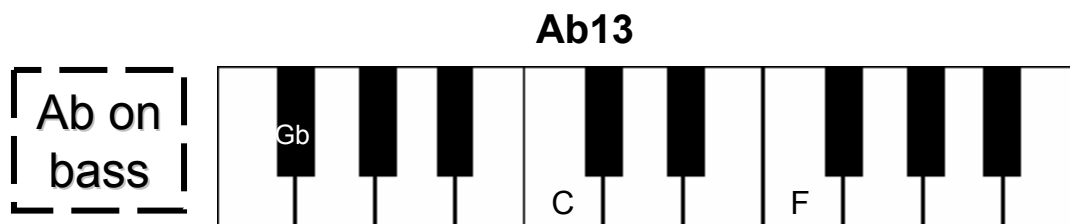
DESCENDING: Gb to E to Db to C to B to A to Ab to G to Gb

G major

DESCENDING: G to F to D to C# to C to A# to A to G# to G

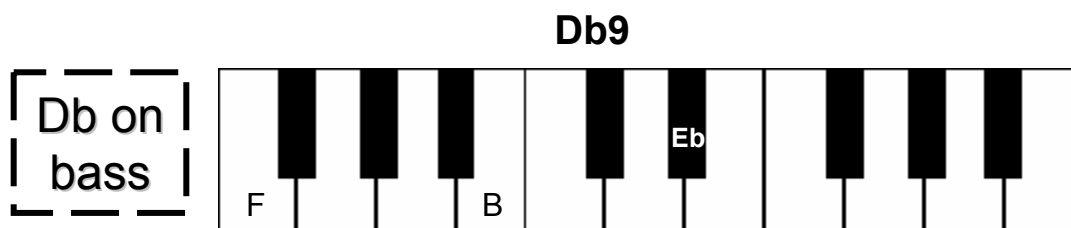
II. RIGHT-HAND CHORDS

There are mainly **two** chords that I transition between during part **E**. The first chord is an "**Ab13**" (from part A). However, please note that I omit certain notes in order to produce a smoother transition to my second chord (which is a "**Db9**")...

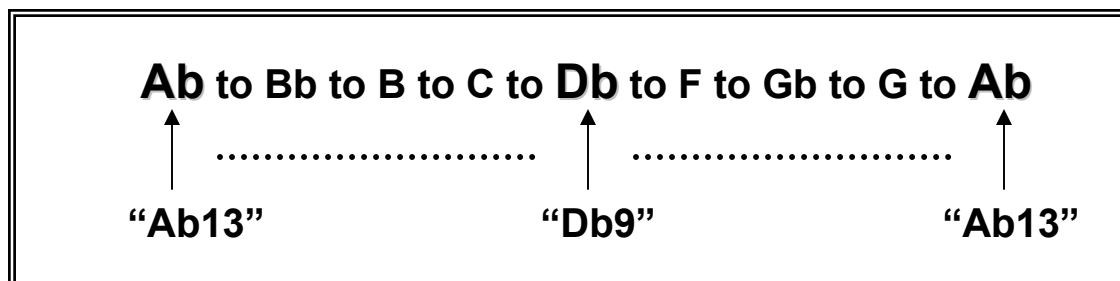


RIGHT-HAND CHORDS (cont.)

The second chord is a “**Db 9.**” Similarly, I only play three notes for this chord as well...



Make sure to that you transition from the “**Ab13**” to the “**Db9**” at the right time.



<u>Major Key</u>	<u>Chord #1</u>	<u>Chord #2</u>
Ab	(Ab) Gb – C – F	(Db) F – B – Eb
A	(A) G – C# - F#	(D) F# - C – E
Bb	(Bb) Ab – D – G	(Eb) G – Db – F
B	(B) A – D# - G#	(E) G# - D – F#
C	(C) Bb – E – A	(F) A – Eb – G
Db	(Db) B – F – Bb	(Gb) Bb – E – Ab
D	(D) C – F# - B	(G) B – F – A
Eb	(Eb) Db – G – C	(Ab) C – Gb – Bb
E	(E) D – G# - C#	(A) C# - G – B
F	(F) Eb – A – D	(Bb) D – Ab – C
Gb	(Gb) E – A# - D#	(B) Eb – A – Db
G	(G) F – B – E	(C) E – A# - D

Note: The letters in parenthesis “()” are bass notes.

III. ADD PENTATONIC SCALE (from part A)

As shown in the video, you can also add a pentatonic scale during your transition from the “1 chord” to the “4 chord”.

However, after playing the pentatonic scale, you will resolve to a “**Db9**” (third inversion). Playing the **third inversion** creates a smooth transition from the pentatonic scale to the resolving chord.

<u>Major Key</u>	<u>Pentatonic Scale</u> (w/ b3)	<u>“9th” Chord</u> (3 rd inversion)
Ab	B – C – Eb – F – Ab	(Db) B – Eb – F – Ab
A	C – C# – E – F# – A	(D) C – E – F# – A
Bb	Db – D – F – G – Bb	(Eb) Db – F – G – Bb
B	D – D# – F# – G# – B	(E) D – F# – G# – B
C	Eb – E – G – A – C	(F) Eb – G – A – C
Db	E – F – Ab – Bb – C	(Gb) E – Ab – Bb – Db
D	F – F# – A – B – D	(G) F – A – B – D
Eb	Gb – G – Bb – C – Eb	(Ab) Gb – Bb – C – Eb
E	G – G# – B – C# – E	(A) G – B – C# – E
F	Ab – A – C – D – F	(Bb) Ab – C – D – F
Gb	A – Bb – Db – Eb – Gb	(B) A – Db – Eb – Gb
G	Bb – B – D – E – G	(C) A# – D – E – G

Note: The letters in parenthesis “()” are bass notes.

IV. ADD “FILL-IN” CHORDS

Try adding the following “fill-in” chords from part A:

- **2-part Chord Progression**
- **3-part Chord Progression**
- **b5 fill-in Chord Progression**

V. PLAY A “2-5-1” PROGRESSION IN TERMS OF THE IV DEGREE

This is one of my favorite progressions to include in part E. Here’s a brief explanation of this progression:

Since our main objective is to progress from the “1st” degree to the “4th” degree of the scale, why not play a “2-5-1” to the “4” degree?

First, let’s plug some notes into the numbers above. In the key of **Ab** major, the 1st degree is **Ab** and the 4th degree is **Db**. We’re simply playing a 2-5-1 with the “1” being Db (instead of Ab). So you must literally think in terms of “Db major” for this progression even though you’re still in the key of Ab major. *Does that make sense to you?*

Let’s take it a step further...

A “2-5-1” progression in the key of Db would include the following keynotes:

Eb → Ab → **Db**

So, by simply “borrowing” that pattern from the key of **Db major**, we will plug it into “part E” of our praise song! From previous experience, we know how much a “2-5” pulls to the “1” and this is exactly what we want – **A STRONG PULL TOWARDS “Db!”**

Keep in mind that Eb, Ab, and Db are also a part of the Ab major scale so this progression should be very easy to remember. Also, if this “**2-5-1 in terms of the IV degree**” is still *tricky* to you, just resort back to the basics...

BASICS: YOU CAN ALWAYS CALL IT a “5-1-4” because “Eb” is the **fifth** tone of Ab ... “Ab” is the **first** tone of Ab, and Db is the **fourth** tone of Ab. Either way, you’ll produce the same pattern.

On the following pages, we will study this progression in all twelve keys...

"2-5-1" IN TERMS OF THE 4TH DEGREE (cont.)



Ebmin11

Ab13

Db9

Gb13



Note: We're still in the key of Ab major. We've just made "Db" our focus temporarily.

Now ... let's learn this progression in all twelve keys!

"2-5-1" IN TERMS OF THE 4TH DEGREE (cont.)

<u>MAJOR KEY</u>	<u>1ST CHORD</u>	<u>2ND CHORD</u>	<u>3RD CHORD</u>	<u>4TH CHORD</u>
Ab	(Eb) Gb - Bb - Db - F - Ab	(Ab) Gb - Bb - C - F - Ab	(Db) F - B - Eb	(Gb) E - Ab - Bb - Eb
A	(E) G - B - D - F# - A	(A) G - B - C# - F# - A	(D) F# - C - E	(G) F - A - B - E
Bb	(F) Ab - C - Eb - G - Bb	(Bb) Ab - C - D - G - Bb	(Eb) G - Db - F	(Ab) Gb - Bb - C - F
B	(F#) A - C# - E - G# - B	(B) A - C# - D# - G# - B	(E) G# - D - F#	(A) G - B - C# - F#
C	(G) Bb - D - F - A - C	(C) Bb - D - E - A - C	(F) A - Eb - G	(Bb) Ab - C - D - G
Db	(Ab) B - Eb - Gb - Bb - Db	(Db) B - Eb - F - Bb - Db	(Gb) Bb - E - Ab	(B) A - Db - Eb - Ab
D	(A) C - E - G - B - D	(D) C - E - F# - B - D	(G) B - F - A	(C) A# - D - E - A
Eb	(Bb) Db - F - Ab - C - Eb	(Eb) Db - F - G - C - Eb	(Ab) C - Gb - Bb	(Db) B - Eb - F - Bb
E	(B) D - F# - A - C# - E	(E) D - F# - G# - C# - E	(A) C# - G - B	(D) C - E - F# - B
F	(C) Eb - G - Bb - D - F	(F) Eb - G - A - D - F	(Bb) D - Ab - C	(Eb) Db - F - G - C
Gb	(Db) E - Ab - B - Eb - Gb	(Gb) E - Ab - Bb - Eb - Gb	(B) Eb - A - Db	(E) D - Gb - Ab - Db
G	(D) F - A - C - E - G	(G) F - A - B - E - G	(C) E - A# - D	(F) D# - G - A - D

"WALKING THE BASS" WITH THIS PROGRESSION...

"Walking" Bass

Ebmin11 → F - Gb - G →

Ab13 → Eb - Ab - D →

Db9 → F - Ab - G →

Gb13 → Db - Gb - E →

(Repeat --- back to Ebmin11)

Notice that there are **three** "walking" bass notes between each chord. Also, the chords themselves have bass notes (*Eb, Ab, Db, Gb*) so a total of 16 bass notes will be played before you repeat.

On the following page, we will study the "walking" bass notes of all **twelve keys...**

“WALKING THE BASS” WITH THIS PROGRESSION (cont.)

A MAJOR

Emin11 → F# – G – G# →

A13 → E – A – D# →

D9 → F# – A – G# →

G13 → D – G – F →

(Repeat --- back to Emin11)

Bb MAJOR

Fmin11 → G – Ab – A →

Bb13 → F – Bb – E →

Eb9 → G – Bb – A →

Ab13 → Eb – Ab – Gb →

(Repeat --- back to Fmin11)

B MAJOR

F#min11 → G# – A – A# →

B13 → F# – B – F →

E9 → G# – B – A# →

A13 → E – A – G →

(Repeat --- back to F#min11)

C MAJOR

Gmin11 → A – Bb – B →

C13 → G – C – Gb →

F9 → A – C – B →

Bb13 → F – Bb – Ab →

(Repeat --- back to Gmin11)

Db MAJOR

Abmin11 → Bb – B – C →

Db13 → Ab – Db – G →

Gb9 → Bb – Db – C →

B13 → Gb – B – A →

(Repeat --- back to Abmin11)

D MAJOR

Amin11 → B – C – C# →

D13 → A – D – G# →

G9 → B – D – C# →

C13 → G – C – A# →

(Repeat --- back to Amin11)

"WALKING THE BASS" WITH THIS PROGRESSION (cont.)

E_b MAJOR

B_bmin11 → C - D_b - D →

E_b13 → B_b - E_b - A →

A_b9 → C - E_b - D →

D_b13 → A_b - D_b - B →

(Repeat --- back to B_bmin11)

E MAJOR

Bmin11 → C# - D - D# →

E13 → B - E - A# →

A9 → C# - E - D# →

D13 → A - D - C →

(Repeat --- back to Bmin11)

F MAJOR

Cmin11 → D - E_b - E →

F13 → C - F - B →

B_b9 → D - F - E →

E_b13 → B_b - E_b - D_b →

(Repeat --- back to Cmin11)

G_b MAJOR

D_bmin11 → E_b - E - F →

G_b13 → D_b - G_b - C →

B9 → E_b - G_b - F →

E13 → B - E - D →

(Repeat --- back to D_bmin11)

G MAJOR

Dmin11 → E - F - F# →

G13 → D - G - C# →

C9 → E - G - F# →

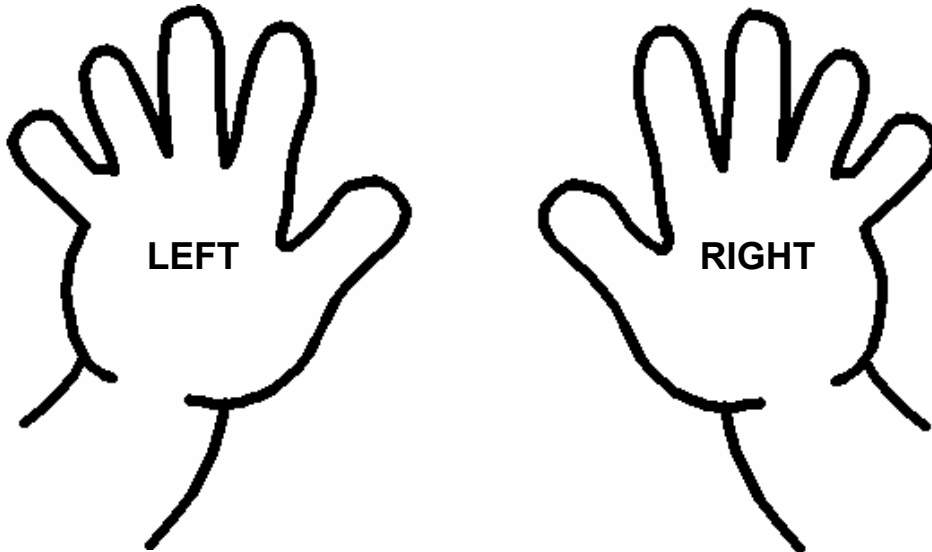
F13 → C - F - D# →

(Repeat --- back to Dmin11)

BONUS: Playing with a Bassist ...

Playing with a **bass player** frees up your left hand (because it no longer has to play bass patterns). Therefore, you're able to play tritones on your left hand while playing "**fill-ins**" and "**runs**" on your right hand.

This section will not introduce any new concepts (because you already know what "tritones" are). However, here's a reminder as to what should be played on both your left and right hands when a bassist is present.



On your left hand, play **TRITONES**. Similar to previous sections, play the tritones that correspond with the "1" and "4" bass notes. Also, the tritones should be half steps apart so that you can concentrate on "runs" and "fill-ins" with your right hand.

On your right hand, play **ANYTHING** that we've covered in parts **A** and **E**. What you play is totally up to you. Here are some ideas:

- "b5 fill-in" from part A
- "b3 fill-in" from video
- "2-part" chord progression from part A
- "3-part" chord progression from part A
- ... and anything else you can come up with!

<u>When the Bassist Plays...</u>	<u>You Play ...</u> (tritones)
Ab or D	Gb + C
A or Eb	G + Db
Bb or E	Ab + D
B or F	A + Eb
C or Gb	Bb + E
Db or G	B + F

Note: Make sure to always play **TRITONE** pairs that are half steps apart. This may require switching the order in which you play certain tritones. For example, "**Gb+C**" may need to be switched to "**C+Gb**" in order to create a half-step transition to the next tritone. Regardless of which way you play tritones, they will generally sound the same.

BONUS: Songs That Follow Other Formats ...

While most **praise songs** follow either the “**AB**”, “**ABCD**”, “**AB + E**”, or “**ABCD + E**” patterns, you’ll come across a few that use the same parts in different orders. As you’ll notice below, you will rarely have to add any *new* chords to these praise songs. Simply being able to recognize where each part appears (whether “ABC” or “ACD” or “ACBD”) will be your biggest challenge.

For example, one song might have four (of five) parts in this order:

“A – C – A – D” ... then part “E” at the end

Another song might have this pattern:

“A – B – A – B – D” ... then part “E” at the end

In the video, I cover **three** songs with different formats.

1. “Victory, Victory Shall be Mine”

Vic-tory, Vic-tory Shall be Mine	—————>	PART A x 1
Vic-tory, Vic-tory Shall be Mine	—————>	PART C + added “2-5-1” progression
If I hold my peace	—————>	PART A x 1
Let the Lord fight my battles	—————>	PART C x 1
Vic-tory, Vic-tory Shall be Mine	—————>	PART D x 1

Because you already know how to play parts A, B, C, D, and E, I will only cover the “added 2-5-1” progression in all twelve keys (on the following page)...

SONGS THAT FOLLOW OTHER FORMATS (cont.)

Here's the added "2-5-1" that was covered in the video...

So that it's more understandable, I will start from the previous chord (which is the Fmin9 from the "7-3-6" progression in part C).

Fmin9

Bb9 / 6

Eb13

Ab13

The diagram illustrates a chord progression on a piano keyboard. It consists of four rows, each representing a different chord. The first row is Fmin9 with bass F, Eb, G, and C. The second row is Bb9 / 6 with bass Bb, D, G, and C. The third row is Eb13 with bass = Eb, Db, F, Ab, C, and Eb. The fourth row is Ab13 with bass Ab, Gb, Bb, C, and F. Arrows on the right side indicate the flow from the first chord to the second, then to the third, and finally to the fourth.

Note: The "Fmin9" above is the same "Fmin9" from the 7-3-6 progression (e.g. Gmin11 → C7 #9#5 → Fmin9). Basically, right after the "7-3-6" progression, simply lower the *lowest* note of the "Fmin9" chord and change the bass to "Bb", and you'll produce the "2" chord – which is "Bb9 / 6". After the "2" chord, the only other *new* chord you'll play is the "5" chord --- which is "Eb13". From the "5" chord, you'll return back to part A (which is the "1" chord).

Just refer to the illustrations above if you get confused.

SONGS THAT FOLLOW OTHER FORMATS (cont.)

<u>MAJOR KEY</u>	<u>"6" CHORD</u>	<u>"2" CHORD</u>	<u>"5" CHORD</u>	<u>"1" CHORD</u>
Ab	(F) Eb - G - Ab - C	(Bb) D - G - Ab - C	(Eb) Db - F - Ab - C - Eb	(Ab) Gb - Bb - C - F
A	(F#) E - G# - A - C#	(B) D# - G# - A - C#	(E) D - F# - A - C# - E	(A) G - B - C# - F#
Bb	(G) F - A - Bb - D	(C) E - A - Bb - D	(F) Eb - G - Bb - D - F	(Bb) Ab - C - D - G
B	(G#) F# - A# - B - D#	(C#) F - A# - B - D#	(F#) E - G# - B - D# - F#	(B) A - C# - D# - G#
C	(A) G - B - C - E	(D) Gb - B - C - E	(G) F - A - C - E - G	(C) Bb - D - E - A
Db	(Bb) Ab - C - Db - F	(Eb) G - C - Db - F	(Ab) Gb - Bb - Db - F - Ab	(Db) B - Eb - F - Bb
D	(B) A - C# - D - F#	(E) G# - C# - D - F#	(A) G - B - D - F# - A	(D) C - E - F# - B
Eb	(C) Bb - D - Eb - G	(F) A - D - Eb - G	(Bb) Ab - C - Eb - G - Bb	(Eb) Db - F - G - C
E	(C#) B - D# - E - G#	(F#) A# - D# - E - G#	(B) A - C# - E - G# - B	(E) D - F# - G# - C#
F	(D) C - E - F - A	(G) B - E - F - A	(C) Bb - D - F - A - C	(F) Eb - G - A - D
Gb	(Eb) Db - F - Gb - Bb	(Ab) C - F - Gb - Bb	(Db) B - Eb - Gb - Bb - Db	(Gb) E - Ab - Bb - Eb
G	(E) D - F# - G - B	(A) C# - F# - G - B	(D) C - E - G - B - D	(G) F - A - B - E

2. "Victory Is Mine"

Similar to the previous song, "Victory Is Mine" also has a "2-5-1" after part **A**. The only difference, however, is that you don't have to play a "7-3-6" before the "2-5-1". In other words, the "2-5-1" occurs directly after part A.

This song is better explained on tape 2 of the GospelKeys 300 series. Please refer to the video (under "Songs That Follow Other Formats") for more information.

PART A (x2) → "2-5-1"

Note: The video will also cover a recurring "6-2-5" progression which occurs after the initial "2-5-1".

|| _____ ||

|| Scale Degrees 2 - 5 **(6)** 2 - 5 **(6)** 2 - 5 - 1 ||

|| Lyrics "I told Sat-an" ... "to get thee be-hind" ... "Victory today is mine" ||

|| _____ ||

SONGS THAT FOLLOW OTHER FORMATS (cont.)

3. “What A Mighty God We Serve”

Similar to the previous songs taught in this section, “*What A Mighty God We Serve*” follows this pattern:

PART A → “2-5-1”¹ → (“2-5-1-4” in terms of the 4th)² → PART D

Note: The “2-5-1” (in terms of the 4th) is the same progression covered in part E [*Ebmin11* → *Ab13* → *Db9* → *Gb13*].

“2-5-1”¹

<u>MAJOR KEY</u>	<u>“2” CHORD</u>	<u>“5” CHORD</u>	<u>“1” CHORD</u>
Ab	(Bb) D – G – Ab – C	(Eb) Db – F – Ab – C – Eb	(Ab) Gb – Bb – C – F
A	(B) D# – G# – A – C#	(E) D – F# – A – C# – E	(A) G – B – C# – F#
Bb	(C) E – A – Bb – D	(F) Eb – G – Bb – D – F	(Bb) Ab – C – D – G
B	(C#) F – A# – B – D#	(F#) E – G# – B – D# – F#	(B) A – C# – D# – G#
C	(D) Gb – B – C – E	(G) F – A – C – E – G	(C) Bb – D – E – A
Db	(Eb) G – C – Db – F	(Ab) Gb – Bb – Db – F – Ab	(Db) B – Eb – F – Bb
D	(E) G# – C# – D – F#	(A) G – B – D – F# – A	(D) C – E – F# – B
Eb	(F) A – D – Eb – G	(Bb) Ab – C – Eb – G – Bb	(Eb) Db – F – G – C
E	(F#) A# – D# – E – G#	(B) A – C# – E – G# – B	(E) D – F# – G# – C#
F	(G) B – E – F – A	(C) Bb – D – F – A – C	(F) Eb – G – A – D
Gb	(Ab) C – F – Gb – Bb	(Db) B – Eb – Gb – Bb – Db	(Gb) E – Ab – Bb – Eb
G	(A) C# – F# – G – B	(D) C – E – G – B – D	(G) F – A – B – E

(“2-5-1-4” in terms of the 4th)²

<u>MAJOR KEY</u>	<u>1ST CHORD</u>	<u>2ND CHORD</u>	<u>3RD CHORD</u>	<u>4TH CHORD</u>
Ab	(Eb) Gb – Bb – Db – F – Ab	(Ab) Gb – Bb – C – F – Ab	(Db) F – B – Eb	(Gb) E – Ab – Bb – Eb
A	(E) G – B – D – F# – A	(A) G – B – C# – F# – A	(D) F# – C – E	(G) F – A – B – E
Bb	(F) Ab – C – Eb – G – Bb	(Bb) Ab – C – D – G – Bb	(Eb) G – Db – F	(Ab) Gb – Bb – C – F
B	(F#) A – C# – E – G# – B	(B) A – C# – D# – G# – B	(E) G# – D – F#	(A) G – B – C# – F#
C	(G) Bb – D – F – A – C	(C) Bb – D – E – A – C	(F) A – Eb – G	(Bb) Ab – C – D – G

SONGS THAT FOLLOW OTHER FORMATS (cont.)

(“2-5-1-4” in terms of the 4th)²

Db	(Ab) B – Eb - Gb - Bb - Db	(Db) B – Eb - F - Bb – Db	(Gb) Bb – E – Ab	(B) A – Db – Eb – Ab
D	(A) C – E – G – B – D	(D) C – E – F# – B – D	(G) B – F – A	(C) A# - D – E – A
Eb	(Bb) Db – F – Ab – C – Eb	(Eb) Db – F – G – C – Eb	(Ab) C – Gb – Bb	(Db) B – Eb – F – Bb
E	(B) D – F# - A – C# - E	(E) D – F# - G# – C# - E	(A) C# - G – B	(D) C – E – F# - B
F	(C) Eb – G – Bb – D - F	(F) Eb – G – A – D – F	(Bb) D – Ab – C	(Eb) Db – F – G – C
Gb	(Db) E – Ab - B – Eb - Gb	(Gb) E – Ab - Bb – Eb – Gb	(B) Eb – A – Db	(E) D – Gb – Ab – Db
G	(D) F – A – C – E - G	(G) F – A – B – E - G	(C) E – A# - D	(F) D# - G – A – D

KEY TRANSPOSITION

The easiest way to transpose your praise songs into all **twelve** keys is to simply view each section of this book, practicing every progression in all of the *keys* listed. This will take time and dedication, but if you’re truly serious about playing by ear, you’ll practice this at least ½ an hour to 1 hour every day. In fact, try learning **TWO** new keys every week. If you stay with this schedule, in **ONLY SIX** weeks, you would have learned all twelve major keys!

The other option is to follow these steps:

BASED ON THE MAJOR KEY OF Ab

1) FIND OUT HOW MANY HALF STEPS SEPARATE THE NEW KEY AND YOUR CURRENT KEY (Ab).

For example, if you’re in the key of Ab and want to transpose your entire song to Bb, find out how many half separate Ab and Bb...

Your answer should be that “Bb is **TWO** half steps higher than Ab.”

KEY TRANSPOSITION (cont.)

2) **MOVE EVERY NOTE OF EVERY CHORD (AND BASS NOTES) UP TWO HALF STEPS.**

For example, if you're playing the following chords:

Ab13 → Db9 → B13 → Bb13 → Eb9 (#5)

Simply move every chord **UP** two half steps:

Ab13 + 2 Half Steps = **Bb13**
Db9 + 2 Half Steps = **Eb9**
B13 + 2 Half Steps = **Db13**
Bb13 + 2 Half Steps = **C13**
Eb9 (#5) + 2 Half Steps = **F9 (#5)**

So... now your new progression, ***TWO HALF STEPS HIGHER***, is:

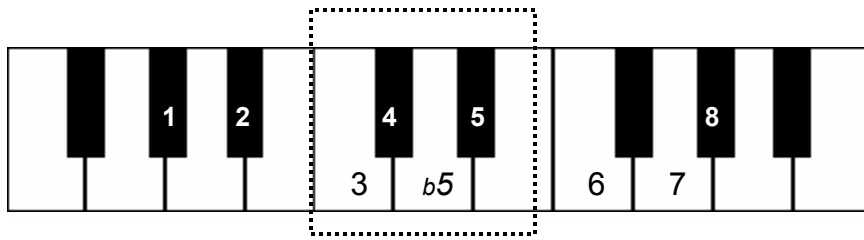
Bb13 → Eb9 → Db13 → C13 → F9 (#5)

3) **PLAY THE NEW PROGRESSION SEVERAL TIMES SO THAT YOU GET USED TO PLAYING IN THIS KEY** (ESPECIALLY IF YOU'VE NEVER PLAYED IN THE NEW KEY IN THE PAST).

TIP: Writing down each chord progression is also recommended.

BONUS: Accompanying a “Charismatic” Preacher!

There are **four main** chords that can be used to accompany a preacher. Here’s the pattern below:



If you’ve associated this pattern with the progression at the end of part **C**, you’re absolutely correct! Preacher accompaniment is no more than an ascension up to the “5” and back down to the “3”. Of course, this is just **ONE** of **MANY WAYS** to accompany a preacher. As you play more and listen to other musicians, you will develop your own *sense of style*.

IN THE KEY OF A^b MAJOR

A four-row piano keyboard diagram showing chord progressions in the key of A^b major. Each row has a "Bass" label pointing to a specific note. On the right side, there are four curved arrows pointing downwards, indicating the flow of the progression.

Row 1: Bass (C), C, G^b, B, E^b

Row 2: Bass (D^b), D^b, F, B, E^b

Row 3: Bass (D), D, F, A^b, B, D

Row 4: Bass (E^b), E^b, G^b, B^b, D^b, F, A^b

CONCLUSION

Dear Musician,

If you've reached this page, you've shown that you're not only serious about playing the piano by ear, but that you're dedicated to learning praise songs in all **twelve** keys. If you haven't studied each part, step-by-step, and just happened to stumble on to the last page of this manual, I do encourage you to learn and practice **every** technique, trick, and principle in this manual as your gospel piano playing will never be the same!

Also, I recommend that you take the next **SIX** weeks to learn **ALL twelve** major keys. When I say "learn", I'm referring to the ability to be able to play comfortably in any key, regardless of whether it is "Ab" or "E natural." In fact, strive to play in all twelve the same way you'd play in what you consider "your favorite key." With a **SIX-WEEK** schedule, you will have to be committed to learning **two** major keys per week. By practicing at least **30** minutes a day, this will not be a problem.

Lastly, if you haven't ordered my "GOSPELKEYS 101" and "202" yet, I strongly recommend that you do. I can truly say that if you've learned a wealth of knowledge with ONLY this "GOSPELKEYS 300" course, you're definitely in store for a treat (especially in 202)! Simply visit: <http://www.gospelkeys.com> or call us at 1-877-856-4187.

As always, stay informed by visiting <http://www.hearandplay.com> and by joining HammondMan, E-man, Sam Tolbert, Willing, and myself every Monday, Wednesday, and Friday nights in the chatroom! <http://chat.hearandplay.net>

Once again, it has been a pleasure teaching you and I look forward to helping you for years to come. Thank you again for choosing Hear & Play Music!

Jermaine A. Griggs

President & CEO of Hear and Play Music, Online!

<http://www.hearandplay.com>

1-877-856-4187 * 562-981-3005

webmaster@hearandplay.com

P.S. – Order the printed version of this manual for just \$19.95. While you're totally free to print this out online, there's nothing like having a nice version of this workbook on your bookshelf (especially if it has been helpful to you). You be the judge! Visit: <http://www.hearandplay.com/gk300book.html>