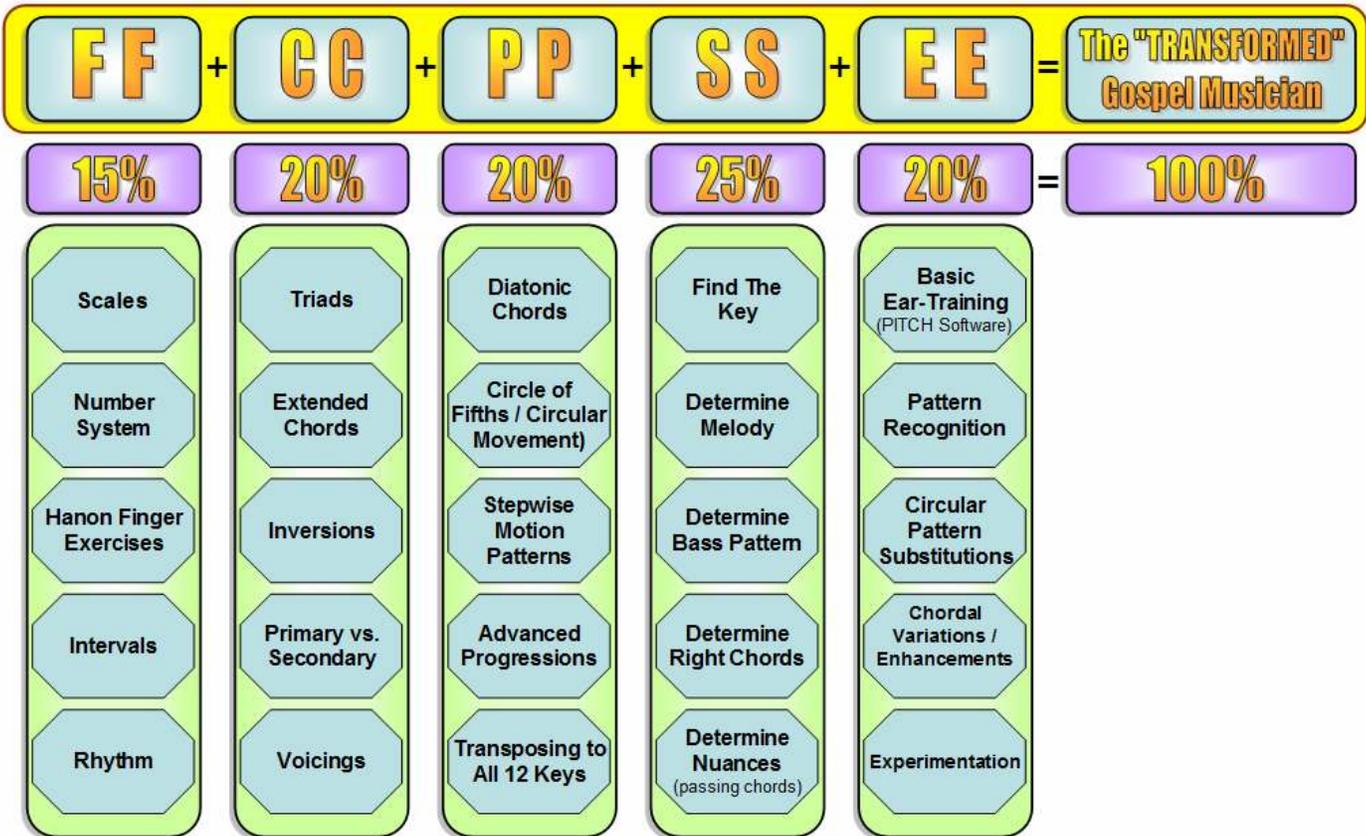


THE MISSING CHAPTER...

“Here’s How You Can Apply The Secret ‘Musician Transformation’ System To Your Daily Practice Regimen... And Start Experiencing *Next Level Growth* TODAY!”

The MUSICIAN TRANSFORMATION “Next Level” Practicing Guide



Using this chart in conjunction with the **Musician Transformation** “*Next Level Troubleshooting*” chart (www.hearandplay.com/mtreport.pdf), you can ensure your practice sessions are well *structured, organized, and as productive* as possible. This chart not only demonstrates how to divide your time but gives you specific *blocks of focus* to cover during each segment. Mastering each element of the Musician Transformation formula is *vital to reaching the next level in your playing!*

Read this entire “MISSING CHAPTER” to discover, step-by-step, how you can use this Musician Transformation system in your daily practice routines to skyrocket your gospel playing today...

What You'll Discover Inside:

- **Why I created this “MISSING CHAPTER” sequel guide** and how you can use it and the resources ahead to get the most out of your ongoing practice sessions.
- **How to divide your limited ‘practice time’ for maximum productivity** and how making just *one tweak* can revolutionize your growth... even if you can't practice an hour or two a day (...who can these days?)
- **How you can borrow my “secret formula” (FF + CC + PP + SS + EE) and use it to structure your practice** in the most effective way possible (...and I'll show you specifically what to practice too!).
- **How to learn more about Musician Transformation** and what it can do for your gospel playing...

Part One: Why I Created This “MISSING CHAPTER” Sequel Guide...

Wow!

The response to my first **MUSICIAN TRANSFORMATION** 44-pg guide has been absolutely crazy!

Our support desk received over 1,950 replies in a 24 hour period.

(I'VE NEVER GOTTEN THAT MANY E-MAILS IN SUCH A SHORT PERIOD OF TIME IN ALL OF MY TEN YEARS ONLINE.)

In fact, to be honest, it's getting a little out of hand.

I now have support reps, phone reps, and even my graphic designer and programmer helping to reply to e-mails. We haven't gotten any of our latest projects done since I released the report.

(Sidenote: Is this what I've been missing? You guys should have just told me that you like my youtube videos but that you *prefer* to read informative and insightful reports like this ☺ ... or maybe this is just beginner's luck since this is the **FIRST TIME** I've ever sat down to write a report of this kind. Maybe you guys will be “over” the whole report thing after I do a few more??? I don't know what to think but typically I don't get big surprises like this since I've “SEEN IT ALL” over the years.)

But all I can say is this **MUSICIAN TRANSFORMATION** thing I've stumbled across seems to have “*clicked*” with many folks in a big way.

I even got a text message from a celebrity (who will remain nameless for now) that's on our mailing list. And no, it's not Sinbad (although it reminds me that this exact time last year, I was having dinner with him and giving him some of our products... many don't know he's a musician).

It's not any of the Winans either, although they frequent our courses. Maybe I'll get permission to reveal who he is but let's just say this latest report really impressed him! I was like "Whoaaaa!"

If that weren't enough, I got calls from about 5 or 6 of our top affiliate partners. These are website owners who also sell our products and courses for a commission.

They were really excited about the Musician Transformation 12-disc package I briefly mentioned on the last two pages of the report. One guy said, "*Get me sales material immediately! Christmas is going to be good this year after all!*"

I told him that I only had 1,000 copies and after seeing the responses that poured in, those will probably be gone in literally hours from people on my *own mailing list*, let alone partners. But he made me reserve at least 50 just for him and since we go back real far, I agreed.

And then there's YOU! Over 21,950 people downloaded this report and over 500 of you "tweeted" about the report on twitter, causing thousands of your friends and followers on there to find out about it.

It got so bad at one point that my web hosting company (rackspace.com) called to warn me that my memory and server load were approaching the quota. But I'm so glad everyone who signed up got the report and we didn't have a server meltdown or anything like that.

On our private Q&A teleseminar call, my Gospel Music Training Center members were going *bananas* over the report. Many were a little jealous that I would give that much away for free, considering they pay for the training they receive inside the club and this report was COMPARABLE to that. They expected at least a "watered down" free version but I'm not like that. If I'm gonna do it, I'm gonna do it right.

(Thanks for all the blog comments, by the way. I read many of them to Sarah and Jady, especially the ones that mentioned them. They wanted me to tell you, "THANK YOU!" ... or "TANK U" as Jady says.)

So that brings me to why I wrote this sequel...

Despite all the chaos, I'm really thankful to know my work has touched folks in a special way. I'm talking about folks from the U.S. all the way to Belgium, Norway, Singapore, Malaysia, Brazil, South Africa, Nigeria, Samoa, and more.

(If you didn't read the first report, visit www.hearandplay.com/mtreport.pdf to get it).

Before reading all your comments, I was only going to talk about the information contained in this report on a private teleseminar I would hold ONLY for people who get the 12-disc package. I never intended to write another report.

But my heart has really been warmed over the past couple days so I'm just gonna go for it! I'm going to take the M.T. concept a little further and show you how to organize your PRACTICE around it. I will still probably have that private teleseminar for customers but this report will definitely cover some really good stuff.

(I almost forgot... here's the "early bird" link to sign up to be the first to know about the release of MUSICIAN TRANSFORMATION – www.hearandplay.com/mt).

Let's get started.

First Things First... **“How To Get The Most Out Of Your Practice”**

Before we delve into using the MUSICIAN TRANSFORMATION formula in your practice, I want to cover some concepts that I hope will stick with you for a long time.

Actually, they are “ATTITUDES” you should possess when it comes to practicing. I gotta give my buddy Alex Sampson credit for most of them. There are 8.

Practice must be:

1) Purposed

You've heard it before...

“Without a vision, the people perish.”

It's true here too.

It's absolutely impossible to reach for GREATNESS without a clear vision of where you want to go.

It's one thing to just get out of the house and lollygag aimlessly down the coast to get some fresh air, not knowing where you're headed. It's another thing when that approach constantly gets applied to your *playing*.

And sadly, that's what most of us do... not just for some “fresh air”... but ALL THE TIME. We pull out our instruments and lollygag pointlessly, *hoping* to get better. We just sit down and play something in the name of “practicing.”

I have news for you...

If you're always sitting down and playing only stuff you *already know*, it's not practice... it's REHEARSAL. It's PROCRASTINATION.

There are times and places for “rehearsal” but if you want true momentum, it starts with having a long term vision (purpose) that you can break into smaller, more digestible chunks (goals) you can work on during each 30-90 minute practice session.

You know that feeling you get when your room is just messy? When things get out of control? (Come on, don't act like things don't get disorganized in your life!!!)

Now... you know the feeling when you finally get things straightened up... organized... nice-looking. Heck, I DO! (But as I look around, my office is starting to get back to "junk mode" so I needa watch it!)

But doesn't it feel good?

What if practice felt that way? What if there was a strategic plan and every time you sat down, you knew you were positioning yourself closer and closer to the end goal? Wouldn't that feel good... just like a raggedy workspace that has been transformed into one of those HGTV® "Design on A Dime" makeovers!

Having "**purpose**" and organizing everything around it feels good and is the first step to effective practice.

2) Planned

There's another saying... "*If you fail to plan, you plan to fail.*"

I know some people are spontaneous and *being on the edge* works for them. And I also know there's many ways to skin a (ummm, I think "cat" is the word I'm looking for but that *don't* sound right and I don't want any animal rights folks protesting me)... so I'm going to say "orange." But then I should say "peel." Wait, am I babbling?

Sorry. You get the point.

Having purpose and vision will only go so far if you don't **take action** by planning your practice.

Research studies actually show that when you carefully plan a routine activity (like exercising, "laundry days") and do it as close to the same time, EVERY TIME, something magical happens.

You "*habitualize*" the activity and it becomes a part of your life rather than a "chore" you have to do.

So, if you can (and I realize everyone's schedule is different), try to pick a time and make it an "event"... Something you plan and **keep** and watch your growth skyrocket!

3) Pushed

Practice must also be "pushed."

This means you have to get outside your *comfort zone* and challenge yourself.

Most musicians want to merely “rehearse” what they already know (as I alluded to above) rather than push themselves to learn new stuff (like playing in unfamiliar keys, learning bigger chords that are hard to reach or weird for the fingers to play).

For some reason, there’s just something about “harder stuff” that gets boring for musicians who fall into the *rehearsal trance*.

They feel good knowing they can play what they know (remember “CONSCIOUS COMPETENCE” from the first report?). But when it comes to playing something that’s challenging, if they can’t do it in 5 minutes, practice is over.

Does this sound familiar?

If so, make it one of your priorities to consciously keep practice **PUSHED** and watch how far you get.

4) Pumped

This one may sound foolish but keeping high energy is important.

Have a spirit of *expectation* and *anticipation*, knowing that you’re going to tackle something you’ve never tackled before (...well, that is, if you’re making your practice “**pushed**”).

Be excited about practicing.

Don’t look at the 30-90 minutes per day as a mundane task.

Get pumped up.

Change the association your mind has to practicing. In fact, it’s the same thing as exercising. If the mind links the part of your exercise where you feel like you can’t go on (...you know... that part at the “tail end” when you’re thinking about giving in)... well if the mind links that to “pain,” then the experience will be gruesome and you probably won’t stick with it for long.

But if your mind links that part of the exercise to “**triumph**” and “**overcoming this last part of the battle**,” then what was seen as pain is now a meaningful goal to reach... a battle to conquer.

If you want to shatter the glass ceiling that’s holding you back from getting to the next level, you must first get pumped or you won’t build enough *passionate momentum* to ram through the glass. “*You’ll end up with a big knot upside your head*,” as grandma would say.

(Update on Grandma: Many blog readers will know my grandma was diagnosed with Leukemia last year. As I was typing this report earlier, I got a call from my Aunt saying

that my grandma's Leukemia has gone into remission. Her chemotherapy worked! Praise the Lord!)

5) Patient

I know you've heard this one before but it's true. Practice must be patient.

Results don't come overnight. But one thing that doesn't fail, is that they **do COME...** if you're patient.

The master musicians didn't get there overnight. We see their "glory" (as I always say), but don't understand their "story." And that story is usually a story of patience. And patience takes faith. You have to be able to keep practicing - and even though you may not see immediate results - you have to be able to know they will come.

Faith is believing something that isn't there. Patience is key in everything we do, not just music (and you already know this... but just REMEMBER it.)

6) Persistent

With your patience must come persistence.

You gotta stay on the course. This also goes hand-in-hand with "planned" practice. If you schedule your practice for everyday at 7 pm, then stick with everyday at 7 pm because when you break the pattern, then your mind will tell you to break it again... and again.

But something supernatural happens when you become more and more persistent. The mind almost does the opposite.

For example, let's say you've exercised nonstop for 100 days in a row without breaking one single day. I mean the same time (6:30 am) everyday... rain, sleet, or snow — what does the mind tell you when you have the slightest thought of not exercising the next day?

It says, *"You mean to tell me you've done this nonstop for 100 days and you want to ruin everything and start all over?"* (maybe your brain doesn't sound like that but mine does).

So *compounding persistence* works for you where inconsistency works against you (the more you break commitments, the more your mind tells you that you're not reliable and that you've broken tons in the past so *why not this new one*). If that's you, **BREAK THAT CYCLE TODAY.**

President John F. Kennedy said: ***"We Choose To Go To The Moon!"***

You have a moon too! Nothing is impossible. You just have to "choose" to go there. ☺

7) Perfect

I mentioned this in the first report.

They say “***practice makes perfect.***”

They’re right and wrong.

Practice **does** make perfect.

If you practice sounding bad, you’ll be perfect at sounding bad.

If you practice bad habits, you’ll be perfect at bad habits.

So I guess, they are right. Practice does make perfect.

But I prefer “**PERFECT PRACTICE.**” That way, I get perfect results. Perfect practice makes perfect.

And the only way you do this is by slowing stuff down. SLOW IT DOWN!

One of the biggest frustrations I hear is from folks saying they can’t play it exactly like “this” or “that.” Then I ask them if they’ve slowed it down to TURTLE SPEED. They say “no.” I say, that’s the problem.

When you see players ripping up and down the board, much of that is *muscle memory*. They’ve done it so much their fingers have a mind of their own (that’s called “UNCONSCIOUS COMPETENCE” from the last report).

The problem is the fingers can’t memorize something that keeps happening a different way each time. And that’s what happens when you attempt to mimic something at the same speed you hear it. It always leads to frustration.

So slow it down. Get a metronome at the local music store and put it at 60 beats per minute (the same speed your clock moves at). Go as slow as it takes for you to play whatever you’re learning PERFECTLY. To go fast, you must first go slow.

Heck, do like Michael Jordan and turn this thing into a game. Attempt to play what you’re playing 20, 30, 50, or 100 times with PERFECT ACCURACY. If you mess up --- even if you’re at 99 about to finish --- start over.

Once you’ve mastered it at one tempo, speed it up.

Wash. Rinse. Repeat.

Wanna see growth? Do this kinda stuff.

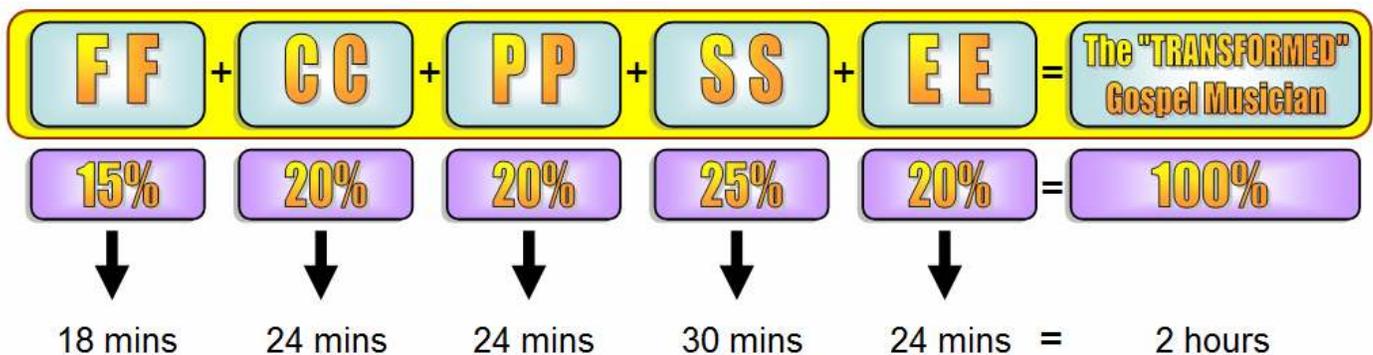
8) Partitioned

This is the last “P” and I saved it for last (not because it’s a big word... but) because it leads perfectly into the next part of this report.

Practice should be split into easily “digestible” sections.

If you have 60 minutes, you shouldn’t look at it as a full block of time. You should look at it as smaller chunks of time that combine together to make up your full session.

For example, if I’ve allocated 2 hours for practicing (notice I said “*allocate*” because practice should be “**PLANNED**”), it may look something like this:



Of course, you don’t have to sit there with a stop watch, making sure you don’t go a second over 18 minutes. It’s just a general rule. But this is the idea.

And of course, expounding on each one of these sections is what we’ll turn to next.

Part Two: How to divide your limited ‘practice time’ for maximum productivity...

As we just discussed, practice must be broken into strategic “chunks.”

They say the best way to eat an elephant is one bite (chunk) at a time.

Here’s the cool part.

By reading the first report, you *now* know the 5 elements necessary to become a TRANSFORMED GOSPEL MUSICIAN.

But now, we’ll take it a step further and give you a specific roadmap that incorporates the 5 elements into your practice.

So let's start with the elements:

- **Fundamentals Fluency (F.F.)**
- **Chordal Command (C.C.)**
- **Pattern Proficiency (P.P.)**
- **Song Solidity (S.S.)**
- **Ear Efficiency (E.E.)**

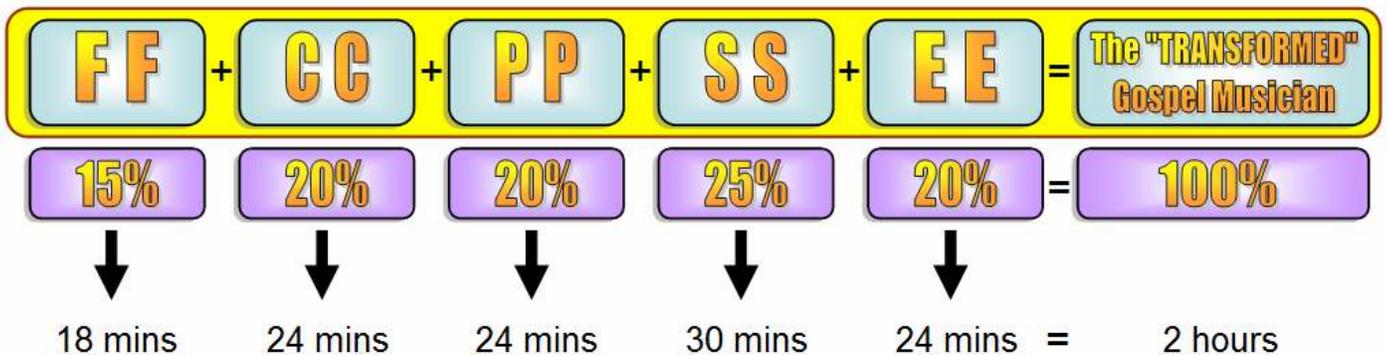
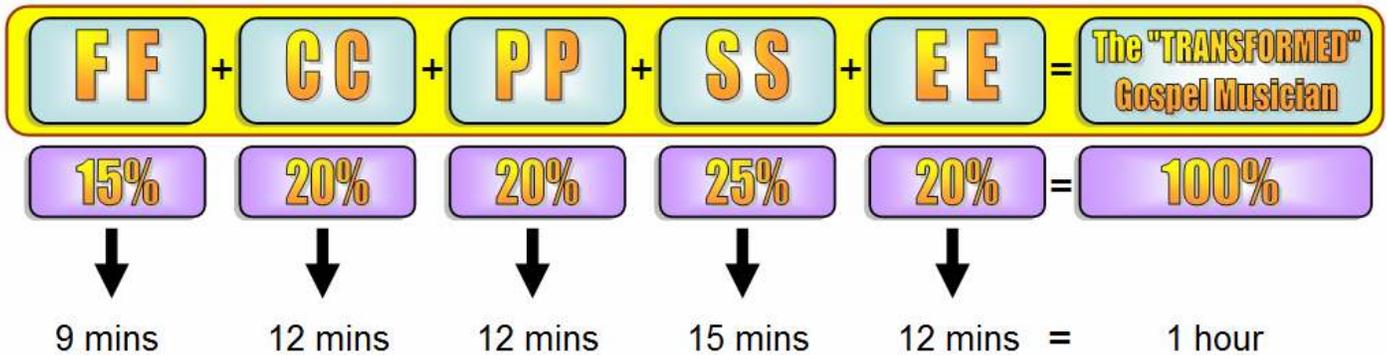
Each one of these must be a focus during EACH and EVERY practice session.

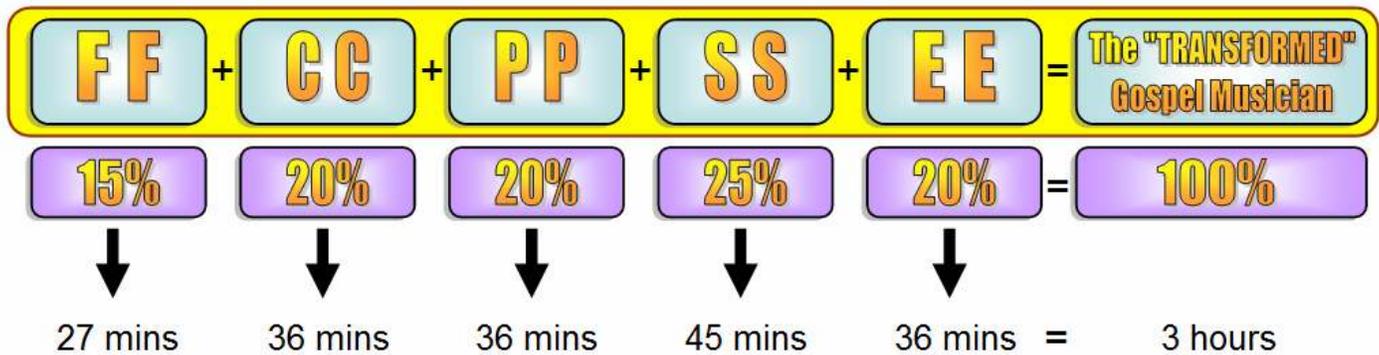
There are many ways to do it depending on your skill level and experience, but here's the route I'd take:



Essentially, with this plan, we're giving **15%** of our allotted practice time to the fundamentals... **20%** to deepening and reinforcing our understanding of chords... another **20%** to doing the same with patterns... **25%** to systematically learning songs... and **20%** to building and using our ear skills to enhance and alter songs and patterns.

For your convenience, here's how this looks with a 1 hour, 2 hour, and 3 hour session:





Adjusting these numbers...

Of course, if you've mastered your scales (major and minor), numbers, intervals, and things like that, maybe you'll dedicated only 10 % of your time to F.F..

Heck, maybe you'll just start by doing both your major and minor scales in every key in the pattern of the *circle of fifths* (that means you start with the C major scale, then you do the F major scale, then the Bb major scale... in the same order as the circle of fifths, but going COUNTER-CLOCKWISE, as we learned in the first report). This will take literally 2 minutes, depending on your speed.

(More on the specifics later).

The point is, it's ok to self-assess yourself and adjust these numbers accordingly.

But my guess is that most folks will (and should) use my allotment above. And like I said, it doesn't have to be *super duper strict*.

I'm not asking you to go to www.online-stopwatch.com and count down religiously until it reaches EXACTLY 27 minutes (oh yeah, this is a good site by the way if you don't have a stop watch... I use it all the time).

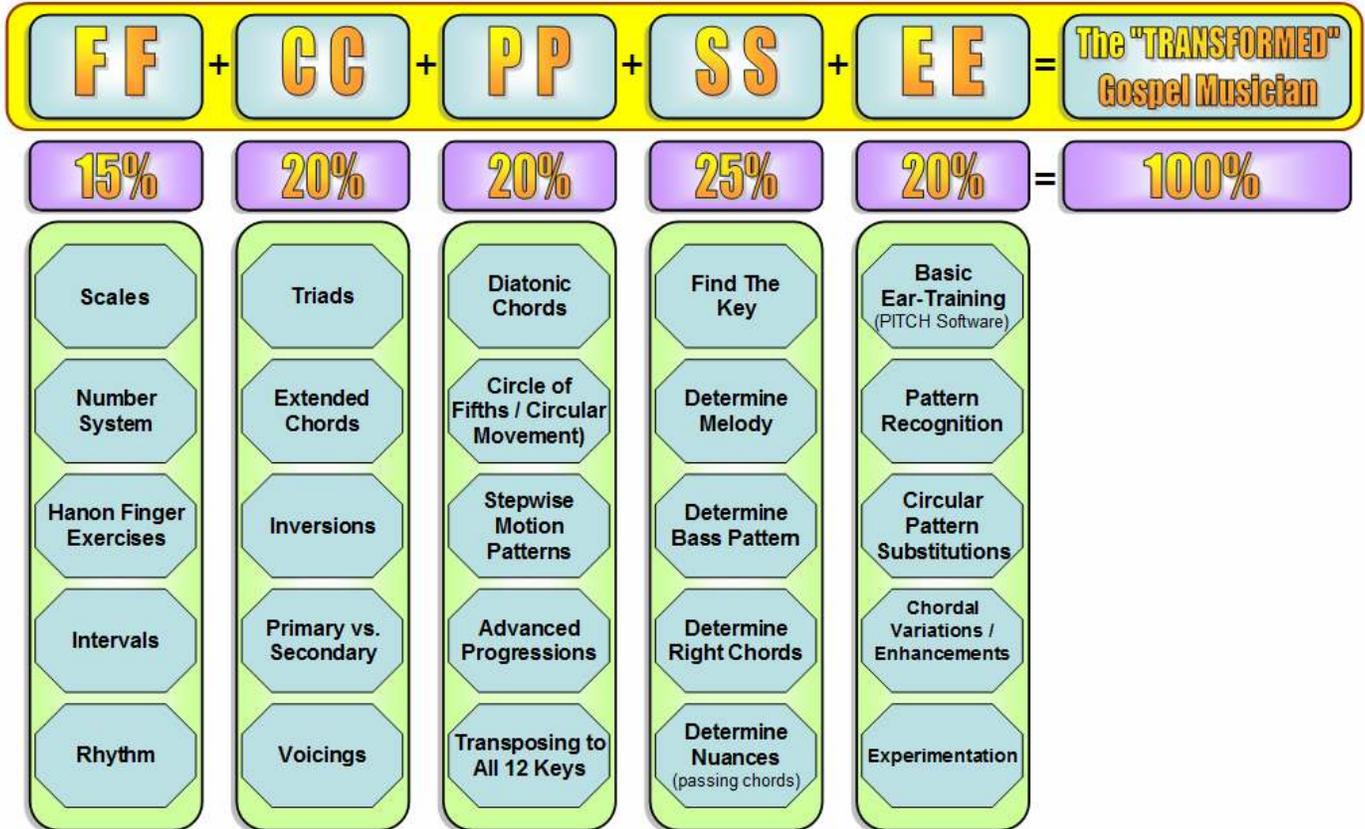
I mean, some might find this effective. I'm not against a STRICT "up to the minute" schedule. And for some, if you're practicing before going to work and don't have flexibility, go for it. www.Online-stopwatch.com awaits you!

But the idea is to break practice into chunks like this, give or take a few minutes here or there.

For most of you, this will be a TOTAL SHIFT from what you do now... and practice will finally feel purposed, productive, and organized.

Part Three: How to use the secret *Musician Transformation* formula (FF + CC + PP + SS + EE) to effectively structure your practice...

The MUSICIAN TRANSFORMATION “Next Level” Practicing Guide



Now, the fun part!

I will cover specific things you should focus on under each element above.

Remember, “**REPETITION IS THE MOTHER OF SKILL.**” You gotta stick with this. You can’t just practice any time you want, here and there. If you want to be good, you gotta put in the work (as “cliché” as it sounds).

Fundamental Fluency (F.F.)

Start your practice by warming up with major scales.

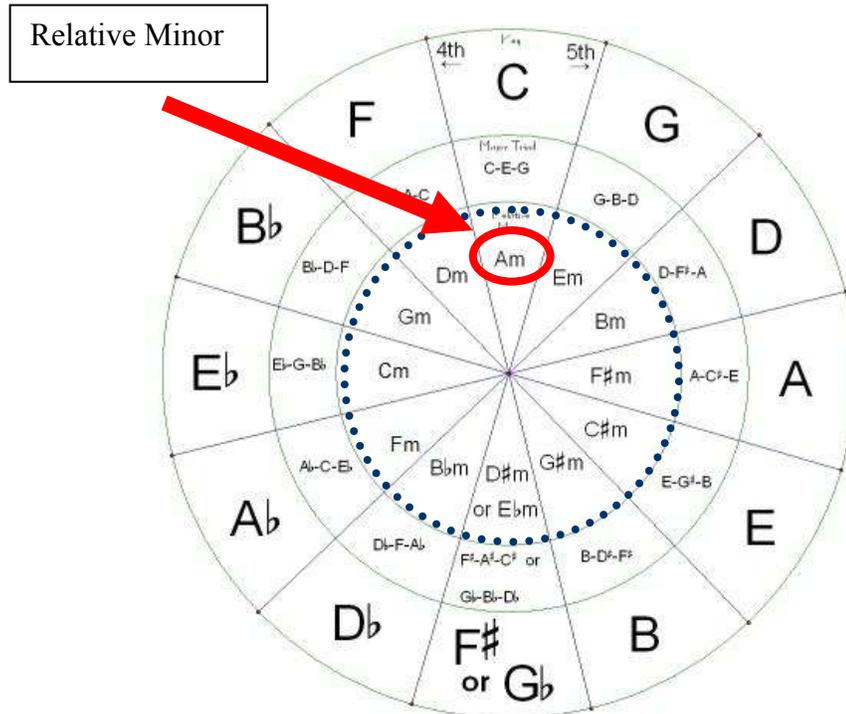
Make sure to use a metronome. You can purchase one at any music store for cheap. It will keep your rhythm.

Start at a comfortable speed.

REMEMBER: It’s not about speed as much as it’s about accuracy. **PERFECT PRACTICE MAKES PERFECT** so start at a speed that is comfortable enough for your fingers to move without constantly messing up. Build that muscle memory first. Then “PUSH” yourself (one of the P’s) over time to speed it up.

And go in the same order. The only difference is instead of starting with "C major," you'll start with "A minor" since A is the relative minor of C (remember the rule about the 6th tone from my first report? If not, READ IT!)

If you look at the same circle of fifths, you will see the RELATIVE MINORS illustrated in the most inner circle of the chart. Notice "C" is on the outskirts but if you look towards the inner area, you'll see it's relative counterpart, "A minor."



This is the order you'll play your minor scales. And remember, minor scales are simply major scales starting and ending on the 6th tone.

So rather than getting all worked up about playing "A minor," just try to think of C major being played from "A" to "A." It's so much easier.

So once you're done with scales and the number system, you'll do Hanon finger exercises. There are tons of them (60 different exercises) and it can literally take years to master all of them. But the first 10 are enough to double, triple, or even quadruple your speed and comfort level. We teach the first one for free in a sample video at www.HanonDvd.com. If you want the first 10 on dvd presented in a step-by-step format, you'll want to get that dvd (or else, you'll have to look at really confusing sheet music --- that's why we did the dvd).

Doing these Hanon exercises with a metronome will also help with rhythm. In fact, doing ANY type of exercise with a metronome will help because you're forcing yourself to stick with the beat. I'm very surprised at how many folks don't know how to stay in rhythm. Practicing with a metronome will ensure you develop good timing. JUST DO IT.

The last thing is intervals. View this lesson on my blog for help on intervals:
<http://www.hearandplay.com/main/perfect-and-major-intervals>.

But once you know your intervals, the key here is to also practice them with the circle of fifths. In other words, you can take your “major thirds,” for example, and play them in all 12 keys moving along with the circle of fifths.

For example, a major third built off C is “C + E.”

A major third built off F is “F + A.”

A major third built off Bb is “Bb + D.”

(Again, you’ll have to view that lesson above if you don’t know your intervals but the main idea is to take every interval and play them in the order of the circle of fifths... of course COUNTER-CLOCKWISE).

I know this takes time and if you only have 1 hour to work with, just focus on:

- Major and minor thirds
- Perfect fourths and fifths (*which you already know if you’ve mastered the “circle”*)
- Major and minor sevenths

All the other intervals are important, don’t get me wrong, but these are the REAL important ones when it comes to creating chords and stuff (that is, if you’re not using my shortcuts from CHORDAL COMMAND).

So there you have it. It seems like a lot because I’ve written it out. But really, this section can be as short as 10 minutes or as long as 25 or so, depending on how much time you’ve allotted.

After all, much of it is just repetition. The only twist is that we incorporate the “circle of fifths” even in our “warm up.” That way, you’re working on more than one thing at the same time.

Chordal Command (C.C.)

One of the big themes you’ll find repeated over and over in this guide is the use of the “CIRCLE OF FIFTHS.”

By practicing scales and, now, CHORDS in this direction, you’re basically preparing yourself for “real world” scenarios where this will really happen.

Unlike most repetitious exercises that have no real world value, practicing stuff with the circle of fifths is like practicing chords in the same ways they’ll be used in the future.

And this isn’t obvious because many people practice stuff CHROMATICALLY. For example, they’ll learn C major, then Db major, then D major, then Eb major.

That’s great and all but you’ll rarely see songs moving in that direction.

YOU WILL see songs moving from C to F to Bb. Heck, that one movement happens COMMONLY in several different major keys.

It's a 2-5-1 chord pattern in the key of Bb.
It's a 3-6-2 chord pattern in the key of Ab.
It's a 5-1-4 chord pattern in the key of F.
It's a 6-2-5 chord pattern in the key of Eb.
It's a 7-3-6 chord pattern in the key of Db.

And even though Bb is not in the key of C, it happens a lot as a 1-4-b7 chord pattern too!

So basically what I'm saying is by getting this circle in your system and practicing every chord you know in this direction (counter clockwise), you're already setting yourself up for success in advance.

Here's what you can do...

When I got married, they told my Wife Sarah to have on:

Something old, something new, something borrowed, something blue.

I know it sounds silly but this is the approach you can take when practicing and learning chords.

Something Old

These are chords you already know. Don't focus on them too long. After all, you already know them.

Just cycle through them using our favorite direction of the circle. Simple right?

Do this with every chord you know.

EVERY CHORD I KNOW?

Well, of course if you've gotten to a certain level where you know a LOT of chords, it won't be feasible to go through every chord. So break them into quadrants. Perhaps you can focus on the ones you KNOW but haven't known that long (to make sure they enter and remain in your PERMANENT MEMORY like the ones you've known for years and will never forget).

But if you think about it... how long does it really take to play 12 chords? It takes longer for me to type them out than it does to play so let me time myself...

C _____ chord >>> **F** _____ chord >>> **Bb** _____ chord >>> **Eb** _____ chord >>>
Ab _____ chord >>> **Db** _____ chord >>> **Gb** _____ chord >>> **B** _____ chord >>>
E _____ chord >>> **A** _____ chord >>> **D** _____ chord >>> **G** _____ chord

Ok, so that took all of 20 seconds or. In other words, it should take you no time to cycle through a bunch of chords IF you know them very well. If you don't, then you shouldn't be labeling them "something old."

Something New

You should always have a list of things to do. You may know chords in the “something old” section above that you don’t know in ALL 12 keys.

Those chords should be on this list. These are the chords you need to analyze and take to all 12 keys.

I wrote a post about this. See: <http://www.hearandplay.com/all12keys>

So once you’ve learned the chords (using my advice from the post above), then you start playing them in the circular direction until it’s *second nature* to you.

Once it’s second nature and “you know that you know” those chords (conscious competence), then you may be able to drop them off the “something old” list because your chordal toolbox is filling up and you don’t want to spend your whole hour doing JUST chords. There’s certainly more to do.

Something Borrowed

These are unique voicings and stuff you pick up from our courses ([GospelKeys Urban Pro 600](#), [Jason White’s Ministry Musician](#), [Michael Bereal’s Master Class](#)).

You can study every “text book” chord out there but that still won’t guarantee you “style” and what the young folks call, “swagger.”

This can come from listening to lots of styles. It can come from immersing yourself in a particular genre. But most importantly, in today’s digital world, it comes from piggy backing on the experiences and knowledge of those who have it... thus “borrowing” from other musicians, shedding with them, and meshing everyone’s stuff together to create a sound of your own.

Once you bring these into your arsenal, you still need to practice them in the circular direction just like everything else until they become natural to you.

Warning: The “**PUSHED**” part of practicing (one of the 8 P’s) will really come to play here. Some of these chords the pros play are really far apart... they use orthodox fingering and movements... they require grace notes and fill-ins and all types of little nuances. If you’re not used to this stuff, IT WILL TAKE SOME PRACTICE. Don’t expect to get it in one session. But once you do and are able to play the same voicing in all 12 keys using the circle of fifths, the feeling is AWESOME. Just stick with it.

Something Blue

To be honest, I don’t really have anything for this section. ☺

But I guess you could work on minor chords? “Blue” ... minor... sad? Get it? Nevermind.

But the basic idea of this CC section is to balance time between "rehearsing" old chords (or fairly old chords) and getting a good amount of time in for new and borrowed stuff.

A good ascension is from regular triads (3-toned chords) to extended chords (4, 5, 6, and 7-toned chords like sevenths, ninths, elevenths, and thirteenth, respectively). Then on to INVERTING all these chords (which is simply rearranging them so that every note get its turn on the bottom --- don't leave any notes out... just make sure every note gets its turn and you will have covered all the inversions for a chord).

Voicing is where you can leave tones out, double up on tones, and rearrange stuff according to your liking. It's where you can get really creative and stylistic. All of our [advanced courses](#) (like the ones mentioned above) pretty much give you really unique voicings that you won't find the average musician using. This is what sets you apart.

Pattern Proficiency (P.P.)

This is where you're continually working on mastering patterns in ALL 12 keys.

You'll start with diatonic chords. All that means is the chords that are naturally built on each tone of the major scale. We covered this in the first report.

I shared this chart:

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

So all you do is eventually master how to play these set of chords in every key.

Step #1 – Know your scales (easy)

Step #2 – Know your numbers (piece of cake)

Step #3 – Apply these chords on every tone. Example: In F major, I would play a major chord on **F**, a minor chord on **G**, another minor chord on **A**, a major chord on **Bb**, and so forth.

Step #4 – Wash. Rinse. Repeat.

That's what practice is for! Ironing out stuff like this.

Does it take time? Sure.

Is that what practice is for? You betta believe it.

So eventually, if you take this part of your practice seriously, you'll be able to play every chord on every tone of the scale just as fluently as you play the scales themselves.

In other words, if you can play your scales at a certain tempo (using a metronome I hope), then the goal is to get so good at these diatonic chords, that you can play them in rhythm at a nice speed, up and down the scale.

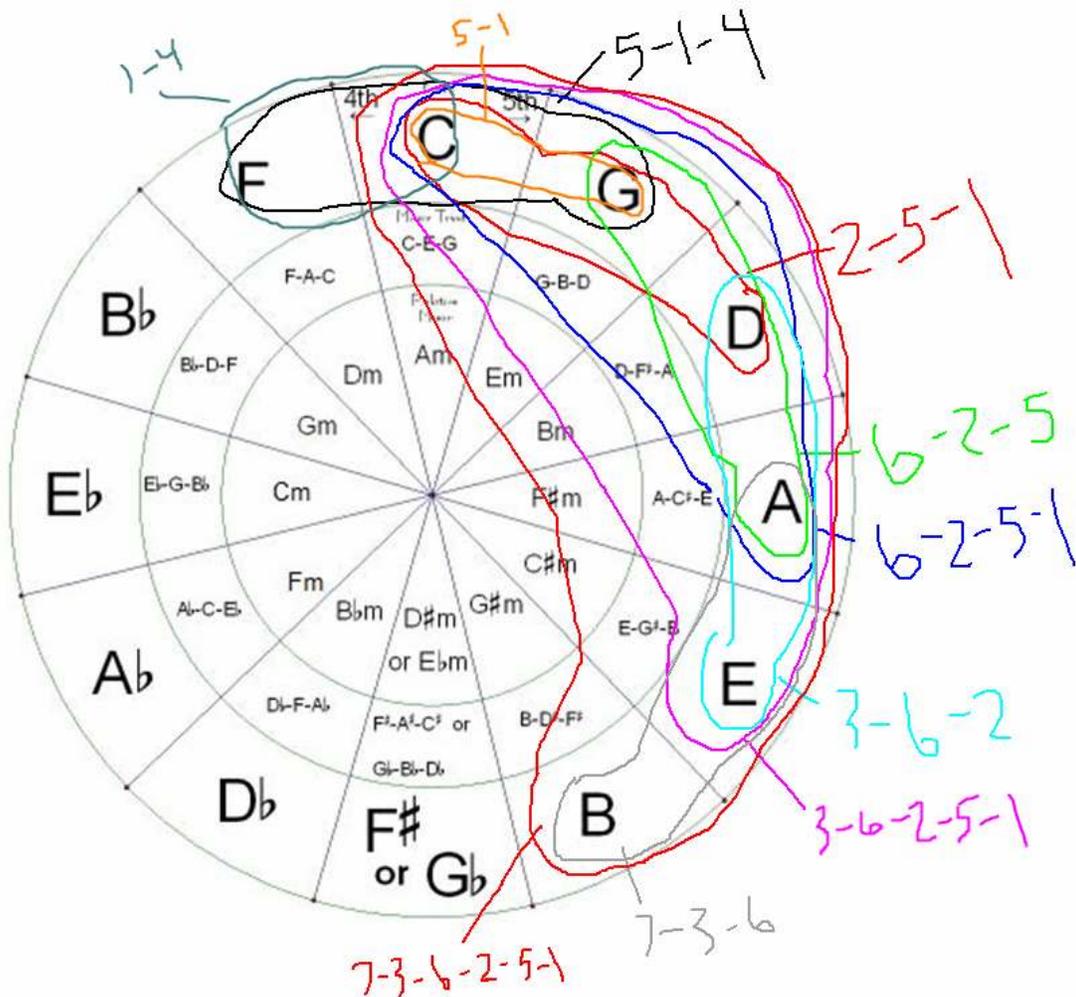
Of course, once you've mastered the diatonic triads (which are 3-toned chords), you'll want to upgrade them to seventh chords... major 7ths, minor 7ths, half-diminished 7ths. I cover this in the first report as well (... all you're doing is adding an extra finger).

Now, chords are nothing if you don't know how they're used. And that's why we've spent so much time reinforcing the **circle of fifths**.

We've played our scales in this order. We've played our chords in this order. We've played fancy voicings of chords in this order. So playing patterns is a piece of cake.

Here are the most common ones, demonstrated in C major.

(Sorry for the crazy pic. I'll explain...)



Basically, what I've handwritten (only for you... only for you) are all the major "circular patterns" that occur.

Of course there are more but these are the main ones:

- 1-4 (and 4-1)
- 5-1 (and 1-5)
- 5-1-4
- 2-5-1
- 6-2-5-1
- 6-2-5
- 3-6-2
- 3-6-2-5-1
- 7-3-6
- 7-3-6-2-5-1

Since this example is in the key of C major, here are the bass notes (keynotes) of these patterns:

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

Now, just apply the diatonic chords from above, keeping in mind that they work MOST of the time but not ALL the time. Use your ear to hear if other chords are more appropriate (see first report where I expounded on this).

- **1-4:** C major > F major
- **5-1:** G major > C major
- **5-1-4:** G major > C major > F major
- **2-5-1:** D minor > G major > C major
- **6-2-5-1:** A minor > D minor > G major > C major
- **6-2-5:** A minor > D minor > G major
- **3-6-2:** E minor > A minor > D minor
- **3-6-2-5-1:** E minor > A minor > D minor > G major > C major
- **7-3-6:** B diminished > E minor > A minor
- **7-3-6-2-5-1:** B diminished > E minor > A minor > D minor > G major > C major

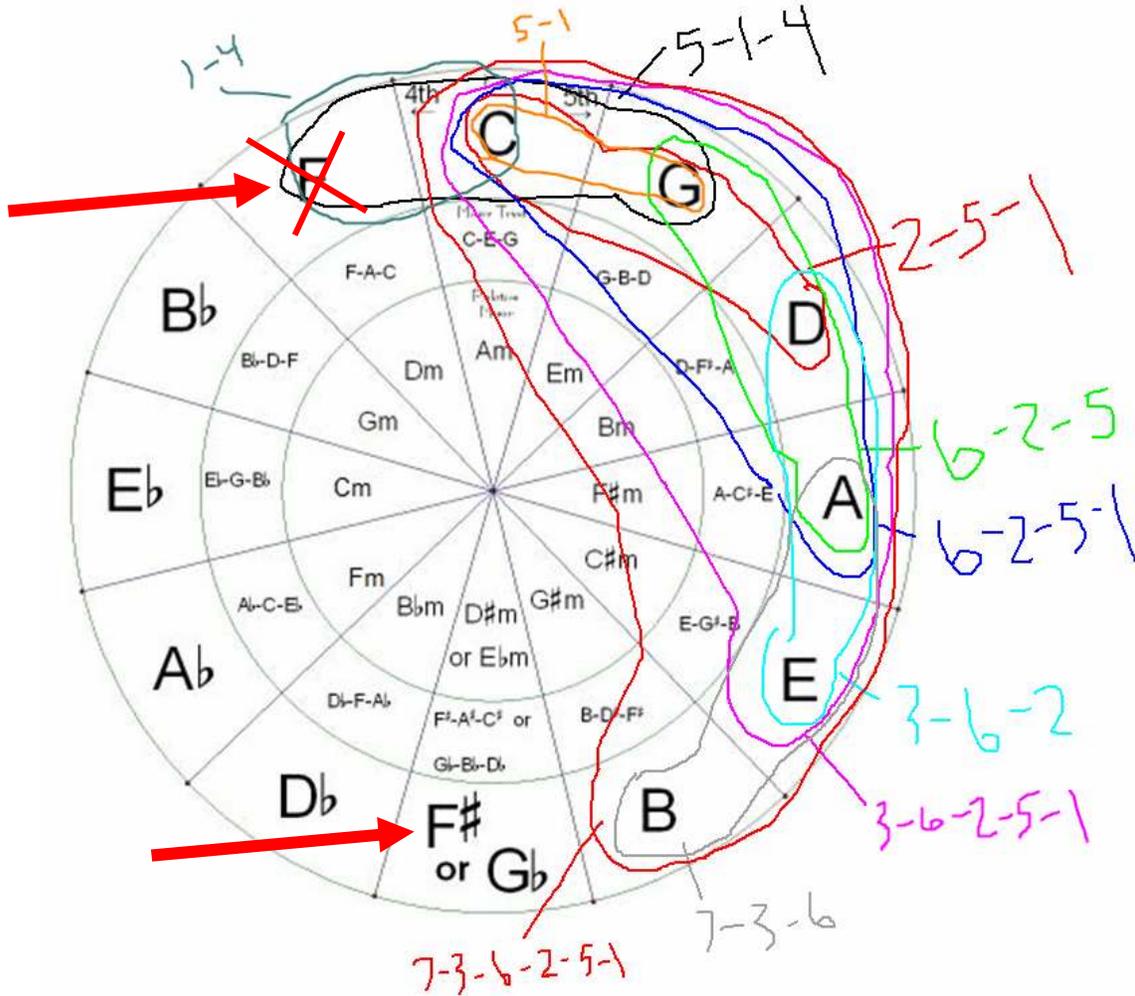
Here's the big secret:

If you just memorize the circle:

C > F > B \flat > E \flat > A \flat > D \flat > G \flat > B > E > A > D > G > C (repeat)

THIS FLOW WILL ALWAYS BE THE SAME NO MATTER WHAT KEY YOU'RE IN...

Let me prove it to you...



Now I can't redraw this illustration (cuz it took long enough just to do this AND IT'S SLOPPY AS HECK!)... but if you want to find the same patterns in G major, which is directly to the right of C major, all you gotta do is shift everything I've done over to the right. In other words, instead of "B" being the last key circled, it will extend over to F#. And on the other side, the "F" will be kicked off since it's not in the key of G.

You get it? We've just redistributed things. If you do this on your own (just make your own chart or print one of my clean ones out), you'll notice that the patterns still look familiar. YES, they have different numbers now because we're in a new key but the FLOW is the same. B is

still going to E... E is still going to A... A is still going to D... D is still going to G... and so on.
We're just in a DIFFERENT WORLD with different roles.

Like myself --- I wear multiple roles... father, husband, son, grandson, nephew, teacher, etc.
But I'm still Jermaine Griggs.

This flow never changes... C always leads to F... *don't matter what key you're in.* F always has
a tendency to lead to Bb... no matter what key.

FOURTHS are powerful. They keep their bonds in every key. Yes, they change roles. A "2-5-1"
in one key is a "3-6-2" in another... but the flow is the same. And as you practice these
patterns more and more, it will CLICK for you. And when it does, you better watch out! You'll
be a force to be reckoned with!

To be honest, if you just focused on circular progressions, it will keep you busy for a while.

When you're ready, move on to stepwise motion patterns. Instead of moving from C to F,
you're moving step-by-step from C to D... and from D to E... stuff like that. There are many
songs that move this way too (example – "Lean on Me" C... C... D... E... F... F... E... D... C ---
those are the bass notes for the first part). *Stepwise motion at work!*

Eventually, your job is tackle those too... IN EVERY KEY.

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

Of course, when you're ready, all of these SAME patterns have advanced voicings, of course!
You'll find those in any of our advanced courses. The same applies to them... the only
difference is they are bigger and better but the PATTERNS are the same. Never forget that.

Practice is about growth. You don't start where you finish. You never finish. Just keep
mastering and building on the last thing. Don't be intimidated by all that I'm writing. Just
start with the basic stuff I've described and work your way up gradually.

Song Solidity (S.S.)

This is where you put EVERYTHING together.

Learning songs is critical. After all, it's the **end result.**

Everything else is GREAT. Don't get me wrong. But all of the other things we've done are to
prepare us for easy song learning.

We know our scales.
We know our numbers.
We're comfortable playing (Hanon exercises).
We know our chords.
We know our patterns... both circular and close movements (step).

Now, we tackle songs.

I actually have a 30+ minute youtube video taking you through my song learning process. It's at: <http://www.youtube.com/watch?v=mFELI8mKgtI>

I have another one (40+ minutes) at: <http://www.youtube.com/watch?v=5xPpIrXBXuc>

These were recorded last year so excuse all the other announcements.

When I sit down to learn a song, I ALWAYS begin with finding the key. Check out this lesson on how to find the key of any song (30 minutes as well):

<http://www.hearandplay.com/findingkey>

Once you find the key, the next step is the melody. Since melodies come from scales, you shouldn't be guessing at random notes. You should be using the scale of whatever key you're in to rule out certain notes.

And remember, most melodies move CLOSE together (stepwise motion). And if they do skip (or "leap"), it's not usually far and almost always to another note of the melody --- rarely outside of the scale and if it is, it's very distinguishable.

As you learned in the first report, the melody helps you to determine chords. And if you don't get the chords from the melody, you'll certainly get them once you move on to the next step...

...which is determining the bass. Similar to melodies, the bass notes will usually come from the scale (but as we learned last time, there can be passing tones that are outside of the scale so be careful).

Don't approach this randomly either. REMEMBER WHAT YOU'VE LEARNED ABOUT PATTERNS AND STEPWISE MOTION.

Use your ear to hear where the bass is going. A lot of this is trial and error but not "random." We're passed random. We now know what we're doing and can eliminate a lot of the random stuff we used to do. If one chord doesn't work, we now have other possibilities to consider. One WILL work.

Once you have the right chords, now it's time to cover any specific nuances or passing chords you didn't cover when you were figuring out the MAIN pattern.

See, you don't always have to figure out every little chord... especially when you've determined the main pattern at work. Once you have that, you can always go back and catch the quick passing chords.

(You'll know they're passing chords because you can easily take them out and the song still makes sense).

My videos above will really help bring this process to life for you. Also, Song Station (which is in the 12-disc package you'll receive) covers the process of learning a song from BEGINNING to END. Nothing is left out.

Most of your time should be dedicated to mastering this process.

You may choose to work on a single song for a week. That's fine... as long as you're fine-tuning the process as you go and not going at things randomly.

(The great thing about our Gospel Music Training Center is every week, we teach new songs so this gives our inner circle members something to work on EVERY week. Plus, we always cover a basic and advanced version so there's always something to reach upward to.

But if you're not lucky enough to be one of the current 700 members in the training center, you won't have help and feedback but at least you have the process I've described in these reports.)

Ear Efficiency (E.E.)

Out of all the elements, this one can happen away from the piano... at least most of it.

For example, you can download a trial copy of **P.I.T.C.H.**, our ear-training software. It has over 800 exercises that help you to train your ear. It covers every note, every interval, every chord, every pattern. You can even sing into it with a mic and it will grade you.

Download the 7-day trial version at <http://www.hearandplay.com/downloadpitch>

So that's one part.

Just doing a few ear-training exercises a day can have a tremendous impact. And the software will keep up with the lessons you've mastered, allowing you to gradually move forward one step at a time.

The other half of this section involves looking at songs you already know and finding ways to substitute chords and patterns.

We covered this in the first report so I won't repeat much here but all you're doing is asking yourself two questions:

- 1) Where I am right now... what leads to this tone?
- 2) Where I am right now... what comes next... where does it commonly lead to?

Knowing the answers to these questions right on the spot can always provide you with a potential route to take (if it's not the one being used already... that is, if the pattern isn't already circular).

For example, a very popular pattern is: **1-6-2-5-1**.

That is, a 1-chord going to a 6-chord, then to a 2-chord, then to a 5- chord... and finally back home to the 1-chord again.

It's a classic "turnaround" progression.

Already I see an opportunity to add something.

If this were in the key of C major, the keynotes would be:

C > A > D > G > C

If I turn to my best musical friend, the "circle," you will find every tone is neighbors except for the "C" and "A."

This is what I call a "circular gap." Now, it doesn't always work this way but this is just how I approach it.

I ask, what usually leads to "A?" The answer is "E."

So I can slip "E" in my progression:

C > E > A > D > G > C

...thus making this a "1 - (3) - 6 - 2 - 5 - 1" pattern.

Note: When you "slip" chords in like this, TIMING is very important. If the song is already too fast and the chords already feel rushed, then don't go trying to add this "3" chord to an already tight situation.

TIMING IS IMPORTANT.

Grandma plays and she recently had an epiphany. I remember exactly what she said:

"Maine maine! Boy, I'm baddddddd on this piano now! I have learned so many new things. And guess what? You can go ANYWHERE you wanna go on this piano... as long as you're back on time!"

That's exactly what she said! And she is right.

The substitutions and enhancements are endless. Much of it is simply about listening... mixed with "trial" and "error" (when you're practicing so you don't have to make the blunders in public).

Experiment. Have fun. Grow.

**“If you really want to become a TRANSFORMED MUSICIAN,
then read what follows next...”**

Let's face it.

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

#1) Most don't wanna show you anything.

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

#3) Teachers don't know the real "nitty gritty" gospel stuff. They can try to repackage "blues" and "soulful" playing as gospel but it just ain't the same.

#4) Last time I checked, universities and colleges don't have programs for the type of gospel music we play in our churches (praise, worship, shouting music, etc).

And that's exactly why the new MUSICIAN TRANSFORMATION system is in such demand.

This is the only system that actually shows the ENTIRE PROCESS from the basics and fundamentals all the way to advanced ways to play songs. It is truly "A to Z."

Before this program, there has never been a "real" gospel resource that shows everything.

There's such a buzz about this already from the success of the past four launches that it will probably sell out on Wednesday, February 25, 2015 when it's finally re-released (after 2 years of being off the market)!

The last time we launched this program back in November 2012, we sold out our entire inventory in just a FEW HOURS.

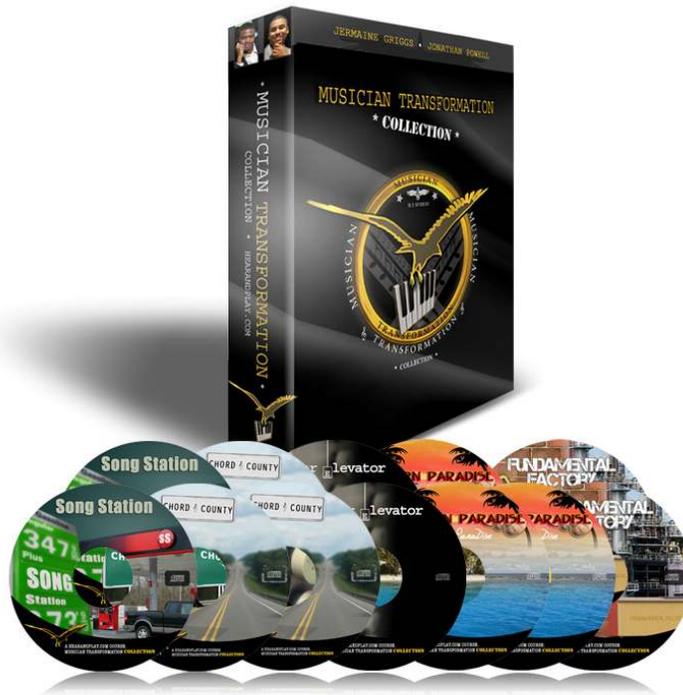
I wouldn't even call it a "LAUNCH" since it sold out almost instantly.

And it's no surprise there's such a pent up demand for this. I believe it'll really fly off the shelves when people discover this program has 5 SEPARATE DVD COURSES, 7 AUDIO CDS, and tons of bonus discs and stuff (... that's 12 discs, not including any bonuses!)

It's literally the BIGGEST, MOST COMPREHENSIVE, MOST COMPLETE ("A-to-Z") resource we've ever released to date... in almost 10 years of being online.

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

The Musician Transformation 12-Disc System Re-launches Wednesday, February 25, 2015.
Visit www.hearandplay.com/mt for “early bird” priority notification list.



Every DVD covers one element of the formula:

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



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

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

Not you.

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



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

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

Pattern Paradise is where you master the **"PATTERN PROFICIENCY"** concepts from above.

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

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

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



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

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

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

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



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

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

It basically shows you how to take full advantage of your ear and how to use what you know to NEVER play the same thing, the same way... TWICE! (Playing by ear is about having freedom... you don't have to play your songs the same way every time.)

Whewww! There you have it...

And that's just the DVDs

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



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

And you'll get all of it on **Wednesday, February 25, 2015**.

MAYBE

The reason I say "Maybe" is because we've only ordered 700 packages.

And as of today, we have about 312,519 musicians on our mailing list (a whole 89,000 more than we had during our last dvd release that sold out in 3 hours).

So I'm expecting this one to definitely sell out even faster, considering it is the **BIGGEST**, most comprehensive course we've ever offered, **PERIOD!** There's literally nothing to compare it to.

Courses are being awarded on a first-come, first-served basis...

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

Doing so won't obligate you to buy the course, but you will get **ADVANCE** notice of when it's released... therefore increasing your chances of getting your copy with all the extra bonuses and stuff.

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

All the best,

Jermaine Griggs