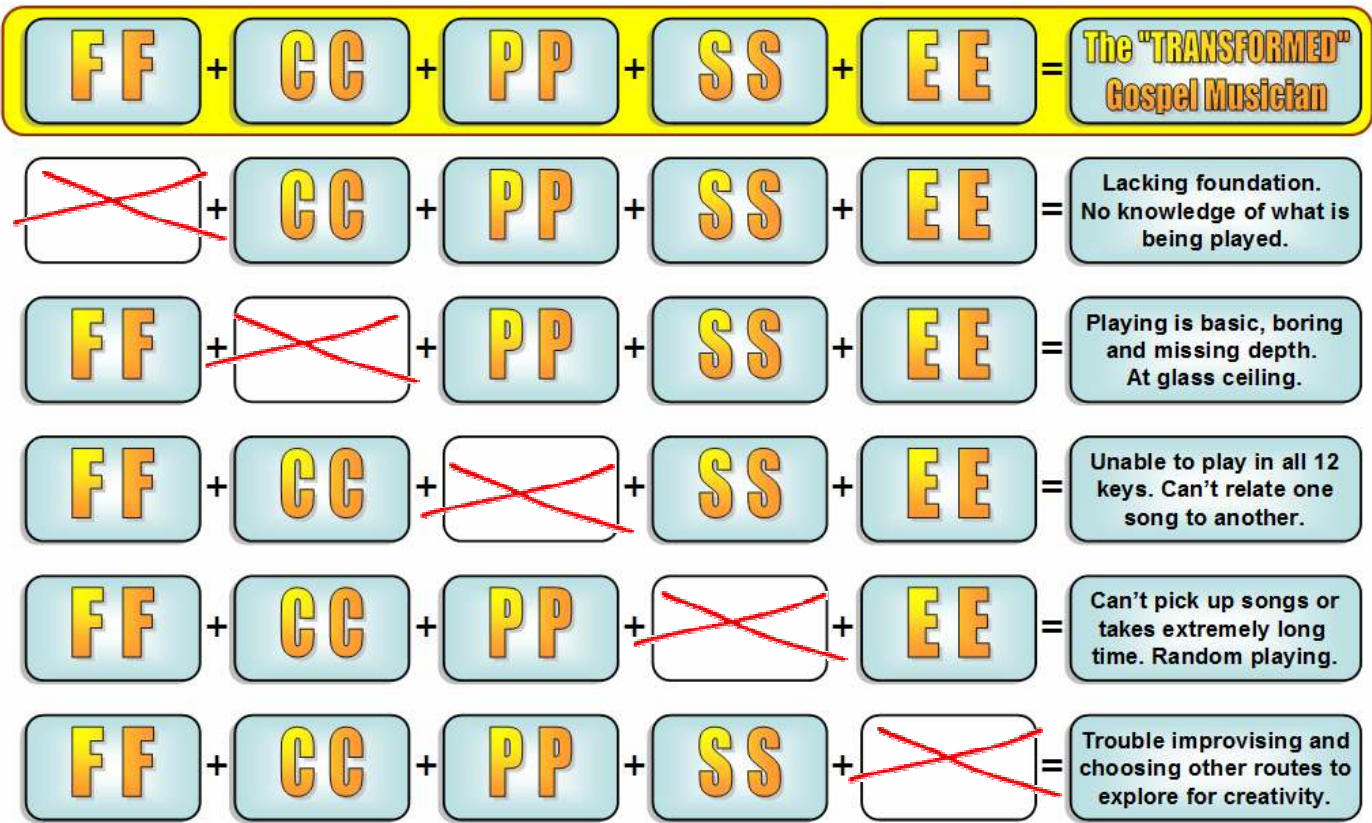


FREE GUIDE...

“FINALLY EXPOSED! The Hidden, Underground System Professional Gospel Musicians Have Been Keeping To Themselves... That Will Instantly Propel Your Playing To The Next Level TODAY...”

5 Elements You Need To Now Know To Master ANY Instrument By Ear

The MUSICIAN TRANSFORMATION “Next Level” Trouble-Shooting Guide



The Musician Transformation ‘Next Level’ Troubleshooting Chart. Copyright © 2015 HearandPlay.com. All Rights Reserved.

Using this chart, you can easily find and fix your most frustrating problems hindering you from getting to the next level in your music playing. **You must have all 5 elements to succeed.** Missing just one element will lead to the problems on the right side of the chart.

Read this entire report to discover, step-by-step, how you can use this *Musician Transformation* system to skyrocket your playing today...

What You'll Discover Inside:

- **The reason I created this website** and why this free guide will be the **most IMPORTANT** resource you'll ever read to prepare you for incredible success in your playing.
- **The 50+ year old lingering problem of the church musician industry** and why no one can get the proper help they need from fellow local musicians: I'll finally uncover why most musicians (not all) want you to fail and why they will go to great lengths to make sure you don't "steal" what they know...
- **What the "secret formula" (FF + CC + PP + SS + EE) stands for** and how you can immediately put this system to work for you to transform your gospel music playing today! (I know it looks complex but it's actually really simple and I'll prove it to you in this report...)
- **What you can start doing today** to strive for transformation in your gospel playing...

Part One: Why I Created This Guide... And This Website For That Matter!

Hi, my name is Jermaine Griggs and for the last 12 years, I've been teaching musicians all around the world how to play music by ear with my website HearandPlay.com. And if you stick with me, I promise I can help YOU do the same.

When I first started out, I couldn't have imagined how helpful and popular this website would become to so many people. I was just 17 years old and had been teaching neighborhood kids in my community how to do what I had gotten pretty good at since 9 --- playing whatever I heard on the radio, on albums, and in church... **ALL BY LISTENING.**

I hadn't taken a lesson. I didn't know how to read sheet music. My mom didn't send me to some fancy conservatory.

I'd simply taught myself how to hear something and quickly play it.

I lived with my mom and sister --- and for a good while, my grandmother. We practically *lived* in the church, attending 3 days a week. And after the church found out I could play, I immediately got a \$10/week job playing for the youth choir. (ROBBERY these days! But I wasn't complaining --- that was good enough for me at 10 years old).

As the years progressed, I got the opportunity to play for many churches, weddings, organizations, school bands, even funerals. I was known as the young wunderkind who could pick out just about anything someone brought me.

But soon, just being able to do it wasn't enough for me. I sought to understand what I was doing, how it all worked, and how to teach it to others since parents were now approaching me left and right to teach their children.

Here I was several years later at 16 --- *a kid myself* --- teaching other kids. I had a student as young as 6 and as old as 28.

Perhaps I was born to be in business because I immediately realized I was taking every student down the same road and could save a lot of time and energy if I made little workbooks they could fill out and learn from without me having to do the same thing over and over.

I guess the only problem was the workbooks were so helpful I didn't even really have to personally guide them as much as I did before. I would just tell them to continue where we left off last time. Evidently the parents thought I was being lazy or unengaged and decided to keep the workbooks, but not me!

One parent, though, gave me an idea to sell the workbooks. So that's what I did! I put up fliers in Laundromats and grocery stores and thousands of orders started pouring in.

I WISH.

Didn't happen quite that way. It was more like o. Nada. Zilch.

Eventually, I got the idea to try the internet. And that's what I did. The exact date was August 6, 2000. It was a Sunday evening. And that's when HearandPlay.com was born!

And despite soon going off to college to attend the University of California, Irvine and finishing with an undergraduate law degree 4 years later, I remember the day I ripped up my Law school application to return to my lifelong passion --- *making peoples' lives happier and dreams come true by teaching them music.*

And guess what? I haven't looked back since.

Fast forward some years and we've helped millions of people around the world with our extensive resources, we service hundreds of thousands of subscribers, and we provide continuing education to tens of thousands of customers.

Our vision is to "*Change The Way The World Learns Music One Person At A Time.*"

I'm living my dream helping people to realize theirs. And I love it.

So why do I tell you all that? Because without that back story, you wouldn't be reading this profound guide right now.

What you hold in your hands is my best work to date. And I guarantee you, if you do what is included herein, you'll experience INCREDIBLE RESULTS.

Before we jump in, though, I want you to meet my family.

I am the husband to an incredible woman, my best friend --
- my high school sweet heart who helped me bind all those
workbooks that got me fired back then --- Sarah.

Together, at the time of this writing, we have 2 beautiful
young daughters, Jady and Layla, and a handsome son,
the "baby," Brendan. We reside in southern California.



So that's me.

Now let's talk about you and why I created this guide.

I created this guide for two types of musicians.

#1 - For the musician who is *stuck*.

You already play. Perhaps you've played for years but you're NOT where you want to be. Something is holding you back from getting to the next level and you don't know exactly what it is.

Maybe you've been stagnant at the same place for years... or can't get out of playing everything the same old way. You want change and you want it now.

I've got you covered in the ensuing pages.

#2 - For the person desiring to get started the RIGHT way, and doesn't have the time to wait years to see results.

My methods specialize in skipping all the fluff and stuff you don't need.

Listen, people study music in fine educational institutes for years (some pay up to \$50,000/year to do it too!). It's a vast language, I won't kid you. But you can throw a lot of it out the window if your dream is to simply "play"... sound good... and sound good NOW!

“Ionian,” “Dorian,” “Phrygian,” <insert your *own* greek term here ☺ >, those things are cool... and heck, I can show you how to play all that stuff... but do you need to be quoting these fancy names to be up and playing tomorrow? NO. Of course not.

I’m going to show you what it takes to put you on the fast-track to success. How to filter through the tens of thousands of musical terms and techniques to find the stuff you really need NOW.

If you’re like most people, you’re at a point in your life where you don’t have the time, resources, patience, and energy to get it wrong. Kids can take piano lessons for over a decade and go at their own pace. For adults, the program needs to be a little different. One size does not fit all.

If that’s what you want, stick with me.

My school teachers always told me I had a knack for breaking things down to their simplest parts. **I didn’t believe them.**

I thought everybody thought like that but apparently they don’t --- and apparently music teachers and *\$50,000/year music universities* don’t either. They make music as hard as studying heart surgery.

And music shouldn’t be. Not if I can help it.

I’ve broken what you need to know into 5 key elements --- **just five things.**

Think you can focus on just five things? I think you can.

After all, it’s either my 5 things or their thousands of fuzzy, complicated, useless theories (at least, useless to the *do-it-yourself* players like you and I).

So put on your seat belt. We’ve got a lot of work to do!

Part Two: The 50+ Year Old Problem Of The Church Musician Industry And Why Most Musicians Are Stingy

I first wrote about this over 9 years ago when I released our first GospelKeys video course.

And it's bad. Really bad.

Now, I can't say all "advanced" gospel musicians are guilty of this but a lot are. And I'm told it's even worse in some parts of the country (...maybe yours?).

I mean, some church musicians literally cover up their chords with the other hand or strategically maneuver their bodies to hide their chords... in fear of you stealing them and getting better than them.

Some will even stop playing as soon as you approach them to see what they are doing (even if you're just complimenting them on their skills). They'll just get up. [End of conversation].

I've even seen musicians play very nice chords and licks one moment and once they notice another musician approaching (or anyone who looks like they could be a musician), they start playing simple chords and "dumbing" down what they're playing.

Then there's the line, "ahhh, I can't show you anything... you already know everything!" or "I ain't doing anything over here... I'm just messing around" [end of playing... maybe even the end of the conversation].

Oh, I almost forgot...

If they do show you a chord or two, they do it so fast that they know you'll never learn it. And if you manage to pick up one or two of the notes, they know you won't remember it by the time you get home.

It's crazy!

And this is in the CHURCH! Not some night club or outside gig. *This is church.*

In fact, I don't even think this happens quite the same in secular places. Jazz guys are happy to get together. Salsa guys are jammin' together all the time. Rock players are going at it all night in the garage.

Gospel players.

Every player for themselves. (For the most part).

To me, that's backwards.

You would think in an industry where spirituality plays a key role, that it would be about more than “licks” and “tricks”... and who’s better... and who’s getting paid more... and who’s not.

But apparently, it ain’t about furthering the “gospel.” The title “gospel musician” is a promotion for some folks. They don’t deserve the title.

(And if someone should know about all this, it’s me. I have over 300,000 musicians on my mailing list and receive over 700 e-mails a day. I get a good sample of what’s going on all over the world just from reading and listening to YOU.)

Now, to be fair, I guess “their” perspective would be this:

- *“I did all the work to get where I am so why should I just hand it over for free?”*
- *“They better work for it like I did or they aren’t hungry enough for it!”*
- *“I didn’t have any one to show me so why should I show someone else?”*
- *“If I give them my sweet stuff, they are going to run with it and try to take my job...”*
- *“I’m the man around here. Ain’t nobody gonna outshine me.”*

I don’t know...

I’d imagine, this would be what many of them would say. And if that’s how they think, then so be it. Let them be.

They may have the music part down pat but they are missing some pivotal *keys to life*.

This is what I mean...

As a musician, you can either choose to have an **“abundance mindset”** or a **“scarcity mindset.”**

An abundance mindset says:

- *“There is enough _____ (fill in the blank) _____ out there for everyone. I will give freely and know that good measure will come back to me in due time.”*

That’s how I think.

And even when I found myself teaching neighborhood kids 10 years ago, that was my mindset.

(Funny how I tell this story. I was only a kid myself but God always put me in a position to teach my peers, whether it was through music or through youth bible study or even as the student body president at school.)

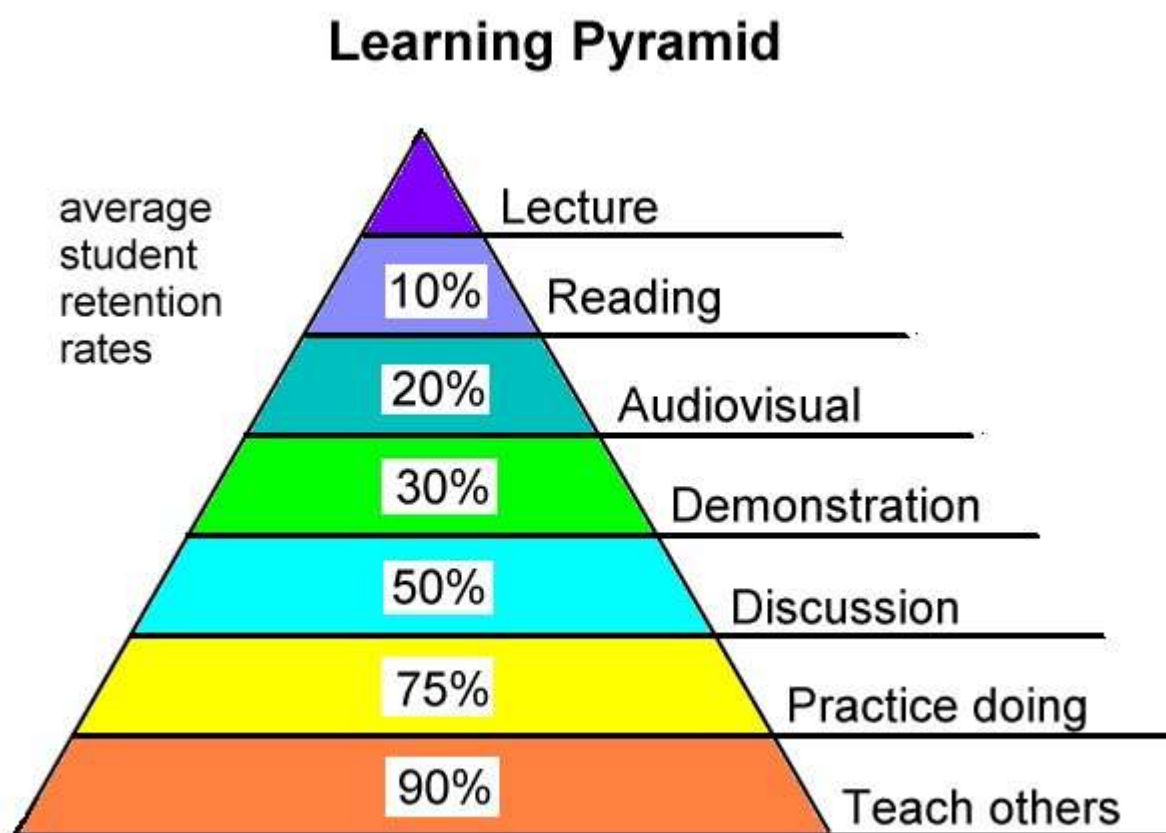
And it was this abundance mindset (not being afraid of teaching someone in my congregation) that led to hearandplay.com --- doing what I love!

So God blesses those who bless others!

That's why it's so important to *"pay it forward."* When you learn something revolutionary online, pass it on to someone else.

And you'll be surprised... "passing it on" not only helps the beneficiary but it helps YOU in ways you wouldn't imagine.

Here's what I mean...



Source: National Training Laboratories, Bethel, Maine

Examine this chart for a moment...

It basically tells you how much information you should expect to remember when using certain modalities of learning.

If you read something, you'll remember just 10% of what you read. If you see and hear it (audiovisual), you'll retain 20% of the information.

If you've demonstrated something, it goes up to a 30% retention rate. If you involve yourself in a discussion (that's why our message board is great), you've just passed the 50% mark.

PRACTICE is 75%. That's why you can't just read... you just can't watch... you just can't listen. You gotta PRACTICE. And you gotta practice the right way because "practice doesn't make perfect." (yeah, I said it!)

PERFECT PRACTICE MAKES PERFECT!

So if you practice wrong, you'll learn the stuff, sure enough... BUT THE WRONG STUFF OR THE WRONG WAY! **Remember that.** (Slow stuff down and don't always be in a race to mimic what you see or hear at the same tempo... slow it down to "turtle speed" and learn it right... then speed it up).

But I said all that to say this:

THE HIGHEST QUALITY OF LEARNING COMES WHEN YOU CAN PUT YOURSELF IN A POSITION TO TEACH OTHERS.

Case in point.

I've become a much better musician since I started hearandplay.com.

Articulating a lot of the stuff that's been in my head for years has helped me to further solidify that stuff.

I know it sounds like a tongue twister but it's spot on.

By putting myself in a position to teach you, it helps ME more than it helps you.

So yes, I've had a selfish motive ever since I found out about this "learning pyramid." (And I'm sure you guys don't mind that I'm remembering more about music every time I teach you a new technique or concept). It's a win-win situation.

So what's the message?

The message is:

I don't care if you're a beginner or a pro, put yourself in a position to pass on what you're learning and you will GROW more than you could ever imagine.

Part of this is just *supernatural law* (I'm sure the "learning pyramid" study doesn't say this but the bible clearly says you "*reap what you sow.*")'

And this all falls under having an "**abundance mindset.**"

Knowing that there are enough chords, *licks*, *tricks*, *voicings*, *patterns*, *runs*, and more out there for EVERYONE!

...That you don't have to fear someone taking your job. In fact, you have MORE to fear about the underdog if you maintain a "scarcity mindset."

(Think: *"The last shall be first and the first shall be last."*)

So if those stingy musicians knew this, I bet they'd act differently.

Well, I take that back.

Some folks are just stubborn. "I learned this all by myself so you gonna learn it all by **YOSELF!**" God have mercy on them.

But the reason why one would hold on to what they know is because it seems like the natural thing to do. It almost seems counterintuitive that you can become a better musician by sharing with others ... but it's right.

So this is just one of the things you're up against as a gospel musician... stingy musicians that don't want to share with you.

And if that weren't enough, you can't go anywhere else to get the proper help.

The local colleges and universities aren't offering courses on how to play "praise & worship music" or how to "back up a preacher" or how to play for Sis. Murphy during "testimony" service. These aren't topics taught in the local music program. I'm sorry.

And if you do find a local teacher advertising "gospel lessons," you'll soon find that most of them are watered down "wannabe" soulful lessons they try to package as gospel music.

Perhaps they have good intentions... and they do know their music... but it ain't **AUTHENTIC GOSPEL MUSIC.**

I guess I just better say it...

There's "Christian Music."
There's even "Gospel Music."

And then there's [cough --- cough]: **"Black Gospel Music."**

Now, I know I have all races of folks on my mailing list. And I'm a pretty universal person myself. I get down with **EVERYBODY!**

But I don't know how many e-mails I get from non-black people wanting to play "black gospel." I don't title it that way or tell them what it is. **THEY TELL ME what it is...**

I even had a guy on the phone say: *"I can't wait til I take this to my white church!"* We both laughed.

I mean... it is what it is.

Up until now, I've never said "black gospel" on the website. Never ever.

In fact, it's kinda weird saying it here because I don't like to label stuff like that. The world is kinda messed up because everything is labeled and either you're this or you're that... so I've always been careful about that. I studied this type of sociology in college.

But, let's face it.

GospelKeys 300, my first ever gospel product was about *hand-clapping, foot-stomping, finger-snapping* praise songs. **THIS WAS THE FIRST TIME ANYONE HAD EVER DONE A PRODUCT SYSTEMIZING HOW TO PLAY PRAISE SONGS... THE RIGHT WAY!**

I've seen "praise courses" but they were too universal... too watered down. A music teacher trying to fit the mold. Not someone who's been through the trenches... the school of hard knocks.

We were one of the first (if not THE first) to take real, black gospel and attempt to systematize it.

Why? Because I realized that if musicians weren't sharing what they knew... if colleges and universities weren't covering it... if music teachers were trying to do it but had no experience playing in the church... and if those gospel musicians who were willing to share didn't have the knowledge to pass it on adequately because they taught themselves... **THEN SOMEONE HAD TO FILL THIS GAP.**

So certainly, there is a problem lingering out there with the more experienced cats trying to keep the "**barriers of entry**" high for the ones just starting out (and it's not your fault)...

But the "**new generation**" musicians (and I don't just mean younger musicians... I'm talking about anyone who is learning in this new "digital age" where knowledge is abundant and they aren't scared to share)... these are the ones who are taking over slowly but surely.

Who will you be?

Part Three: Introducing The 'Secret Formula' That Will Transform Your Playing Today!

There's this secret recipe my mom and cousin both know how to make. It's some type of lemon dessert... but it's like nothing I've ever tasted before.

I'm yet to find a replica anywhere else either, which makes it that much more special.

It's my favorite (but I'm not as young as I used to be and gotta slow down with the eating... I'm at 225 lbs now and up until the last 3 years or so, I've lived my life primarily as a tall, skinny guy who could never get above 165 lbs. I guess times change...).

But anyway, I'm told that my cousin's late grandma passed this secret recipe down to her and only she knew it... UNTIL...

...UNTIL my mom had a dream where she says my cousin's late grandma revealed the recipe.

(I know, I know... crazy-sounding stuff to some folks. But I'm going somewhere, stick with me).

Somehow my mom got this recipe and even my cousin knows there was no way she could get it. But that's not the point. The point is, they never fail to make this magical dessert taste the same way every time --- and I've been enjoying it for at least 20 years now, since I was in elementary school.

Every time... it tastes the same. Remarkable.

Now, I don't know the recipe but I do know folks whose cooking is unpredictable. Sometimes they hit a home run... sometimes they strike out (and have the audacity to invite you over to eat it... and since I don't wanna hurt anybody's feelings, I just eat and smile... *eat and smile.*).

But not with this lemon dessert. They hit the ball out of the park every time.

My guess is that:

- Either the magic recipe is so easy to follow a child couldn't mess it up.
- OR... maybe there's really nothing to it. Maybe it's just a mixture of the same simple ingredients everyone else uses... but meshed in a way that produces a totally new masterpiece.

From what my mom hints, perhaps both are true.

But how can something that tastes so good be so easy to make?

Well, this is exactly how I feel about playing by ear, **IF YOU KNOW THE RIGHT RECIPE.**

If you don't know the right recipe (or formula), you'll continue to have "hit" or "misses." Sometimes you'll sound good, sometimes you won't. Some songs you'll be able to pick up on your own, some songs you won't.

I want to show you a formula I call "**MUSICIAN TRANSFORMATION.**"

It's the one system I believe every musician needs in order to experience *transformative growth*.

Not just gradual growth. Gradual improvement is alright but I'm into geometric, exponential improvement. I'm into seeing people go from playing a few chords to sounding like they've played professionally for years (and we have many success stories of folks that have accomplished this in 6 months to a year). That's what I like to see.

And by mastering this ONE system, you'll have what it takes to propel your playing to the next level.

Here's the formula:



Don't worry... I'm gonna break it down.

Each of the abbreviations stand for something:

1. **Fundamentals** Fluency
2. **Chordal** Command
3. **Pattern** Proficiency
4. **Song** Solidity
5. **Ear** Efficiency

So there you have it! The report is over... thanks for reading. Have a great day!

Hahaha! Almost got ya, huh?!?

Don't worry, I told you I was gonna break it down so just trust me...

As I explain each component, I'll also talk about what happens if you lack that element. What I mean is that you can have the other four mastered but if you're missing any one of them, it will hold you from true **TRANSFORMATION**.

MUSICIAN #1
"The one who doesn't know a thing they are playing"



Everyone knows this musician.

God has blessed them to just PLAY!

This is my grandma. She can play what she can play (a very traditional style of gospel music where everything sounds the same). Bless her heart!

She'll call me to let me know she picked up something new. I'll get over there and it will be the same chords packaged in a different rhythm. I can do nothing but chuckle and say **"Play that thang grandma... play it!"** (that's how her brothers - my great uncles - talk when we all get together) .

Don't get me wrong. These were many of the earlier musicians of her day. Heck, who was around to teach them theory? Scales? Chord names? Relative major and minor relationships? They learned by hearing everything.

As for church musicians specifically, I'd say probably 30-40% of are still this way, IF NOT MORE... just like my grandma.

They've learned chords by pressing notes and listening to where they fit. They may very well be playing the same major and minor chords you're playing, but they wouldn't be able to tell you that.

They are, indeed, playing 2-5-1 progressions (you can't help but to... they are in EVERY SONG), but they wouldn't be able to tell you that either.

The end result is...

They have about a good dozen or two "unnamed" chords and patterns they picked up years ago and they FIT EVERYTHING INTO THOSE FAMILIARITIES.

Ever been to a church where they are singing a very hip, modern song that just came out? (Probably a result of a youth choir director trying to push the church into a modern direction). But the musician was giving the song a totally different vibe?

I MEAN A TOTALLY DIFFERENT VIBE... STYLE... GROOVE... RHYTHM.

They made the song fit THEIR world.

A world that's unfortunately not fluent in the **basics & fundamentals**.

A world that skipped all the foundational stuff and went right to playing.

(I'm not saying this is bad though because if it weren't for folks just getting up and PLAYING one day, most gospel musicians would still be sitting in their church pews right now. So that's often the start. **"PLAY IT AND FIGURE IT OUT LATER"** is sort of the motto of these folks).

Well, I take that back because some folks **"don't know what they don't know."**

Let me explain by showing you a diagram:

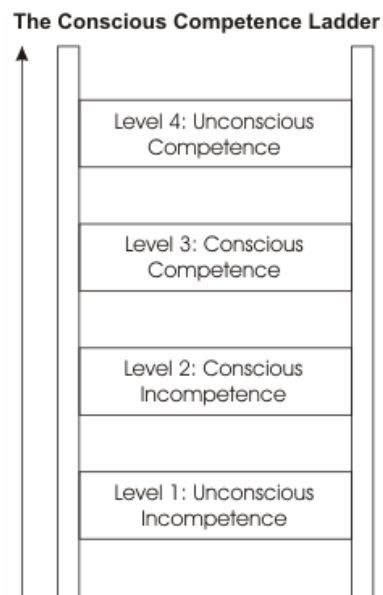
There are stages when it comes to mastering something.

Level 1 – **Unconscious Incompetence:** This is basically when you *don't know* that you *don't know something*. You literally have no idea that there is something you must learn. It's like a kid not knowing they should tie their shoes or they'll trip on their shoelaces. They just don't know any better. When most musicians first enter the scene, this is the same stage that has them unaware of all the fundamentals that could make their musical life a whole lot better.

Level 2 - **Conscious Incompetence:** Now, at least you aren't ignorant to what you *don't know*. This is the **“know that you don't know”** stage. People that come to us or eventually start searching google for help realize that there is something out there they don't know and this creates an uncomfortable situation because they see other people who are better than them. It's that light bulb that goes off and says *“hmmm, I guess I'm not as good at this as I thought... I better start working on this.”* That's what conscious incompetence is. It's a step in the right direction, **IF ACTED UPON.**

Level 3 - **Conscious Competence:** At this stage, you have attained the skills and know that you're good. *“You know that you know!”* You're still working at getting to the next stage.

Level 4 - **Unconscious Competence:** When you reach this stage, **you've made it.** You're so good at what you do, that you don't even have to think about it anymore. It's a habit and you perform the task without conscious effort and with automatic ease. This is the peak of your confidence and ability.



So if you are lacking **FUNDAMENTAL FLUENCY (F.F.)**, the missing ingredient in the formula above, then you'll always struggle with these issues:

- You probably won't know half of the stuff you're playing and what other roles the same chords can play to make your music sound more creative.
- You probably won't be able to play in all 12 keys because you're missing the fundamental building blocks that allow for easy transitioning in and out of various keys.
- You probably won't get into playing more intricate patterns and movements and you'll most likely stick with the same few "primary" chords that always work (but don't give you that *accuracy of sound* you're looking for... **OR "NOT LOOKING FOR" IF YOU ARE AT THE "DON'T KNOW WHAT TO LOOK FOR" STAGE** (unconscious incompetence).

- You probably won't be able to communicate with other musicians because you don't know whether you're playing a major 7 or a dominant 9 chord... let's not even talk about altered chords or other extended voicings.
- You'll probably have a hard time picking out the exact chords and patterns to songs and will most likely make every song fit in the "box" you're stuck in.

And these are just a few frustrations. There are MANY MORE.

Mastering **FUNDAMENTALS FLUENCY** involves:

1. Understanding all the note names and sharps/flats.
2. A mastery of simple intervals like half steps and whole steps and how they really work.
3. Understanding major scales and the full use of them (it's deeper than 7 simple notes).
4. A mastery of the number system, which is **ESSENTIAL** to playing by ear, without sheet music. (This goes along with playing scales).
5. Understanding how major scales can easily create minor scales and how every major scale has a relative minor scale. (Moving in and out of minor keys is essential in many styles of music).
6. Intervals (which is "distance"), how to name them, why they are important to playing lots of chords and progressions.

And all of these things are quite easy to master because each one builds on the previous one.

Let me explain...

Once you know the note names and the sharps and flats (which are the black keys but "sharps" and "flats" don't always have to be black keys... they can be white keys but this is an advanced topic), it's easy to organize these notes into **scales**... which are a series of notes played one after the other.

And to go from point #1 on my list to point #3, you gotta understand point #2, which is "*half steps and whole steps.*"

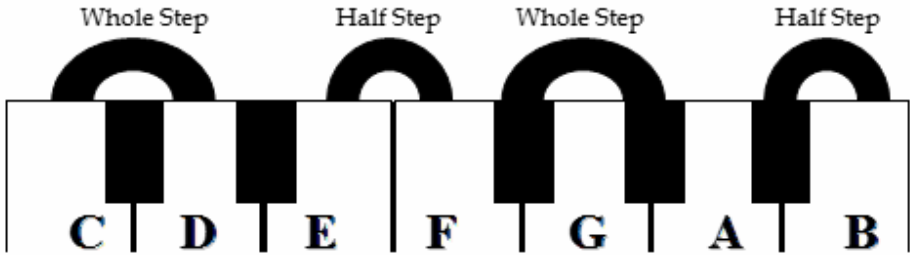
A half step is from key to key with no keys in between. A whole step always skips a key with one key in between.

In other words, just by knowing this one simple rule, you can tell me the distance between "C" and "D" (assuming you know the note names). It's a whole step because there's one key in between (which is the black key, "Db").

The distance between "E" and "F" would be a half step because there are no keys in between. The same goes for the distance between any white key and the black key right next to it. That distance will always be a *half step*.

*A **Half Step** is from key to key
 With **NO** keys in between,*

*A **Whole Step** always skips a key
 With **ONE** key in between.*



Ok, so another big fundamental taken care of in just 2 minutes worth of reading. How about that? (Of course it gets deeper so keep reading...)

Then you take that fundamental and you use it to learn scales:

“WHY WON’T HE WEAR WHITE WHEN HOT”

This isn’t just a silly saying I made up after my wife questioned me for wearing dark clothes in the California summer heat (true story).

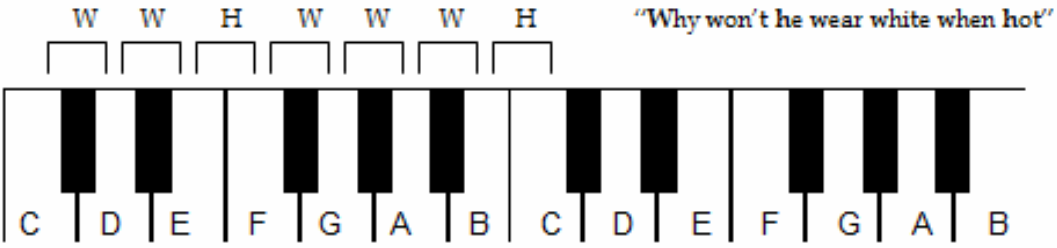
This is a formula I’ve taught tons of people. Just take the first letter of every word and it will tell you how to form a major scale.

W W H W W W H

W stands for whole step.
H stands for half step.

As easy as that.

To play any scale, you simply start on any note you want (like “C” or “F” ... whatever you want) and start applying this easy formula. (If you don’t know the notes of the piano, visit www.hearandplay.com/pianonotes)



If I wanted to learn the **C major** scale, I would simply start on **C**. Then I would ask myself, “Do I need to move up a whole step or a half step?” Then my self would answer, “Self, the formula says **whole step** since the first word of the silly saying is ‘**why**.’”

So I’d move up to D, the second note in my scale. Then I’d apply the next interval of the formula, which also calls for another whole step. That’s E.

And I just keep going until I get back to “C,” my starting point. The end result is:

C D E F G A B C (The C Major Scale)

And get this --- to master the “**NUMBER SYSTEM**” (which was my next point on the list), you just simply **NUMBER THE SCALE!** That’s it!

Boooyah!

That means:

You just take out a pencil and put a “1” under **C**... a “2” under **D**... a “3” under **E**... a “4” under **F**... a “5” under **G**... a “6” under **A**... and a “7” under **B**.

And as easy as that was --- now you can finally tell people the keynotes of a “2-5-1” chord progression in any key because:

1. You’ve learned the major scale of that key using a simple and silly formula (“Why won’t hear wear white when hot”)
2. And you’ve simply numbered each note of that scale from 1 to 7.

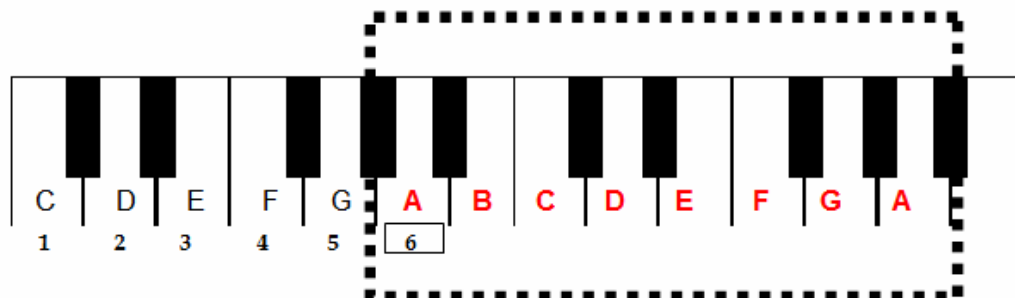
So if someone asks, “what’s a 2-5-1 progression in the key of D,” assuming you’ve learned your D major scale, which takes all of 3 minutes using my easy formula... and assuming you took the extra 2 minutes to number the scale (so now we’re at a whopping 5 minutes total) --- you should be able to immediately answer “**oh, that’s an E _____ chord going to an A _____ chord and then to a D _____ chord!**”

(There are blanks because understanding “which” chords to use comes later in the formula)

And you know the part about major scales creating minor scales? (#5 on my list above?)... what if I told you that you can play any minor scale by simply playing ANY major scale starting and ending on the 6th tone?

That’s it. Doesn’t that sound easy?

So if you know your numbers, you’ll be good at determining the 6th tone of any scale very quickly. Then, you simply play that SAME major scale (do NOT change a thing about the scale... play the same notes) **starting and ending on that 6th tone.**



See how we did that? The picture above shows a **C major scale** repeated two octaves (which means it repeats itself again with higher sounding notes).

I repeated the scale so that I can show you this simple strategy to learn the “relative” minor scale that goes along with C major.

You see, every major scale has a minor scale that’s related to it. You can call it a “sister” or “brother” scale or a “cousin”... it don’t matter. They are related.

They share the **SAME NOTES**.

They share the **SAME NUMBER OF SHARPS & FLATS**.

They share the **SAME KEY SIGNATURE**.

They share the **SAME CHORDS**.

For C major, that “relative” minor is **A**.

How did we get “A?”

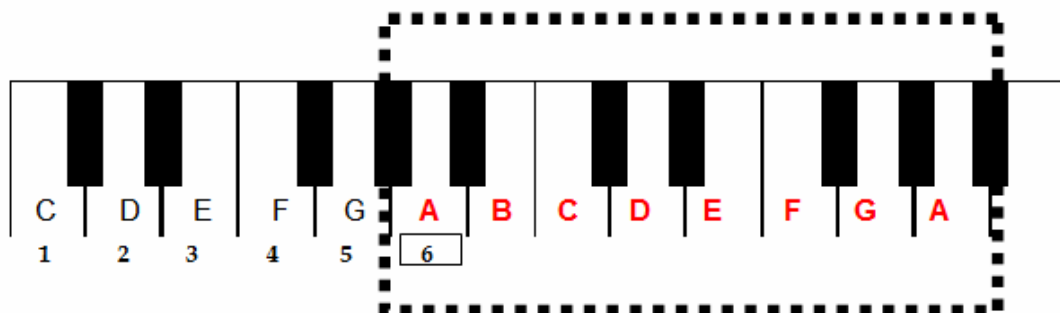
Easy. It’s the 6th tone.

6 is your magic number when it comes to minor keys. Just remember “6.”

(I know some of ya’ll are scared of 6. It’s just one 6. It ain’t 3 of them so don’t worry!!! ☺).

So just play **C D E F G A B C** but from “A” to “A” --- thus, giving you:

A B C D E F G A



So now, you’ve added another fundamental... and it took all of 3 minutes!

REMEMBER: “IF YOU KNOW YOUR MAJOR, YOU KNOW YOUR MINOR.”

So I wanted to demonstrate all these secret shortcuts to prove to you that there is no excuse to be missing the “**F.F.**” part of the formula (“fundamentals fluency”).

It’s one thing to be at the stage of *unconscious incompetence* where you don’t know what you don’t know.

But just by reading this report, you've passed that stage. **YOU NOW KNOW WHAT YOU NEED TO DO.**

The question is: "Will you put in the effort to master these fundamentals?"



MUSICIAN #2

"The one who knows the fundamentals but still stuck with the same basic 'textbook' chords"



This musician knows their scales. May even know the number system. Has a good grip on minor scales and the relationships. May even understand intervals.

All that stuff is good.

But they lack CHORDS.

They tend to play all their songs with the same kinda chords. They put everything into this same typical (and predictable) structure.

Perhaps they even sound good. But everything sounds the same and while they are *good "at their level,"* they can't dare step to an advanced player who has truly harnessed the power of all the various chords and voicings available.

These "basic types" --- don't get me wrong --- they know what they are doing. But they haven't gotten a solid grasp over all the chords and voicings out there (and believe me, there are a lot).

And when it comes to music, ***chords rule.***

Chord progressions and patterns (which are covered in the next piece of the formula) are like the "flow of blood" but chords be *da* **"BLOOD!"** (excuse the slang but I'm trying to make a point and it's my report ☺).

There's no flow without the *blood*. If you lose too much blood, it's over.

(Ummm, I really hope my analogy makes sense. It's late and I'm really trying my best).

So chords are really that important.

You can spit all the theory you want... but if you haven't built up your chordal vocabulary, you'll hit a **glass ceiling** that'll be hard to shatter. You'll just be the smart person who can't play.

That's why the second piece of the formula is **“CHORDAL COMMAND.”**

And when you're missing this element, your playing will sound basic, boring, and like it's lacking something.

And even if you're playing the right chords but not the precise voicing, while you can get away with playing the same “canned” chords for everything, people will still know that it doesn't sound quite like it should. **Accuracy and precision are key at this stage.**

You ever been somewhere and heard someone play a song that just wasn't quite right?

I mean, you knew what they were trying to play. It sounded good enough. But it just wasn't quite there?

That's a classic case of a lack of **CHORDAL COMMAND.**

Here are all the chords you'll use most of the time:

Major triads	Major 7 th	Augmented Major 7 th	Minor-Major 7 th
Minor triads	Minor 7 th	Augmented 7 th	Major 6 th
Diminished triads	Dominant 7 th	Diminished 7 th	Minor 6 th
Augmented triads	Diminished 7 th	Half-Diminished 7 th	Major 9 th
Minor 9 th	Dominant 9 th	Major 11 th	Minor 11 th
Dominant 11 th	Major 13 th	Minor 13 th	Dominant 13 th
Minor 7 th (b5)	Dominant 7 th (#9#5)	Dominant 7 th (b9#5)	Sus2
Sus4	Dominant 7 th sus4	Major add9	<i>Slash chords</i>
Secundals	Quartals	Quintals	Tritones / Ditones

And there's tons more where these came from (when you include more altered chords, the list is endless). **BUT THESE ARE THE ABSOLUTE ESSENTIALS.**

...AND when you include all the many **inversions** (which is just a fancy way of saying “*another way to rearrange chords*”), then it gets really interesting.

Mastering **CHORDAL COMMAND** involves:

- 1) Understanding chord qualities and the difference between “*quality*” vs “*quantity*” in music.
- 2) How TERTIAN chords work (most chords fall under this type).
- 3) The different types of chord classes and how to easily master all of them.
- 4) Primary chords vs secondary chords and the roles both play in real songs. (VITAL!)

- 5) Understanding how altered chords are formed and where they're most utilized.
- 6) How extended chords (ninths, elevenths, thirteenth) work and when to take advantage of them.
- 7) The art of chord inversions, why they differ from voicings, and how to use both.
- 8) How to use easy formulas and shortcuts to remember every chord so that you don't have to rely on your memory. (VERY IMPORTANT).

That last point is what I want to touch on before I move on to the next element of the **MUSICIAN TRANSFORMATION** formula.

I know that list of 36+ chord types can be intimidating. *It should be.*

But what if I told you that you can play all of those chords by simply knowing just FOUR main chords: *major, minor, augmented, and diminished.*

That's it.

See, that's the type of insider shortcuts I'm talking about. Music is tough. Yes! People go to college for years to study it. **But there are SHORTCUTS.** Trust me.

Just like we learned how to play minor scales by using what we already knew (i.e. – “major scales”), this concept is similar.

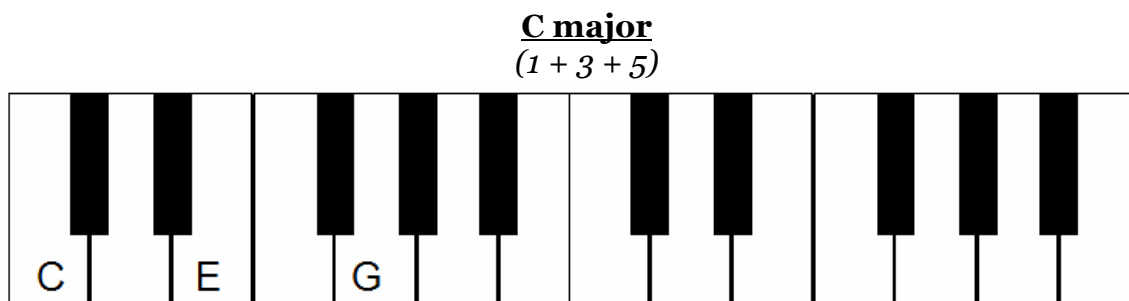
You use a concept called “**POLYCHORDS**” which combines multiple smaller chords together to form all the “big” and “bad” chords you see on my list.

Poly = more than one.

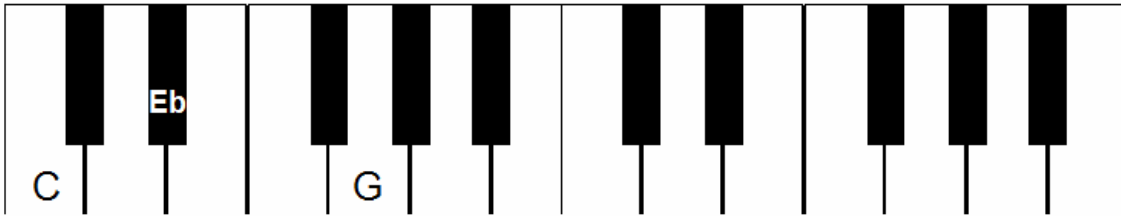
“more than one” + chords = *POLY + chords* = **THE SECRET.**

Let me prove it to you.

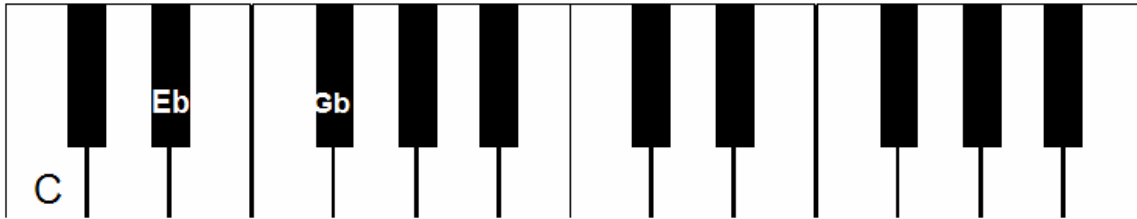
Here are the four basic chords in the key of C major:



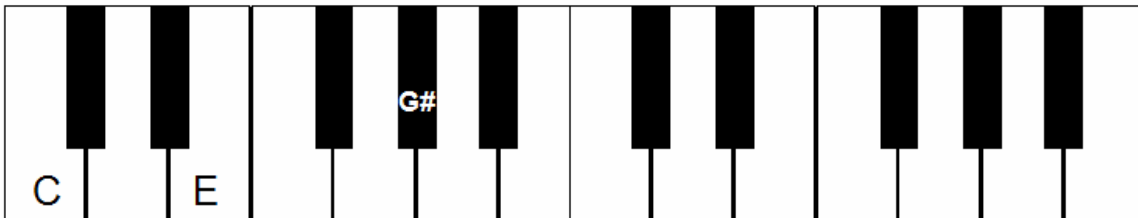
C minor
(1 + b3 + 5)



C diminished
(1 + b3 + b5)



C augmented
(1 + 3 + #5)



Note: Numbers are important. “b” means to flat the tone by a half step. “#” means to raise the tone by a half step. “b3” simply means “the 3rd tone lowered a half step.”

Now, with these 4 simple chords that take about 2 minutes to remember, you can combine them together to play all types of bigger chords.

WANT TO PLAY A “MAJOR 7” CHORD?

1) **Quick recipe:** Hit any root note (like “C”). That will be the keynote (title) of your chord. Now go to the third tone of its scale. Simply play a minor chord on that tone. Bam! There’s a C major 7 chord.

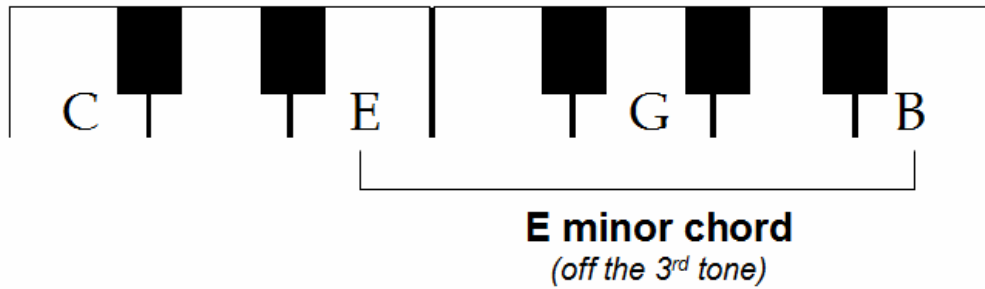
C + E minor chord = C major 7

If you:

- 1) know your scales,
- 2) know your numbers,
- 3) know the 4 simple chords from above (in all 12 keys)...

...that’s all it takes!

C major 7

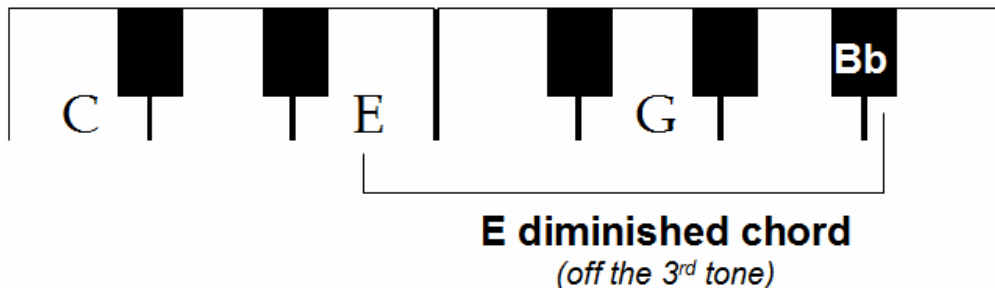


WANT TO PLAY A “DOMINANT 7” CHORD?

Similar trick. You’ll still be working off the 3rd tone of the scale but instead of playing a minor chord, play a diminished chord.

C + E Diminished = **C Dominant 7** (or “C7” for short)

C7



WANT TO PLAY A “C MINOR 9” CHORD?

No need to learn any new chords. Let’s combine two smaller chords.

QUICK RECIPE: Hit any root note (like “C”). That will be the keynote (title) of your chord. Combine a minor chord on the 1st tone of the scale with a minor chord on the 5th tone of the scale. Bam! There’s your minor 9 and all you needed to know was basic minor chords.

Example: If I want to find out how to play a nice “C minor 9” chord, all I gotta do is combine a regular C minor chord with a G minor chord and I’m done. That’s it.

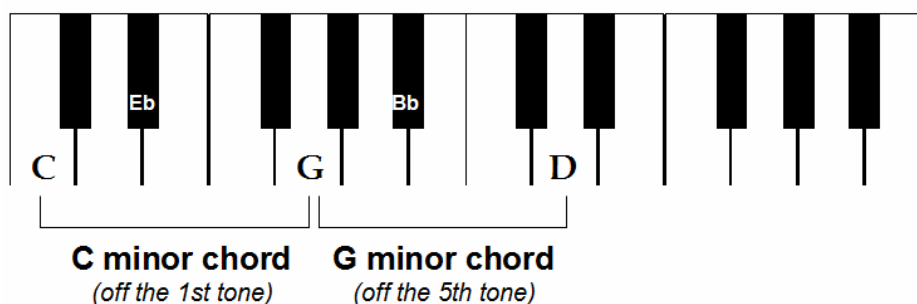
I should clarify...

You’re stacking the “G minor” chord on top of the “C minor” chord...

Like this:

C minor + G minor = C minor 9

C Minor 9



The good news...

90% of chords can be created and remembered using simple little tricks like this.

Why memorize and stress yourself out about remembering 40 and 50 chords in all 12 keys (which is like 600 chords), when you can just remember the shortcuts.

(Actually like over 5000 chords once you start inverting and changing the way you voice them).

“I’ll take the shortcuts for \$100 Alex!” (Jeopardy joke... um, nevermind).

So here’s the same list of chord types I posted above, but this time with **actual notes in the key of C**.

Your job is to find all the little “basic” chords (*major, minor, diminished, & augmented triads*) inside of these bigger chords.

WARNING: You’ll have many revelations so do it!

Key of C

Major triads C E G	Major 7th C E G B	Augmented Major 7th C E G# B	Minor-Major 7th C Eb G B
Minor triads C Eb G	Minor 7th C Eb G Bb	Augmented 7th C E G# Bb	Major 6th C E G A
Diminished triads C Eb Gb	Dominant 7th C E G Bb	Major (add 9) C E G D	Minor 6th C Eb G A
Augmented triads C E G#	Diminished 7th C Eb Gb Bbb (or A)	Half-Diminished 7th C Eb Gb Bb	Major 9th C E G B D
Minor 9th C Eb G Bb D	Dominant 9th C E G Bb D	Major 11th C E G B D F	Minor 11th C Eb G Bb D F
Dominant 11th C Eb G Bb D F	Major 13th C E G B D F A	Minor 13th C Eb G Bb D F A	Dominant 13th C E G Bb D F A
Minor 7th (b5) C Eb Gb Bb	Dominant 7th (#9#5) C E G# Bb D#	Dominant 7th (b9#5) C E G# Bb Db	Sus2 C D G
Sus4 C F G	Dominant 7th sus4 C F G Bb	Tritones / Ditones E Bb (used w/ “C” bass)	Slash chords (Bb D F) over “C” bass
Secundals C D E	Quartals C F Bb	Quintals C G D	

Here are some sample observations to get you going...

1) Notice a "**C dominant 9th**" chord combines a C major and a G minor chord. Numerically, that's the 1st and 5th chords, stacked.

2) Notice a "**C minor 11th**" chord combines a C minor chord and a Bb major chord. Numerically, that's the 1st and ^b7th chords, stacked. (*that's flatted 7th for those that don't know --- just take the 7th tone and lower it a half step to get the flatted 7th.*)

One more...

3) Notice the "**C augmented major 7th**" is a simple "E major" chord over "C" bass. Numerically, this is basically a major chord off the 3rd tone of the scale.

So what's the point?

The point is: **These shortcuts and formulas are everywhere.** You'll even find more than one, especially for the huge extended chords (e.g. – "11ths and 13ths")

If you master this simple "STACKING" technique, you can employ hundreds of chords on the spot without having to really file anything in your memory *but the formulas themselves.*

How about that?



Incorporate all these different types of chords in your playing and you'll never sound dull, boring, or like you're *missing something* again... I guarantee it!

MUSICIAN #3

"The one who can't play in all 12 keys and approaches each song they learn from scratch, failing to realize that MOST songs follow the same *familiar* patterns..."



This is probably the musician with the **GREATEST potential** because they know their basics and fundamentals... they even know all their various types of chords... they got all that covered.

But they lack in the area of **connecting everything together.**

They still haven't figured out that most songs follow the **same exact patterns**.

They are mistakenly learning songs note by note and chord by chord rather than "**pattern**" by "**pattern**."

You see, when I hear a song for the first time, *I'm hearing patterns*.

PREDICTABLE, SYSTEMATIC patterns that occur over and over again in song after song.

Chances are your ear is already familiar with most patterns out there.

For example, have you ever heard a song for the first time and could actually tell where the melody or chords were going next?

Not from a musical standpoint. It doesn't even take knowledge of music to do this. Even a non-musician hears and predicts where the singer is going to go.

We've heard so many songs over the years that we subconsciously know how they are supposed to sound. Really!

It's like you hear certain chords... that then set things up to go to other chords. And like clockwork, it happens again... and again... and again.

One example is how most songs end.

Most songs end on a famous pattern we call a "**2-5-1**."

All that means is a chord off the 2nd tone of the scale going to a chord off the 5th tone of the scale and finally ending on a chord on the 1st tone of the scale.

In the key of C, this would be some type of chord on "D" moving to some type of chord on "G" to some type of chord on "C."

Simple.

And if you know the number system (as suggested in the "**Fundamentals Fluency**" section), this is a piece of cake.

In fact, this is when the **NUMBER SYSTEM** really comes to play.

The reason people can't play in all 12 keys is because they probably aren't viewing what they play as PATTERNS.

If I told you to play the following chords in all 12 keys immediately (without prior practice or preparation), would you be able to do it?

"Key of C major"

C major > A minor > D minor > G major > E minor > A minor > D7 > G7 > C major

If you were proficient in pattern recognition, you would be able to.

That's what "P.P.," the next element of the formula, is: **Pattern Proficiency**.

Here's how I would approach playing this progression in all 12 keys IMMEDIATELY, without oohesitation.

Step 1: I would already know all of my chords using the techniques from the last section, C.C. ("**Chordal Command**"). At the minimum, I should know all my major, minor, diminished, and augmented chords... and have tackled some of the formulas to play other chords on that list. (If you really take this serious, then the goal is to master ALL of those chords in all 12 keys.)

Step 2: In my head, I then proceed to convert the string of chords above into **NUMBERS**.

So, to me, it's no longer just:

C major > A minor > D minor > G major > E minor > A minor > D7 > G7 > C major

Since I'm in the key of C major, I use the C scale to help me number these chords.

So instead of thinking in terms of LETTERS, I've transformed my thinking by relating everything to the UNIVERAL MUSIC LANGUAGE ---- **NUMBERS!**

1 major > 6 minor > 2 minor > 5 major > 3 minor > 6 minor > 2 dominant 7 > 5 dominant 7 > 1 major

Step 3: Assuming, I know all my major scales and have made it a point to master the "numbers" of every scale, then this will be easy.

[SIDE NOTE: If you're skipping stuff and not following my advice, then you deserve to be confused right now (MESSAGE!!!)]

I can easily move this to any key by replacing the numbers with the actual notes from any given major scale.

Key of D major

D major > B minor > E minor > A major > F# minor > B minor > E dominant 7 > A dominant 7 > D major

Key of G major

G major > E minor > A minor > D major > B minor > E minor > A dominant 7 > D dominant 7 > G major

And you pretty much do this process with all the keys.

So you might be asking... "Ok, if I'm learning something on my own, how do I know whether it's a major, minor, dominant or some other type of chord?"

Great question.

For starters, you can listen and hear clearly if the chord is *happy-sounding* (major), *more serious* (minor), *bluesy* (dominant), *kinda spooky* (diminished), *sort of open and majestic* (augmented), etc.

The ear is always the final judge. Remember that.

But I have good news...

There is a system that tells you what chords are MOST LIKELY to occur on each tone of the scale.

These chords don't always appear 100% of the time... but they do majority of the time.

Here they are:

1st tone of the scale: Will usually carry a major chord (can be a 3-fingered major triad or a big major 9th... but the point is that most likely it'll be *major*).

2nd tone of the scale: Will usually feature a minor chord (... again, this can be a 3-fingered minor triad or a huge minor 9, 11, or 13... but it will usually be some type of minor *quality*).

3rd tone of the scale: Just like the 2nd tone of the scale... minor.

4th tone of the scale: Just like the 1st tone... major.

5th tone of the scale: Almost like the 1st and 4th tones since it can be major. But it'll most likely be dominant and bluesy-sounding. The "5" chord is usually going to help you in ending your songs. It has that strong push back home to the "1" chord. Notice in the famous "2-5-1" progression, the "5" is progressing to the "1." This is one of the most common progressions in music.

6th tone of the scale: Just like the 2nd and 3rd tones... minor.

7th tone of the scale: Unlike the other scale tones, this one is going to be either diminished (if you're playing 3-fingered chords) or a half-diminished 7th chord.

And for my folks that like to know where these came from, do this exercise in C major:

1) Start on the first tone of the scale (C) and press every other note of the scale until you have 3 notes pressed.

C D E F G A B C D E F G A B C
You get a major chord (C + E + G).

2) Do the same thing on the 2nd tone of the scale (D):

C **D** E F G **A** B C D E F G A B C
 You get a minor chord (D + F + A).

3) Do the same on the 3rd tone of the scale (E):

C D **E** F G **A** B C D E F G A B C
 You get another minor chord (E + G + B).

You see how that works? You just do this all the way up the scale and you'll end up with these chords:

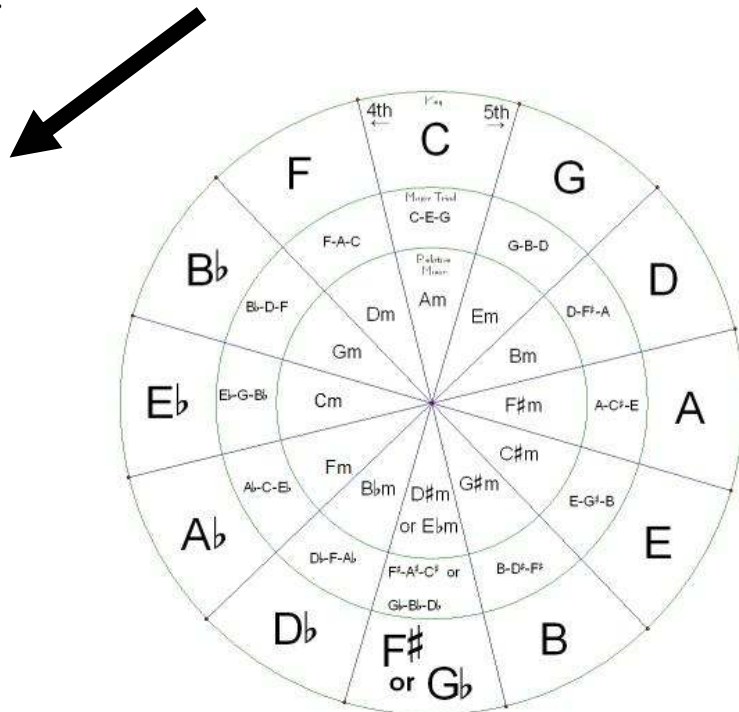
1 st tone	Major chord	5 th tone	Major chord (or dominant, when bigger)
2 nd tone	Minor chord	6 th tone	Minor
3 rd tone	Minor chord	7 th tone	Diminished (or half diminished, when bigger)
4 th tone	Major chord		

And that's just 3 fingers. Try doing every other note with 4 fingers. (That's where the dominant 7th chord on the 5th tone comes from).

But here's the real secret... Are you ready for it?

It's called the "CIRCLE OF FIFTHS" and if you use it, you'll notice most of the songs you play follow it.

Let me explain...



This chart is probably one of the most important things you'll ever learn when it comes to playing and recognizing patterns.

This chart basically organizes keys in **4ths and 5ths**.

For example, you'll see C at the very top. If you look to the right, you'll see G, which is a 5th up from C. (You can also simply look at this as G being the 5th tone/degree of C major).

And it keeps going... **D is the 5th of G major... A is the 5th of D...** and so forth.

The REAL magic happens, however, when you go the OTHER DIRECTION. That is, from C to F to Bb to Eb and so on (like I illustrated above with the arrow).

THIS IS THE REAL FLOW OF MUSIC.

And I guarantee you, if you compare some of the songs you know, you'll find a lot of movement in accordance with this **circle of fifths** chart. And if you're just starting out, you'll see what I mean soon.

Remember the classic "2-5-1?"

Well... circle any three notes that are neighbors on this circle and there's your 2-5-1!

Go ahead! Try it!

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

C, F, and Bb make up the keynotes of a "2-5-1" in the key of Bb major.

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

Those three notes make up a "2-5-1" chord pattern in the key of Db major. I mean, isn't "**Eb**" the 2nd tone of the Db major scale? Isn't "**Ab**" the 5th tone? Isn't "**Db**" the 1st tone?

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

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

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

Eb _____ chord >>> **Ab** _____ chord >>> **Db** _____ chord

Using the information you just learned, ask yourself:

What chord is most likely to occur on the 2nd tone of the scale? According to what we just learned, a "**minor**" chord.

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

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

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

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

For example, if the Eb minor chord doesn't sound right, I would probably try an Eb dominant 7 chord next as this would produce a more "bluesy" sound and sometimes you'll find that occurring on the 2nd tone of the scale.

At the end of the day, your ear is the final judge.

Here's one final tip for this section...

When attempting to learn a song, follow the lowest BASS NOTE.

The bass player will always be playing the pattern for the most part.

And most likely that pattern will be something strikingly similar to the circle of fifths.

For example, here's a *basic* bass line for the classic worship song, "**Thank You Lord**" in the key of C major.

Thank You Lord.

C E A

Thank You Lord.

D D G

Thank You Lord.

C E A

I Just Want To Thank You Lord

D G C

Now just compare how close these notes are on the circle of fifth. Look at the direction they are moving on the circle. This is how most songs work.

So now you can use what you know about 4th and 5th intervals to your advantage. When you do this, you won't find yourself picking out every chord, one after the other, rewinding your tape over and over.

(I mean, even advance musicians rewind cds over and over to figure out the EXACT voicings of the chords being used on the album --- however, they do not do this when it comes to knowing the MAIN PATTERN at work. Over time, the patterns will stick out in your mind and you'll just know them because you've compared so many songs to the circle of fifths in the past.

You'll start to predict what comes next (like in the above example, whenever you see "E," the 3rd tone of the scale, you'll start to expect "A" to be next, which is the 6th tone of the scale... and probably "D" after that, which is the 2nd tone of the scale.) Also notice that E > A > D are neighbors on the circle of fifths chart.

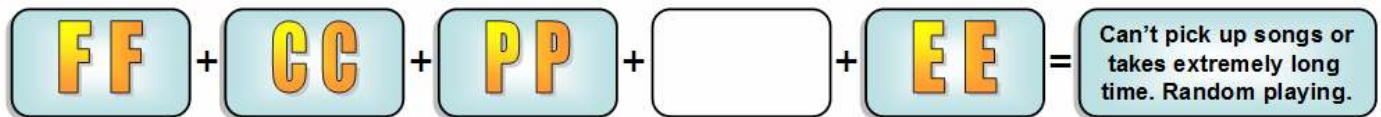
Really cool stuff! This how music works! When you understand this stuff, you can play just about anything! I'm serious.



And when you master patterns, the circle of fifths, and understand the chords that naturally fall on every tone of the scale, you're that much closer to being a **TRANSFORMED MUSICIAN**.

MUSICIAN #4

“The one who has a hard time playing exactly what they hear on an album within minutes...”



This musician is having a hard time applying what they know to learning songs quickly.

Yes, they know their scales. They know their chords. They even know all the common patterns.

But still, for whatever reason, they cannot learn songs on their own and if they do, it takes DAYS. They are struggling in the **“SONG SOLIDITY” (S.S.)** department.

And I'll tell ya right now...

80% of songs I can almost learn in less than **5 minutes**.

The problem is not hearing what's going on in the song. Once you've gotten to a certain level, this will come easy.

If anything, the problem is just keeping up with where each part goes and how many times to repeat *this* or *that* --- and after practicing enough, you'll remember little nuances of the songs over time.

But the goal is to see the **BIG PICTURE**.

To see how the patterns connect over and over again to create real songs.

Here's a little saying I use a lot:

Notes create scales.

Scales create chords.

Chords create progressions (or patterns).

Progressions create songs.

So now comes the part where you focus in on:

- **Determining the melody of the song**

Often times, the melody can provide a roadmap for what chords to play.

The melody will never clash with the chord. In fact, usually the melody of the song is kept up top. (In some circumstances, it doesn't matter... but most of the time, the melody is preserved as the highest note of the chord).

So just by knowing the **HIGHEST NOTE**, this will rule out many chords.

For example, if I'm in the key of C major and I figure out the melody of a song starts on "E" (which is the 3rd tone of the scale), there's only so many chords that immediately come to mind:

- Because I know a "C major" chord is most likely to start this song (because most songs start on the 1st degree of the scale), I'm automatically going to assume that this melody note "E" is simply the "E" from my standard "C major" chord.
 - In other words, if the C major chord is "**C + E + G**," I'm just going to invert (rearrange) this chord so that "E" is on top --- "**G + C + E**". If it works, I'm good to go.
- If it doesn't work, I'll say to myself: "What other commonly occurring chords in this key have "E" in them?"
 - E minor (**E + G + B**: the chord which naturally occurs on the 3rd tone of the scale anyway... see **CHORDAL COMMAND** section). I can rearrange this chord to put "E" on top (G+B+E).
 - F major 7 (**F + A + C + E**: This chord already has "E" on top so if my other chords don't work, I can certainly try this one.
 - D minor 9 (**D + F + A + C + E**: If you paid attention to the **CHORDAL COMMAND** section, you'll remember that all bigger chords are

composed of smaller chords. So if a major chord usually works, there is a corresponding minor chord that will probably work too because they pretty much share the same notes except for the bass. In this case, this D minor 9 chord is basically the previous F major 7 chord with “D” in the bass.

But you get the point. The *melody can provide clues for the chords (harmony)*.

- **Determining bass of the song**

With the last technique, you were looking at the highest note and drawing potential options from it.

With this technique, you’re clueing in on the bass instead.

Well, I shouldn’t say “instead.” These techniques go together.

Here’s how I do it...

If I’ve already heard the pattern before and have played it a million times, my brain immediately says “**NOTHING NEW HERE.**”

At that point, I’ll **figure out the key** and proceed to play the pattern. Believe it or not, this happens a lot.

You would think just because a song is new that perhaps the songwriter or composer came up with something creative. IT IS RARELY THE CASE.

And some genres are worse than other. Gospel, R&B, and pop music do this a lot. I mean, all genres do but I find R&B singers all sing pretty much the same patterns. I’m always surprised why listeners don’t get tired of hearing different lyrics over the same chord patterns... over and over.

But I guess that’s great for the industry! Easy money.

So, most of the time, the patterns are ones I’ve heard and played before. In those cases, I don’t even have to figure out the bass. Something clicks in my mind and I already know what’s going on.

WARNING: You won’t start out this way. The next element (E.E. – “Ear Efficiency”) will help out.

But really, it’s just a matter of taking the time to stop and listen. When you DO learn something, stop and listen to how it really sounds. Think in your head about other songs that sound like this. Try to sing other melodies over the same chords and see if it works.

Just take the time to think about the chords as COLLECTIONS and not as separate chords.

For example, since I’ve been talking about 2-5-1 progressions and how they commonly end songs, it would do you well to take the same 2-5-1 progression (like a “D minor 7” going to

a "G7" to a "C major 7") and simply sing as many song endings while playing these same chords.

Examples:

"Her fleece was white as snow" [play 2-5-1 in rhythm with this]

"Happy Birthday to you (ending)" [play same 2-5-1 in rhythm]

"Next time won't you sing with me" [play same 2-5-1]

"Was blind, but now I see" [play same 2-5-1]

"Than silver and gold" ("Silver and Gold," Kirk Franklin)" [play same 2-5-1]

"Do not pass me by" (Pass Me Not O Gentle Savior) [play same 2-5-1]

"All through the town" (The wheels on the bus) [play same 2-5-1]

You get the point.

So when I hear the same types of endings over and over, it's not that my ear is better than yours... it's just that I'm now conscious of the fact that these are the same chord patterns at work regardless of the style of the song... regardless of the genre... regardless of the rhythm or tempo.

And that's where you want to get.

But if you can't hear the patterns in your head yet, you can always try to pick out each bass note, one by one. This will work.

Then, once you have a collection of bass notes picked up, you'll probably see a pattern at work. Maybe it's a circular pattern (i.e. – "notes moving in the circle of fourths/fifths direction"), as discussed in the last section.

Maybe the bass pattern is moving up the major scale, one degree at a time.

Just the notes themselves will hint at what key you're in.

For example, if you pick out these notes:

F > A > D > C > F > Bb

(Keep in mind these are separate bass notes you've picked out from listening to a record).

Already, in my mind, I'm leaning towards this song being in F major just because it is the first chord used. But it could also be in **Bb** (after all, the last note is Bb and all the notes are in the Bb major scale, too).

This isn't always the case though so you can't always rely on this tip.

But, you can ask yourself these questions to confirm your answer:

- 1) Are the notes I picked out from the F major scale?
- 2) Are there any notes that aren't in the F major scale? And if they aren't, are they important "rest points" in the song.

If they are just "passed" over really fast, then this pattern can still be in F major. Songs must have **passing tones**, which help to move us from one chord to another.

And these passing tones aren't always from the SAME major key. Often times, these passing tones are half steps above or below the next bass note, which is usually IN THE SCALE.

So if I'm in the key of F and notice the bass pattern: **F > A > Eb > D**... well the "F," "A," and "D" are surely tones of the F major scale... but where did the Eb come from? It's not in the scale. ANSWER: It's a passing chord to make our pattern more interesting. Since Eb is so close to D, it provides a nice push to D. Therefore, Eb shouldn't be seen as an important chord tone... especially if it is only used for a split second... the main chord tones are still from the key of F and that's what matters.

I think a lot of people get confused when they are picking out bass notes because they find notes from all over the place (and that's perfectly fine).

If songs only used the 7 notes from the same scale, THINGS WOULD BE BORING.

You have to borrow from other keys and add passing and neighboring tones and chords to spice things up. As musicians, though, we don't get confused.

For example, we still see this as a "2-5-1" in the key of C:

D minor 7 > G7 > Db major 7 > C major 7

Of course, D is the 2nd tone of the scale, G is the 5th tone of the scale and C is the 1st tone of the scale (thus "2-5-1" pattern) but where does the Db in between come from? It's not in the C major scale!

You're right. But it's used as a passing chord to bring us one half step down to C major 7. So instead of going from G7 directly home to C major 7, we stop at the gas station on the way to get some more "FUEL." That Db major 7 chord just provides creative fuel, even though we could have surely gotten home on the tank of gas we had.

So when you're picking out bass notes and relating them to patterns, you're looking at the BIG PICTURE... not necessarily every little note that pops up.

THE BIG PICTURE IS THE MAIN PATTERN AT WORK.

3) Don't wanna confuse you but let's go back to our example in F major for this last question I'd ask myself. I'd ask: "If I press down any F on my piano while listening to this song, does it fit? Does it sound like it would be the key?"

This is a hard one to write about because it's more intuitive or sensory.

But just believe me...

When you find the key of a song (using your ear), there's just this level of confidence when you hit the right KEY versus a close match or the wrong key.

The "real" key can usually be sounded over just about any chord or verse or section of the song and it'll work. Again, it's more about the "big picture."

I did a tutorial about this at <http://www.hearandplay.com/findingkey>. I would check it out AFTER YOU'RE DONE WITH THIS REPORT.

These are just a few tips to help you in this area...

Other things include:

- Learning how to combine separate patterns together to play real songs.
- How to expand your initial chords and play them more advanced once you've figured out the basic blueprint of the song.
- How to use what you know about the number system and patterns to play the same song in all 12 keys QUICKLY.
- How to interweave the melody in and out of your chords to produce a recognizable rendition of the song that people will quickly catch on to (even without a singer present).

MUSICIAN #5

“The one who can't add their own flavor and creativity to songs and lacks the skills to improvise and choose other alternative routes to play...”

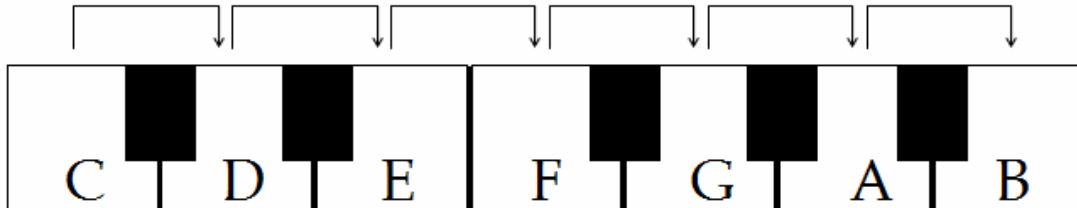


This musician can play songs. Can play patterns. Knows chords too!

But they can't use their ear to come up with other routes and alternatives to what they're playing. They have "EAR EFFICIENCY" (E.E.) problems.

And truth be told, it's probably only **50% ear** with the remaining recipe being knowledge and reinforcement of patterns and how the *circle of fifths* chart works.

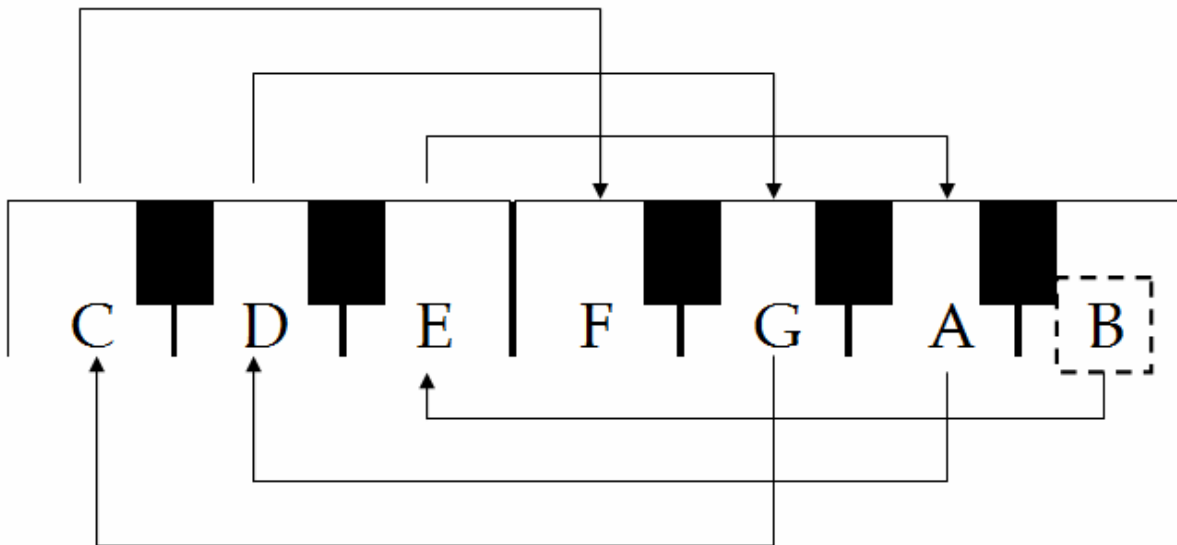
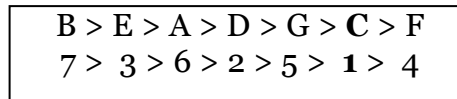
Instead of thinking of the key of **C major** as:



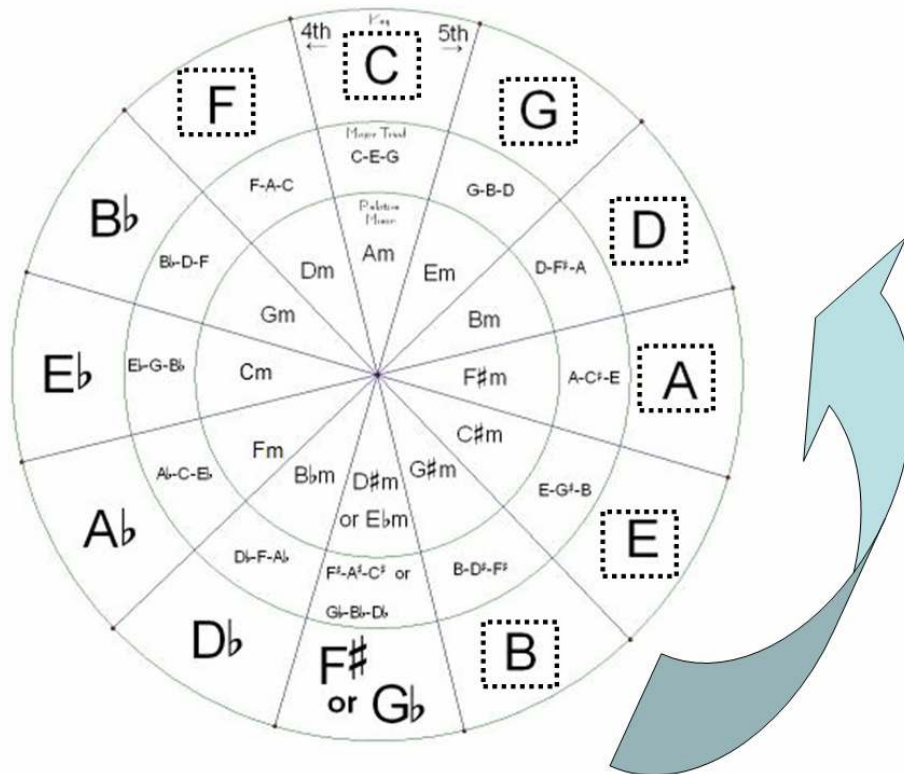
From **C** to **D**... **D** to **E**... **E** to **F** (basically the normal way of playing it: **C D E F G A B C**)

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

The "C Circular Major Scale" (I made it up)...



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



But here's the amazing part...

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

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

But here's where creativity and improvisation come in...

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

Say your bass is:

C > B > A

That means it starts on some type of chord on **C**... then moves to some type of chord on **B**... then finally to some type of chord on **A**.

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

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

Why?

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

B > E > A > D > G > C > F

At the moment, the song is going from B to A, which is fine. It’s just moving down the C major scale, which happens a lot too (we call this “*stepwise motion*” ... very close movements from one scale tone to the next).

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

C > B > **E** > A

This is exactly how songs like “*Thank You Lord*” work.

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

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

And based on previous training (see P.P. – “*Pattern Proficiency*”), you’d know that these chords could work:

C major 7 > B half-diminished 7 > E minor 7 > A minor 7

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

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

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

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

C major 7 > B half-diminished 7 > E 7 > A minor 7

So that’s all the “knowledge” part of the equation.

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

PLAYING BY EAR IS ALL ABOUT HAVING OPTIONS.

Now, here’s one last tip...

When a collection of chords sound really good and are almost predictable even before you hear them (there are many songs like this), chances are it’s moving in a **circular fashion**.

When it sounds like something you've heard before... when the pattern is just very familiar to you... then it's probably circular.

You can probably pick out the bass notes by literally taking out a few chunks of the circle. Seriously.

Now, of course, the circle doesn't ALWAYS work. Notes skip around. Passing chords are injected between "main" movements.

But it's usually at work under the hood and at least if you take the time to understand it, the "ear" part of playing will come a lot easier.

In tennis, I'm told a lot has to do with mental strategy.

Yeah, you may be able to hit the ball hard by brute strength.

But the best players are strategic.

The same thing is true when playing by ear. You can kill yourself trying to pick out every little thing, note for note, bass for bass, chord for chord... but you'll become exhausted and discouraged.

There's a better way and the purpose of this report was to introduce you to that *better way*.

And there's a whole lot more shortcuts where these came from.

In fact...

**“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)!

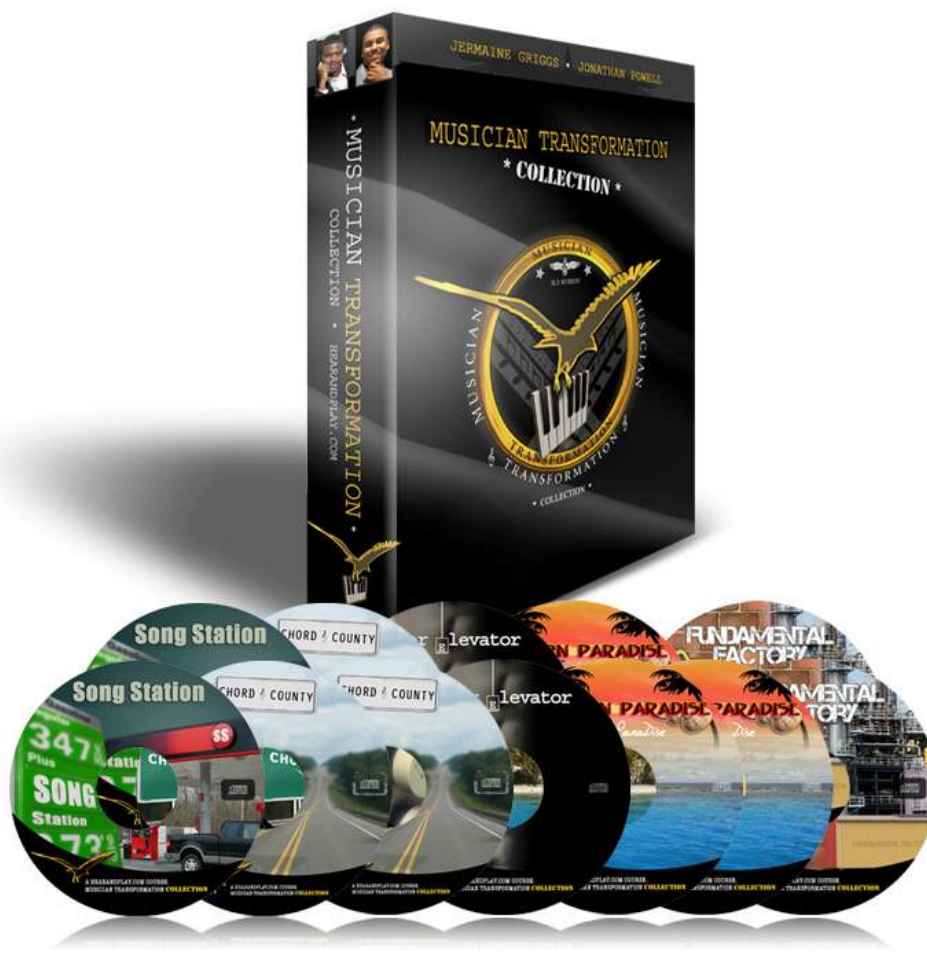
The last time we launched this program back in November 2012, we sold out our entire inventory in just a FEW HOURS.

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.”**





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...

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

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