

# APOSTOLIC PRAISE BASICS - LESSON 1

## WELCOME TO APOSTOLIC PRAISE 100

APOSTOLIC PRAISE 100 is designed as a crash course in basics with an emphasis on learning to play with basic major and minor chords, fills and melody. It is very hands-on; in fact, you will be playing with chords almost immediately. This course teaches basic chord theory, including major and minor chords, fills, runs, suspended 2 chords, minor 7ths, passing chord vamps, and how to play both slow and fast songs. It also teaches many example songs along the way to show each concept in action. Playing the piano should not have to involve years of lessons.

You can learn to play and be capable of playing in church in a couple of months or less. Practice, dedication, commitment, and APOSTOLIC PRAISE© are the keys. Note, this course does not teach how to play or read the type of music that is used in classical music. Knowing how to do this is not really applicable in the typical Apostolic church setting; reading chords, understanding chord theory, improvisation and playing by ear are. This book should be used together with the APOSTOLIC PRAISE 100 Practice CD or MP3 audio tracks. These let you hear the melody and they also contain piano, drums, bass, strings, and saxophone to give you the feel of playing with a real band.

May God richly bless and anoint your music and ministry in Jesus' name,

Richard W. Smith

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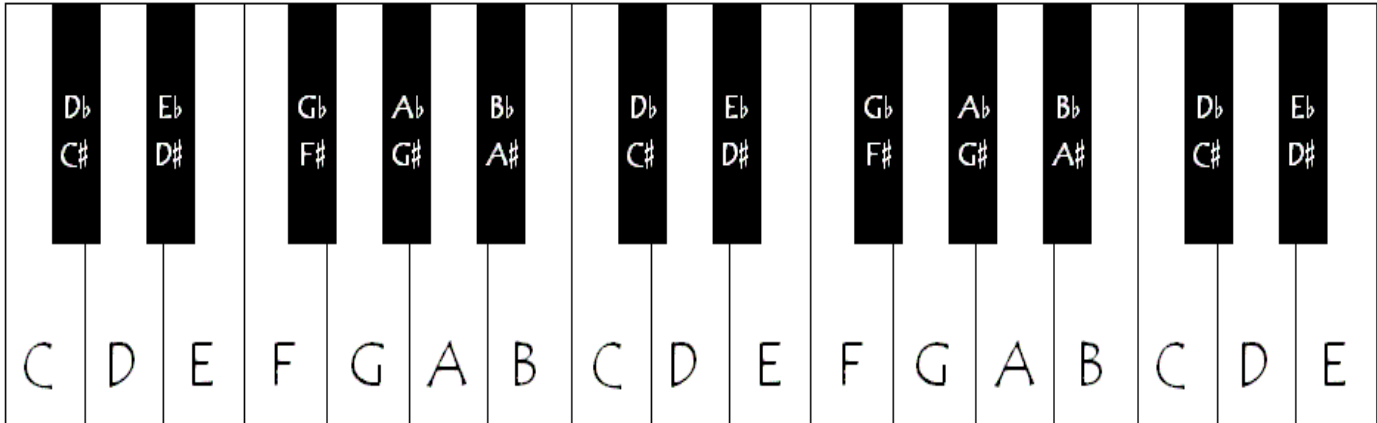
# APOSTOLIC PRAISE BASICS - LESSON 1

## The Notes on the Piano

Let's learn the notes first.

The WHITE NOTES are simply ALPHABET letters.

A B C D E F G - then they repeat - A B C D E F G



Each BLACK NOTE has two names. The first is a SHARP NAME.

A sharp looks like a tic-tac-toe sign or # - as in C# or D#).

(When you think “sharp” think “go up.”)

C# is the black note UP from C. D# is the black note UP from D.

Each BLACK NOTE also has a FLAT NAME.

(A flat looks like a lowercase letter “b” -- As in Db or Bb).

(When you think “flat” think “go down.”)

Db is the black note DOWN from D. Eb is the black note DOWN from E.

\*Now let's practice finding and playing the notes!

A good exercise for beginners is to find and play all of the C notes on the piano starting from the bottom and going up. So look up at the diagram and let's find C.

Then play all the G notes.                      Then all the D notes.                      Then all the F notes.

Then all the A notes.                              Then all the E notes.                      Then all the B notes.

Good job! You have now played all the WHITE notes.

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Next, let's find and play all of the black notes.

Let's play all the Bb notes (same as A#).

Then all the Eb notes (same as D#).

Then all the Ab notes (same as G#).

Then all the Db notes (same as C#).

Then all the Gb notes (same as F#).

(Remember to look at the picture if you need help!)

Good job! You have now played all the BLACK notes!

\*Now let's find Middle C.

Middle C is the C note in the very middle of the piano.

On a full size piano (88 keys), this is the 4th C note up from the bottom. On a smaller one it may be the 3rd C up from the bottom, or even the 2nd one.

(It depends on your piano.) The important thing is that it is the C in the very middle of the piano. This is known as "middle C." It is the most important note to know on the piano.

This is where you will be playing your chords! Wait?! Chords, what are those?

Let's learn them! But first...let's learn about half steps and whole steps.

**A half step is when two notes are adjacent (right next to each other).**

For example: E to F, B to C, F# to G, A# to B.

**A whole step is two half steps.**

For example: Bb to C, F to G, G to A, A to B, Ab to Bb.

# APOSTOLIC PRAISE BASICS - LESSON 1

## CHORDS

1. A chord is when you play more than one note together in your Right Hand.

### \*HOW TO PLAY MAJOR CHORDS

We make a major chord by skipping three notes (including black notes) and then skipping two notes.

1. For example, play the notes C E G together in your Right Hand (using your thumb, middle finger, and pinkie). You are playing what is called a C major chord. (Major is the first main kind of chord we will learn.)

\*Remember, you will want to play this chord in the very middle of your piano, or as close to the middle as possible. This is where we normally play.

1. Now play F A C. This is an F major chord.
1. Next play G B D. This is a G major chord.

### \*Using both hands

- 1) Whenever you play a chord in your right hand, you should play a bass note in your left hand.
- 2) For example, if you play a C major chord in your right hand, you play a C note in your left hand.
- 3) If you play a F chord in your right hand, you play a F note in your left hand.

# APOSTOLIC PRAISE BASICS - LESSON 1

## \*FINAL PIANO BASICS

### Let's learn how to read the Rhythm

The rhythm is playing the chords with a beat to play a song. Let's go!

- 1) Whenever you see the chord name (C), you play both hands together.
- 2) Whenever there is just a slash (/) you play just your right hand.
- 3) For example, if it says C / / /, then you would play both hands together on C, and then you would play your right hand by itself three times.

Count "1 - 2 - 3 - 4."

Or say "together, right, right, right."

- 4) Now try the Exercise Song below!

### Exercise Song 1: For C, F, and G major chords in C

C / / / C / / / F / / / F / / /

C / / / C / / / G / / / G / / / C

END OF PART 1

Now it's time to go practice everything you have learned before learning the next part!

# APOSTOLIC PRAISE BASICS - LESSON 1

Now let's learn...

## \*HOW TO PLAY MINOR CHORDS

We make a minor chord by skipping two notes  
(including black notes) and then skipping three notes.

1) Dm (the letter “m” stands for minor here) is a minor chord, and it is D F A.

2) Em is also a minor chord, and it is E G B.

3) Am is a minor chord, and it is A C E.

Now play the exercise song below.

### Exercise Song 2: For Am, Dm, and Em minor chords in C

Am / / / Am / / / Dm / / / Dm / / /

Am / / / Am / / / Em / / / Em / / / Am

## SCALES

A scale is a series of notes played one after another.

C major scale contains the notes C D E F G A B C. The fingering for this scale is  
1 2 3 1 2 3 4 5 (thumb = 1, pointer finger = 2, middle finger = 3, etc)

# APOSTOLIC PRAISE BASICS - LESSON 1

## Exercise Song 3: For C, F, and G major chords in C

C / / / F / / / G / / / F / / /

C / / / F / / / G / / / F / / / C

Our next song has what is called a FRACTION CHORD in it. F/G means you play an F CHORD in the RIGHT HAND and a G NOTE in the LEFT HAND.

It's like a fraction 1/4 where the 1 is on the top and the 4 is on the bottom. So in our chord F is on the top (our right hand - the top of the piano which means the upper half) and G is on the bottom (our left hand - the bottom of the piano which means the bottom half. (The upper half sounds "higher" and the lower half sounds "lower"!

## Exercise Song 4: For C, Dm, F, G, and Am in C

C / / / F / / / G / / / Am / / /

Dm / / / G / / / C / / / F/G / / / C

**Jesus Is the Answer      G/B = G chord in the RH (right hand) and B note in LH.**

C /              G/B / Am /              G /

Jesus is the answer    for the world today,

F /                      C/E / Dm /              G /

Above him there's no other,    Jesus    is the way

C /              G/B / Am /              G /

Jesus is the answer    for the world today,

F /                      C/E /    F/G /              C /

Above him there's no other,    Jesus    is the way

# AP Basics 100 Lesson 1 Goals & Homework

## LESSON 1 GOALS

- 1) Play all of the following notes on the keyboard. Play all of the B, E, A, D, G, C, and F notes on the piano. (For example, start with the lowest B note you can find and then play all of the rest of the B notes on the piano, going up higher for each one.
- 2) Play all of the Bb, Eb, Ab, Db, and Gb notes on the piano.
- 3) Play all of the A#, D#, G#, C#, and F# notes on the piano.
- 4) Play the C major scale daily with the correct fingering. The correct fingering for C major scale 1 2 3, 1 2 3 4 5.
- 5) Practice the Exercise Songs for major and minor chords.

## LESSON 1 HOMEWORK QUESTIONS

**You either email your answers to [ApostolicPSOM@gmail.com](mailto:ApostolicPSOM@gmail.com) or answer them in the online quizzes.**

- 1) What are the names of the white notes on the piano?
- 2) What are the names of the black notes on the piano (both sharp and flat)?
- 3) Is C# to D a half step?
- 4) Is D to E a whole step?
- 5) Is Ab to A a half step or a whole step?
- 6) What are the notes in a C chord?
- 7) What are the notes in a G chord?
- 8) What are the notes in an F chord?
- 9) What are the notes in a Dm chord?
- 10) What are the notes in an Am chord?
- 11) What are the notes in an Em chord?
- 12) What are the notes in the C major scale?
- 13) What is the correct fingering for the C major scale?

# AP 100 BASICS LESSON 2

## “Anointing” and “Surround Me, O Lord” in C

### SONG 1: ANOINTING (C)

**Em / Am / Dm / G /**  
Anoint - ing, fall on me,

**Em / Am / Dm / G /**  
Anoint - ing, fall on me,

**C / C / F / Dm /**  
Let the power of the Holy Ghost, fall on me,

**C / G / C /** To repeat: **F/G /**  
Anointing fall on me. To end: **C**

### SONG 2: SURROUND ME, O LORD (C)

**C / Em / F / G /**  
Surround me, O Lord,

**C / Em / F / G /**  
Surround me, O Lord,

**C / Em / F / Am /**  
Surround me, O Lord,

**Dm / G / C /** To repeat: **F/G /**  
And let your presence fill this place. To end: **C**

# AP 100 BASICS LESSON 2

## LEARNING ALL MAJOR AND MINOR CHORDS

It is VERY important that you know all twelve of your major and minor chords.  
The easiest way to learn them is by GROUPING.

### MAJOR CHORDS

1st Group - All White Notes

C = C E G      F = F A C      G = G B D

2nd Group - All White notes with a Black note in the middle

D = D F# A      E = E G# A      A = A C# E

3rd group - All Black notes with a White note in the middle

Db = Db F Ab    Eb = Eb G Bb    Ab = Ab C Eb

4th group - Miscellaneous

Gb = Gb Bb Db (all black notes) B = B D# F# (white followed by two black notes)

Bb = Bb D F (black note followed by two white notes)

### MINOR CHORDS

1st Group - All White Notes

Dm = D F A      Em = E G B      Am = A C E

2nd Group - All White notes with a Black note in the middle

Gm = G Bb D    Cm = C Eb G    Fm = F Ab C

3rd group - All Black notes with a White note in the middle

Dbm = Db E Ab      Abm = Ab B Eb      Gbm = Gb A Db

4th group - Miscellaneous

Bbm = Bb Db F (two black notes followed by one white)    Ebm = Eb Gb Bb (all black)

Bm = B D F# (two white notes followed by one black note)

# AP 100 BASICS LESSON 2

## **DEALING WITH CHORDS YOU DON'T KNOW YET**

When you come to a chord that you haven't learned yet (for example, a 7th or 9th, 11th or whatever), the best thing to do is just to “erase” (ignore it) the number and play the basic chord.

For example, if you come to a C7 or C9, just play a C chord!

If you come to a Cm7 or Cm9, just play a Cm. This works with almost any chord!

(One exception is a diminished chord. We will learn about these in a minute.)

# AP Basics 100 Lesson 2 Goals & Homework

## LESSON 2 GOALS

Learn “Anointing” and “Surround Me O Lord.”

Practice playing all major chords.

## LESSON 2 HOMEWORK QUESTIONS

**You either email your answers to [ApostolicPSOM@gmail.com](mailto:ApostolicPSOM@gmail.com) or answer them in the online quizzes.**

What major chords only have white notes?

What major chords have white notes with black notes in the middle?

What major chords have black notes with white notes in the middle?

What major chord has only black notes?

What major chord has one black note followed by two white notes?

What major chord has one white note followed by two black notes?

What can you do when you come to a chord that you don't know yet?

# AP 100 BASICS LESSON 3

## LET'S WRITE OUR OWN SONGS!

Writing music is **easy** and **fun**!

**Using the C, F, and G major chords we learned, write your own song. 1) Use any order of chords that you want to! 2) Be sure to use each chord at least once.**

**Name of Simple Song 1** \_\_\_\_\_

*We call this a simple song because songs that use only the C, F, and G chords usually sound kind of simple.*

\_\_\_ / / / \_\_\_ / / / \_\_\_ / / / \_\_\_ / / /  
\_\_\_ / / / \_\_\_ / / / \_\_\_ / / / \_\_\_ / / / C

**Name of Cool Song 2** \_\_\_\_\_

*We call this a cool song because songs that use both majors and a minor chord usually sound kind of cool! Use the chords of C, F, G and Am.*

\_\_\_ / / / \_\_\_ / / / \_\_\_ / / / \_\_\_ / / /  
\_\_\_ / / / \_\_\_ / / / \_\_\_ / / / \_\_\_ / / / C

**Name of Sad Song 3** \_\_\_\_\_

*We call this a sad song because songs that use a lot of minor chords usually sound sad! Use the chords of Dm, Em, and Am.*

\_\_\_ / / / \_\_\_ / / / \_\_\_ / / / \_\_\_ / / /  
\_\_\_ / / / \_\_\_ / / / \_\_\_ / / / \_\_\_ / / / Am

# AP Basics 100 Lesson 3 Goals & Homework

## **LESSON 3 GOALS**

Write your own songs.

## **LESSON 3 HOMEWORK QUESTIONS**

You either email your answers to [ApostolicPSOM@gmail.com](mailto:ApostolicPSOM@gmail.com) or answer them in the online quizzes.

Does the song that uses C, F and G sound simple, contemporary or sad?

Does the song that uses C, F, G and Am sound simple, contemporary or sad?

Does the song that uses Dm, Em and Am sound simple, contemporary or sad?

# AP 100 BASICS LESSON 4

*Now, let's learn how to play in the key of F!*

*Same as for the key of C but with a few new chords. Bb = Bb D F and Gm = G Bb D*

## **Major and Minor Exercise Songs in F**

The key of F uses the following chords. F, Gm, Am, Bb, C, Dm

The F major scale is F G A Bb C D E F

1 2 3 4 1 2 3 4

### **Exercise Song: For F, Bb, and C major chords in F**

F / / / F / / / Bb / / / Bb / / /

F / / / F / / / C / / / C / / / F

### **Exercise Song: For Gm, Am, and Dm minor chords in F**

Dm / / / Dm / / / Gm / / / Gm / / /

Dm / / / Dm / / / Am / / / Am / / / Dm

# AP 100 BASICS LESSON 4

## LET'S WRITE OUR OWN SONGS in F!

Writing music is **easy** and **fun**!

**Using the F, Bb, and C major chords we learned, write your own song. 1) Use any order of chords that you want to! 2) Be sure to use each chord at least once.**

**Name of Simple Song 1** \_\_\_\_\_

*We call this a simple song because songs that use only basic major chords usually sound kind of simple.*

\_\_\_ / / / \_\_\_ / / / \_\_\_ / / / \_\_\_ / / /  
\_\_\_ / / / \_\_\_ / / / \_\_\_ / / / \_\_\_ / / / F

**Next, using the chords of F, Bb, C, and Dm, write your own song.**

**Name of Cool Song 2** \_\_\_\_\_

*We call this a cool song because songs that use both majors and a minor chord usually sound kind of cool!*

\_\_\_ / / / \_\_\_ / / / \_\_\_ / / / \_\_\_ / / /  
\_\_\_ / / / \_\_\_ / / / \_\_\_ / / / \_\_\_ / / / F

**This time, using Gm, Am, and Dm, write your own song.**

**Name of Sad Song 3** \_\_\_\_\_

*We call this a sad song because songs that use a lot of minor chords usually sound sad!*

\_\_\_ / / / \_\_\_ / / / \_\_\_ / / / \_\_\_ / / /  
\_\_\_ / / / \_\_\_ / / / \_\_\_ / / / \_\_\_ / / / F

***Time to play some songs!***

# AP 100 BASICS LESSON 4

## SONG: ANOINTING (F)

**Am / Dm / Gm / C /**  
Anoint - ing, fall on me,

**Am / Dm / Gm / C /**  
Anoint - ing, fall on me,

**F / F / Bb / Gm /**  
Let the power of the Holy Ghost, fall on me,

**F / C / F /** To repeat: **Bb/C /**  
Anointing fall on me. To end: **F**

## SONG: SURROUND ME, O LORD (F)

**F / Am / Bb / C /**  
Surround me, O Lord,

**F / Am / Bb / C /**  
Surround me, O Lord,

**F / Am / Bb / Dm /**  
Surround me, O Lord,

**Gm / C / F /** To repeat: **Bb/C /**  
And let your presence fill this place. To end: **F**

# AP Basics 100 Lesson 4 Goals & Homework

## **LESSON 4 GOALS**

Read Study Info.

Practice new chords and songs in F.

Practice playing “Anointing” and “Surround Me O Lord” in F.

Memorize these songs.

## **LESSON 4 HOMEWORK QUESTIONS**

**You either email your answers to [ApostolicPSOM@gmail.com](mailto:ApostolicPSOM@gmail.com) or answer them in the online quizzes.**

What are the notes in F major scale?

What are the six main chords used to play “Anointing” and “Surround Me O Lord” when playing in the key of F?

# AP 100 BASICS LESSON 5

*Now, let's learn how to play in the key of G!*

*Same as for the keys of C & F...study the chords to the right and then play the songs below!*

## **Major and Minor Exercise Songs in G**

The key of G uses the following chords: G, Am, Bm, C, D, Em

G major scale = G A B C D E F# G  
1 2 3 1 2 3 4 5

D = D F# A and Bm = B D F#

### **Exercise Song 1: For G, C, and D major chords in G**

G / / / G / / / C / / / C / / /

G / / / G / / / D / / / D / / / G

### **Exercise Song 2: For Am, Bm, and Em minor chords in G**

Em / / / Em / / / Am / / / Am / / /

Em / / / Em / / / Bm / / / Bm / / / G

# AP 100 BASICS LESSON 5

## LET'S WRITE OUR OWN SONGS in G!

Writing music is **easy** and **fun**!

Using the G, C, and D major chords we learned, write your own song. 1) Use any order of chords that you want to! 2) Be sure to use each chord at least once.

**Name of Simple Song 1** \_\_\_\_\_

*We call this a country song because songs that use only basic major chords usually sound kind of simple.*

\_\_\_ / / / \_\_\_ / / / \_\_\_ / / / \_\_\_ / / /  
\_\_\_ / / / \_\_\_ / / / \_\_\_ / / / \_\_\_ / / / G

Next, using the chords of G, C, D and Em, write your own song.

**Name of Cool Song 2** \_\_\_\_\_

*We call this a cool song because songs that use both majors and a minor chord usually sound kind of cool!*

\_\_\_ / / / \_\_\_ / / / \_\_\_ / / / \_\_\_ / / /  
\_\_\_ / / / \_\_\_ / / / \_\_\_ / / / \_\_\_ / / / G

This time, using Am, Dm, and Em, write your own song.

**Name of Sad Song 3** \_\_\_\_\_

*We call this a sad song because songs that use a lot of minor chords usually sound sad!*

\_\_\_ / / / \_\_\_ / / / \_\_\_ / / / \_\_\_ / / /  
\_\_\_ / / / \_\_\_ / / / \_\_\_ / / / \_\_\_ / / / Em

# AP 100 BASICS LESSON 5

*Time to play some songs!*

## “Anointing” and “Surround Me, O Lord” in G

Roman Numerals can seem kind of hard at first, but they are EASY once you get used to them. Go through and fill-in the notes here (I started you off on the Bm) and then play “Anointing.”

### SONG: ANOINTING (G)

**Bm / Em / Am / D /**  
Anoint - ing, fall on me,

**Bm / Em / Am / D /**  
Anoint - ing, fall on me,

**G / G / C / Am /**  
Let the power of the Holy Ghost, fall on me,

**G / D / G /** To repeat: **C/D /**  
Anointing fall on me.

To end: **G**

### SONG : SURROUND ME, O LORD (G)

**G / Bm / C / D /**  
Surround me, O Lord,

**G / Bm / C / D /**  
Surround me, O Lord,

**G / Bm / C / Em /**  
Surround me, O Lord,

**Am / D / G /** To repeat: **C/D /**  
And let your presence fill this place. To end: **G**

# AP 100 BASICS LESSON 5

## MAKING MINOR CHORDS SOUND AWESOME

A great substitution for a plain minor chord is to take the minor chord and drop the root note down a whole step (two notes).

For example: Dm (D F A) is changed into C F A (keep playing D in the left hand).

Em (E G B) is changed into D G B (keep playing E in the left hand).

Am (A C E) is changed into G C E (keep playing A in the left hand).

Bm (B D F#) is changed into A D F# (keep playing B in the left hand).

This chord is actually known as a MINOR 7th. How cool is that!

Now let's play "Surround Me" again using this trick.

### **SONG: SURROUND ME, O LORD (C) (MORE ADVANCED)**

C / Em7 / F / G /  
Surround me, O Lord,

C / Em7 / F / G /  
Surround me, O Lord,

C / Em7 / F / Am7 /  
Surround me, O Lord,

Dm7 / G / C / To repeat: F/G /  
And let your presence fill this place. To end: C

# AP Basics 100 Lesson 5 Goals & Homework

## **LESSON 5 GOALS**

Go through study info.

Practice “Writing Your Own Songs” in G.

Practice “Anointing” and “Surround Me O Lord” in G.

Memorize these songs.

Practice making minor chords awesome.

## **LESSON 5 HOMEWORK QUESTIONS**

**You either email your answers to [ApostolicPSOM@gmail.com](mailto:ApostolicPSOM@gmail.com) or answer them in the online quizzes.**

What are the notes in the G major scale?

What six chords do we mainly use in the key of G?

How do you make a minor chord awesome?

# AP 100 BASICS LESSON 6

## SUSPENDED 2 CHORDS

Suspended chords are one of the most beautiful chords to use to “spice up” your songs. And they are easy to make and use.

What happens to someone when they are suspended from school? They are “kicked out” - right?

When we make a “suspended” chord, we do the same thing.

First, (1) we play a major chord. Let’s play C major chord. (C E G)

Second, (2) we “kick out” the third. (We always remove the third for suspended chords)

Third, (3) we add the second note of the scale (D).

This leaves us playing C D G. This is C2.

Exercise Song 1 For Suspended 2 Chords (1, 2, 5)

Drop the 3rd of the chord and add the 2nd.

Example: C-E-G becomes C-D-G

C / / / C2 / / / F / / / F2 / / /

C / / / C2 / / / G / / / G2 / / / C

# AP 100 BASICS LESSON 6

## SONG: SURROUND ME, O LORD (C) (MORE ADVANCED)

C2 / Em7 / F2 / G2 /  
Surround me, O Lord,

C2 / Em7 / F2 / G2 /  
Surround me, O Lord,

C2 / Em7 / F2 / Am7 /  
Surround me, O Lord,

Dm7 / G2 / C2 / To repeat: F/G /  
And let your presence fill this place. To end: C

# AP 100 BASICS LESSON 6

## Blessed Be Your Name

**V1:** C /// G /// Am /// F ///  
Blessed be your name, in the land that is plentiful,  
C /// G /// F /// F ///  
Where your streams of abundance flow, blessed be your name.  
C /// G /// Am /// F ///  
Blessed be your name, when I'm found in the desert place,  
C /// G /// F /// F ///  
Though I walk through the wilderness, blessed be your name,  
C /// G /// Am /// F ///  
Every blessing you pour out, I'll turn back to praise,  
C /// G /// Am /// F ///  
When the darkness closes in Lord, still I will say.

**Ch:** C /// G /// Am /// F ///  
Blessed be the name of the Lord, blessed be your name,  
C2 /// G2 /// Am7 / G2 / F2 ///  
Blessed be the name of the Lord, blessed be your glorious name.

**V2:** C2 /// G2 /// Am7 /// F2 ///  
Blessed be your name, when the sun is shining down on me,  
C2 /// G2 /// F2 /// F2 ///  
When the world is all as it should be, blessed be your name.  
C2 /// G2 /// Am7 /// F2 ///  
Blessed be your name, on the road marked with suffering,  
C2 /// G2 /// F2 /// F2 ///  
Though there's pain in the offering, blessed be your name,  
C2 /// G2 /// Am7 /// F2 ///  
Every blessing you pour out I'll turn back to praise,  
C2 /// G2 /// Am7 /// F2 ///  
When the darkness closes in Lord still I will say.

**V3:** C /// G /// Am /// F ///  
You give and take away, you give and take away,  
C2 /// G2 /// Am7 / G2 / F2 ///  
My heart will choose to say, Lord blessed be your name.

# AP 100 BASICS LESSON 6

## **LEARN THEM IN ALL 12 KEYS!**

G2 = G A D

C2 = C D G

F2 = F G C

Bb2 = Bb C F

Eb2 = Eb F Bb

Ab2 = Ab Bb Eb

Db2 = Db Eb Ab

Gb2 = Gb Ab Db

B2 = B C# F#

E2 = E F# B

A2 = A B E

D2 = D E A

# AP Basics 100 Lesson 6 Goals & Homework

## LESSON 6 GOALS

Go through study info.

Practice new suspended 2 chord in all 12 keys.

Practice exercise song(s).

Practice playing “Blessed Be Your Name.”

Memorize this song.

## LESSON 6 HOMEWORK QUESTIONS

**You either email your answers to [ApostolicPSOM@gmail.com](mailto:ApostolicPSOM@gmail.com) or answer them in the online quizzes.**

How do you make a suspended 2 chord?

What are the notes in a C2 chord?

What are the three inversions of an F2 chord?

Where can you substitute a suspended 2 chord into a song?

# AP 100 BASICS LESSON 7

## **ADVANCED TECHNIQUE OPTION**

Do not worry if you do not get this now! It is a little tricky!

### DIATONIC NOTES

Use notes in between the notes of the chords to play as “filler notes” or “diatonic notes.”

For example, when playing a C major chord (CEG), you have several different options.

The note between C and E is D (in the key of C major scale). So you can play C - D - E as a fill. You can also play E - D - C (same thing but playing it going backwards).

The note between E and G is F. So you can play E F G or G F E as a fill.

There are two options between G and C. These notes are A and B.

So you can play G - A - C or C - A - G. You can also play G - B - C or C - B - G. Each one has a different sound! Play them and see which one you like in certain spots.

The G A C and C A G fill sounds a little more jazzy (good for fast songs).

The G B C and C B G fill sounds a little more worshipful (good for slow songs).

# AP 100 BASICS LESSON 7

## **QUICK NOTE ABOUT DIATONIC / FILLER NOTES IN F**

Filler notes in the key of F work a little differently than they do in the key of C.

In the key of F, there is no “B” note. Instead it is a Bb note.

(F major scale = F G A Bb C D E F)

Therefore, let’s say we are playing an F chord and want to do diatonic/filler notes.

**The “G” note connects the F and the A in the F chord**

We could play F - G - A or A - G - F as a fill.

**The “Bb” note connects the A and the C in the F chord**

We could play A - Bb - C or C - Bb - A as a fill.

**The “D” or the “E” note connects the C and the F in the F chord.**

We could play C - D - F or F - D - C.

We could play C - E - F or F - E - C.

NOTE: On this last option, playing the “D” or the “E” has a different sound so be careful where you use them! Be sure to use them in a place where it will sound good!

NOTE: Usually we use the C - D - F fill almost anywhere but the C - E - F fill we usually only use in slow songs.

# AP 100 BASICS LESSON 7

## INVERSIONS IN C

Each chord can also be played in three different “forms” or “*inversions*.”

The three names are:

1. *Root position:* (what we have learned everything in).
  - a. It is played with your 1-3-5. Example: C-E-G
  - b. This will be called  $C^1$ .
2. *First inversion:*
  - a. It is played with your 3-5-1. Example: E-G-C
  - b. This will be called  $C^2$ .
3. *Second inversion:*
  - a. It is played with your 5-3-1. Example: G-C-E
  - b. This will be called  $C^3$ .

$C^1 = C E G$   
 $C^2 = E G C$   
 $C^3 = G C E$

$F^1 = F A C$   
 $F^2 = A C F$   
 $F^3 = C F A$

$G^1 = G B D$   
 $G^2 = B D G$   
 $G^3 = D G B$

### Exercise Song 1 for C, F, G inversions

$C^1$   $C^2$   $C^3$        $F^1$   $F^2$   $F^3$

$C^1$   $C^2$   $C^3$        $G^1$   $G^2$   $G^3$   $C^2$

$A m^1 = A C E$   
 $A m^2 = C E A$   
 $A m^3 = E A C$

$D m^1 = D F A$   
 $D m^2 = F A D$   
 $D m^3 = A D F$

### Exercise Song 2 for Am, Dm, Em inversions

$A m^1$   $A m^2$   $A m^3$        $D m^1$   $D m^2$   $D m^3$

$A m^1$   $A m^2$   $A m^3$        $E m^1$   $E m^2$   $E m^3$   $A m^2$

$E m^1 = E G B$   
 $E m^2 = G B E$   
 $E m^3 = B E G$

\*Anytime there is a “C” chord in a song, you now have three options – you can play any one of these three inversions.

\*Anytime there is a “F” chord in a song, you now have three options – you can play any one of these three inversions and so on. This will work for any one of the other chords you have learned also – G, Am, Dm, Em.

*\*\*However, realize that “**certain inversions**” will **sound better** in “**certain places**” in “**certain songs**” than other inversions.*

*\*\*\*You want to find the inversion that sounds the best. This will usually be the one with the melody note on the top. We will talk more about this later.*

# AP 100 BASICS LESSON 7

**Now play the following song using different inversions!**

## **Jesus Is the Answer**

C /            G/B / Am /            G /  
Jesus is the answer for the world today,  
F /                    C/E / Dm /            G /  
Above him there's no other, Jesus is the way  
C /            G/B / Am /            G /  
Jesus is the answer for the world today,  
F /                    C/E / Dm F/G    C /  
Above him there's no other, Jesus is the way

After you have mastered this, go through and play this song using inversions AND diatonic note fills together!

## **ADDITIONAL FILL OPTIONS**

**Inversion Fill** (Play a different inversion - besides the basic root position one - as fill)

**Octave Chord Fill** (Play the chord an octave higher as a fill)

**Ascending Broken Chord Fill** (Play the chord one note at a time going up as a fill)

**Descending Broken Chord Fill** (Play the chord one note at a time going down as a fill)

**Octave Ascending Broken Chord Fill** (Play the chord one note at a time going up an octave higher as a fill)

**Octave Descending Broken Chord Fill** (Play the chord one note at a time going down an octave higher as a fill)

**The 5-6-1 fill** (G A C play as single notes in a row, you can use this almost anywhere in a song in the key of C)

**Grace notes or jazz notes or blues notes** (just slide off the black notes when playing)

**Play partial chords to get a different sound** (For example, instead of C E G, play just C G - leave out the middle note for a different sound.)

# AP 100 BASICS LESSON 7

**Right Hand Double Octave Fill** (Play G A C like above but play as double notes in both hands - thumb on G, pinkie on G at the same time, etc)

## TIPS:

When playing chords, try to play the inversion that has the melody note on top. Then try to fill-in and play the melody using “filler” or “diatonic” notes.

When ending the song, try to end it on the 1st inversion (E G C).

This makes your top note, the main key of the song which sounds great!

## SONG: SURROUND ME, O LORD (C)

C / Em / F / G /  
Surround me, O Lord,  
C / Em / F / G /  
Surround me, O Lord,  
C / Em / F / Am /  
Surround me, O Lord,  
Dm / G / C / To repeat: F/G /  
And let your presence fill this place. To end: C

Then practice it adding some more rhythm! You can make up your own rhythm ideas but here is a cool idea below!

Instead of just “together-right, together right” or counting “one two, one two” now we are going to count “one and two and three and four and.”

|                                                                       |       |     |     |
|-----------------------------------------------------------------------|-------|-----|-----|
| T                                                                     | RH    | T   | RH  |
| ONE                                                                   | TWO   | ONE | TWO |
| One and two and three and four and One and two and three and four and |       |     |     |
| T                                                                     | LH RH | LH  | T   |
| LH RH LH                                                              |       |     |     |

*T = Together LH = Left Hand note RH = Right Hand Chord*

# AP 100 BASICS LESSON 7

## **OCTAVE CHORD IN LEFT HAND**

Another great idea (if your hand is big enough) is to play an OCTAVE CHORD in the Left Hand.

Do this by simply playing two of the same note. (For example, C-C).  
This will give your playing a much more “solid” feel.

If your Left Hand is too small to reach that far, try rolling up to it, or you can also play 1-5 in the Left Hand (C-G for a C chord or F-C for an F chord, etc).

# AP 100 BASICS LESSON 7

## TAKING IT TO THE NEXT LEVEL

### INVERSIONS IN ALL 12 KEYS (in case you have not learned them all yet)

#### MAJOR CHORDS

|               |          |          |
|---------------|----------|----------|
| G = G B D     | B D G    | D G B    |
| C = C E G     | E G C    | G C E    |
| F = F A C     | A C F    | C F A    |
| Bb = Bb D F   | D F Bb   | F Bb D   |
| Eb = Eb G Bb  | G Bb Eb  | Bb Eb G  |
| Ab = Ab C Eb  | C Eb Ab  | Eb Ab C  |
| Db = Db F Ab  | F Ab Db  | Ab Db F  |
| Gb = Gb Bb Db | Bb Db Gb | Db Gb Bb |
| B = B D# F#   | D# F# B  | F# B D#  |
| E = E G# B    | G# B E   | B E G#   |
| A = A C# E    | C# E A   | E A C#   |
| D = D F# A    | F# A D   | A D F#   |

#### MINOR CHORDS

|                |          |          |
|----------------|----------|----------|
| Gm = G Bb D    | Bb D G   | D G Bb   |
| Cm = C Eb G    | Eb G C   | G C Eb   |
| Fm = F Ab C    | Ab C F   | C F Ab   |
| Bbm = Bb Db F  | Db F Bb  | F Bb Db  |
| Ebm = Eb Gb Bb | Gb Bb Eb | Bb Eb Gb |
| Abm = Ab B Eb  | B Eb Ab  | Eb Ab B  |
| Dbm = Db E Ab  | E Ab Db  | Ab Db E  |
| Gbm = Gb A Db  | A Db Gb  | Db Gb A  |
| Bm = B D F#    | D F# B   | F# B D   |
| Em = E G B     | G B E    | B E G    |
| Am = A C E     | C E A    | E A C    |
| Dm = D F A     | F A D    | A D F    |

# AP Basics 100 Lesson 7 Goals & Homework

## LESSON 7 GOALS

Practice playing inversions in all chords.

Practice playing “Jesus Is the Answer” and “Surround Me O Lord” with new fills.

## LESSON 7 HOMEWORK QUESTIONS

**You either email your answers to [ApostolicPSOM@gmail.com](mailto:ApostolicPSOM@gmail.com) or answer them in the online quizzes.**

What is an inversion?

What are the names of the three inversions?

Name five fills that are taught in this lesson.

When ending a song, try to end it on which inversion?

What are the three inversions of C major chord?

What are the three inversions of F major chord?

What are the three inversions of G major chord?

What are the three inversions of Am chord?

What are the three inversions of Dm chord?

What are the three inversions of Em chord?

# AP 100 BASICS LESSON 8

## PLAYING THE SONG WITH THE RIGHT INVERSION

This is kind of by ear. You have to be able to hear which inversion has the right melody.

### SONG: ANOINTING

A-G      E      C-D-E-D

**Em<sup>2</sup>** /   **Am<sup>1</sup>** /   **Dm<sup>3</sup>** /   **G<sup>1</sup>** /

Anoint - ing,      fall on me,

A-G      E      C-D-E-D

**Em<sup>2</sup>** /   **Am<sup>1</sup>** /   **Dm<sup>3</sup>** /   **G<sup>1</sup>** /

Anoint - ing,      fall on me,

G   A   C   C   C   C   C   G   G   A   F   D

**C<sup>2</sup>** /      **C<sup>2</sup>/E** /      **F<sup>3</sup>** /   **Dm<sup>2</sup>** /

Let the power of the Holy Ghost, fall on me,

C   C-D-E   E-D   C   C

**C<sup>2</sup>** /      **G<sup>1</sup>** /   **C<sup>2</sup>** /   **F<sup>1</sup>/G** /

Anointing fall on me.      To end: **C<sup>2</sup>**

*(The notes above the chords are the melody notes.)*

**A ROLLING BASS LINE** is also a very important tool.

Basically, we play a 1-5-1 in the Left Hand (C-G-C for C or F-C-F for F or G-D-G for G).

Here is a good rhythm idea.

| T                                  | RH                                 | T            | RH <i>(this is what we've been playing)</i> |
|------------------------------------|------------------------------------|--------------|---------------------------------------------|
| ONE                                | TWO                                | ONE          | TWO                                         |
| One and two and three and four and | One and two and three and four and |              |                                             |
| <b>RH</b> C                        | C                                  | C            | C                                           |
| <b>LH</b> LC      G    HC   LC     | G    HC   LC                       | G    HC   LC | G    HC                                     |

LC = Lower C    and    HC = Higher C

# AP 100 BASICS LESSON 8

## SUSTAIN PEDAL

The SUSTAIN PEDAL is another important thing to learn to use. This is the pedal under a keyboard or the Pedal farthest to the right on an upright or grand piano.

Hold it down all the way to make the notes sustain (keep playing after you have moved your hand off the notes). This gives your playing a much more “connected” and “pretty” sound. (It also helps you when changing chords not to sound “empty”). Here is how you use it. Hold it down when you play a chord and then let it up and press it back down whenever you change chords, so that your chords do not “run together”.

**C / Em / F / G /**  
Surround me, O Lord,

For example, on this line you would press it and hold it down on the first “together” on C, then you would let it up right before you go to Em and press it and hold it down at the same time as you play the “together” on Em.

Do the same when you go to F or G or whenever you change chords! It can be a little hard at first, but it will soon become second nature or natural.

We generally only use the sustain pedal for SLOW SONGS.

# AP 100 BASICS LESSON 8

## COMMON CHORD MOVEMENTS

Here are a few common chord movements that you should take note of.

|         |           |
|---------|-----------|
| G-C     | Am-Dm-G-C |
| Am - Dm | C F G     |
| Dm - G  | C-F       |
| C C/E F | C G/B Am  |
| F G Am  | F C/E Dm  |

Any of the movements can be played backwards also. (G-C could be C-G)

## BREAKDOWN OF COMMON CHORD PROGRESSION

One of the most important things to learn about music is that it likes to move in “4ths.”

*A 4th is simply from E to A or A to D or D to G or G to C. Walk up four notes from E and you get to A. (E F G A)*

As an example, we can look at the song “Anointing.” It has this chord progression:  
Em Am Dm G C

This is one of the most common movements in music. We learn here that in the key of C, Em likes to go Am      Am likes to go to Dm  
Dm likes to go to G      G likes to go to C

Similar to how a negative magnet is attracted to a positive magnet, these chords are “attracted” to one another.

Although any chord can “jump” to any other chord in music, normally it will be followed by the same few chords.

For example, Em may be followed by F or G or Dm or whatever chord the songwriter chooses, but most of the time it is followed by Am.

# AP 100 BASICS LESSON 8

C

## How Great Is Our God (Basic)

Ch: C / / / C / / / Am / / / Am / / /  
How great is our God, sing with me, how great is our God,  
F / / / G / / / C / / / F/G / / /  
And all will see how great, how great is our God.

V1: C / / / C / / / Am / / / Am / / /  
The splendor of a king, robed in majesty,  
F / / / G / / /  
Let all the earth rejoice, all the earth rejoice,  
C / / / C / / / Am / / / Am / / /  
He wraps himself in light, and darkness tries to hide,  
F / / / G / / /  
And trembles at his voice, trembles at his voice.

V2: C / / / C / / / Am / / / Am / / /  
And age to age he stands, and time is in his hand  
F / / / G / / /  
Beginning and the end, beginning and the end,  
C / / / C / / / Am / / / Am / / /  
We know these three are one, Father, Spirit, and Son,  
F / / / G / / /  
The lion and the lamb, lion and the lamb.

V3: C / / / C / / / Am / / / Am / / /  
For He's the name above all names, worthy of our praise,  
F / / / G / / / C / / / F/G / / /  
And my heart will sing how great is our God.

**HINT:** This song basically repeats the progression C - Am - F - G - C - F/G

# AP 100 BASICS LESSON 8

**C**

**How Great Is Our God with MELODY ABOVE**

***G C G D C E D D C C G D C***

Ch: C / / / C / / / Am / / / Am / / /

How great is our God, sing with me, how great is our God,

***C E D D C C C D G D C***

F / / / G / / / C / / / F/G / / /

And all will see how great, how great is our God.

**NOW PRACTICE IT USING ROLLING BASS LINE IN THE LEFT HAND!**

(If you have forgotten how to do this, go back to Lesson 3 and review!)

# AP 100 BASICS LESSON 8

C

## How Great Is Our God (MORE ADVANCED)

Ch: C2 / / / C2 / / / Am7 / / / Am7 / / /

How great is our God, sing with me, how great is our God,

F2 / / / G2 / / / C2 / / / F/G / / /

And all will see how great, how great is our God.

V1: C2 / / / C2 / / / Am7 / / / Am7 / / /

The splendor of a king, robed in majesty,

F2 / / / G2 / / /

Let all the earth rejoice, all the earth rejoice,

C2 / / / C2 / / / Am7 / / / Am7 / / /

He wraps himself in light, and darkness tries to hide,

F2 / / / G2 / / /

And trembles at his voice, trembles at his voice.

V2: C2 / / / C2 / / / Am7 / / / Am7 / / /

And age to age he stands, and time is in his hand

F2 / / / G2 / / /

Beginning and the end, beginning and the end,

C2 / / / C2 / / / Am7 / / / Am7 / / /

We know these three are one, Father, Spirit, and Son,

F / / / G / / /

The lion and the lamb, lion and the lamb.

V3: C2 / / / C2 / / / Am7 / / / Am7 / / /

For He's the name above all names, worthy of our praise,

F2 / / / G2 / / / C2 / / / F/G / / /

And my heart will sing how great is our God.

# AP 100 BASICS LESSON 8

## PLAYING CHORDS AS SIXTH CHORDS (leaving out the middle note)

This is another cool trick we can use.

Instead of playing C as C E G, play it as C G (leaving out the E).

Instead of playing C as E G C, play it as E C (leaving out the G)

Instead of playing C as G C E, play it as G E (leaving out the C)

Practice playing this going up the major scale!

E C

F D

G E

A F

B G

C A

D B

E C (which we started with)

See how pretty that sounds!

You can play this going up or down the piano or even just skipping around!

For example, if you are on a C major chord or an Am7 (which is C/A), your chord is C E G or E G C or G C E.

So you could start with a C G then jump to E C then jump up to G E.

You could keep going up with this or do it backwards (going down)!

# AP Basics 100 Lesson 8 Goals & Homework

## LESSON 8 GOALS

Ready Study Info.

Practice “Anointing” and “How Great Is Our God” playing the melody/using the right inversion.

Practice playing a rolling left hand bass line.

Practice adding more rhythm to your songs.

Practice playing sixth chords in the right hand.

## LESSON 8 HOMEWORK QUESTIONS

**You either email your answers to [ApostolicPSOM@gmail.com](mailto:ApostolicPSOM@gmail.com) or answer them in the online quizzes.**

A basic rolling bass line in the left hand uses 1-5-1. TRUE OR FALSE?

Does Am like to go to Dm?

Does Dm like to go to G?

Is it important to use the “right inversions” in a song?

Is it important to try and learn how to play the melody of songs?

# AP 100 BASICS LESSON 11

## PLAYING IN A KEY THAT YOU DON'T KNOW VERY WELL (or at all!)

Making a major scale: W-W-H W-W-W-H  
(W = Whole step) (H = Half Step)

1st, 4th and 5th notes of a scale are almost always MAJOR chords.  
2nd, 3rd and 6th notes of a scale are almost always MINOR chords.  
(The last 7th note is a DIMINISHED chord.)

So the order of chords is as follows:  
MAJOR, MINOR, MINOR, MAJOR, MAJOR, MINOR

The key of A is as follows:

|                       |                     |
|-----------------------|---------------------|
| BEGIN ON A            | 1st chord = A major |
| (GO UP WHOLE STEP) B  | 2nd chord = Bm      |
| (GO UP WHOLE STEP) C# | 3rd chord = C#m     |
| (GO UP HALF STEP) D   | 4th chord = D major |
| (GO UP WHOLE STEP) E  | 5th chord = E major |
| (GO UP WHOLE STEP) F# | 6th chord = F#m     |
| (GO UP WHOLE STEP) G# | 7th chord = G#dim   |
| END ON A              |                     |

## CHORD FAMILIES

Think of each key as a FAMILY. A, Bm, C#m, D, E, F#m all belong to the same family.

So when you are playing in this key, you are not normally going to play a chord OUTSIDE of this family! This same concept applies to every key!

This also helps us with our DIATONIC NOTES. We are not normally going to play a note that is outside of this family: A B C# D E F# G# A (Fingering: 1-2-3 1-2-3-4-5)

# AP 100 BASICS LESSON 11

Let's learn a new song! (This song is actually in the key of A.)

**A**

**Break Every Chain (Tasha Cobbs)**

<http://youtu.be/ZJpAZgXg7x0>

**Intro:** F#m / D / A / E /

**Ch** F#m / D / A / E /

There is power in the name of Jesus (3x)

F#m / D / A / E /

To break every chain, break every chain, break every chain (2x)

**V1** F#m / D / A / E /

There's an army rising up (3x)

F#m / D / A / E /

To break every chain, break every chain, break every chain (2x)

**Music:** F#m / D / A / E / F#m / D / A / E /

**Br** F#m / D / A / E /

I hear the chains fall - ling (2x)

BE SURE TO USE ALL THE TRICKS WE HAVE LEARNED SO FAR:

FILLS & RUNS FROM LESSON 2

INVERSIONS

FILLER/DIATONIC NOTES

ROLLING BASS LINE

DOUBLE OCTAVE CHORD IN LEFT HAND

SIXTH CHORDS (leaving out the middle note)

PASSING CHORDS

SUSPENDED 2 CHORDS & MINOR 7th CHORDS (minor chords on steroids)

If any of these "tricks" seem "foreign" to you, go back and review those lessons!

# AP Basics 100 Lesson 9 Goals & Homework

## LESSON 9 GOALS

Practice playing “Break Every Chain” with new chords.

Memorize this song.

Practice playing “Break Every Chain” with fills, inversions, melody and all the other tricks we have learned!

## LESSON 9 HOMEWORK QUESTIONS

**You either email your answers to [ApostolicPSOM@gmail.com](mailto:ApostolicPSOM@gmail.com) or answer them in the online quizzes.**

What chords belong to the chord family in the key of A?

What are the notes in an F#m?

What are the notes in a Bm?

What are the notes in an E chord?

## HOW TO PLAY FAST SONGS

Apostolic Praise©: Richard W. Smith - [www.ApostolicPraiseSchoolofMusic.com](http://www.ApostolicPraiseSchoolofMusic.com)

# AP 100 BASICS LESSON 10

TIP 3: Try playing the chords on the ONE BEAT and on the “AND” of the TWO BEAT.

For example: (the + symbol stands for “AND”) (READ AS “one and two and three and”)

ONE + TWO + THREE + FOUR + ONE + TWO + THREE + FOUR +  
C C C C

**This would be equal to ONE (v) or VAMP. (There are eight beats in a vamp for the purpose of learning from Apostolic Praise. Anytime you see a (v) in Apostolic Praise material, it should be played for eight beats. If it says (v)\* it usually means four beats.)**

## “Can’t Nobody” in C

SONG: CAN’T NOBODY (C)

C (v) C (v)  
Can’t nobody, do me like Jesus,

F (v) F (v) C (v)  
Can’t nobody, do me like the Lord,

C (v) C (v)  
Can’t nobody, do me like Jesus,  
(single notes in both hands or do an OCTAVE CHORD in your left hand)

G (v) (C – E – F – F# – G – A – Bb – B)  
He’s my friend. (To end: C)

TIP 4: Also you can go back and forth between the MAJOR and MINOR chords when playing a VAMP. You could play it like this:

ONE + TWO + THREE + FOUR + ONE + TWO + THREE + FOUR +  
C C Cm C

**Each song is different. Be sure to try and play the chords to the rhythm of the words.**

## “Jesus On the Mainline”

$$C(v) \qquad C(v)$$

F (v)
F (v)
C (v)

C (v)

C (v)

(single notes in both hands)

G (v) (C - E - F - F# - G - A - Bb - B)

(To end: C)

## 4/4 TIMING

Most songs in church are played using one - two - three - four - one - two - three - four.

This is called 4/4 timing and is the most common.

### 3/4 TIMING

Some songs in church are played using one - two - three - one - two - three.

This is called 3/4 timing and is fairly common.

## 2/4 TIMING

Some songs in church are played using one - two - one - two.

This is called 2/4 timing and is fairly common also.

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# AP 100 BASICS LESSON 10

*Second Inversions* in fast songs are used in a *passing chord vamp*.

Passing chords are chords that are used in passing.

*Second Inversion* for “F” is played “C F A.”

So for the passing chords, you would play *C-F-C-F-C-C-F-C-F*, but instead of playing F chord like “F A C,” you play it “C F A.” (*Your left hand holds down a C note the entire time.*)

For example: Both hands together on the first beat (the C) followed by eight rights.

(PLEASE LISTEN TO THE SONG “Can’t Nobody” on the CD to get a feel for this pattern and the rhythm.)

The passing chord for “F” is “Bb” in *second inversion*. (F Bb D) Therefore the pattern is *F-Bb-F-Bb - F-F-Bb-F-Bb*

(*Your left hand holds down an F note from the first beat on.*)

The passing chord for “G” is “C” in *second inversion*. (G C E)

Therefore the pattern is *G-C-G-C - G-G-C-G-C*

(*Your left hand holds down a G note from the first beat on.*)

Your left hand just plays a single bass note on the first beat of each chord.

(V) = (Vamp)

Exercise Song 1: For Passing Chords in C

C (v)          C (v)          F (v)          F (v)

C (v)          C (v)          G (v)          G (v)

(Single notes in both hands)

(C - E - F - F# - G - A - Bb - B - C)

“Can’t Nobody” in C

# AP 100 BASICS LESSON 10

SONG: CAN'T NOBODY (C)

C (v)

C (v)

Can't nobody, do me like Jesus,

F (v)
F (v)
C (v)

Can't nobody, do me like the Lord,

C (v)

C (v)

Can't nobody, do me like Jesus,

(single notes in both hands)

G (v) (C – E – F – F# - G – A – Bb - B)

He's my friend.

(To end: C)

## “Jesus On the Mainline”

SONG: Jesus On the Mainline

C (v)

C (v)

Can't nobody, do me like Jesus,

F (v)
F (v)
C (v)

Can't nobody, do me like the Lord,

C (v)

C (v)

Can't nobody, do me like Jesus,

(single notes in both hands)

G (v) (C - E - F - F# - G - A - Bb - B)

He's my friend.

(To end: C)

# AP Basics 100 Lesson 10 Goals & Homework

## LESSON 10 GOALS

Watch video lesson.

Practice new vamps.

Practice playing “Can’t Nobody” with the new vamps, fills and runs taught for fast songs.

## LESSON 10 HOMEWORK QUESTIONS

**You either email your answers to [ApostolicPSOM@gmail.com](mailto:ApostolicPSOM@gmail.com) or answer them in the online quizzes.**

What are the three main different types of rhythms mainly used in church music?

One good trick when playing fast songs is to slide off the black notes to create a jazzy sound. TRUE OR FALSE?

How do you count with 3/4 timing?

How do you count with 4/4 timing?

One tip to playing fast songs is to hit the chords to the rhythm of the words of the song. TRUE OR FALSE

# AP 100 BASICS LESSON 11

## **HOW TO PLAY MINOR 2 CHORDS**

This is one of the easiest chords ever!

Just add the second note of the scale to your minor chord!

Use it to replace almost any minor chord - except on the 3rd note of the scale! (For example, if you are playing in the key of C, you could use a minor 2 chord on Am and Dm but not on Em because Em is the 3rd note of the scale - it just doesn't sound good.)

**Be sure to learn this awesome chord in every key!**

Em2 = E F# G B

Am2 = A B C E

Dm2 = D E F A

Gm2 = G A Bb D

Cm2 = C D Eb G

Fm2 = F G Ab C

Bbm2 = Bb C Db F

Ebm2 = Eb F Gb Bb

Ebm2 = Ab Bb B Eb

Dbm2 = Db Eb E Ab

Gbm2 = Gb Ab A Db

Bm2 = B C# D F#

## **NEW RESTART SONG WALKUP**

Instead of (F/G) in the key of C, use (F/A to G/B)

Instead of (Bb/C) in the key of F, use (Bb/D to C/E)

Instead of (C/D) in the key of G, use (C/E to D/F#)

It's basically your 4 and 5 major chords over the 6 and 7 in the left hand.

4/6 to 5/7. If that's too confusing, just memorize it!

This movement is used at the end of almost every gospel song (not really, but it sure is used a lot!)

# AP 100 BASICS LESSON 11

F Falling In Love With Jesus

**CH:**

**F / / / Eb/F / F / Bb / F/A / Gm / C /**  
Falling in love with Je - sus, falling in love with Je-----sus,  
**Dm / / / Eb/F / F / Bb / Bb/C / F / Bb/D C/E**  
Falling in love with Je - sus was the best thing I've ever, ever done.

**V1:**

**F / / / Eb/F / F / Bb / F/A / Gm / C /**  
In His arms I feel protected, in His arms never disconnected,  
**Dm / / / Eb/F / F / Bb / Bb/C / F / Bb/D C/E**  
In His arms I feel protected, there's no place I'd rather, rather be.

REMEMBER TO ADD THE SUSPENDED 2 CHORDS AND MINOR 7TH (minor chord on steroids) CHORDS!

ALSO, MAKE SURE YOUR LEFT HAND IS PLAYING A ROLLING BASS LINE or AT THE VERY LEAST AN OCTAVE CHORD!

(For a cool ending, just keep playing an F2 (FGAC) up the piano going an octave higher each time.)

## PASSING CHORDS FOR MINOR CHORDS

Play the major chord a whole step down from the minor chord.

For example, C major chord is the passing chord for Dm chord (and vice versa).

These sound great as passing chords with rhythm or you can play them going up or down in inversions.

For example: **A D F** down to **G C E** down to **F A D** down to **E G C** down as far you as you want!

# AP 100 BASICS LESSON 11

You can also use this same concept with Gm (F major chord would be the passing chord) or with pretty much any other minor chord.

**EXCEPTION:** You cannot use it on the number 3 minor chord (Am in the key of F or Em in C). Why? It just doesn't really sound good (in most places) because it is playing a note that is not naturally found in the scale.

## ADDING THE LEFT HAND TO FAST SONG PASSING CHORD VAMPS

We are basically going to copy the passing chord that we play in the right hand to the left hand also BUT we are going to leave out the middle note!

### F VAMP EXAMPLE VARIATION 1

RH F A C F B $\flat$  D F A C F B $\flat$  D F A C F B $\flat$  D F A C F B $\flat$  D  
LH F C F D F C F D F-C F-C F-D F C F D

(This is equal to one vamp or (v))

### C VAMP EXAMPLE VARIATION 1

RH C E G C F A C E G C F A C E G C E G C F A C E G C F A  
LH C G C A C G C A C-G C-G C-A C G C A

Be sure to slide off the grace notes (black notes)

Another great variation is to change inversions in your RIGHT HAND.

### F VAMP EXAMPLE - VARIATION 2

RH A C F to B $\flat$  D F  
LH F C F D

### C VAMP EXAMPLE - VARIATION 2

RH E G C to F A C  
LH C G C A

# AP 100 BASICS LESSON 11

Another cool way to play this to give it a “darker” sound or “jazzy” sound is to play it with the MINOR chord instead of the major chord.

NOTE: You can only use this on the 1 chord - in other words, whatever key you are in. If you are in the key of F, you can use it on the F vamp but not on the Bb or C.

## F VAMP EXAMPLE MINOR - VARIATION 3

|    |   |                |   |   |                |   |   |                |   |   |                |   |     |                |     |   |                |   |   |                |   |   |                |   |   |                |   |   |   |
|----|---|----------------|---|---|----------------|---|---|----------------|---|---|----------------|---|-----|----------------|-----|---|----------------|---|---|----------------|---|---|----------------|---|---|----------------|---|---|---|
| RH | F | A <sup>b</sup> | C | F | B <sup>b</sup> | D | F | A <sup>b</sup> | C | F | B <sup>b</sup> | D | F   | A <sup>b</sup> | C   | F | A <sup>b</sup> | C | F | B <sup>b</sup> | D | F | A <sup>b</sup> | C | F | B <sup>b</sup> | D |   |   |
| LH | F | C              |   | F | D              |   | F | C              |   | F | D              |   | F-C |                | F-C |   | F-D            |   | F | C              |   | F | D              |   | F | C              |   | F | D |

## C VAMP EXAMPLE MINOR - VARIATION 3

|    |   |                |   |   |   |   |   |                |   |   |   |   |     |                |     |   |     |   |   |                |   |   |   |   |   |                |   |   |   |   |   |   |
|----|---|----------------|---|---|---|---|---|----------------|---|---|---|---|-----|----------------|-----|---|-----|---|---|----------------|---|---|---|---|---|----------------|---|---|---|---|---|---|
| RH | C | E <sup>b</sup> | G | C | F | A | C | E <sup>b</sup> | G | C | F | A | C   | E <sup>b</sup> | G   | C | F   | A | C | E <sup>b</sup> | G | C | F | A | C | E <sup>b</sup> | G | C | F | A |   |   |
| LH | C | G              |   | C | A |   | C | G              |   | C | A |   | C-G |                | C-G |   | C-A |   | C | G              |   | C | A |   | C | G              |   | C | A |   | C | A |

NOW LET’S LEARN SOME MORE PASSING CHORDS in a song that is written in a MINOR KEY!

This next song has TONS of opportunity for passing chord vamps!

The (m-v) actually stands for MINOR VAMP and means that you need to use the passing chord for minor chords. So for Dm we use C and for Gm we use F, but we play it with the **same rhythm** that we do the regular passing chord vamp.

Dm-C-Dm-C-Dm-Dm-C-Dm-C is equal to one (m-v).

Gm-F-Gm-F-Gm-Gm-F-Gm-F is also equal to one (m-v).

# AP 100 BASICS LESSON 11

**Dm** **Rain Lord**

**Ch:** **Gm (m-v)\* / / / A / / / Dm (m-v)**

Holy Spirit rain, rain down on us.

**Gm (m-v)\* / / / A / / /**

**CH: Dm (m-v)**

Holy Spirit rain, rain down on us. **V: Dm (m-v)\***

**V1: Dm (cut) / / / Dm (cut) / / Dm**

Like a mighty wind blow through this house,

**Dm (cut) / / / Dm (cut) / / Ebm**

Open up the heavens pour your spirit out.

**Dm (cut) / / / Dm (cut) / / Dm**

Like a mighty wind blow through this house,

**Dm (cut) / / / Dm (cut) / / Ebm**

Open up the heavens pour your spirit out.

**V2: Dm (cut) / / / Dm (cut) / / Dm**

Like a raging fire, burn in my soul,

**Dm (cut) / / / Dm (cut) / / Ebm**

Baptize me with the Holy Ghost.

**Dm (cut) / / / Dm (cut) / / Dm**

Like a raging fire, burn in my soul,

**Dm (cut) / / / Dm (cut) / / Ebm**

Baptize me with the Holy Ghost.

**V3: Dm (m-v) Dm (m-v) Gm (m-v) Dm (m-v) A (cut) / /**

Rain Lord, Rain Lord, O let it rain Lord, Rain Lord,

**Ab-G (cut) / / / Dm (m-v)**

God Almighty let Your Holy Spirit rain.

# AP Basics 100 Lesson 11 Goals & Homework

## LESSON 11 GOALS

Read Study Info.

Practice playing minor 2 chords in every key.

Practice playing “Falling in Love with Jesus” with new chords.

Memorize this song.

Practice playing “Falling in Love with Jesus” with fills, inversions, and melody.

Practice playing “Rain Lord” with minor vamps.

## LESSON 11 HOMEWORK QUESTIONS

**You either email your answers to [ApostolicPSOM@gmail.com](mailto:ApostolicPSOM@gmail.com) or answer them in the online quizzes.**

How do you make a minor 2 chord?

What are the notes in a Dm2?

What are the notes in an Am2?

Where can you play a minor 2 chord?

Name a passing chord for a Dm.

# AP 100 BASICS LESSON 12

## LET'S LEARN HOW TO PLAY IN MINOR KEYS!

Minor keys work very much like major keys.

In fact, minor keys are actually major keys...just starting on a different note!

Every minor key has a relative major key.

Just go up three half steps to find it.

Key of Dm is the same key as F major.

Key of Am is the same key as C major.

Key of F#m is the same key as A major.

So they actually have the same chords and the same notes also!

For example, F major scale = F G A Bb C D E F

D minor scale = D E F G A Bb C D

Same notes, just starting on a different note.

**D minor uses these chords:** Dm, Edim, F, Gm, A or Am, Bb, C

**F major uses these chords:** F, Gm, Am, Bb, C, Dm, Edim

# AP 100 BASICS LESSON 12

Even though minor keys are the same as major keys, it is sometimes helpful to think of them as actual MINOR keys.

So for the key of Dm we have the following scale:

D E F G A Bb C D

So...

1 chord is Dm

2 chord is Edim

b3 chord is F

4 chord is Gm

5 chord is A major (sometimes minor but usually major)

b6 chord is major

b7 chord is major

So here is what is crazy...the chords still act in the same way!

The 1 chord, 4 chord and 5 chords are technically our “minor chords” (although we normally play the 5 chord as a major).

But these are our main three chords that we use in the song!

One thing that is different is that we use the b6 and b7 a lot however (Bb and C in the key of Dm).

If you do not understand this completely now, don't worry too much. Just try to catch the “general idea.” Most songs are in MAJOR keys.

Let's learn a few songs that are in minor keys.

# AP 100 BASICS LESSON 12

**Dm (F)**

**Can't Stop Praising His Name**

Ch:

**Dm (m-v)**

Can't stop praising his name,

**Bb / / /          Bb / / /**

I just can't stop praising his name,

**Gm (m-v)\*          A / / /          Dm / / /    A / / /**

I just can't stop          praising his name, Jesus

V1:

**Dm (m-v)                          Bb / / /          Bb / / /**

Every knee shall bow,          every tongue confess,

**Gm (m-v)\*                  A / / /          Dm / / /    A / / /**

Jesus                  Christ is Lord forever.

**Dm (F)**

**Spirit of the Lord**

**Dm (m-v)                  Dm (m-v)                  A / / /    A / / /    Dm (m-v)**

When the Spirit of the Lord comes upon my heart, I will dance like David danced,

**Dm (m-v)                  Dm (m-v)                  A / / /    A / / /    Dm (m-v)**

When the Spirit of the Lord comes upon my heart, I will dance like David          danced,

**Gm (m-v)                  Dm (m-v)                  A / / /    A / / /    Dm / / /**

I will dance like David, dance like David, dance like David          danced,

**Gm (m-v)                  Dm (m-v)                  A / / /    A / / /    Dm / / /    A / / /**

I will dance like David, dance like David, dance like David          danced,          To end: **Dm**

# AP Basics 100 Lesson 12 Goals & Homework

## LESSON 12 GOALS

Read Study Info.

Study about how minor keys work in your Study Info.

Practice playing “Can’t Stop” and “Spirit of the Lord.”

Memorize these songs.

Practice playing these songs with vamps.

## LESSON 12 HOMEWORK QUESTIONS

**You either email your answers to [ApostolicPSOM@gmail.com](mailto:ApostolicPSOM@gmail.com) or answer them in the online quizzes.**

Every minor key has a relative major key. True or false?

How do you find the relative major key of a minor key?

What is the relative major key of Dm?

What is the relative minor key of C major?

The keys of F major and D minor use the same chords. True or False?

# AP 101 LESSON 1

## WELCOME TO APOSTOLIC PRAISE 101

APOSTOLIC PRAISE 101 is designed as a crash course in piano. It is very hands-on; in fact, you will be playing with chords almost immediately. This course teaches the Roman Numeral System and using to play by ear, dominant 7<sup>th</sup> chords, minor 7<sup>th</sup> chords, and major 7<sup>th</sup> chords. Playing the piano should not have to involve years of lessons. You can learn to play and be capable of playing in church in a couple of months or less. Practice, dedication, commitment, and APOSTOLIC PRAISE© are the keys. This book does not teach how to read the type of music that is used in classical music. Knowing how to do this is good but is not really applicable in the typical Apostolic church setting; reading chords and playing by ear are. This book should be used together with the APOSTOLIC PRAISE© Full Band Practice Tracks. They will let you hear the melody and because they contain piano, drums, bass, strings, and sax, they give you the feel of playing with a real band.

May God richly bless and anoint your music and ministry in Jesus' name,

Richard W. Smith

[www.ApostolicPSOM.com](http://www.ApostolicPSOM.com)

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# AP 101 LESSON 1

## THE ROMAN NUMERAL FAMILY SYSTEM

Why do I call it a family? Because that's how I think about music.

Roman Numerals are the numbers the Romans used to count with.  
(They used the letter "i" for 1 and the letter "V" for 5.

The Roman Numeral System is the key to playing by ear.

To use it, we simply give each note of the major scale a number.

So for C Major Scale,

C = 1 (I)

D = 2 (ii)

E = 3 (iii)

F = 4 (IV)

G = 5 (V)

A = 6 (vi)

B = 7(vii°)

Notice how some Roman Numerals are UPPERCASE? That's because these chords (the I, IV, V chords) are normally MAJOR chords.

Notice how some Roman Numerals are LOWERCASE? That's because these chords (the ii, iii, vi chords) are normally MINOR chords. (B the vii\* chord is a diminished, don't worry about it for now).

Now remember that there are TWELVE different keys. But these tips will stay the same for EACH one.

So when we are playing in the key of C,

|   |    |     |    |   |    |      |   |
|---|----|-----|----|---|----|------|---|
| C | D  | E   | F  | G | A  | B    | C |
| I | ii | iii | IV | V | vi | vii° | I |

# AP 101 LESSON 1

This is the KEY to learning to play by ear.

How?

Remember how I called this the Roman Numeral FAMILY System?

Everyone probably has at least a few people that they know that they can recognize their voice when they call or when they hear it in a crowded room?

How? Because you have heard that person speak MANY times, over and over again.

You've heard their voice so much that you would recognize it anywhere!

We want to use the same trick with the Roman Numerals.

We want to learn to recognize the I chord whenever and wherever we hear it. It has it's own unique sound - no matter which of the 12 keys you are in!

It's the same with IV chord. It has it's own sound, no matter which key you are in. It always sounds like the IV chord.

And it's the same with V, ii, iii, and vi chords too! How neat is that!

And using these six "family members" you can play almost ANY song!

And once you learn to recognize them by ear, you'll be able to HEAR and PLAY almost ANY song.

# AP 101 LESSON 1

So first we need a point of reference.

## CHEAT SHEET FOR MAJOR SCALES

|           | <b>I</b> | <b>ii</b> | <b>iii</b> | <b>IV</b> | <b>V</b> | <b>vi</b> | <b>vii°</b> | <b>I</b> |
|-----------|----------|-----------|------------|-----------|----------|-----------|-------------|----------|
| <b>C</b>  | C        | D         | E          | F         | G        | A         | B           | C        |
| <b>F</b>  | F        | G         | A          | Bb        | C        | D         | E           | F        |
| <b>Bb</b> | Bb       | C         | D          | Eb        | F        | G         | A           | Bb       |
| <b>Eb</b> | Eb       | F         | G          | Ab        | Bb       | C         | D           | Eb       |
| <b>Bb</b> | Bb       | C         | D          | Eb        | F        | G         | A           | Bb       |
| <b>Ab</b> | Ab       | Bb        | C          | Db        | Eb       | F         | G           | Ab       |
| <b>Eb</b> | Eb       | F         | G          | Ab        | Bb       | C         | D           | Eb       |
| <b>Db</b> | Db       | Eb        | F          | Gb        | Ab       | Bb        | C           | Db       |
| <b>Gb</b> | Gb       | Ab        | Bb         | B         | Db       | Eb        | F           | Gb       |
| <b>B</b>  | B        | C#        | D#         | E         | F#       | G#        | A#          | B        |
| <b>E</b>  | E        | F#        | G#         | A         | B        | C#        | D#          | E        |
| <b>A</b>  | A        | B         | C#         | D         | E        | F#        | G#          | A        |
| <b>D</b>  | D        | E         | F#         | G         | A        | B         | C#          | D        |
| <b>G</b>  | G        | A         | B          | C         | D        | E         | F#          | G        |

# AP 101 LESSON 1

So there's not really a way to "practice" hearing the I chord by itself. Instead, this comes as a by-product of practicing and training to hear the other family members of the Roman Numeral Family System.

Let's begin with I to IV movement and play it in every key. (Play it like a song.)

KEY of C: C /// F /// C  
KEY of F: F /// Bb /// F  
KEY of Bb: Bb /// Eb /// Bb  
KEY of Eb: Eb /// Ab /// Eb  
KEY of Ab: Ab /// Db /// Ab  
KEY of Db: Db /// Gb /// Db  
KEY of Gb: Gb /// B /// Gb  
KEY of B: B /// E /// B  
KEY of E: E /// A /// E  
KEY of A: A /// D /// A  
KEY of D: D /// G /// D  
KEY of G: G /// C /// G

Now let's do the something with the I to V movement in every key.  
(Play it like a song.)

KEY of C: C /// G /// C  
KEY of F: F /// C /// F  
KEY of Bb: Bb /// F /// Bb  
KEY of Eb: Eb /// Bb /// Eb  
KEY of Ab: Ab /// Eb /// Ab  
KEY of Db: Db /// Ab /// Db  
KEY of Gb: Gb /// Db /// Gb  
KEY of B: B /// Gb /// B  
KEY of E: E /// B /// E  
KEY of A: A /// E /// A  
KEY of D: D /// A /// D  
KEY of G: G /// D /// G

# AP 101 LESSON 1

Now this is not just something that you will do once. Instead, I want you to do the above exercises AT LEAST one time EVERYDAY for the next week.

Be sure to use BOTH HANDS (Left Hand Bass with Right Hand Chords).

You can change the rhythm to make it more interesting.

You can play suspended 2 chords to make it more interesting.

## **LESSON 1 GOALS**

Let's have some fun and practice!!

- 1) Practice playing the I to IV movement in each key daily for at least a week.
- 2) Practice playing the I to V movement in each key daily for at least a week.
- 3) Practice playing them with suspended 2 chords.

## **LESSON 1 HOMEWORK QUESTIONS**

**You either email your answers to [ApostolicPSOM@gmail.com](mailto:ApostolicPSOM@gmail.com) or answer them in the online quizzes found in your Student Homeroom.**

- 1) The Roman Numeral System is the key to playing by ear. True or False?
- 2) Why are some Roman Numerals Uppercase?
- 3) Why are some Roman Numerals Lowercase?
- 4) What is the I to IV movement in the key of C?
- 5) What is the I to IV movement in the key of Eb?
- 6) What is the I to V movement in the key of G?
- 7) What is the I to V movement in the key of A?

# AP 101 LESSON 2

Now we are going to study another family member - the vi chord.

Let's do all the I to vi movements in every key.

KEY of C: C /// Am ///

KEY of F: F /// Dm ///

KEY of Bb: Bb /// Gm ///

KEY of Eb: Eb /// Cm ///

KEY of Ab: Ab /// Fm ///

KEY of Db: Db /// Bbm ///

KEY of Gb: Gb /// Ebm ///

KEY of B: B /// Abm ///

KEY of E: E /// C#m ///

KEY of A: A /// F#m ///

KEY of D: D /// Bm ///

KEY of G: G /// Em ///

Remember, the whole concept is that you want to learn to HEAR these movements and be able to PLAY them in every single key.

Now let's play the song below and see if you can recognize the movements we have been practicing.

## FREEDOM

I / / /      V / / /      vi / / /      IV / / /

Free - dom,      free - dom,

I / / /      V / / /      vi / / /      IV / / /

Free - dom,      free - dom,

# AP 101 LESSON 2

## BREAK EVERY CHAIN

vi / IV / I / V /  
There is power in the name of Jesus,  
vi / IV / I / V /  
There is power in the name of Jesus,  
vi / IV / I / V /  
There is power in the name of Jesus,  
vi / IV / I / V /  
To break every chain, break every chain, break every chain,  
vi / IV / I / V /  
To break every chain, break every chain, break every chain,

## AMAZING GRACE

I // I // IV // I //  
Amazing grace, how sweet the sound,  
vi // vi // V // V //  
That saved a wretch like me,  
I // I // IV // I //  
I once was lost, but now I'm found  
vi // V // I // TO REPEAT: IV/V (IV chord in RH, V note in LH)  
Was blind but now I see TO END: I

## HAPPY BIRTHDAY

I // V // V // I //  
Happy birthday to you, Happy birthday to you,  
I // IV // I / V I //  
Happy birthday dear Richard, Happy birthday to you

# **AP 101 LESSON 2 GOALS & HOMEWORK**

## **LESSON 2 GOALS**

- 1) Practice playing I to vi movements in every key daily for at least a week.
- 2) Practice playing “Freedom.”
- 3) Practice playing “Break Every Chain.”
- 4) Practice playing “Amazing Grace.”
- 5) Practice playing “Happy Birthday.”

## **HOMEWORK QUESTIONS LESSON 2**

- 1) What is the I to vi movement in F?
- 2) What is the I to vi movement in Ab?

# AP 101 LESSON 3

How about it? Are you starting to HEAR the movements? After a few weeks of practicing lessons 1 and 2, you should be starting to recognize the voices of our Roman Numeral Family Members that we have studied so far (the IV, V, vi and I chords).

In fact, the next time you listen to a song, pay careful attention and I bet you will start to recognize some of these “voices.”

If not, remember the key is to practice, practice, practice them EVERY single day.

Do this as long as it takes until you start recognizing the movements.

And by PRACTICE, I mean use the exercises we are giving you in the lessons, not only stuff you are doing on your own.

Now we are going to study yet another dear family member - the ii chord.

Let's do all the I to ii movements in every key.

|            |        |         |    |
|------------|--------|---------|----|
| KEY of C:  | C ///  | Dm ///  | C  |
| KEY of F:  | F ///  | Gm ///  | F  |
| KEY of Bb: | Bb /// | Cm ///  | Bb |
| KEY of Eb: | Eb /// | Fm ///  | Eb |
| KEY of Ab: | Ab /// | Bbm /// | Ab |
| KEY of Db: | Db /// | Ebm /// | Db |
| KEY of Gb: | Gb /// | Abm /// | Gb |
| KEY of B:  | B ///  | Dbm /// | B  |
| KEY of E:  | E ///  | F#m /// | E  |
| KEY of A:  | A ///  | Bm ///  | A  |
| KEY of D:  | D ///  | Em ///  | D  |
| KEY of G:  | G ///  | Am ///  | G  |

# AP 101 LESSON 3

Now let's play the song below and see if you can recognize the movements we have been practicing.

## I NEED THEE

I // IV // V // V //  
I need thee, O I need thee,  
ii // V // I // I //  
Every hour I need thee  
IV // IV // I // vi //  
Bless me now, my Sav - ior,  
I/V // V // I // IV/V //  
I come to thee,

## O HOW I LOVE JESUS

I // ii / V I // I //  
O how I love Je - sus  
ii // V // I // IV/V //  
O how I love Je - sus  
I // I // vi // vi //  
O how I love Jesus  
ii // V // I // IV/V //  
Because he first loved me

## HEART OF WORSHIP

I /// V ///  
I'm coming back to the heart of worship  
ii /// V /// I ///  
and it's all about You, it's all about You, Jesus.  
V ///  
I'm sorry, Lord, for the thing I've made it  
ii /// V ///  
when it's all about You, it's all about You, Jesus.

# AP 101 LESSON 3 GOALS & HOMEWORK

## LESSON 3 GOALS

- 1) Practice playing I to ii movements in every key for at least a week.
- 2) Learn “I Need Thee,” “O How I Love Jesus,” “Heart of Worship.”

## LESSON 3 DAILY GOALS

- 1) What is the I to ii movement in the key of C?
- 2) What is the I to ii movement in the key of Bb?
- 3) What is the I to ii movement in the key of B?

# AP 101 LESSON 4

Now we are going to study yet another dear family member - the iii chord.

Let's do all the I to iii movements in every key.

KEY of C: C /// Em /// C  
KEY of F: F /// Am /// F  
KEY of Bb: Bb /// Dm /// Bb  
KEY of Eb: Eb /// Gm /// Eb  
KEY of Ab: Ab /// Cm /// Ab  
KEY of Db: Db /// Fm /// Db  
KEY of Gb: Gb /// Bbm /// Gb  
KEY of B: B /// Ebm /// B  
KEY of E: E /// G#m /// E  
KEY of A: A /// C#m /// A  
KEY of D: D /// F#m /// D  
KEY of G: G /// Bm /// G

Now let's play the song below and see if you can recognize this voice.

## **SURROUND ME O LORD**

I / iii / IV / V /  
Surround me O Lord,  
I / iii / IV / V /  
Surround me O Lord,  
I / iii / IV / vi /  
Surround me O Lord,  
ii / V / I / IV/V /  
And let your presence fill this place

# AP 101 LESSON 4

Now a lot of times, we actually play the I chord in the right hand when we play the iii in the left hand.

Let's do all the I to I/iii movements in every key.

KEY of C: C /// C/E /// F  
KEY of F: F /// F/A /// Bb  
KEY of Bb: Bb /// Bb/D /// Eb  
KEY of Eb: Eb /// Eb/G /// Ab  
KEY of Ab: Ab /// Ab/C /// Db  
KEY of Db: Db /// Db/F /// Gb  
KEY of Gb: Gb /// Gb/Bb /// B  
KEY of B: B /// B/D# /// E  
KEY of E: E /// E/G# /// A  
KEY of A: A /// A/C# /// D  
KEY of D: D /// D/F# /// G  
KEY of G: G /// G/B /// C

Now let's play the song below and see if you can recognize this voice.

## AMAZING GRACE

I // I/iii // IV // I //  
Amazing grace, how sweet the sound,  
vi // vi // V // V //  
That saved a wretch like me,  
I // I/iii // IV // I //  
I once was lost, but now I'm found  
vi // V // I // TO REPEAT: IV/V (IV chord in RH, V note in LH)  
Was blind but now I see TO END: I

# **AP 101 LESSON 4 GOALS & HOMEWORK**

## **LESSON 4 GOALS**

- 1) Practice playing the I to iii movement in every key.
- 2) Learn to play “Surround Me O Lord.”
- 3) Practice playing the I to I/iii movement in every key.
- 4) Learn to play “Amazing Grace.”

## **HOMEWORK QUESTIONS LESSON 4**

- 1) What is the I to iii movement in the key of E?
- 2) What is the I to iii movement in the key of Gb?
- 3) What is the I to iii movement in the key of D?
- 4) What is the I to I/iii movement in the key of Ab?
- 5) What is the I to I/iii movement in the key of C?

# AP 101 LESSON 5

Now we are going to study yet another dear family member - the vii chord.

Well, we are actually going to study the V/vii chord because we don't use the vii chord as a plain diminished chord much in music.

Let's do all the I to V/vii movements in every key.

KEY of C: C / G/B /

KEY of F: F / C/E /

KEY of Bb: Bb / F/A /

KEY of Eb: Eb / Bb/D /

KEY of Ab: Ab / Eb/G /

KEY of Db: Db / Ab/C /

KEY of Gb: Gb / Db/F /

KEY of B: B / Gb/Bb /

KEY of E: E / B/D# /

KEY of A: A / E/G# /

KEY of D: D / A/C# /

KEY of G: G / D/F# /

Now let's play the song below and see if you can recognize this voice.

# AP 101 LESSON 5

## WHEN I THINK ABOUT THE LORD

### VERSE 1

I / V/vii / vi / V /  
When I think about the Lord, how he saved me, how he raised me  
IV / I/iii / ii / V /  
How he filled me with the Holy Ghost, how he healed me to the uttermost,  
I / V/vii / vi / V /  
When I think about the Lord, how he picked me up and turned me around,  
IV / I/iii / ii / IV/V /  
How he placed my feet on solid ground,

### CHORUS

I / V/vii / vi /  
It makes me want to shout, Hallelujah, thank you Jesus,  
V / IV / I/iii / ii / IV/V /  
Lord you're worthy of all the glory and all the honor and all the praise

## JESUS IS THE ANSWER

I / V/vii / vi / V /  
Jesus is the answer for the world today,  
IV / I/iii / ii / V /  
Above him there's no other, Jesus is the way  
I / V/vii / vi / V /  
Jesus is the answer for the world today,  
IV / I/iii / IV/V / I /  
Above him there's no other, Jesus is the way

# **AP 101 LESSON 5 GOALS & HOMEWORK**

## **LESSON 5 GOALS**

- 1) Practice playing I to V/vii movements in every key daily for at least a week.
- 2) Learn “When I Think About the Lord” and “Jesus Is the Answer.”

## **LESSON 5 HOMEWORK QUESTIONS**

- 1) What is the I to V/vii movement in the key of C?
- 2) What is the I to V/vii movement in the key of F?
- 3) What is the I to V/vii movement in the key of Bb?
- 4) What is the I to V/vii movement in the key of A?

# AP 101 LESSON 6

Now we have gone through each of the family members. Like I said, you need to practice each one of these for MINIMUM one week until you can recognize the voice of it, just as easily as you can hear the voice of someone very close to you.

However, there is something that a lot of people do not do, so we are going to take a minute and spend some time on it because it is very important.

It is IMPORTANT that you learn to be a MASTER of every key without having to think too much about it.

So here's what I want you to do, I want you to practice the following song in EVERY single key.

## JESUS IS THE ANSWER

I /            V/vii / vi /            V /  
Jesus is the answer for the world today,  
IV /            I/iii / ii /            V /  
Above him there's no other, Jesus is the way  
I /            V/vii / vi /            V /  
Jesus is the answer for the world today,  
IV /            I/iii / IV/V /            I /  
Above him there's no other, Jesus is the way

Key of C \_\_\_\_ Key of F \_\_\_\_ Key of Bb \_\_\_\_ Key of Eb \_\_\_\_

Key of Ab \_\_\_\_ Key of Db \_\_\_\_ Key of Gb \_\_\_\_ Key of B \_\_\_\_

Key of E \_\_\_\_ Key of A \_\_\_\_ Key of D \_\_\_\_ Key of G \_\_\_\_

Print out this page and once you have mastered it in that key, put a checkbox on the line next to the key you have mastered it in. Major scale sheet is on the next page.

# AP 101 LESSON 6

## CHEAT SHEET FOR MAJOR SCALES

|           | <b>I</b> | <b>ii</b> | <b>iii</b> | <b>IV</b> | <b>V</b> | <b>vi</b> | <b>vii°</b> | <b>I</b> |
|-----------|----------|-----------|------------|-----------|----------|-----------|-------------|----------|
| <b>C</b>  | C        | D         | E          | F         | G        | A         | B           | C        |
| <b>F</b>  | F        | G         | A          | Bb        | C        | D         | E           | F        |
| <b>Bb</b> | Bb       | C         | D          | Eb        | F        | G         | A           | Bb       |
| <b>Eb</b> | Eb       | F         | G          | Ab        | Bb       | C         | D           | Eb       |
| <b>Bb</b> | Bb       | C         | D          | Eb        | F        | G         | A           | Bb       |
| <b>Ab</b> | Ab       | Bb        | C          | Db        | Eb       | F         | G           | Ab       |
| <b>Eb</b> | Eb       | F         | G          | Ab        | Bb       | C         | D           | Eb       |
| <b>Db</b> | Db       | Eb        | F          | Gb        | Ab       | Bb        | C           | Db       |
| <b>Gb</b> | Gb       | Ab        | Bb         | B         | Db       | Eb        | F           | Gb       |
| <b>B</b>  | B        | C#        | D#         | E         | F#       | G#        | A#          | B        |
| <b>E</b>  | E        | F#        | G#         | A         | B        | C#        | D#          | E        |
| <b>A</b>  | A        | B         | C#         | D         | E        | F#        | G#          | A        |
| <b>D</b>  | D        | E         | F#         | G         | A        | B         | C#          | D        |
| <b>G</b>  | G        | A         | B          | C         | D        | E         | F#          | G        |

# **AP 101 LESSON 6 GOALS & HOMEWORK**

## **LESSON 6 GOALS**

- 1) Learn to play “Jesus Is the Answer” in every key.

## **HOMEWORK QUESTIONS LESSON 6**

- 1) It is important to learn to play in EVERY key. True or False?
- 2) Did you learn how to play “Jesus Is the Answer” in every key?

# AP 101 LESSON 7

## Minor Seventh Chords

We have already studied minor 7th chords briefly in AP 100, but let's look these powerful chords more in-depth.

The technical way we make these chords is by

- 1) playing a minor chord
- 2) adding the 7th note of the scale
- 3) flatting that note

C major scale = C D E F G A B C  
I ii iii IV V vi vii° I

So to make a Cm7, we would

- 1) play a Cm chord (C Eb G).
- 2) add the 7th note of the C major scale (which is the B note)
- 3) Flat the B note to give us Bb

Therefore Cm7 = C Eb G Bb

The other inversions would be Eb G Bb C, G Bb C Eb, Bb C Eb G.

This is the FORMAL way of making this chord.

However, as we learned in AP 100, we can use the SHORTCUT method and just drop our root note down a whole step to make it.

For example, Cm = C Eb G.

So just drop your C note down in your Right Hand by a whole step to Bb.

This gives us Bb Eb G (we keep the C note in the left hand as our bass note though - remember it's still a Cm7).

We can drop the C note in our RH because there's still one in our LH.

# AP 101 LESSON 7

So let's learn all 12 of these powerful chords in all inversions.

Play these daily for a week and you will a Minor 7th Master!

Cm7  
C Eb G Bb  
Eb G Bb C  
G Bb C Eb  
Bb C Eb G

Ebm7  
Eb Gb Bb Db  
Gb Bb Db Eb  
Bb Db Eb Gb  
Db Eb Gb Bb

Dm7  
D F A C  
F A C D  
A C D F  
C D F A

Dbm7  
Db E Ab B  
E Ab B Db  
Ab B Db E  
B Db E Ab

Fm7  
F Ab C Eb  
Ab C Eb F  
C Eb F Ab  
Eb F Ab C

Abm7  
Ab B Eb Gb  
B Eb Gb Ab  
Eb Gb Ab B  
Gb Ab B Eb

Em7  
E G B D  
G B D E  
B D E G  
D E G B

Gbm7  
Gb A Db E  
A Db E Gb  
Db E Gb A  
E Gb A Db

Gm7  
G Bb D F  
Bb D F G  
D F G Bb  
F G Bb D

Bbm7  
Bb Db F Ab  
Db F Ab Bb  
F Ab Bb Db  
Ab Bb Db F

Am7  
A C E G  
C E G A  
E G A C  
G A C E

Bm7  
B D F# A  
D F# A B  
F# A B D  
A B D F#

**IMPORTANT!**

## **MINOR SEVENTH SUBSTITUTION RULE:**

*Almost anytime we come to a plain minor chord in a song, we can replace it with a Minor 7th to make it sound better!*

# AP 101 LESSON 7

## JESUS IS THE ANSWER

I /            V/vii / vi7 /            V /  
Jesus is the answer for the world today,  
IV /            I/iii / ii7 /            V /  
Above him there's no other, Jesus is the way  
I /            V/vii / vi7 /            V /  
Jesus is the answer for the world today,  
IV /            I/iii / IV/V /            I /  
Above him there's no other, Jesus is the way

Key of C \_\_\_\_ Key of F \_\_\_\_ Key of Bb \_\_\_\_ Key of Eb \_\_\_\_

Key of Ab \_\_\_\_ Key of Db \_\_\_\_ Key of Gb \_\_\_\_ Key of B \_\_\_\_

Key of E \_\_\_\_ Key of A \_\_\_\_ Key of D \_\_\_\_ Key of G \_\_\_\_

So in other words, TRY NOT to play PLAIN MINOR chords anymore!

Instead, ONLY play minor 7ths.

Of course, play what you think sounds good, but use this rule as an “exaggerated” guideline.

# AP 101 LESSON 7 GOALS & HOMEWORK

## LESSON 7 GOALS

- 1) Practice playing minor 7ths in all keys and all inversions daily for at least a week.
- 2) Learn to play “Jesus Is the Answer” using minor 7ths in every key.

## LESSON 7 HOMEWORK QUESTIONS

- 1) What are the two steps in the “Formal” way of making a minor dominant/flatted 7<sup>th</sup> chord?
- 2) What are the two steps in the “Shortcut” way of making a minor dominant/flatted 7<sup>th</sup> chord?
- 3) What are the notes in the four inversions for a Am7 chord?
  - a.
  - b.
  - c.
  - d.
- 4) What are the notes in the four inversions for a Dm7 chord?
  - a.
  - b.
  - c.
  - d.
- 5) What are the notes in the four inversions for a Em7 chord?
  - a.
  - b.
  - c.
  - d.
- 6) Why can we drop the “A” note out of the Am7 when we play it the shortcut way?
  - a. Because we are still playing it in our \_\_\_\_\_.
- 7) Where can you usually “substitute” a minor 7<sup>th</sup> chord in a song?
  - a.

C / / /   C / / /   F / / /   C / / /

Am / / /   Dm / / /   G / / /   G / / /   C

- 8) Look at the song above, on what two chords can you substitute a Minor 7<sup>th</sup> chord to make it sound better?
- 9) Can you change the C or F to Cm7 or Fm7? Why or why not?

# AP 101 LESSON 8

## Major Seventh Chords

The technical way we make these chords is by

- 1) playing a major chord
- 2) adding the 7th note of the scale

C major scale = C D E F G A B C  
I ii iii IV V vi vii° I

So to make a Cmaj7, we would

- 1) play a C chord (C E G).
- 2) add the 7th note of the C major scale (which is the B note)

Therefore Cmaj7 = C E G B

The other inversions would be E G B C, G B C E, B C E G

This is the FORMAL way of making this chord.

However, we can use the SHORTCUT method and just drop our root note down a half step to make it.

In fact, we RECOMMEND dropping the root note with these chord because the clashing sound does sound too great.

For example, C = C E G.

So just drop your C note down in your Right Hand by a half step to B.

This gives us B E G (we keep the C note in the left hand as our bass note though - remember it's still a Cmaj7).

We can drop the C note in our RH because there's still one in our LH.

# AP 101 LESSON 8

So let's learn all 12 of these powerful chords in all inversions.

Play these daily for a week and you will a Major 7th Master!

Cmaj7  
C E G B  
E G B C  
G B C E  
B C E G

Ebmaj7  
Eb G Bb D  
G Bb D Eb  
Bb D Eb G  
D Eb G Bb

Dmaj7  
D F# A C#  
F# A C# D  
A C# D F#  
C# D F# A

Dbmaj7  
Db F Ab C  
F Ab C Db  
Ab C Db F  
C Db F Ab

Fmaj7  
F A C E  
A C E F  
C E F A  
E F A C

Abmaj7  
Ab C Eb G  
C Eb G Ab  
Eb G Ab C  
G Ab C Eb

Emaj7  
E G# B D#  
G# B D# E  
B D# E G#  
D# E G# B

Gbmaj7  
Gb Ab Db F  
Ab Db F Gb  
Db F Gb Ab  
F Gb Ab Db

Gmaj7  
G B D F#  
B D F# G  
D F# G B  
F# G B D

Bbmaj7  
Bb D F A  
D F A Bb  
F A Bb D  
A Bb D F

Amaj7  
A C# E G#  
C# E G# A  
E G# A C#  
G# A C# E

Bmaj7  
B D# F# A#  
D# F# A# B  
F# A# B D#  
A# B D# F#

**IMPORTANT!**

## **MAJOR SEVENTH SUBSTITUTION RULE:**

*Almost anytime we come to a plain major chord in a song, we can replace it with a Major 7th to make it sound better! This mainly works on the I and IV chords in slow songs.*

Think about Major 7ths in the same category as a suspended 2 chord. They work on most major chords but mainly on the I and IV chords.

# AP 101 LESSON 8

## JESUS IS THE ANSWER

Imaj7 / V/vii / vi7 / V /

Jesus is the answer for the world today,

IVmaj7 / I/iii / ii7 / V /

Above him there's no other, Jesus is the way

I / V/vii / vi7 / V /

Jesus is the answer for the world today,

IVmaj7 / I/iii / IV/V / I /

Above him there's no other, Jesus is the way

Key of C \_\_\_\_ Key of F \_\_\_\_ Key of Bb \_\_\_\_ Key of Eb \_\_\_\_

Key of Ab \_\_\_\_ Key of Db \_\_\_\_ Key of Gb \_\_\_\_ Key of B \_\_\_\_

Key of E \_\_\_\_ Key of A \_\_\_\_ Key of D \_\_\_\_ Key of G \_\_\_\_

At this point in your playing, you should NOT be using PLAIN MAJOR chords anymore! They should be either Suspended 2 chords (mainly) or Major 7th chords.

Just wanted to remind you!

# AP 101 LESSON 8 GOALS & HOMEWORK

## LESSON 8 GOALS

- 1) Practice playing major 7ths in all keys and all inversions daily for at least a week.
- 2) Learn to play “Jesus Is the Answer” in every key using major and minor 7ths.

## LESSON8 HOMEWORK QUESTIONS

- 1) What are the two steps in the “Formal” way of making a major 7<sup>th</sup> chord?
- 2) What are the two steps in the “Shortcut” way of making a major 7<sup>th</sup> chord?
- 3) What are the notes in the four inversions for a Amaj7 chord?
  - a.
  - b.
  - c.
  - d.
- 4) What are the notes in the four inversions for a Dmaj7 chord?
  - a.
  - b.
  - c.
  - d.
- 5) What are the notes in the four inversions for a Emaj7 chord?
  - a.
  - b.
  - c.
  - d.
- 6) Why can we drop the “A” note out of the Amaj7 when we play it the shortcut way?
  - a. Because we are still playing it in our \_\_\_\_\_.
- 7) Where can you usually “substitute” a major 7<sup>th</sup> chord in a song?
  - a.

C / / /   C / / /   F / / /   C / / /

Am / / /   Dm / / /   G / / /   G / / /   C

- 8) Look at the song above, on what two chords can you substitute a major 7<sup>th</sup> chord to make it sound better?

# AP 101 LESSON 9

## Dominant Seventh Chords

The technical way we make these chords is by

- 1) playing a major chord
- 2) adding the 7th note of the scale
- 3) flatting the 7th note

C major scale = C D E F G A B C  
I ii iii IV V vi vii° I

So to make a C7, we would

- 1) play a C chord (C E G).
- 2) add the 7th note of the C major scale (which is the B note)
- 3) flat the B to make it Bb

Therefore C7 = C E G Bb

The other inversions would be E G Bb C, G Bb C E, Bb C E G

This is the FORMAL way of making this chord.

However, we can use the SHORTCUT method and just drop our root note down a whole step to make it.

For example, C = C E G.

So just drop your C note down in your Right Hand by a whole step to Bb.

This gives us Bb E G (we keep the C note in the left hand as our bass note though - remember it's still a C7).

We can drop the C note in our RH because there's still one in our LH.

# AP 101 LESSON 9

So let's learn all 12 of these powerful chords in all inversions.

Play these daily for a week and you will a Dominant 7th Master!

**C7**  
C E G Bb  
E G Bb C  
G Bb C E  
Bb C E G

**Eb7**  
Eb G Bb Db  
G Bb Db Eb  
Bb Db Eb G  
Db Eb G Bb

**D7**  
D F# A C  
F# A C D  
A C D F#  
C D F# A

**Db7**  
Db F Ab B  
F Ab B Db  
Ab B Db F  
B Db F Ab

**F7**  
F A C Eb  
A C Eb F  
C Eb F A  
Eb F A C

**Ab7**  
Ab C Eb Gb  
C Eb Gb Ab  
Eb Gb Ab C  
Gb Ab C Eb

**E7**  
E G# B D  
G# B D E  
B D E G#  
D E G# B

**Gb7**  
Gb Ab Db E  
Ab Db E Gb  
Db E Gb Ab  
E Gb Ab Db

**G7**  
G B D F  
B D F G  
D F G B  
F G B D

**Bb7**  
Bb D F Ab  
D F Ab Bb  
F Ab Bb D  
Ab Bb D F

**A7**  
A C# E G  
C# E G A  
E G A C#  
G A C# E

**B7**  
B D# F# A  
D# F# A B  
F# A B D#  
A B D# F#

**IMPORTANT!**

## **DOMINANT SEVENTH SUBSTITUTION RULE:**

*We can change a major chord to a dominant 7th whenever we are moving in a 4th movement such as I to IV, V to I, II to V, etc. We can also use it in fast songs when we want a jazzy sound.*

# AP 101 LESSON 9

## CAN'T NOBODY DO ME LIKE JESUS

| **C7 (vamp)** | **C7 (vamp)** | **C7 (vamp)** | **C7 (vamp)** |  
Can't nobody, Do me like Jesus

| **F7 (vamp)** | **F7 (vamp)** | **F7 (vamp)** | **C7 (vamp)** |  
Can't nobody, Do me like the Lord

| **C7 (vamp)** | **C7 (vamp)** | **E7 / / /** | **Am7 / / /** |  
Can't nobody, Do me like Jesus

**C/G / / /** | **G7 / / /** | **(C - E - F - F# - G - A - Bb - B)** |  
He's my friend

## AMAZING GRACE

I2 // I7/iii // IVmaj7 // I2 //  
Amazing grace, how sweet the sound,

vi7 // vi7 // V2 // V7 //  
That saved a wretch like me,

I2 // I7/iii // IVmaj7 // I2 //  
I once was lost, but now I'm found

vi7 // V7 // I2 // TO REPEAT: IV/V (IV chord in RH, V note in LH)  
Was blind but now I see TO END: I2

# AP 101 LESSON 9

Now take the following song and dress it up.

Change the major chords to either major 7ths (on the I and IV only) or suspended 2 chords (anywhere).

Change the minor chords to minor 7th chords.

Change the major chords to dominant 7th chords on the 4th movements (such as V to I).

## O HOW I LOVE JESUS

I // ii / V I // I //  
O how I love Je - sus

ii // V // I // IV/V //  
O how I love Je - sus

I // I // vi // vi //  
O how I love Jesus

ii // V // I // IV/V //  
Because he first loved me

## O HOW I LOVE JESUS

Imaj7 // ii7 / V7 I2 // I2 //  
O how I love Je - sus

ii7 // V7 // I2 // IV/V //  
O how I love Je - sus

Imaj7 // I2 // vi7 // vi7 //  
O how I love Jesus

ii7 // V7 // I2 // IV/V //  
Because he first loved me

# AP 101 LESSON 9 GOALS & HOMEWORK

## LESSON 9 GOALS

Practice playing dominant 7ths in all keys and all inversions daily for at least a week. Learn to play “Can’t Nobody,” “Amazing Grace,” and “O How I Love Jesus” in every key using dominant 7th chords.

## LESSON 9 HOMEWORK QUESTIONS

- 1) What are the two steps in the “Formal” way of making a dominant 7<sup>th</sup> chord?
- 2) What are the two steps in the “Shortcut” way of making a dominant 7<sup>th</sup> chord?
- 3) What are the notes in the four inversions for a Bb7 chord?
  - a.
  - b.
  - c.
  - d.
- 4) What are the notes in the four inversions for a F7 chord?
  - a.
  - b.
  - c.
  - d.
- 5) What are the notes in the four inversions for a Gb7 chord?
  - a.
  - b.
  - c.
  - d.
- 6) Why can we drop the “A” note out of the A7 when we play it the shortcut way?
  - a. Because we are still playing it in our \_\_\_\_\_.
- 7) Where can you usually “substitute” a dominant 7<sup>th</sup> chord in a song?
  - a.

C / / / C / / / F / / / C / / /

Am / / / Dm / / / G / / / G / / / C

- 8) Look at the song above, on what two chords can you substitute a dominant 7<sup>th</sup> chord to make it sound better?

# AP 101 LESSON 10

## Fills and Runs for 7th Chords

### Dominant 7th Chords Fills

Now let's learn some fills and runs that we can use on these chords!

For 7th chords, I like to this. Let's use C7 for example.

TRICK 1: G - Bb - C

TRICK 2: C-G-Bb to C-F-A to C-E-G (or C-Eb-G).

TRICK 3: Bb - A - G

TRICK 4: C - B - Bb

TRICK 5: Bb - B - C

Practice these in all keys

# AP 101 LESSON 10

## Minor 7th Chords Fills

Now let's learn some fills and runs that we can use on these chords!

For 7th chords, I like to this. Let's use Am7 for example.

TRICK 1: E - A - B - C

TRICK 2: C - B - G - D

TRICK 3: C - B - G - D    C - B - G - D

TRICK 4: B - C - G

Practice these in all keys

# AP 101 LESSON 10

## Major 7th Chords Fills

Now let's learn some fills and runs that we can use on these chords!

For 7th chords, I like to this. Let's use Cmaj7 for example.

TRICK 1: B - C - G

TRICK 2: C - B - G - D

TRICK 3: C - B - G - D    C - B - G - D

TRICK 4: B - G - E - C

Practice these in all keys

# AP 101 LESSON 10

Now try to use some of these tricks in the following songs!

Also remember all of the fills and runs we learned in AP 100. Use those also!

## CAN'T NOBODY DO ME LIKE JESUS

| C7 (vamp) | C7 (vamp) | C7 (vamp) | C7 (vamp) |  
Can't nobody, Do me like Jesus

| F7 (vamp) | F7 (vamp) | F7 (vamp) | C7 (vamp) |  
Can't nobody, Do me like the Lord

| C7 (vamp) | C7 (vamp) | E7 / / / | Am7 / / / |  
Can't nobody, Do me like Jesus

C/G / / / | G7 / / / | (C - E - F - F# - G - A - Bb - B) |  
He's my friend

## AMAZING GRACE

I2 // I7/iii // IVmaj7 // I2 //  
Amazing grace, how sweet the sound,

vi7 // vi7 // V2 // V7 //  
That saved a wretch like me,

I2 // I7/iii // IVmaj7 // I2 //  
I once was lost, but now I'm found

vi7 // V7 // I2 // TO REPEAT: IV/V (IV chord in RH, V note in LH)  
Was blind but now I see TO END: I2

# AP 101 LESSON 10

## O HOW I LOVE JESUS

Imaj7 / /    ii7 /    V7    I2 / /    I2 / /  
O            how I   love   Je - sus

ii7 / /            V7 / /            I2 / /    IV/V / /  
O            how I love Je - sus

Imaj7 / /    I2 / /            vi7 / /    vi7 / /  
O            how I love Jesus

ii7 / /            V7 / /            I2 / /    IV/V / /  
Because he first loved me

# AP 101 LESSON 10 GOALS & HOMEWORK

## *Lesson 10 Goals*

- 1) Learn to play fills and runs for 7th chords.
- 2) Learn to play “Can’t Nobody,” “Amazing Grace,” and “O How I Love Jesus.”

## *Lesson 10 Homework*

- 1) What are two fills you can use on a C7 chord?
- 2) What are two fills you can use on an Am7 chord?
- 3) What are two fills you can use on a Cmaj7 chord?

# AP 101 LESSON 11

## When Chords Act Unnaturally - II Chord

Now we have learned the Roman Numeral Family System to recognize the chords that are found naturally in the major scale.

But what if you have a chord that is not found in the scale naturally?

For example, what if your ii chord is actually a II chord in the song?

This actually happens VERY commonly!

You see, the major scale is just a general guideline. Music only has ONE RULE.

ONLY RULE IN MUSIC: “If it SOUNDS GOOD, play it!”

Let’s do all the I to II movements in every key.

And since the II chord is normally followed by the V, that’s what we’ll do!

KEY of C: C /// D /// G /// C

KEY of F: F /// G /// C /// F

KEY of Bb: Bb /// C /// F /// Bb

KEY of Eb: Eb /// F /// Bb /// Eb

KEY of Ab: Ab /// Bb /// Eb /// Ab

KEY of Db: Db /// Eb /// Ab /// Db

KEY of Gb: Gb /// Ab /// Db /// Gb

KEY of B: B /// Db /// Gb /// B

KEY of E: E /// F# /// B /// E

KEY of A: A /// B /// E /// A

KEY of D: D /// E /// A /// D

KEY of G: G /// A /// D /// G

# AP 101 LESSON 11

Most of the time the II chord is a II7 chord.

Let's do all the I to II7 movements in every key.

KEY of C: C /// D7 /// G /// C

KEY of F: F /// G7 /// C /// F

KEY of Bb: Bb /// C7 /// F /// Bb

KEY of Eb: Eb /// F7 /// Bb /// Eb

KEY of Ab: Ab /// Bb7 /// Eb /// Ab

KEY of Db: Db /// Eb7 /// Ab /// Db

KEY of Gb: Gb /// Ab7 /// Db /// Gb

KEY of B: B /// Db7 /// Gb /// B

KEY of E: E /// F#7 /// B /// E

KEY of A: A /// B7 /// E /// A

KEY of D: D /// E7 /// A /// D

KEY of G: G /// A7 /// D /// G

## WHAT A MIGHTY GOD WE SERVE

I (vamp) IV (vamp) I (vamp)

What a mighty God we serve,

I (vamp) II7 V (vamp)

What a mighty God we serve,

I (cut) I7/III (cut) IV7 (cut)

Angels bow before Him, heaven and earth adore Him,

I/V / V7 / I (III - IV - #IV - V - VI - bVII - VII)

What a mighty God we serve

# AP 101 LESSON 11

## AMAZING GRACE

I2 // I7/iii // IVmaj7 // I2 //  
Amazing grace, how sweet the sound,

vi7 // II7 // V2 // V7 //  
That saved a wretch like me,

I2 // I7/iii // IVmaj7 // I2 //  
I once was lost, but now I'm found

vi7 // V7 // I2 // TO REPEAT: IV/V (IV chord in RH, V note in LH)  
Was blind but now I see TO END: I2

# AP 101 LESSON 11 GOALS & HOMEWORK

## *Lesson 11 Goals*

- 1) Practice playing the I to II movement in every key.
- 2) Practice playing the I to II7 to V movement in every key.
- 3) Learn “What A Mighty God We Serve” and “Amazing Grace.”

## *Lesson 11 Homework*

- 1) What is the I to II to V movement in the key of C?
- 2) What is the I to II to V movement in the key of Gb?
- 3) What is the I to II to V movement in the key of E?

# AP 101 LESSON 12

## When Chords Act Unnaturally - III Chord

Now we have learned the Roman Numeral Family System to recognize the chords that are found naturally in the major scale.

But what if you have a chord that is not found in the scale naturally?

For example, what if your iii chord is actually a III chord in the song?

This actually happens VERY commonly!

You see, the major scale is just a general guideline. Music only has ONE RULE.

ONLY RULE IN MUSIC: “If it SOUNDS GOOD, play it!”

Let’s do all the I to III movements in every key.

And since the III chord is normally followed by the vi, that’s what we’ll do!

|            |      |      |     |
|------------|------|------|-----|
| KEY of C:  | C /  | E /  | Am  |
| KEY of F:  | F /  | A /  | Dm  |
| KEY of Bb: | Bb / | D /  | Gm  |
| KEY of Eb: | Eb / | G /  | Cm  |
| KEY of Ab: | Ab / | C /  | Fm  |
| KEY of Db: | Db / | F /  | Bbm |
| KEY of Gb: | Gb / | Bb / | Ebm |
| KEY of B:  | B /  | Eb / | Abm |
| KEY of E:  | E /  | G# / | C#m |
| KEY of A:  | A /  | C# / | F#m |
| KEY of D:  | D /  | F# / | Bm  |
| KEY of G:  | G /  | B /  | Em  |

# AP 101 LESSON 12

Most of the time the III chord is a III7 chord.  
Let's do all the I to III7 movements in every key.

KEY of C: C / E7 / Am  
KEY of F: F / A7 / Dm  
KEY of Bb: Bb / D7 / Gm  
KEY of Eb: Eb / G7 / Cm  
KEY of Ab: Ab / C7 / Fm  
KEY of Db: Db / F7 / Bbm  
KEY of Gb: Gb / Bb7 / Ebm  
KEY of B: B / Eb7 / Abm  
KEY of E: E / G#7 / C#m  
KEY of A: A / C#7 / F#m  
KEY of D: D / F#7 / Bm  
KEY of G: G / B7 / Em

## SILVER AND GOLD

I2 / III7 / vi7 / I7 /  
Silver and gold, silver and gold,  
IVmaj7 / I2/iii / II7 / V2 /  
I'd rather have Jesus than silver and gold,  
I2 / III7 / vi7 / I7 /  
No fame or fortune nor riches untold,  
IVmaj7 / I2/iii / II7 V2 I2 /  
I'd rather have Jesus than silver and gold.

# AP 101 LESSON 12

## AMAZING GRACE

I2 // I7/iii // IVmaj7 // I2 /  
Amazing grace, how sweet the sound,

III7 vi7 // II7 // V2 // V7 //  
That saved a wretch like me,

I2 // I7/iii // IVmaj7 // I2 /  
I once was lost, but now I'm found

III7 vi7 // V7 // I2 // TO REPEAT: IV/V (IV chord in RH, V note in LH)  
Was blind but now I see TO END: I2

# **AP 101 LESSON 12 GOALS & HOMEWORK**

## ***Lesson 12 Goals***

- 1) Practice playing I to III to vi movement in every key.
- 2) Practice playing I to III7 to vi movement in every key.
- 3) Learn “Silver and Gold” and “Amazing Grace.”

## ***Lesson 12 Homework***

- 1) What is the I to III to vi movement in the key of Ab?
- 2) What is the I to III to vi movement in the key of Eb?
- 3) What is the I to III to vi movement in the key of Bb?
- 4) What is the I to III to vi movement in the key of F?

## **APOSTOLIC PRAISE 102: A CRASH COURSE IN CHORDS**

AP 102 is a course that will take you on a journey of more advanced chords than AP 101 studied. AP 101 teaches mostly major and minor chords, as well as 7<sup>th</sup> chords, minor 7<sup>th</sup> chords, and major 7<sup>th</sup> chords. (If you are unsure how to play any of these chords, you would do well to transfer to APOSTOLIC PRAISE 101.) AP 102: "A Crash Course in Chords" includes lessons on augmented chords, suspended 2 chords, suspended 4 chords, diminished chords, 6 chords, minor 6 chords, augmented 7<sup>th</sup> chords, half-diminished 7<sup>th</sup> chords, and minor passing chord vamps. Each lesson includes a number of exercise songs that use common chord progressions and is followed by several real church songs, which are to be used together with the practice CD. Playing with the practice CD gives one the feeling of playing with an actual band since each song contains piano, drums, bass, and either strings or saxophone. Some things that will help one learn to play by ear are 1) memorizing the songs (playing without the music in front of you) and 2) learning the Roman numerals by writing them over each chord. You know the song when you can play it from key to key with ease. For example, start in G, go to C, and then go to F. It would be wise to learn them in all the other keys, too.

May God richly bless and anoint your music and ministry in Jesus' name,

*Richard W. Smith*

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## **ABOUT THE AUTHOR**

Richard W. Smith has been playing the piano for so long that he has literally forgotten how young he was when he started! He believes that he was around six years old. He possesses a love for and is able to play a wide variety of musical styles including salsa, merengue, black gospel, jazz, blues, contemporary gospel, and southern gospel—in that order. He has been teaching piano lessons for about four years to people of all ages, from six to sixty. However, he has taught many, many children, and this is why his APOSTOLIC PRAISE© is so easy and simple to understand, learn, and follow.

## **HISTORY**

As a young man interested in learning how to play church music, I had a very long and difficult journey trying to learn how to play in church. I started out with classical music training and soon learned that I would *never* learn how to play in church or play by ear that way. My mother taught me how to play basic minor and major chords, and I could play several church songs just using those chords, but I had to have the music in front of me. Even then, I had to play the song exactly the same way every time. How boring, right?

However, when we moved to a UPC church in Tampa Bay, Florida, I took two “piano by ear” lessons from their organist who also played the bass, drums, and piano for their services and also learned from a variety of other popular piano books.

Upon moving back to Georgia, I began playing piano regularly for a small home missions church in Cumming. There were usually no other musicians (besides an occasional drummer), and so everything depended on me! If I messed up, everybody knew it! However, it was an excellent training ground, without the normal pressures of learning how to play in a bigger church.

## **WHAT’S THE POINT?!**

The point I’m trying to make is this: my journey from the time I began learning to play piano until the time I was actually able to play in church was long and arduous, with a *lot* of hard work, pain, practice, getting mad at myself (and the piano), losing my temper because I couldn’t get a run or chord exactly right, and promising I would never touch a piano again.

*What I want to do with Apostolic Praise© is shorten this path for others. I wish I had had access to something like Apostolic Praise in the beginning stages of my music ministry. The point of Apostolic Praise is to teach the student how to play church piano as skillfully and as quickly as possible! There are also handy chord guides and cheat sheets to help you along the process.*

One young lady that I taught using this material was playing in church within two months! Of course, how quickly you will be playing in church depends on how quickly you learn and how much you practice.

# AP 102 REFERENCE MATERIAL

## HOW TO MAKE CHORDS

For C chords, refer to C Major Scale    C    D    E    F    G    A    B  
                                                          1    2    3    4    5    6    7

For F chords, refer to F Major Scale...etc

1. C Major chord = 1 + 3 + 5 = C E G

**Written as "C"**

2. C minor chord = 1 + b3 + 5 = C Eb G

**Written as Cm**

3. C7 open position = 1 + 3 + 5 + b7 = C E G Bb

C7 closed position = b7 + (1) + 3 + 5 = Bb (C) E G

**Written as C7**

4. Cm7 open position = 1 + b3 + 5 + b7 = C Eb G Bb

Cm7 closed position = b7 + (1) + b3 + 5 = Bb (C) Eb G

**Written as Cm7**

5. Cmaj7 open position = 1 + 3 + 5 + 7 = C E G B

Cmaj7 closed position = 7 + 3 + 5 = B E G

**Written as Cmaj7 or CM7; in jazz CΔ7**

6. C+5 root position = 1 + 3 + #5 = C E G#

**Written as C+5 or Caug5**

7. C2 root position = 1 + 2 + 5 = C D G

**Written as C2 or Csus2**

8. Csus4 root position = 1 + 4 + 5 = C F G

**Written as Csus4**

9. Cdim root position = 1 + b3 + b5 = C Eb Gb

**Written as Cdim**

10. C6 open position = 1 + 3 + 5 + 6 = C E G A

C6 closed position = 6 + (1) + 3 + 5 = A (C) E G

**Written as C6**

11. Cm6 open position = 1 + b3 + 5 + 6 = C Eb G A

Cm6 closed position = 6 + (1) + b3 + 5 = A (C) Eb G

**Written as Cm6**

12. C7#5 open position = 1 + 3 + #5 + b7 = C E G# Bb

C7#5 closed position = b7 + (1) + 3 + 5 = Bb (C) E G#

**Written as C7#5 or C7+5**

13. Cm7(b5) open position = 1 + b3 + b5 + b7 = C Eb Gb Bb

Cm7(b5) closed position = b7 + (1) + b3 + b5 = Bb (C) Eb Gb

**Written as Cm7(b5)**

*\*Inversions are a very important concept and should be learned individually. This book will not teach every possible inversion for every chord.*

# AP 102 REFERENCE MATERIAL

## CHEAT SHEET FOR MAJOR SCALES

1 = Thumb, 2 = Pointer finger, 3 = Middle finger, 4 = 4th finger, 5 = Pinkie

|           | <b>I</b>        | <b>ii</b>       | <b>iii</b>      | <b>IV</b>       | <b>V</b>        | <b>vi</b>       | <b>vii°</b>     | <b>I</b>        |
|-----------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| <b>C</b>  | C               | D               | E               | F               | G               | A               | B               | C               |
| fingering | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>4</u></b> | <b><u>5</u></b> |
| <b>F</b>  | F               | G               | A               | Bb              | C               | D               | E               | F               |
| fingering | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>4</u></b> | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>4</u></b> |
| <b>Bb</b> | Bb              | C               | D               | Eb              | F               | G               | A               | Bb              |
| fingering | <b><u>2</u></b> | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>4</u></b> |
| <b>Eb</b> | Eb              | F               | G               | Ab              | Bb              | C               | D               | Eb              |
| fingering | <b><u>2</u></b> | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>4</u></b> | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> |
| <b>Ab</b> | Ab              | Bb              | C               | Db              | Eb              | F               | G               | Ab              |
| fingering | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> |
| <b>Db</b> | Db              | Eb              | F               | Gb              | Ab              | Bb              | C               | Db              |
| fingering | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>4</u></b> | <b><u>1</u></b> | <b><u>2</u></b> |
| <b>Gb</b> | Gb              | Ab              | Bb              | B               | Db              | Eb              | F               | Gb              |
| fingering | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>4</u></b> | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>4</u></b> | <b><u>5</u></b> |
| <b>B</b>  | B               | C#              | D#              | E               | F#              | G#              | A#              | B               |
| fingering | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>4</u></b> | <b><u>5</u></b> |
| <b>E</b>  | E               | F#              | G#              | A               | B               | C#              | D#              | E               |
| fingering | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>4</u></b> | <b><u>5</u></b> |
| <b>A</b>  | A               | B               | C#              | D               | E               | F#              | G#              | A               |
| fingering | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>4</u></b> | <b><u>5</u></b> |
| <b>D</b>  | D               | E               | F#              | G               | A               | B               | C#              | D               |
| fingering | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>4</u></b> | <b><u>5</u></b> |
| <b>G</b>  | G               | A               | B               | C               | D               | E               | F#              | G               |
| fingering | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>1</u></b> | <b><u>2</u></b> | <b><u>3</u></b> | <b><u>4</u></b> | <b><u>5</u></b> |

# AP 102 REFERENCE MATERIAL

## APOSTOLIC PRAISE I CHEAT SHEET FOR C

|               |               |             |
|---------------|---------------|-------------|
| C = C E G     | F = F A C     | G = G B D   |
| Dm = D F A    | Am = A C E    | Em = E G B  |
| C7 = Bb E G   | F7 = Eb A C   | G7 = F B D  |
| Dm7 = C F A   | Am7 = G C E   | Em7 = D G B |
| Cmaj7 = B E G | Fmaj7 = E A C |             |

## APOSTOLIC PRAISE I CHEAT SHEET FOR F

|                     |                       |             |
|---------------------|-----------------------|-------------|
| F = F A C           | <b>Bb = Bb D F</b>    | C = C E G   |
| <b>Gm = G Bb D</b>  | Dm = D F A            | Am = A C E  |
| F7 = Eb A C         | <b>Bb7 = Ab D F</b>   | C7 = Bb E G |
| <b>Gm7 = F Bb D</b> | Dm7 = C F A           | Am7 = G C E |
| Fmaj7 = E A C       | <b>Bbmaj7 = A D F</b> |             |

## APOSTOLIC PRAISE I CHEAT SHEET FOR G

|                |                      |                     |
|----------------|----------------------|---------------------|
| G = G B D      | C = C E G            | <b>D = D F# A</b>   |
| Am = A C E     | Em = E G B           | <b>Bm = B D F#</b>  |
| G7 = F B D     | C7 = Bb E G          | <b>D7 = C F# A</b>  |
| Am7 = G C E    | Em7 = D G B          | <b>Bm7 = A D F#</b> |
| Gmaj7 = F# B D | <b>Cmaj7 = B E G</b> |                     |

# AP 102 REFERENCE MATERIAL

## APOSTOLIC PRAISE II CHEAT SHEET FOR C

|                                                               |                                              |                                            |
|---------------------------------------------------------------|----------------------------------------------|--------------------------------------------|
| Lesson 1: C+5 = C E G#<br>C2 = C D G<br>Csus4 = C F G         | G+5 = G B D#<br>F2 = F G C<br>Fsus4 = F Bb C | D7 = C F# A<br>G2 = G A D<br>Gsus4 = G C D |
| Lesson 2: Bdim = B D F<br>F#dim = F# A C<br>Fm6 = D Ab C      | E7 = D G# B<br>C6 = A E G                    | A7 = G C# E<br>F6 = D A C                  |
| Lesson 3: C7+5 = Bb E G#<br>A7+5 = G C# F<br>Em7(b5) = D G Bb | G7+5 = F B D#<br>Bm7(b5) = A D F             | E7+5 = D G# C<br>Dm7(b5) = C F Ab          |

## APOSTOLIC PRAISE II CHEAT SHEET FOR F

|                                                                                     |                                                                |                                           |
|-------------------------------------------------------------------------------------|----------------------------------------------------------------|-------------------------------------------|
| Lesson 1: <b>F+5 = F A C#</b><br>F2 = F G C<br>Fsus4 = F Bb C                       | C+5 = C E G#<br><b>Bb2 = Bb C F</b><br><b>Bbsus4 = Bb Eb F</b> | G7 = F B D<br>C2 = C D G<br>Csus4 = C F G |
| Lesson 2: <b>Edim = E G Bb</b><br>Bdim = B D F<br><b>Bbm6 = G Db F</b>              | A7 = G C# E<br>F6 = D A C                                      | D7 = C F# A<br><b>Bb6 = G D F</b>         |
| Lesson 3: <b>F7+5 = Eb A C#</b><br><b>D7+5 = C F# Bb</b><br><b>Am7(b5) = G C Eb</b> | C7+5 = Bb E G#<br>Em7(b5) = D G Bb                             | A7+5 = G C# F<br><b>Gm7(b5) = F Bb Db</b> |

## APOSTOLIC PRAISE II CHEAT SHEET FOR G

|                                                                          |                                                     |                                                          |
|--------------------------------------------------------------------------|-----------------------------------------------------|----------------------------------------------------------|
| Lesson 1: G+5 = G B D#<br>G2 = G A D<br>Gsus4 = G C D                    | <b>D+5 = D F# A#</b><br>C2 = C D G<br>Csus4 = C F G | A7 = G C# E<br><b>D2 = D E A</b><br><b>Dsus4 = D G A</b> |
| Lesson 2: F#dim = F# A C<br><b>C#dim = C# E G</b><br><b>Cm6 = A Eb G</b> | <b>B7 = A D# F#</b><br><b>G6 = E B D</b>            | E7 = D G# B<br>C6 = A E G                                |
| Lesson 3: G7+5 = F B D#<br>E7+5 = D G# C<br>Bm7(b5) = A D F              | <b>D7+5 = C F# A#</b><br><b>F#m7(b5) = E A C</b>    | <b>B7+5 = A D# G</b><br>Am7(b5) = G C Eb                 |

*DO NOT MEMORIZE THIS PAGE!! First of all, play the exercise songs until they are easy, and you can play the chords without even thinking about it. Double check on the cheat sheet page to make sure you are playing the chord correctly. Then once you have mastered the exercise songs, progress to the church songs.*

# AP 102: A Crash Course in Piano - Lesson 1

1

## REVIEW OF DOMINANT 7THS, MINOR 7THS, MAJOR 7THS, SUSPENDED 2 CHORDS, MINOR 2 CHORDS AND SUBSTITUTION CHORDS INTRODUCTION TO 9th CHORDS

If you took Apostolic Praise 101, you learned Dominant 7ths, Minor 7ths, Major 7ths, Suspended 2, and Minor 2 chords and where you can substitute them in a song.

**Let's do a Quick Review.**

### **How to Make Dominant 7ths - Formal Way**

STEP 1: Take a Major Chord (C E G) and add the 7<sup>th</sup> note of major scale (B) to the top of the chord. (C E G B)

STEP 2: Flat that note. (C E G Bb)

### **How to Make Dominant 7ths – Shortcut Way**

STEP 1: Take a Major Chord (C E G) and add the 7<sup>th</sup> note of major scale (B) to the bottom of the chord. (B E G)

STEP 2: Flat that note (Bb E G) – *Remember that we dropped the C because we are playing it in our Left Hand and it makes it easier to play the chord like this.*

***Substitute going from the I to IV or V to I. (C to F, F to Bb, G to C, D to G)***

---

### **How to Make Minor 7ths - Formal Way**

STEP 1: Take a Minor Chord (A C E) and add the 7<sup>th</sup> note of major scale (G#) to the top of the chord. (A C E G#)

STEP 2: Flat that note. (A C E G)

### **How to Make Minor 7ths – Shortcut Way**

STEP 1: Take a Minor Chord (A C E) and add the 7<sup>th</sup> note of major scale (G#) to the bottom of the chord. (G# C E)

STEP 2: Flat that note (G C E) – *Remember that we dropped the A because we are playing it in our Left Hand and it makes it easier to play the chord like this.*

***Substitute almost anytime there is a minor chord.***

---

## How to Make Major 7ths - Formal Way

**STEP 1:** Take a Major Chord (C E G) and add the 7<sup>th</sup> note of major scale (B) to the top of the chord. (C E G B)

## How to Make Major 7ths – Shortcut Way

**STEP 1:** Take a Major Chord (C E G) and add the 7<sup>th</sup> note of major scale (B) to the bottom of the chord. (B E G)

*Substitute almost anytime on your I or IV major chords.*

---

## How to Make Suspended 2 Chords

**STEP 1:** We play a major chord. Let's play C major chord. (C E G)

**STEP 2:** We “kick out” the third. (We always remove the third for suspended chords)

**STEP 3:** We add the second note of the scale (D). We get C D G = C2.

*Substitute anytime there is a major chord.*

---

## How to Make Minor 2 Chords

**STEP 1:** We play a minor chord. Let's play Am. (A C E)

**STEP 2:** We add the second note of the scale (B). We get A B C E = Am2

*Notice: This is not a “suspended” chord so we do not “kick out” or “suspend” the 3<sup>rd</sup>*

*Substitute almost anytime there is a minor chord.*

---

However, you should have learned all of this in AP 101. If you did not, please contact your instructor at [apostolicpsom@gmail.com](mailto:apostolicpsom@gmail.com) for advisement.

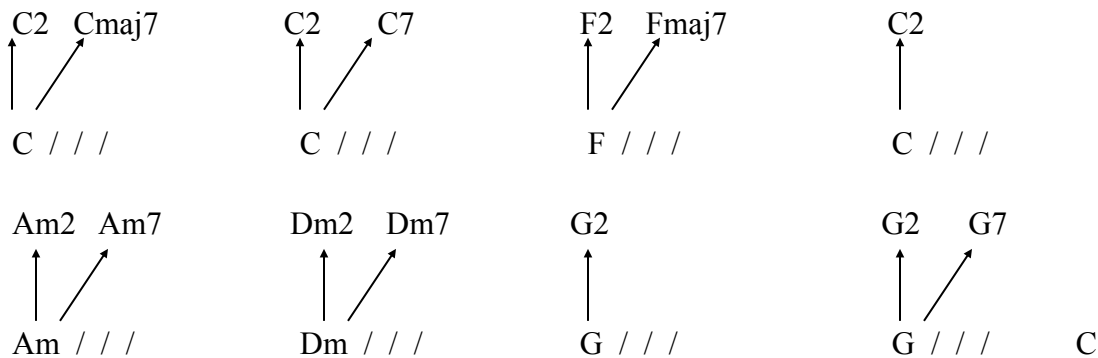
Now let's move on to some really cool stuff!

## INTRODUCTION TO 9<sup>th</sup> Chords

AP 103: Advanced Piano Chords will give a more complete explanation and more detailed instruction on 9<sup>th</sup> chords, but this is just a quick lesson to help you get by for now. (Plus it is really cool)

What we are going to do is use the substitution chords and rules that we learned in AP 101 and put them all together here.

### Exercise Song 1 with Substitution Chords



Looks a little bit like high school chemistry right?

It is actually pretty simple. Just a quick review from AP 101... (If you have any questions on this, please see the substitution rules on pages 1 & 2 (above).

1) On the first C, we could substitute either C2 (C D G) or Cmaj7 (B E G).

*So if we could do either/or, why not put them together and do both?*

**C2 + Cmaj7 = Cmaj9 (B D E G) Get it? 2 + 7 = 9 (Right?)**

(By the way, this rule only works for 9 chords, do not try it on 11 or 13 or any other chords. It is just a cute little trick to use for ninths)

2) On the second C, we could substitute C2 (C D G) or C7 (Bb E G). (We could also substitute Cmaj7 in some cases, in which the same rule would apply as on the first C). So let's do the same thing and put C2 and C7 together. **C2 + C7 = C9 (Bb D E G) 2 + 7 = 9 (Right?)**

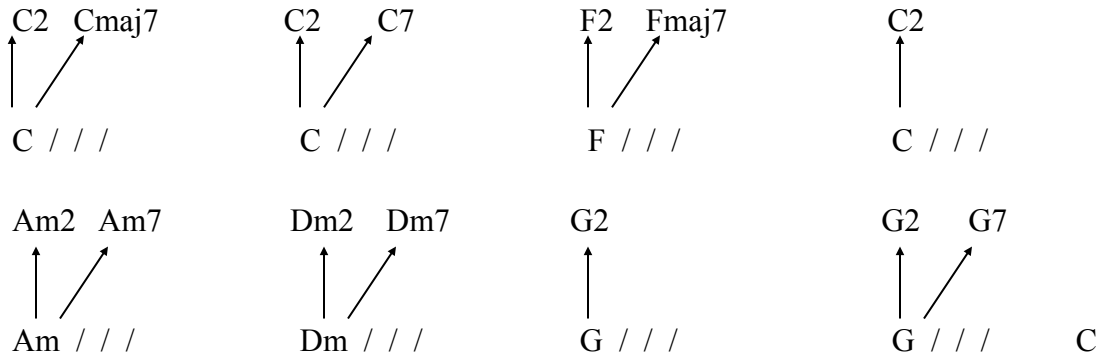
3) On the first F, we could substitute either F2 (F G C) or Fmaj7 (E A C).

*So if we could do either/or, why not put them together and do both?*

**F2 + Fmaj7 = Fmaj9 (E G A C) Get it? 2 + 7 = 9 (Right?)**

4) On the third C, I would just substitute C2 there. You could also do Cmaj7 but it sounds a little funny there in my opinion.

## Exercise Song 1 with Substitution Chords (continued)



(same as on the previous page)

5) On the Am, we could substitute Am2 (A B C E) or Am7 (G C E), so let's put those together as well.

Am2 + Am7 = Am9 (G B C E)

6) On the Dm, we could substitute Dm2 (D E F A) or Dm7 (C F A), so let's put those together as well.

Dm2 + Dm7 = Dm9 (C E F A)

7) On the first G, we can only substitute a G2.

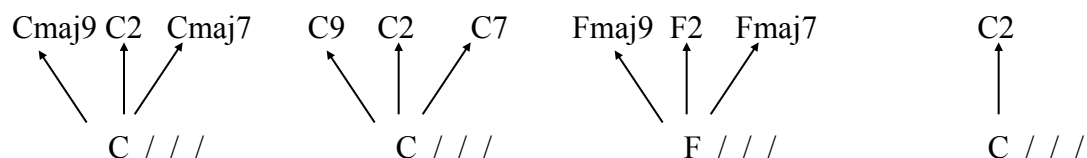
8) On the second G, we can substitute a G2 (G A D) or G7 (F B D), so let's put those together as well.

G2 + G7 = G9 (F A B D)

9) Let's end on a Cmaj9 (B D E G) for the ending.

So here is the song with all of our new substitutions. We now have three possible chord substitutions on the C, F, Am, Dm, and G chords below.

## Exercise Song 2 with Substitution Chords





# AP 102: A Crash Course in Piano - Lesson 1

6

**Rule 2: Anytime you can play a dominant/flatted 7<sup>th</sup> (such as C7), you can make it a dominant 9<sup>th</sup> (such as C9).** (This works 99.9% of the time.)

**Rule 3: Almost anytime you can play a Minor 7<sup>th</sup> (such as Am7) you can make it a minor 9<sup>th</sup>. (such as Am9)** (This works probably about 70% of the time. It works 99.9% of the time on your minor ii chord and your minor vi chord.) We'll discuss this more later.

Now you know how to play ninths! Congratulations! This is HUGE in Pentecostal music. Almost anyone can play with major and minor chords. The majority are somewhat familiar with 7<sup>th</sup> chords, but few know how to play and use ninths. **But now you do! Good job!**

# **AP 102: A Crash Course in Piano - Lesson 1**

## **Goals & Homework**

### ***Lesson 1 Goals***

- 1) Review all of the formal and shortcut ways to make dominant, major, and minor 7ths and make sure that you know them very well.
- 2) Review Exercise Songs 1-2 with Substitution Chords and make sure that you understand it.
- 3) Learn Exercise Song 3 with Substitution Chords.**

### ***Lesson 1 Homework***

- 1) What is the “Formal” method for making Dominant 7ths?
- 2) What is the “Shortcut” method for making Dominant 7ths?
- 3) What are the notes in a “Formal” C7?
- 4) What are the notes in a “Shortcut C7?
- 5) What is the “Formal” method for making Minor 7ths?
- 6) What is the “Shortcut” method for making Minor 7ths?
- 7) What are the notes in a “Formal Am7”?
- 8) What are the notes in a “Shortcut Am7”?
- 9) What is the “Formal” method for making Major 7ths?
- 10) What is the “Shortcut” method for making Major 7ths?
- 11) What are the notes in a “Formal Fmaj7”?
- 12) What are the notes in a “Shortcut Fmaj7”?

# AP 102: A Crash Course in Piano - Lesson 1

## Goals & Homework

### Practice Song 1 with Substitution Chords

C / / /

C / / /

F / / /

C / / /

Am / / /

Dm / / /

G / / /

G / / /

C

*\*Use the above song to answer questions 13-19.*

- 13) What are FOUR possible Chord options that we can play on the first “C” on the first line?
- 14) What are FOUR possible Chord options that we can play on the second “C” on the first line?
- 15) What are FOUR possible Chord options that we can play on the “F” on the first line?
- 16) What are FOUR possible Chord options that we can play on the “Am?”
- 17) What are FOUR possible Chord options that we can play on the “Dm?”
- 18) What are TWO possible Chord options that we can play on the first “G?”
- 19) What are FOUR possible Chord options that we can play on the second “G?”
- 20) What two chords do we add together to make a Dominant 9<sup>th</sup> chord?
- 21) What two chords do we add together to make a Minor 9<sup>th</sup> chord?
- 22) What two chords do we add together to make a Major 9<sup>th</sup> chord?
- 23) On what chord can we substitute a Dominant 9<sup>th</sup> chord in a song?
- 24) On what chord can we substitute a Minor 9<sup>th</sup> chord in a song?
- 25) On what chord can we substitute a Major 9<sup>th</sup> chord in a song?

## How to Make Augmented (+5) and Suspended 4 Chords in C

### Exercise Song 1: For Augmented (+5) Chords (1, 3, #5)

**To make:** Play a major chord and sharp the 5<sup>th</sup> of the chord.

Example: **C-E-G** becomes **C-E-G<sup>#</sup>**

C / / / C+5 / / / F / / / F / / /

C / / / C / / / G / / / G+5 / / / C

### Exercise Song 2: For Suspended 4 chords (1, 4, 5)

**To make:** Drop the 3<sup>rd</sup> of the chord and add the 4<sup>th</sup>.

Example: **C-E-G** becomes **C-F-G**

C / / / C<sub>sus4</sub> / / / F / / / F<sub>sus4</sub> / / /

C / / / C<sub>sus4</sub> / / / G / / / G<sub>sus4</sub> / / /

C<sub>sus4</sub> / / / C

### Exercise Song 3: For Suspended 4 chords (1, 4, 5)

**To make:** Drop the 3<sup>rd</sup> of the chord and add the 4<sup>th</sup>.

Example: **C-E-G** becomes **C-F-G**

C<sub>sus4</sub> / / / C / / / F<sub>sus4</sub> / / / F / / /

C<sub>sus4</sub> / / / C / / / G<sub>sus4</sub> / / / G / / /

C<sub>sus4</sub> / / / C

#### CHORD GUIDE

**C+5 = C E G<sup>#</sup>**

or

E G<sup>#</sup> C

or

G<sup>#</sup> C E

**G+5 = G B D<sup>#</sup>**

or

B D<sup>#</sup> G

or

D<sup>#</sup> G B

**C<sub>sus4</sub> = C F G**

or

F G C

or

G C F

**F<sub>sus4</sub> = F B<sup>b</sup> C**

or

B<sup>b</sup> C F

or

C F B<sup>b</sup>

**G<sub>sus4</sub> = G C D**

or

C D G

or

D G C

## Augmented 5<sup>th</sup> Chord Substitution Options

**Augmented 5 chords** can be substituted anytime there is a I to IV movement or a V to I movement. (Just like a 7<sup>th</sup> chord)

**For example:**

Take the following song:

C / / C / / F / / C / /

Am / / Dm / / G / / G / / C

\*You could substitute a C+5 on the second C because it is going from C to F (I to IV).

\*You could also substitute a G+5 on the last G because it is going from G to C (V to I).

**Now let's look at the song:**

C / / C+5 / / F / / C / /

Am / / Dm / / G / / G+5 / / C

**Note:** Remember to listen to *HOW IT SOUNDS*. Just because the rule says you can substitute it on I to IV and V to I does not mean it will sound good there. The "rule" just means it will work...most of the time.

**Suspended 4 Chord Substitution Options**

**Suspended 4 chords** are commonly substituted at the end of a song on the I chord, or at the end of a phrase on the V chord **IF** it is followed by another V chord that is going to the I chord.

**Note:** *The suspended 4 chord must always resolve to a major chord or it leaves an empty, ugly “hanging” sound. Like the song or line was never finished.*

**For example:**

Take the following song:

C / /    C / /    F / /    C / /

Am / /    Dm / /    G / /    G / /    C

\*You can substitute a Csus4 on the C at the end of the song and then follow it up by resolving to a “C” major chord.

*(This is a good way to give a song, a little bit of a prettier, more extended ending.)*

\*You can also substitute a Gsus4 on the first G and then follow it up by resolving it to the G major chord and then end the song on C.

**Now let’s look at the song:**

C / /    C / /    F / /    C / /

Am / /    Dm / /    Gsus4 / /    G / /    Csus4 / / / C

**Note:** *Remember to listen to HOW IT SOUNDS. Just because the rules say you can substitute them here does not mean they will sound good there. The “rule” just means it will work...most of the time.*

## CD SONG 1: AMAZING GRACE (C)

C / / C7 / / Fmaj7 / / C / /  
Amazing grace, how sweet the sound,

Am7 / / D7 / / G / / G+5 / /  
That saved a wretch like me,

C / / C7 / / Fmaj7 / / C / /  
I once was lost, but now I'm found,

Am7 / / G7 / / C / / F/G / /  
Was blind but now I see. (To end: C)

## CD SONG 2: BREATHE (C)

### Verse 1

C / / / Csus4 / / / C / / / Csus4 / / /  
This is the air I breathe, this is the air I breathe,

C / G/B / Am / G / F / Am / Gsus4 / G /  
Your holy presence, living in me,

C / / / Csus4 / / / C / / / Csus4 / / /  
This is my daily bread, this is my daily bread,

C / G/B / Am / G / F / Am / Gsus4 / G /  
Your very Word, spoken through me,

### Chorus:

C / G/B / Am / G / F / Am / Gsus4 / G /  
And I, I'm desperate for you,

C / G/B / Am / G / F / Am / Gsus4 / G /  
And I, I'm lost without you. (To end: C)

## AP 102: A Crash Course in Piano - Lesson 2

### C Major Pentatonic Scale

5

The Pentatonic Scale is made up of five different notes.

*(The word “Penta” means “five” and “tonic” means “tone” or “note.”)*

This scale is the secret to playing fills on a chord and never hitting a wrong note.

It is simple. We take the I, the II, the III, the V, and the VI of the major scale to get the notes.

**For example: The C major scale is C D E F G A B C**

So the C Major Pentatonic scale would be C D E G A C (we end on a C)  
1 2 1 2 3 5 (fingering)

**The F major scale is F G A B $\flat$  C D E F**

So the F Major Pentatonic scale would be F G A C D F (we end on an F)  
1 2 1 2 3 5 (fingering)

**The G major scale is G A B C D E F $\sharp$  G**

So the G Major Pentatonic scale would be G A B D E G (we end on a G)  
1 2 1 2 3 5 (fingering)

### Great, so where do we use them?

It's simple.

- 1) Anytime you have a C major chord in the right hand, use the notes in the C major pentatonic scale as some sort of a fill.
- 2) Anytime you have an F major chord in the right hand, use the notes in the F major pentatonic.
- 3) Anytime you have a G major chord in the right hand, use the notes in the G major pentatonic.

Now listen to the Tracks Provided and try to play the songs below.

The notes in the parentheses ( ) are simply to be played by the right hand as a fill. Listen to the Track to get a feel for this.

### **CD Song 3a – Major Pentatonic Song in C – Ascending/Slow**

C / (C D E G A C) F / (F G A C D F)

G / (G A B D E G) C

### **CD Song 3b – Major Pentatonic Song in C – Descending/Slow**

C / (C A G E D C) F / (F D C A G F)

G / (G E D B A G) C

### **CD Song 4a– Major Pentatonic Song in C – Ascending/Fast**

C / (C D E G A C) F / (F G A C D F)

G / (G A B D E G) C

### **CD Song 4b – Major Pentatonic Song in C – Descending/Slow**

C / (C A G E D C) F / (F D C A G F)

G / (G E D B A G) C

\*Of course, these are only two ways that we can play and use the Major Pentatonic Scale.

\*Now why don't you go try to play them some other ways and then use them in some songs that you have learned.

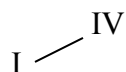
\*Remember, you do not have to play them in this order. Mix it up!

## Ear Training Part 1 - I to IV and I to V - “Straight There”

There are two main progressions in music.

The first is the I chord going UP to the IV chord.

The second is the I chord going DOWN to the V chord.



One way that we go to the IV chord is by going “**Straight There.**”

**For example: I / / / IV / / / I**

The I chord in the key of C is “C” and the IV chord is “F”.” Let’s play it.

**C / / / F / / / C**

Next, the I chord in the key of F is “F” and the IV chord is “Bb”.” Let’s play it.

**F / / / Bb / / / F**

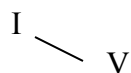
Next, the I chord in the key of G is “G” and the IV chord is “C”.” Let’s play it.

**G / / / C / / / G**

*Think of the song “Power In the Blood.”* I / / / I / / / IV / / / I

There is power, power, wonder-working power

Now let’s look at the I chord going DOWN to the V chord.



One way that we go to the V chord is by going “**Straight There.**”

**For example: I / / / V / / /**

The I chord in the key of C is “C” and the V chord is “G”.” Let’s play it.

**C / / / G / / / C**

Next, the I chord in the key of F is “F” and the V chord is “C”.” Let’s play it.

**F / / / C / / / F**

Next, the I chord in the key of G is “G” and the V chord is “D”.” Let’s play it.

**G / / / D / / / G**

Think of the verse 1 to “Here I Am to Worship.”

I / V /  
**Light of the world**

Now let’s do some practice and see how well you can tell the difference between the two.

*\*Remember, do not listen to whether or not it goes up in the Right Hand of the Piano, (the melody), but pay attention to the Bass Notes instead (the Left Hand of the Piano).*

# **AP 102: A Crash Course in Piano - Lesson 2**

## **Goals & Homework**

### ***Lesson 2 Goals***

- 1) Practice Exercise Songs 1-3 for Augmented 5ths and Suspended 4 chords.
- 2) Play all Augmented 5<sup>th</sup> Chords and Suspended Chords in all inversions.
- 3) Learn “Amazing Grace” and “Breathe” in C.
- 4) Practice playing the Exercise Songs 3a, 3b, 4a, and 4b for the Major Pentatonic Songs in C with the Tracks provided.

### ***Lesson 2 Homework***

- 1) How do you make an Augmented 5<sup>th</sup> chord?
- 2) How do you make a suspended 4 chord?
- 3) What are the three inversions for a C+5?
  - a.
  - b.
  - c.
- 4) What are the three inversions for a G+5?
  - a.
  - b.
  - c.
- 5) What are the three inversions for a Csus4?
  - a.
  - b.
  - c.
- 6) What are the three inversions for a Gsus4?
  - a.
  - b.
  - c.

C / / C / / F / / C / /

Am / / Dm / / G / / G / / C

- 7) On what two chords could we substitute Augmented 5ths in the above song?
- 8) On what two chords could we substitute Suspended 4 chords in the above song?
- 9) What are the notes in the C major pentatonic scale?
- 10) What are the notes in the F major pentatonic scale?
- 11) What are the notes in the G major pentatonic scale?
- 12) What fingering should we use to play the C, F, and G Pentatonic Scales?
- 13) What is another run that you could play, use the notes of the C major Pentatonic scale? (Just write the notes in the order you play them here)

**Ear Training Test 1**  
**CD SONG 5: I to IV and V to I**

Listen to the CD SONG 5 Track provided and answer with whichever one you think it is, either:

**I to IV** or **I to V**. Remember that **I to IV** goes “**up**” in the LEFT HAND (the bass hand ) and that **I to V** goes “**down**” in the LEFT HAND (the bass hand).

*There are six questions and each one is played twice.*

**Hint:** Ask yourself the question: “Did it go “up” or “down”?”

Answer 1: \_\_\_\_\_

Answer 4: \_\_\_\_\_

Answer 2: \_\_\_\_\_

Answer 5: \_\_\_\_\_

Answer 3: \_\_\_\_\_

Answer 6: \_\_\_\_\_

Remember that even though it **sounds** like it is going **up** in the **right** hand (the melody) **does not necessarily mean** it is going “**up**” in the **left** hand.

# **AP 102: A Crash Course in Piano - Lesson 2**

## **Goals & Homework**

THE ODD ANSWERS ARE ON THE NEXT PAGE. PLEASE TRY TO GO THROUGH  
AND LISTEN AND WRITE DOWN ALL 6 ANSWERS BEFORE LOOKING.

Answers to Ear Training Test 1.

**Answer 1: I to IV (going  
up)**

**Answer 3: I to V (going down)**

**Answer 5: I to IV (going up)**

## How to Make Augmented (+5) and Suspended 4 Chords in F

Exercise Song 1: For Augmented (+5) Chords (1, 3, #5)  
**To make:** Play a major chord and sharp the 5<sup>th</sup> of the chord.

Example: **F-A-C** becomes **F-A-C<sup>#</sup>**

F / / / F+5 / / / Bb / / / Bb / / /

F / / / F / / / C / / / C+5 / / / F

Exercise Song 2: For Suspended 4 chords (1, 4, 5)

**To make:** Drop the 3<sup>rd</sup> of the chord and add the 4<sup>th</sup>.

Example: **F-A-C** becomes **F-Bb-C**

F / / / Fsus4 / / / Bb / / / Bbsus4 / / /

F / / / Fsus4 / / / C / / / Csus4 / / /

Fsus4 / / / F

Exercise Song 3: For Suspended 4 chords (1, 4, 5)

**To make:** Drop the 3<sup>rd</sup> of the chord and add the 4<sup>th</sup>.

Example: **Bb-D-F** becomes **Bb-Eb-F**

Fsus4 / / / F / / / Bb / / / Bb / / /

Fsus4 / / / F / / / Csus4 / / / C / / /

Fsus4 / / / F

### CHORD GUIDE

**F+5 = F A C<sup>#</sup>**

or

A C<sup>#</sup> F

or

C<sup>#</sup> F A

**C+5 = C E G<sup>#</sup>**

or

E G<sup>#</sup> C

or

G<sup>#</sup> C E

**Fsus4 = F Bb C**

or

Bb C F

or

C F Bb

**Bbsus4 = Bb Eb F**

or

Eb F Bb

or

F Bb Eb

**Csus4 = C F G**

or

F G C

or

G C F

## Augmented 5<sup>th</sup> Chord Substitution Options

**Augmented 5 chords** can be substituted anytime there is a I to IV movement or a V to I movement. (Just like a 7<sup>th</sup> chord)

**For example:**

Take the following song:

F / /    F / /    Bb / /    F / /

Dm / /    Gm / /    C / /    C / /    F

*\*You could substitute a F+5 on the second F because it is going from F to Bb (I to IV).*

*\*You could also substitute a C+5 on the last C because it is going from C to F (V to I).*

**Now let's look at the song:**

F / /    F+5 / /    Bb / /    F / /

Dm / /    Gm / /    C / /    C+5 / /    F

**Note:** Remember to listen to *HOW IT SOUNDS*. Just because the rule says you can substitute it on I to IV and V to I does not mean it will sound good there. The “rule” just means it will work...most of the time.

**Suspended 4 Chord Substitution Options**

**Suspended 4 chords** are commonly substituted at the end of a song on the I chord, or at the end of a phrase on the V chord **IF** it is followed by another V chord that is going to the I chord.

**Note:** *The suspended 4 chord must always resolve to a major chord or it leaves an empty, ugly “hanging” sound. Like the song or line was never finished.*

**For example:**

Take the following song:

F / /    F / /    Bb / /    F / /

Dm / /    Gm / /    C / /    C / /    F

*\*You can substitute a F<sub>sus4</sub> on the F at the end of the song and then follow it up by resolving to a “F” major chord.*

*(This is a good way to give a song, a little bit of a prettier, more extended ending.)*

*\*You can also substitute a C<sub>sus4</sub> on the first C and then follow it up by resolving it to the C major chord and then end the song on F.*

**Now let’s look at the song:**

F / /    F / /    Bb / /    F / /

Dm / /    Gm / /    C<sub>sus4</sub> / /    C / /    F<sub>sus4</sub> / / / F

**Note:** *Remember to listen to HOW IT SOUNDS. Just because the rules say you can substitute them here does not mean they will sound good there. The “rule” just means it will work...most of the time.*

**SONG 6: AMAZING GRACE (F)**

F / / F7 / / Bbmaj7 / / F / /  
Amazing grace, how sweet the sound,

Dm7 / / G7 / / C / / C+5 / /  
That saved a wretch like me,

F / / F7 / / Bbmaj7 / / F / /  
I once was lost, but now I'm found,

Dm7 / / C7 / / F / / Bb/C / /  
Was blind but now I see. (To end: F)

**SONG 7: BREATHE (F)**

**Verse 1**

F / / / Fsus4 / / / F / / / Fsus4 / / /  
This is the air I breathe, this is the air I breathe,

F / C/E / Dm / C / Bb / Dm / Csus4 / C /  
Your holy presence, living in me,

F / / / Fsus4 / / / F / / / Fsus4 / / /  
This is my daily bread, this is my daily bread,

F / C/E / Dm / C / Bb / Dm / Csus4 / C /  
Your very Word, spoken through me,

**Chorus:**

F / C/E / Dm / C / Bb / Dm / Csus4 / C /  
And I, I'm desperate for you,

F / C/E / Dm / C / Bb / Dm / Csus4 / C /  
And I, I'm lost without you. (To end: F)

## F Major Pentatonic Scale Fill

This scale is the **secret to playing fills** on a chord and **never hitting a wrong note**.

It is simple. We take the I, the II, the III, the V, and the VI of the **major scale** to get the notes.

**For example: The F major scale is F G A Bb C D E F**

So the F Major Pentatonic scale would be F G A C D F (we end on an F)  
1 2 1 2 3 5 (fingering)

**The Bb major scale is Bb C D Eb F G A Bb**

So the Bb Major Pentatonic scale is Bb C D F G Bb (we end on Bb)  
2 1 2 1 2 3 (fingering)

**The C major scale is C D E F G A B C**

So the C Major Pentatonic scale would be C D E G A C (we end on a C)  
1 2 1 2 3 5 (fingering)

## Great, so where do we use them?

It's simple.

- 1) **F major chord** in the right hand? *Use the notes in the F major pentatonic scale as some sort of a fill.*
- 2) **Bb major chord** in the right hand? *Use the notes in the Bb major pentatonic scale as some sort of a fill.*
- 3) **C major chord** in the right hand? *Use the notes in the C major pentatonic scale as some sort of a fill.*

Now listen to the Tracks Provided and try to play the songs below.

The notes in the parentheses ( ) are simply to be played by the right hand as a fill. Listen to the Track to get a feel for this.

### **TRACK 8a – Major Pentatonic Song 8a in F – Ascending/Slow**

F / (F G A C D F)    Bb / (Bb C D F G Bb)

C / (C D E G A C)    F

### **TRACK 8b – Major Pentatonic Song 8b in F – Descending/Slow**

F / (F D C A G F)    Bb / (Bb G F D C Bb)

C / (C A G E D C)    F

### **TRACK 9a– Major Pentatonic Song 9a in F – Ascending/Fast**

F / (F G A C D F)    Bb / (Bb C D F G Bb)

C / (C D E G A C)    F

### **TRACK 9b – Major Pentatonic Song 9b in F – Descending/Slow**

F / (F D C A G F)    Bb / (Bb G F D C Bb)

C / (C A G E D C)    F

\*Of course, these are only two of the many ways that we can play and use the Major Pentatonic Scale.

\*Now why don't you go experiment and try to play them some other ways and then use them in some songs that you have learned.

\*Remember, you do not have to play them in this order. Mix it up!

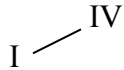
## Ear Training - I to IV

### The “I/iii chord” and the “I – ii – I/iii – IV walkUP”

There are also other common ways that we go from I to IV.

Anytime, you hear one of these, it is a giveaway that the music is moving from I to IV.

Let’s look at the **I to IV** progression again.



Another way that we go to the IV chord is by going to the “**I/iii.**”

**For example: I / I/iii / IV / / / I**

The I/iii chord in the key of C is “C/E.” (C chord in right hand, “E” note in left hand bass.)

**C / C/E / F / / / C**

The I/iii chord in the key of F is “F/A.” (F chord in right hand, “A” note in left hand bass.)

**F / F/A / Bb / / / F**

The I/iii chord in the key of G is “G/B.” (G chord in right hand, “B” note in left hand bass.)

**G / G/B / C / / / G**

*Think of “Amazing Grace.”*

*I / / I/iii / / IV / / I  
Amazing Grace, how sweet the sound*

Yet another way that we go to the IV chord is by going to the “**I – ii – I/iii – IV walkUP.**”

**For example: I ii I/iii IV / / I**

The ii chord in the key of C is “Dm.” (Dm chord in right hand, “D” note in left hand bass.)

**C Dm C/E F / / C**

The ii chord in the key of F is “Gm.” (Gm chord in right hand, “G” note in left hand bass.)

**F Gm F/A Bb / / F**

The ii chord in the key of G is “Am.” (Am chord in right hand, “A” note in left hand bass.)

**G Am G/B C / / G**

*Think of the song “Breathe On Me” when it says: I ii I/iii IV*

“Yes - ter - day’s gone,

# **AP 102: A Crash Course in Piano - Lesson 3**

## **Goals & Homework**

### ***Lesson 3 Goals***

- 1) Practice Exercise Songs 1-3 for Augmented 5ths and Suspended 4 chords in F.
- 2) Play all Augmented 5<sup>th</sup> Chords and Suspended Chords in all inversions.
- 3) Learn “Amazing Grace” and “Breathe” in F.
- 4) Practice playing the Exercise Songs 8a, 8b, 9a, and 9b for the Major Pentatonic Songs in F with the Tracks provided.
- 5) Practice playing the Ear Training Movements on the last page.

### ***Lesson 3 Homework***

- 1) How do you make an Augmented 5<sup>th</sup> chord?
- 2) How do you make a suspended 4 chord?
- 3) What are the three inversions for a F+5?
  - a.
  - b.
  - c.
- 4) What are the three inversions for a C+5?
  - a.
  - b.
  - c.
- 5) What are the three inversions for a Fsus4?
  - a.
  - b.
  - c.
- 6) What are the three inversions for a Csus4?
  - a.
  - b.
  - c.

## AP 102: A Crash Course in Piano - Lesson 3

### Goals & Homework

F / /    F / /    Bb / /    F / /

Dm / /    Gm / /    C / /    C / /    F

- 7) On what two chords could we substitute Augmented 5ths in the above song?
- 8) On what two chords could we substitute Suspended 4 chords in the above song?
- 9) What are the notes in the F major pentatonic scale?
- 10) What fingering should we use to play the F and C Major Pentatonic Scales?
- 11) What fingering should we use to play the Bb Major Pentatonic Scale?
- 12)

#### Ear Training Test 2

#### CD SONG 10: I to IV

Listen to the CD SONG 10 or Track provided and answer with whichever one you think it is, either:

- 1: **Straight there** (hint: just one walkup)
- 2: **I/iii walkup** (hint: two walkups)
- 3: **I-ii-I/iii-IV walkup** (hint: three walkups)

*It helps to count the number of walkups that you hear.*

*There are six questions and **EACH EXAMPLE IS PLAYED TWICE.***

**Hint: Count how many walkups you hear.**

**If just one, it is "STRAIGHT THERE."**

**If two, it is the "I/iii WALKUP."**

**If three, it is the I-ii-I/iii-IV WALKUP.**

Answer 1: \_\_\_\_\_

Answer 4: \_\_\_\_\_

Answer 2: \_\_\_\_\_

Answer 5: \_\_\_\_\_

Answer 3: \_\_\_\_\_

Answer 6: \_\_\_\_\_

THE ODD ANSWERS ARE ON THE NEXT PAGE. PLEASE TRY TO GO THROUGH AND LISTEN AND WRITE DOWN ALL 6 ANSWERS BEFORE LOOKING.

# **AP 102: A Crash Course in Piano - Lesson 3**

## **Goals & Homework**

Answers to Ear Training Odd Answers

**Answer 1: I to IV (STRAIGHT THERE)**

**Answer 3: I-ii-I/iii-IV WALKUP**

**Answer 5: I/iii WALKUP**

## How to Make Augmented (+5) and Suspended 4 Chords in G

Exercise Song 1: For Augmented (+5) Chords (1, 3, #5)

**To make:** Play a major chord and sharp the 5<sup>th</sup> of the chord.

Example: **G-B-D** becomes **G-B-D<sup>#</sup>**

G / / / G+5 / / / C / / / C / / /

G / / / G / / / D / / / D+5 / / / G

Exercise Song 2: For Suspended 4 chords (1, 4, 5)

**To make:** Drop the 3<sup>rd</sup> of the chord and add the 4<sup>th</sup>.

Example: **G-B-D** becomes **G-C-D**

G / / / Gsus4 / / / C / / / Csus4 / / /

G / / / Gsus4 / / / D / / / Dsus4 / / /

Gsus4 / / / G

Exercise Song 3: For Suspended 4 chords (1, 4, 5)

**To make:** Drop the 3<sup>rd</sup> of the chord and add the 4<sup>th</sup>.

Example: **C-E-G** becomes **C-F-G**

Gsus4 / / / G / / / Csus4 / / / C / / /

Gsus4 / / / G / / / Dsus4 / / / D / / /

Gsus4 / / / G

### CHORD GUIDE

**G+5 = G B D<sup>#</sup>**

or

B D<sup>#</sup> G

or

D<sup>#</sup> G B

**D+5 = D F<sup>#</sup> A<sup>#</sup>**

or

F<sup>#</sup> A<sup>#</sup> D

or

A<sup>#</sup> D F<sup>#</sup>

**Gsus4=G C D**

or

C D G

or

D G C

**Csus4=C F G**

or

F G C

or

G C F

**Dsus4= D G A**

or

G A D

or

A D G

## Augmented 5<sup>th</sup> Chord Substitution Options

**Augmented 5 chords** can be substituted anytime there is a I to IV movement or a V to I movement. (Just like a 7<sup>th</sup> chord)

**For example:**

Take the following song:

G / /    G / /    C / /    G / /

Em / /    Am / /    D / /    D / /    G

\*You could substitute a G+5 on the second G because it is going from G to C (I to IV).

\*You could also substitute a D+5 on the last D because it is going from D to G (V to I).

**Now let's look at the song:**

G / /    G+5 / /    C / /    G / /

Em / /    Am / /    D / /    D+5 / /    G

**Note:** Remember to listen to *HOW IT SOUNDS*. Just because the rule says you can substitute it on I to IV and V to I does not mean it will sound good there. The "rule" just means it will work...most of the time.

**Suspended 4 Chord Substitution Options**

**Suspended 4 chords** are commonly substituted at the end of a song on the I chord, or at the end of a phrase on the V chord **IF** it is followed by another V chord that is going to the I chord.

**Note:** *The suspended 4 chord must always resolve to a major chord or it leaves an empty, ugly “hanging” sound. Like the song or line was never finished.*

**For example:**

Take the following song:

G / /    G / /    C / /    G / /

Em / /    Am / /    D / /    D / /    G

\*You can substitute a Gsus4 on the G at the end of the song and then follow it up by resolving to a “G” major chord.

*(This is a good way to give a song, a little bit of a prettier, more extended ending.)*

\*You can also substitute a Dsus4 on the first D and then follow it up by resolving it to the D major chord and then end the song on G.

**Now let’s look at the song:**

G / /    G / /    C / /    G / /

Em / /    Am / /    Dsus4 / /    D / /    Gsus4 / / / G

**Note:** *Remember to listen to HOW IT SOUNDS. Just because the rules say you can substitute them here does not mean they will sound good there. The “rule” just means it will work...most of the time.*

**Now let’s learn how to play “Amazing Grace” and “Breathe.”**

*(Two of my favorites...and if you can play Amazing Grace you can play almost any song.)*

## SONG 11: AMAZING GRACE (G)

G / / G7 / / Cmaj7 / / G / /

Amazing grace, how sweet the sound,

Em7 / / A7 / / D / / D+5 / /

That saved a wretch like me,

G / / G7 / / Cmaj7 / / G / /

I once was lost, but now I'm found,

Em7 / / D7 / / G / / C/D / /

Was blind but now I see. (To end: G)

## SONG 12: BREATHE (G)

### Verse 1

G / / / Gsus4 / / / G / / / Gsus4 / / /

This is the air I breathe, this is the air I breathe,

G / D/F# / Em / D / C / Em / Dsus4 / D /  
Your holy presence, living in me,

G / / / Gsus4 / / / G / / / Gsus4 / / /  
This is my daily bread, this is my daily bread,

G / D/F# / Em / D / C / Em / Dsus4 / D /  
Your very Word, spoken through me,

### Chorus:

G / D/F# / Em / D / C / Em / Dsus4 / DC /  
And I, I'm desperate for you,

G / D/F# / Em / D / C / Em / Dsus4 / D /  
And I, I'm lost without you. (To end: G)

### G Major Pentatonic Scale

The Pentatonic Scale is made up of five different notes.

*(The word “Penta” means “five” and “tonic” means “tone” or “note.”)*

This scale is the **secret to playing fills** on a chord and **never hitting a wrong note**.

It is simple. We take the I, the II, the III, the V, and the VI of the **major scale** to get the notes.

**For example: The G major scale is G A B C D D E F# G**

So the G Major Pentatonic scale would be G A B D E G (we end on a G)  
1 2 1 2 3 5 (fingering)

**The C major scale is C D E F G A B C**

So the C Major Pentatonic scale would be C D E G A C (we end on a C)  
1 2 1 2 3 5 (fingering)

**The D major scale is D E F# G A B C# D**

So the D Major Pentatonic scale would be D E F# A B D (we end on D)  
1 2 3 1 2 1 (fingering)

### Great, so where do we use them?

It's simple.

- 1) Anytime you have a **G major chord** in the right hand, **use the notes** in the **G major pentatonic scale** as some sort of a **fill**.
- 2) Anytime you have an **C major chord** in the right hand, **use the notes** in the **C major pentatonic**.
- 3) Anytime you have a **D major chord** in the right hand, **use the notes** in the **D major pentatonic**.

**Now listen to the Tracks Provided and try to play the songs below.**

The notes in the parentheses ( ) are simply to be played by the right hand as a fill. Listen to the Track to get a feel for this.

## **CD SONG 13a: Major Pentatonic in G – Ascending/Slow**

G / (G A B D E G)    C / (C D E G A C)

D / (D E F# A B D)    G

## **CD SONG 13b: Major Pentatonic in G – Descending/Slow**

G / (G E D B A G)    C / (C A G E D C)

D / (D B A F# E D)    G

## **CD SONG 14a: Major Pentatonic in G – Ascending/Fast**

G / (G A B D E G)    C / (C D E G A C)

D / (D E F# A B D)    G

## **CD SONG 14b: Major Pentatonic in G – Descending/Slow**

G / (G E D B A G)    C / (C A G E D C)

D / (D B A F# E D)    G

*\*Of course, these are only two of the many ways that we can play and use the Major Pentatonic Scale.*

*\*Now why don't you go experiment and try to play them some other ways and then use them in some songs that you have learned.*

*\*Remember, you do not have to play them in this order. Mix it up!*

# **AP 102: A Crash Course in Piano - Lesson 4**

## **Goals & Homework**

### ***Lesson 4 Goals***

- 1) Practice Exercise Songs 1-3 for Augmented 5ths and Suspended 4 chords in G.
- 2) Play all Augmented 5<sup>th</sup> Chords and Suspended Chords in all inversions.
- 3) Learn “Amazing Grace” and “Breathe” in G.
- 4) Practice playing the Exercise Songs 13a, 13b, 14a, and 14b for the Major Pentatonic Songs in G with the Tracks provided.

### ***Lesson 4 Homework***

- 1) How do you make an Augmented 5<sup>th</sup> chord?
- 2) How do you make a suspended 4 chord?
- 3) What are the three inversions for a G+5?
  - a.
  - b.
  - c.
- 4) What are the three inversions for a D+5?
  - a.
  - b.
  - c.
- 5) What are the three inversions for a Gsus4?
  - a.
  - b.
  - c.
- 6) What are the three inversions for a Bbsus4?
  - a.
  - b.
  - c.

## **AP 102: A Crash Course in Piano - Lesson 4**

### **Goals & Homework**

G / /   G / /   C / /   G / /

Em / /   Am / /   D / /   D / /   G

- 7) On what two chords could we substitute Augmented 5ths in the above song?
- 8) On what two chords could we substitute Suspended 4 chords in the above song?
- 9) What are the notes in the G major pentatonic scale?
- 10) What are the notes in the C major pentatonic scale?
- 11) What are the notes in the D major pentatonic scale?
- 12) What fingering should we use to play the G and C Major Pentatonic Scales?
- 13) What fingering should we use to play the D Major Pentatonic Scale?
- 14) What is another run that you could play, using the notes of the G major Pentatonic scale? (Just write the notes in the order you play them here)

## How to Play Diminished, Sixth, and Minor Sixth Chords in C

*To diminish something means to “flat.” To diminish a chord in music, we flat the 3rd and the 5th (we never flat the root)*

### Exercise Song 1: For Diminished Chords with vii chord (1, b3, b5)

To form Bdim take B major chord and flat (or diminish) the 3rd and then the 5<sup>th</sup>.

Example: **B-D#-F#** becomes **B-D-F#** which becomes **B-D-F**.

C / / / Bdim / / / E7 / / / Am7 / / /

Dm7 / / / G7 / / / Cmaj7 / / / C

### Exercise Song 2: For Diminished Chords with #iv chord (1, b3, b5)

F#dim means take F# chord and flat (or diminish) the 3rd & the 5<sup>th</sup>.

Example: **F#-A#-C#** becomes **F#-A-C** which becomes **F#-A-C**.

C / / / C/E / / / F / / / F#dim / / /

C/G / / / G7 / / / C / / / C

### Exercise Song 3: For Diminished Chords with #v chord (1, b3, b5)

Abdim means take Ab chord and flat (or diminish) the 3rd & the 5<sup>th</sup>.

Example: **Ab-C-Eb** becomes **Ab-B-Eb** which becomes **Ab-B-D**.

Cmaj7 / / / Fmaj7 / / / Abdim / / / Am7 / / /

Dm7 / / / G7 / / / C2 / / / C2

### Exercise Song 4: For Diminished Chords with #i chord (1, b3, b5)

Dbdim means take Db chord and flat (or diminish) the 3rd & the 5<sup>th</sup>.

Example: **Db-F-Ab** becomes **Db-E-Ab** which becomes **Db-E-G**.

C2 / Em7 / F2 / Dbdim /

Dm7 / G2 / C2 / C2

### Exercise Song 5: For Sixth Chords with I and IV chords (6, 3, 5)

For sixth chords, simply add the 6th note of the scale to the bottom OR top of the chord.

Example: **C-E-G** becomes **A-C-E-G** or **C-E-G-A**

C6 / / / C6 / / / F6 / / / F6 / / /

C6 / / / C6 / / / G / / / G7 / / / C

### Exercise Song 6: For Minor Sixth Chords with iv chord (6, b3, 5)

Take a major chord and flat the 3rd and add the sixth note.

Example: **F-A-C** becomes **D-Ab-C** or **F Ab D C**

C / / / C7 / / / F / / / Fm6 / / /

C/G / / / G7 / / / C / / / C

## CHORD GUIDE

**Bdim = B D F**

or

D F B

or

F B D

**F#dim = F# A C**

or

A C F#

or

C F# A

**C6 = C E G A**

or

E G A C

or

G A C E

or

A (C) E G

**F6 = F A C D**

or

A C D F

or

C D F A

or

D (F) A C

**G6 = G B D E**

or

B D E G

or

D E G B

or

E (G) B D

**Fm6 = F Ab C D**

or

Ab C D F

or

C D F Ab

or

D (F) Ab C

## SONG 15: If You Can Use Anything Lord (C)

C / F/C / C / E7 /  
If you can use anything Lord, you can use me,

Am7 / / / Dm7 / F/G /  
If you can use anything Lord, you can use me,

C / C7 /  
Take my hands, Lord, take my feet,

F / Fm6 /  
Touch my heart Lord, speak through me,

C/G / G7 / C / F/A G/B  
If you can use anything Lord, you can use me. (To end: C)

## SONG 16: There Is No Telling (C)

(single notes in both hands)  
C / A7 / D7 / G7 / (C-E-F-F#-G-A-Bb-B)  
There is no telling, what God will do, if you believe,

C / A7 / D7 / / / G7 / / / G+5 / / /  
There is no telling, what God will do if you believe,

C / / / C7 / / /  
He'll heal your body, he'll save your soul,

F / / / F#dim / / /  
He'll make you happy, he'll make you whole,

(single notes in both hands)  
C/G / A7 / D7 / G7 / (C-E-F-F#-G-A-Bb-B)  
There is no telling, what God will do if you believe. (To end: C)

**\*Whenever you see notes in parenthesis, just play these as single notes in both hands.**

## Bouncing Bass with Sixth Chords

This is a rather lively style of music that is used mainly in southern gospel and Spanish style music, although you may hear it in other styles as well. The way it is done is by playing a “left-right-left-right” style with your hands. The way this music is written, when you see the chord name (“C6” for example), then you play one “left-right.” (You would play a C note in your left hand first and then the C6 chord in your right hand...thus the “left-right”) Next, there is a slash (/). When you see this, you play another “left-right,” but this time your left hand plays **the 5<sup>th</sup> of the chord**, which would be a G note. Then your right hand plays the same C6 chord again. It gives sort of a bouncing sound to it. (For F6, you would play “1. F note in LH, 2. F6 chord in RH, 3. C note in LH, 4. F6 chord in RH.” “Left-right-left-right.”) (For G7, it would be G note in LH, G7 chord in RH, D note in LH, G7 chord in RH.) *LISTENING TO THE CD WILL GREATLY HELP!!*

### SONG 17: Everybody Will Be Happy Over There (Bouncing Bass)

C6 / C6 / C6 / C6 /  
Everybody will be happy,

F6 / F6 / F6 / C6 /  
Will be happy, over there,

C6 / C6 / C6 / C6 /  
We will shout and sing God’s praises,

G7 / G7 / C6 / C6 /  
Everybody will be happy over there. (To end: C)

## SUBSTITUTION CHORDS for Diminished Chords

Diminished Chords can be substituted in several places.

1) Almost anytime you are going to a minor chord, you can use it as a half step walkup to that chord, particularly in the two following places:  
Example: **#V to vi. (Abdim to Am) #I to ii (Dbdim to Dm)**

2) On the fast song (like “Can’t Nobody) **endings** (also known as a **turnaround** because you are “turning the song around to repeat it) of  
Example: **I – I/iii – IV - #IVdim – I/V - V7 - I**  
**(C – C/E – F – F#dim – C/G – G7 – C)**

3) On the **VIIdim – III – vi** progresión moving to the minor vi chord.  
Example: **Bdim / / / E / / / Am / / /**

**These are only a few examples. We will be using diminished chords a lot! They are very popular in Apostolic Pentecostal music.**

### CAN’T NOBODY (C)

C (v)            C (v)  
Can’t nobody, do me like Jesus,

F (v)            F (v)  
Can’t nobody, do me like the Lord,

C (v)            C (v)  
Can’t nobody, do me like Jesus,  
(single notes in both hands)  
G (v)    (C – E – F – F# – G – A – Bb – B)

He’s my friend.

(To end: C)

**Replace that boring single note walkup on the fourth line with**

**C – C7/E – F – F#dim – C/G – F/G / /**

**This is one of the main places we use the diminished chord.**

**Now play it and see how it sounds.**

## SUBSTITUTION CHORDS for Diminished Chords

### SURROUND ME, O LORD (C)

C2 / Em7 / F2 / G2 /  
Surround me, O Lord,

C2 / Em7 / F2 / G2 /  
Surround me, O Lord,

C2 / Em7 / F2 / Am /  
Surround me, O Lord,

Dm / G / C / To repeat: F/G /  
And let your presence fill this place. To end: C

**Let's look at this song. In what two places could we substitute these diminished chords?**

**On the third line going to the vi chord (Am) and going to the ii chord (Dm).**

**Now let's play the song.**

### SURROUND ME, O LORD (C)

C2 / Em7 / F2 / G2 /  
Surround me, O Lord,

C2 / Em7 / F2 / G2 /  
Surround me, O Lord,

C2 / Em7 / F2 - Abdim - Am - Dbdim  
Surround me, O Lord,

Dm / G / C / To repeat: F/G /  
And let your presence fill this place. To end: C

**Lot of movement, huh? But they really make you sound like you know what you are doing! Like anything else, use them in moderation.**

## Ear Training I to V The “vi chord” and the “I – V/vii – vi – V walkDOWN”

There are also other common ways that we go from I to V.

Anytime, you hear one of these, it is a giveaway that the music is moving from I to V.

Let's look at the **I to V** progression again.



Another way that we go to the V chord is by going to the “vi.”

**For example: I / vi / V / / / I**

The vi chord in the key of C is “Am.” (Am chord in right hand, “A” note in left hand bass.)

**C / Am / G / / / C**

The vi chord in the key of F is “Dm.” (Dm chord in right hand, “D” note in left hand bass.)

**F / Dm / C / / / F**

The vi chord in the key of G is “Em.” (Em chord in right hand, “E” note in left hand bass.)

**G / Em / D / / / G**

Think of “Amazing Grace” again on this line: I / / vi / / V / / V / / I

That saved a wretch like me I once...

---

Yet another way that we go to the V chord is by going to the “I – V/vii – vi – V walkDOWN.”

**For example: I V/vii vi V / / I**

The V/vii chord in the key of C is “G/B.” (G chord in right hand, “B” note in left hand bass.)

**C G/B Am G / / C**

The V/vii chord in the key of F is “C/E.” (C chord in right hand, “E” note in left hand bass.)

**F C/E Dm C / / F**

The V/vii chord in the key of G is “D/F#.” (D chord in right hand, “F#” note in left hand bass.)

**G D/F# Em D / / G**

*Think of the song, “The Blood” on the chorus. I V/vii vi V / / V / / I*

For it reaches, to the highest mountain

*Now let's do some practice in the homework to see how well you can tell the difference between the three different movements to the V chord and then the three movements to the IV chord.*

## **SUBSTITUTION CHORDS** **for Sixth Chords**

**RULE:** The rule for 6th chords is that they can be substituted for any major chord.

However, 6th chords are not the most beautiful chords in the world.

Truth is, they sound kind of “plain.” So just remember that when you go to play them.

However, in the right spot, they will sound great. They are also used a lot in “Southern Gospel” style music.

One way to make them sound great is to play them with a suspended 2 chord or major 7th chord, but we’ll learn more about this in a later course as these are advanced chords.

C6add2 = A D E G    Cmaj7add6 = ABEG

## **SUBSTITUTION CHORDS** **for Minor Sixth Chords**

**RULE:** The rule for minor 6th chords is that we really only use them on our 4 chord towards the end of a song.

Usually it follows a IV major chord towards the end of a song right before the I/V - V - I progression. Or the I/V - vi - ii - V - I progression.

Think of the song “If You Can Use Anything Lord.”

F /                      Fm6 /  
Touch my heart Lord, speak through me,

C/G /                      G7 /                      C /    F/A    G/B  
If you can use anything Lord, you can use me.                      (To end: C)

# **AP 102: A Crash Course in Piano - Lesson 5**

## **Goals & Homework**

### ***Lesson 5 Goals***

- 1) Practice Exercise Songs 1-6 for Diminished chords, Sixth chords, and Minor Sixth chords in C.
- 2) Play all Diminished chords, Sixth chords, and Minor Sixth chords in all inversions.
- 3) Learn “If You Can Use Anything Lord,” “There Is No Telling” and “Everybody Will Be Happy Over There” in C.
- 4) Learn “Surround Me, O Lord” and “Can’t Nobody” with diminished chords substituted in them.
- 5) Practice substituting the diminished chords in other songs.

### ***Lesson 5 Homework***

- 1) How do you make a Diminished chord?
- 2) How do you make a Sixth chord?
- 3) How do you make a Minor Sixth chord?
- 4) What are the three inversions for a Bdim?
  - a.
  - b.
  - c.
- 5) What are the three inversions for an F#dim?
  - a.
  - b.
  - c.
- 6) What are the three inversions for a Abdim?
  - a.
  - b.
  - c.

## AP 102: A Crash Course in Piano - Lesson 5

### Goals & Homework

- 7) What are the three inversions for a Dbdim?
- a.
  - b.
  - c.
- 8) What are the four inversions for a C6?
- a.
  - b.
  - c.
  - d.
- 9) What are the four inversions for an F6?
- a.
  - b.
  - c.
  - d.
- 10) What are the three inversions for an Fm6?
- a.
  - b.
  - c.
  - d.

*Use this song to answer Question 11.*

C / / C / / F / / C / /

Am / / Dm / / G / / G / / C

- 11) In what two places could we substitute a Diminished Chord in the above song?

#### Ear Training CD SONG 18 I to V

Listen to the Track provided and answer with whichever one you think it is, either:

- 1: **Straight there** (hint: just one walkDOWN)
- 2: **I/vi walkup** (hint: two walkDOWNs)
- 3: **I-V/vii-vi-V walkdown** (hint: three walkDOWNs)

*It helps to count the number of walkups that you hear.*

*There are six questions and **EACH EXAMPLE IS PLAYED TWICE.***

**Hint: Count how many walkups you hear.**

**If just one, it is "STRAIGHT THERE."**

**If two, it is the "I-vi-V WALKDOWN."**

**If three, it is the I-V/vii-vi-V WALKDOWN.**

## **AP 102: A Crash Course in Piano - Lesson 5**

### **Goals & Homework**

Answer 1: \_\_\_\_\_

Answer 4: \_\_\_\_\_

Answer 2: \_\_\_\_\_

Answer 5: \_\_\_\_\_

Answer 3: \_\_\_\_\_

Answer 6: \_\_\_\_\_

THE ODD ANSWERS ARE ON THE NEXT PAGE. PLEASE TRY TO GO THROUGH  
AND LISTEN AND WRITE DOWN ALL 6 ANSWERS BEFORE LOOKING.

# **AP 102: A Crash Course in Piano - Lesson 5**

## **Goals & Homework**

Answers to Ear Training Odd Answers.

**Answer 1: I to V (STRAIGHT THERE)**

**Answer 3: I-V/vii-vi-V walkDOWN**

**Answer 5: I-vi-V**

# AP 102: A Crash Course in Piano - Lesson 6

1

## How to Play Diminished, Sixth, and Minor Sixth Chords in F

*To diminish something means to "flat." To diminish a chord in music, we flat the 3rd and the 5th (we never flat the root)*

### Exercise Song 1: For Diminished Chords with vii chord (1, b3, b5)

To form Edim take E chord and flat (or diminish) the 3rd & 5th.

Example: **E-G#-B** becomes **E-G-B** which becomes **E-G-Bb**.

F / / / Edim / / / A7 / / / Dm7 / / /

Gm7 / / / C7 / / / Fmaj7 / / / F

### Exercise Song 2: For Diminished Chords with #iv chord (1, b3, b5)

To form Bdim take B chord and flat (or diminish) the 3rd & 5th.

Example: **B-D#-F#** becomes **B-D-F#** which becomes **B-D-F**.

F / / / F/A / / / Bb / / / Bdim / / /

F/C / / / C7 / / / F / / / F

### Exercise Song 3: For Diminished Chords with #v chord (1, b3, b5)

Dbdim means take Db chord and flat (or diminish) the 3rd & the 5th.

Example: **Db-F-Ab** becomes **Db-E-Ab** which becomes **Db-E-G**.

Fmaj7 / / / Bbmaj7 / / / Dbdim / / / Dm7 / / /

Gm7 / / / C7 / / / F2 / / / F2

### Exercise Song 4: For Diminished Chords with #i chord (1, b3, b5)

Gbdim means take Gb chord and flat (or diminish) the 3rd & the 5th.

Example: **Gb-Bb-Db** becomes **Gb-A-Db** which becomes **Gb-A-C**.

F2 / Am7 / Bb2 / Gbdim /

Gm7 / C2 / F2 / F2

### Exercise Song 5: For Sixth Chords with I and IV chords (6, 3, 5)

For sixth chords, simply add the 6th note of the scale to the bottom OR top of the chord.

Example: **F-A-C** becomes **D-F-A-C** or **F-A-C-D**

F6 / / / F6 / / / Bb6 / / / Bb6 / / /

F6 / / / F6 / / / C / / / C7 / / / F

### Exercise Song 6: For Minor Sixth Chords with iv chord (6, b3, 5)

Take a major chord and flat the 3rd and add the sixth note.

Example: **Bb-D-F** becomes **G-Db-F** or **Bb Db F G**

F / / / F7 / / / Bb / / / Bbm6 / / /

F/C / / / C7 / / / F / / / F

## CHORD GUIDE

**Edim = E G Bb**

or

G Bb E

or

Bb E G

**Bdim = B D F**

or

D F B

or

F B D

**F6 = F A C D**

or

A C D F

or

C D F A

or

**D (F) A C**

**Bb6 = Bb D F G**

or

D F G Bb

or

F G Bb D

or

**G (Bb) D F**

**C6 = C E G A**

or

E G A C

or

G A C E

or

**A (C) E G**

**Bbm6=Bb Db F G**

or

Db F G Bb

or

F G Bb Db

or

**G (Bb) Db F**

**SONG 19: If You Can Use Anything Lord (F)**

F / Bb/F / F / A7 /  
If you can use anything Lord, you can use me,

Dm7 / / / Gm7 / Bb/C /  
If you can use anything Lord, you can use me,

F / F7 /  
Take my hands, Lord, take my feet,

Bb / Bbm6 /  
Touch my heart Lord, speak through me,

F/C / C7 / F / Bb/D C/E  
If you can use anything Lord, you can use me. (To end: F)

**SONG 20: There Is No Telling (F)**

(single notes in both hands)  
F / D7 / G7 / C7 / (F-A-Bb-B-C-D-Eb-E)  
There is no telling, what God will do, if you believe,

F / D7 / G7 / / / C7 / / / C+5 / / /  
There is no telling, what God will do if you believe,

F / / / F7 / / /  
He'll heal your body, he'll save your soul,

Bb / / / Bdim / / /  
He'll make you happy, he'll make you whole,

(single notes in both hands)  
F/C / D7 / G7 / C7 / (F-A-Bb-B-C-D-Eb-E)  
There is no telling, what God will do if you believe. (To end: F)

## Bouncing Bass with Sixth Chords

This is a rather lively style of music that is used mainly in southern gospel music, although you can hear it in other styles as well. The way it is done is by playing a “left-right-left-right” style with your hands. The way this music is written, when you see the chord name (“**F6**” for example), then you play one “left-right.” (You would play a **F** note in your left hand first and then the **F6** chord in your right hand...thus the “left-right”) Next, there is a slash (/). When you see this, you play another “left-right,” but this time your left hand plays **the 5<sup>th</sup> of the chord**, which would be a **C** note. Then your right hand plays the same **F6** chord again. It gives sort of a bouncing sound to it. (For **Bb6**, you would play “1. **Bb** note in LH, 2. **Bb6** chord in RH, 3. **F** note in LH, 4. **Bb6** chord in RH.” “Left-right-left-right.”) (For **C7**, it would be **C** note in LH, **C7** chord in RH, **G** note in LH, **C7** chord in RH.) ***Hint:** Listening to the track/CD helps greatly!*

### SONG 21: Everybody Will Be Happy Over There (Bouncing Bass)

F6 / F6 / F6 / F6 /  
Everybody will be happy,

Bb6 / Bb6 / Bb6 / F6 /  
Will be happy, over there,

F6 / F6 / F6 / F6 /  
We will shout and sing God’s praises,

C7 / C7 / F6 / F6 /  
Everybody will be happy over there. (To end: F)

## SUBSTITUTION CHORDS for Diminished Chords

Diminished Chords can be substituted in several places.

1) Almost anytime you are going to a minor chord, you can use it as a half step walkup to that chord, particularly in the two following places:  
Example: **#V to vi. (Dbdim to Dm) #I to ii (Gbdim to Gm)**

2) On the fast song (like “Can’t Nobody) **endings** (also known as a **turnaround** because you are “turning the song around to repeat it) of  
Example: **I – I/iii – IV - #IVdim – I/V - V7 - I**  
**(F – F/A – Bb – Bdim – F/C – C7 – F)**

3) On the **VIIdim – III – vi** progresión moving to the minor vi chord.  
Example: **Edim / / / A / / / Dm / / /**

**These are only a few examples. We will be using diminished chords a lot! They are very popular in Apostolic Pentecostal music.**

### CAN’T NOBODY (F)

F (v)            F (v)  
Can’t nobody, do me like Jesus,

Bb (v)            Bb (v)  
Can’t nobody, do me like the Lord,

F (v)            F (v)  
Can’t nobody, do me like Jesus,  
(single notes in both hands)  
C (v)    (F – A – Bb – B - C – D – Eb - E)

He’s my friend.

(To end: F)

**Replace that boring single note walkup on the fourth line with**

**F – F7/A – Bb – Bdim – F/C - Bb/C / /**

**This is one of the main places we use the diminished chord.**

**Now play it and see how it sounds.**

## SUBSTITUTION CHORDS for Diminished Chords

### SURROUND ME, O LORD (F)

F2 / Am7 / Bb2 / C2 /  
Surround me, O Lord,

F2 / Am7 / Bb2 / C2 /  
Surround me, O Lord,

F2 / Am7 / Bb2 / Dm /  
Surround me, O Lord,

Gm / C / F / To repeat: Bb/C /  
And let your presence fill this place. To end: F

**Let's look at this song. In what two places could we substitute these diminished chords?**

**On the third line going to the vi chord (Dm) and going to the ii chord (Gm).**

**Now let's play the song.**

### SURROUND ME, O LORD (F)

F2 / Am7 / Bb2 / C2 /  
Surround me, O Lord,

F2 / Am7 / Bb2 / C2 /  
Surround me, O Lord,

F2 / Am7 / Bb2 - Dbdim - Dm - Gbdim  
Surround me, O Lord,

Gm / C / F / To repeat: Bb/C /  
And let your presence fill this place. To end: F

## AP 102: A Crash Course in Piano - Lesson 6

6

Lot of movement, huh? But they really make you sound like you know what you are doing!  
Like anything else, use them in moderation.

### Ear Training:

Please review everything that we have learned so far.

**Remember that the Midterm is next week, and it will have Ear Training questions on it.**

Practice all three ways that we have learned to go to the I to IV progression in all keys.

- |                         |                         |
|-------------------------|-------------------------|
| 1: Straight there       | (hint: just one walkUP) |
| 2: I/iii walkup         | (hint: two walkUPs)     |
| 3: I-ii-I/iii-IV walkup | (hint: three walkUPs)   |

Practice all three ways that we have learned to go to the I to V progression in all keys.

- |                          |                           |
|--------------------------|---------------------------|
| 1: Straight there        | (hint: just one walkDOWN) |
| 2: I/vi walkup           | (hint: two walkDOWNs)     |
| 3: I-V/vii-vi-V walkdown | (hint: three walkDOWNs)   |

## **SUBSTITUTION CHORDS** **for Sixth Chords**

**RULE:** The rule for 6th chords is that they can be substituted for any major chord.

However, 6th chords are not the most beautiful chords in the world.

Truth is, they sound kind of “plain.” So just remember that when you go to play them.

However, in the right spot, they will sound great. They are also used a lot in “Southern Gospel” style music.

One way to make them sound great is to play them with a suspended 2 chord or major 7th chord, but we’ll learn more about this in a later course as these are advanced chords.

F6add2 = D G A C / F    Fmaj7add6 = D E A C / F

## **SUBSTITUTION CHORDS** **for Minor Sixth Chords**

**RULE:** The rule for minor 6th chords is that we really only use them on our 4 chord towards the end of a song.

Usually it follows a IV major chord towards the end of a song right before the I/V - V - I progression. Or the I/V - vi - ii - V - I progression.

Think of the song “If You Can Use Anything Lord.”

Bb /                      Bbm6 /  
Touch my heart Lord, speak through me,

F/C /                      C7 /                      F /    Bb/D    C/E  
If you can use anything Lord, you can use me.                      (To end: F)

# **AP 102: A Crash Course in Piano - Lesson 6**

## **Goals & Homework**

### ***Lesson 6 Goals***

- 1) Practice Exercise Songs 1-6 for Diminished chords, Sixth chords, and Minor Sixth chords in F.
- 2) Play all Diminished chords, Sixth chords, and Minor Sixth chords in all inversions.
- 3) Learn “If You Can Use Anything Lord,” “There Is No Telling” and “Everybody Will Be Happy Over There” in F.
- 4) Learn “Surround Me, O Lord” and “Can’t Nobody” with diminished chords substituted in them.
- 5) Practice substituting the diminished chords in other songs.

### ***Lesson 6 Homework***

- 1) How do you make a Diminished chord?
- 2) How do you make a Sixth chord?
- 3) How do you make a Minor Sixth chord?
- 4) What are the three inversions for an Edim?
  - a.
  - b.
  - c.
- 5) What are the three inversions for a Bdim?
  - a.
  - b.
  - c.
- 6) What are the three inversions for a D#dim?
  - a.
  - b.
  - c.
- 7) What are the three inversions for a Gbdim?

## AP 102: A Crash Course in Piano - Lesson 6

### Goals & Homework

- a.
  - b.
  - c.
- 8) What are the four inversions for an F6?
- a.
  - b.
  - c.
  - d.
- 9) What are the four inversions for a Bb6?
- a.
  - b.
  - c.
  - d.
- 10) What are the three inversions for a Bbm6?
- a.
  - b.
  - c.
  - d.

F / /    F / /    Bb / /    F / /

Dm / /    Gm / /    C / /    C / /    F

- 11) In what two places could we substitute a Diminished Chord in the above song?

## How to Play Diminished, Sixth, and Minor Sixth Chords in G

### Exercise Song 1: For Diminished Chords with vii chord (1, b3, b5)

To form F#dim take F#m chord and flat (or diminish) the 5<sup>th</sup>.

Example: F#-A-C# becomes F#-A-C.

G / / / F#dim / / / B7 / / / Em7 / / /

Am7 / / / D7 / / / Gmaj7 / / / G

### Exercise Song 2: For Diminished Chords with #iv chord (1, b3, b5)

C#dim means take C#m chord and flat (or diminish) the 5<sup>th</sup>.

Example: C#-E-G# becomes C#-E-G.

G / / / G/B / / / C / / / C#dim / / /

G/D / / / D7 / / / G / / / G

### Exercise Song 3: For Diminished Chords with #v chord (1, b3, b5)

D#dim means take D#m chord and flat (or diminish) the 5<sup>th</sup>.

Example: D#-F#-A# becomes D#-F#-A.

Gmaj7 / / / Cmaj7 / / / D#dim / / / Em7 / / /

Am7 / / / D7 / / / G2 / / / G2

### Exercise Song 4: For Diminished Chords with #i chord (1, b3, b5)

G#dim means take G#m chord and flat (or diminish) the 5<sup>th</sup>.

Example: G#-B-D# becomes G#-B-D. (Same as Abdim)

G2 / Bm7 / C2 / G#dim /

Am7 / D2 / G2 / G2

### Exercise Song 5: For Sixth Chords with I and IV chords (6, 3, 5)

For sixth chords, move your root note down *three* notes.

Example: G-B-D becomes E-B-D; C-E-G becomes A-E-G

G6 / / / G6 / / / C6 / / / C6 / / /

G6 / / / G6 / / / D / / / D7 / / / G

### Exercise Song 6: For Minor Sixth Chords with iv chord (6, b3, 5)

Change the C to A and the E to D#. Keep C in your L.H.

Example: C-E-G becomes A-D#-G

G / / / G7 / / / C / / / Cm6 / / /

G/D / / / D7 / / / G / / / G

## CHORD GUIDE

**F#dim = F# A C**

or

A C F#

or

C F# A

**C#dim = C# E G**

or

E G C#

or

G C# E

**G6 = G B D E**

or

B D E G

or

D E G B

or

**E (G) B D**

**C6 = C E G A**

or

E G A C

or

G A C E

or

**A (C) E G**

**D6 = D F# A B**

or

F# A B D

or

A B D F#

or

**B (D) F# A**

**Cm6=C D# G A**

or

D# G A C

or

G A C D#

or

**A (C) D# G**

SONG 22: If You Can Use Anything Lord (G)

G / C/G / G / B7 /  
If you can use anything Lord, you can use me,

Em7 / / / Am7 / C/D /  
If you can use anything Lord, you can use me,

G / G7 /  
Take my hands, Lord, take my feet,

C / Cm6 /  
Touch my heart Lord, speak through me,

G/D / D7 / G / C/E D/F#  
If you can use anything Lord, you can use me. (To end: G)

SONG 23: There Is No Telling (G)

(single notes in both hands)  
G / E7 / A7 / D7 / (G-B-C-C#-D-E-F-F#)  
There is no telling, what God will do, if you believe,

G / E7 / A7 / / / D7 / / / D+5 / / /  
There is no telling, what God will do if you believe,

G / / / G7 / / /  
He'll heal your body, he'll save your soul,

C / / / C#dim / / /  
He'll make you happy, he'll make you whole,

(single notes in both hands)  
G/D / E7 / A7 / D7 / (G-B-C-C#-D-E-F-F#)  
There is no telling, what God will do if you believe. (To end: G)

## Bouncing Bass with Sixth Chords

This is a rather lively style of music that is used mainly in southern gospel music, although you can hear it in other styles as well. The way it is done is by playing a “left-right-left-right” style with your hands. The way this music is written, when you see the chord name (“**G6**” for example), then you play one “left-right.” (You would play a **G** note in your left hand first and then the **G6** chord in your right hand...thus the “left-right”) Next, there is a slash (/). When you see this, you play another “left-right,” but this time your left hand plays **the 5<sup>th</sup> of the chord**, which would be a **D** note. Then your right hand plays the same **G6** chord again. It gives sort of a bouncing sound to it. (For **C6**, you would play “1. **C** note in LH, 2. **C6** chord in RH, 3. **G** note in LH, 4. **C6** chord in RH.” “Left-right-left-right.”) (For **D7**, it would be **D** note in LH, **D7** chord in RH, **A** note in LH, **D7** chord in RH.) *LISTENING TO THE CD WILL HELP GREATLY!!*

### SONG 24: Everybody Will Be Happy Over There (Bouncing Bass)

G6 / G6 / G6 / G6 /  
Everybody will be happy,

C6 / C6 / C6 / G6 /  
Will be happy, over there,

G6 / G6 / G6 / G6 /  
We will shout and sing God’s praises,

D7 / D7 / G6 / G6 /  
Everybody will be happy over there. (To end: G)



## SUBSTITUTION CHORDS for Diminished Chords

### SURROUND ME, O LORD (G)

G2 / Bm7 / C2 / D2 /  
Surround me, O Lord,

G2 / Bm7 / C2 / D2 /  
Surround me, O Lord,

G2 / Bm7 / C2 / Em /  
Surround me, O Lord,

Am / D / G / To repeat: C/D /  
And let your presence fill this place. To end: G

**Let's look at this song. In what two places could we substitute these diminished chords?**

**On the third line going to the vi chord (Em) and going to the ii chord (Am).**

**Now let's play the song.**

### SURROUND ME, O LORD (G)

G2 / Bm7 / C2 / D2 /  
Surround me, O Lord,

G2 / Bm7 / C2 / D2 /  
Surround me, O Lord,

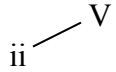
G2 / Bm7 / C2 - D#dim - Em - G#dim  
Surround me, O Lord,

Am / D / G / To repeat: C/D /  
And let your presence fill this place. To end: G

**Lot of movement, huh? But they really make you sound like you know what you are doing! Like anything else, use them in moderation.**

## Ear Training ii to V Straight There and Minor Walkup

We are now going to look at a couple more ways that we can get the V chord in music.



One way that we go to the V chord is by going from the ii to V chord “**Straight There.**”

**For example: I / / / ii / V / I**

The ii chord in the key of C is “Dm” and the V chord is “G.” Let’s play it.

**C / / / Dm / G / C**

Next, the ii chord in the key of F is “Gm” and the V chord is “C.” Let’s play it.

**F / / / Gm / C / F**

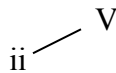
Next, the ii chord in the key of G is “Am” and the V chord is “D.” Let’s play it.

**G / / / Am / D / G**

*Think of the song “O How I Love Jesus.”* **I / / ii / V I / / I**  
O, how I love Je - sus

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The second way to get from the ii chord to the V chord is using a “**Minor Walkup.**”



**For example: I / / (ii I/iii IV) I/V / V I**

The I/V chord is a C chord in the Right Hand and a “G” note in the Left Hand. Let’s play it.

**C / / Dm C/E F C/G / G C**

The I/V chord is a F chord in the Right Hand and a “C” note in the Left Hand. Let’s play it.

**F / / Gm F/A Bb F/C / C F**

The I/V chord is a G chord in the Right Hand and a “D” note in the Left Hand. Let’s play it.

**G / / Am G/B C G/D / D G**

*Think of the song “O How I Love Jesus.”* **I / / vi / / ii I/iii IV I/V / V I**  
Beca - use he first loved me.

*(You can pretty much fit this in anywhere where there is a ii-V chord progression.)*

## **SUBSTITUTION CHORDS** **for Sixth Chords**

**RULE:** The rule for 6th chords is that they can be substituted for any major chord.

However, 6th chords are not the most beautiful chords in the world.

Truth is, they sound kind of “plain.” So just remember that when you go to play them.

However, in the right spot, they will sound great. They are also used a lot in “Southern Gospel” style music.

One way to make them sound great is to play them with a suspended 2 chord or major 7th chord, but we’ll learn more about this in a later course as these are advanced chords.

G6add2 = E A B D / G    Gmaj7add6 = E F# B D / G

## **SUBSTITUTION CHORDS** **for Minor Sixth Chords**

**RULE:** The rule for minor 6th chords is that we really only use them on our 4 chord towards the end of a song.

Usually it follows a IV major chord towards the end of a song right before the I/V - V - I progression. Or the I/V - vi - ii - V - I progression.

Think of the song “If You Can Use Anything Lord.”

C /                                  Cm6 /  
Touch my heart Lord, speak through me,

G/D /                                  D7 /                                  G /    C/E    D/F#  
If you can use anything Lord, you can use me.                                  (To end: G)

# **AP 102: A Crash Course in Piano - Lesson 7**

## **Goals & Homework**

### ***Lesson 7 Goals***

- 1) Practice Exercise Songs 1-6 for Diminished chords, Sixth chords, and Minor Sixth chords in G.
- 2) Play all Diminished chords, Sixth chords, and Minor Sixth chords in all inversions.
- 3) Learn “If You Can Use Anything Lord,” “There Is No Telling” and “Everybody Will Be Happy Over There” in G.
- 4) Learn “Surround Me, O Lord” and “Can’t Nobody” with diminished chords substituted in them.
- 5) Practice substituting the diminished chords in other songs.

### ***Lesson 7 Homework***

- 1) How do you make a Diminished chord?
- 2) How do you make a Sixth chord?
- 3) How do you make a Minor Sixth chord?
- 4) What are the three inversions for an F#dim?
  - a.
  - b.
  - c.
- 5) What are the three inversions for a C#dim?
  - a.
  - b.
  - c.
- 6) What are the three inversions for a D#dim?
  - a.
  - b.

- c.
- 7) What are the three inversions for a G#dim?
  - a.
  - b.
  - c.
- 8) What are the four inversions for an G6?
  - a.
  - b.
  - c.
  - d.
- 9) What are the four inversions for a C6?
  - a.
  - b.
  - c.
  - d.
- 10) What are the three inversions for a Cm6?
  - a.
  - b.
  - c.
  - d.

G / /    G / /    C / /    G / /

Em / /    Am / /    D / /    D / /    G

- 11) In what two places could we substitute a Diminished Chord in the above song?
- 12) Name one other song that you know that uses the ii to V “Straight There” progression.
- 13) Name one other song that you know that uses the ii to V “Minor Walkup” in some form.
- 14) How can you tell the difference between a Straight There I to IV progression and a Straight There ii to V progression?

## Exercise Songs for Augmented 7ths and Half-diminished 7ths in C

### Exercise Song 1: For Augmented 7<sup>th</sup> chords on I and V (b7, 3, #5)

To form a C7+5, just add together C7 and C+5.

Start with a major chord, add your 7<sup>th</sup> and then # your 5<sup>th</sup>.

Example: Change C to C7+5; C-E-G to Bb-E-G<sup>#</sup>

C / / / C7+5 / / / Fmaj7 / / / C / / /

Am7 / / / D7 / / / G7 / / / G7+5 / / / C

### Exercise Song 2: For Augmented 7<sup>th</sup> chords on III (b7, 3, #5)

Example: Change E7 into E7+5; D-G<sup>#</sup>-B to D-G<sup>#</sup>-C

C / / / E7+5 / / / Fmaj7 / / / C / / /

Am7 / / / D7 / / / G7 / / / G7+5 / / / C

### Exercise Song 3: For Augmented 7<sup>th</sup> chords on VI (b7, 3<sup>rd</sup>, #5)

Example: Change A to A7+5; A-C<sup>#</sup>-E to G-C<sup>#</sup>-F

Cmaj7 / / / A7+5 / / / Dm7 / / / G7+5 / / /

Cmaj7 / / / A7+5 / / / Dm7 / / / G7+5 / / / Cmaj7

### Exercise Song 4: For Half-Diminished 7ths on vii (b7, b3, b5)

To form a Bm7(b5), just add a Bm7 + Bdim.

Start with B minor chord, add 7<sup>th</sup>, then flat the 5<sup>th</sup>.

Example: Change Bm7 to Bm7(b5); B D F<sup>#</sup> to A-D-F<sup>#</sup> to A-D-F

C / / / Bm7(b5) / / / E7 / / / Am7 / / /

Dm7 / / / G7 / / / Cmaj7 / / / Cmaj7

### Exercise Song 5: For Half-Diminished 7ths on ii (b7, b3, b5)

Example: Change Dm7 to Dm7(b5); C-F-A to C-F-A<sup>b</sup>

Cmaj7 / / / Fmaj7 / / / Cmaj7 / / / Dm7(b5) / / /

C/G / / / F/G / / / Csus4 / / / C

### Exercise Song 6: For Half-Diminished 7ths on iii (b7, b3, b5)

Example: Change Em7 to Em7(b5); D-G-B to D-G-B<sup>b</sup>

Dm7 / C / G/B / / / Em7(b5) / / /

A7 / / / D7 / G7 / Csus4 / C

## CHORD GUIDE

C7+5= C E G<sup>#</sup> Bb

or

E G<sup>#</sup> Bb C

or

G<sup>#</sup> Bb C E

or

Bb (C) E G<sup>#</sup>

G7+5= G B D<sup>#</sup> F

or

B D<sup>#</sup> F G

or

D<sup>#</sup> F G B

or

F (G) B D<sup>#</sup>

E7+5 = E G<sup>#</sup> C D

or

G<sup>#</sup> C D E

or

C D E G<sup>#</sup>

or

D (E) G<sup>#</sup> C

A7+5 = A C<sup>#</sup> F G

or

C<sup>#</sup> F G A

or

F G A C<sup>#</sup>

or

G (A) C<sup>#</sup> F

Bm7b5= B D F A

or

D F A B

or

F A B D

or

A (B) D F

Dm7b5=D F A<sup>b</sup> C

or

F A<sup>b</sup> C D

or

A<sup>b</sup> C D F

or

C (D) F A<sup>b</sup>

Em7b5 = E G B<sup>b</sup> D

or

G B<sup>b</sup> D E

or

B<sup>b</sup> D E G

or

D (E) G B<sup>b</sup>

## SONG 25: GLORY TO YOUR NAME (C)

C G/B Am7 / Dm7 C G/B /  
Glory to your name, glory to your name,

Em7(b5) / A7 / D7 / G7 /  
Glory to your name, forever you are the same,

C Bb A / Dm7 C G/B /  
We worship and adore you, bow ourselves before you,

Em7(b5) / A7 / D7 G7 C F/G  
Giving you the glory that is due your name. (To end: C)

## SONG 26: IF YOU CAN USE ANYTHING LORD (C)

C / F/C / C / Bm7(b5) E7+5  
If you can use anything Lord, you can use me,

Am7 / / / Bb / F/G /  
If you can use anything Lord, you can use me,

C / Bb/C /  
Take my hands, Lord, take my feet,

Fmaj7 / Dm7(b5) /  
Touch my heart, Lord, speak to me,

C/G / G7 / C / F/A G/B  
If you can use anything, Lord, you can use me. (To end: C)

## SONG 27: AMAZING GRACE

C / / C7+5 / / Fmaj7 / / C / /  
Amazing grace, how sweet the sound,

Am7 / / D7 / / G7 / / G7+5 / /  
That saved a wretch like me,

C / / C7+5 / / Fmaj7 / / C / /  
I once was lost, but now I'm found,

Am7 / / G7 / / C / / G7+5 / /  
Was blind but now I see. (To end: C)

# **AP 102: A Crash Course in Piano - Lesson 8**

## **Goals & Homework**

### **Lesson 8 Goals**

- 1) Practice Exercise Songs 1-3 for Augmented 7ths.
- 2) Practice Exercise Songs 4-6 for Half-Diminished 7ths.
- 3) Learn “Glory To Your Name,” “If You Can Use Anything Lord,” and “Amazing Grace” using Augmented 7th and Half-Diminished 7th chords.
- 4) Play all inversions of all Augmented 7ths and Half-Diminished 7ths daily.

### **Lesson 8 Homework Questions**

- 1) A C7+5 is simply a C7 and C+5 put together. Knowing this, what are the four inversions of a C7+5?
- 2) A G7+5 is simply a G7 and G+5 put together. Knowing this, what are the four inversions of a G7+5?
- 3) An E7+5 is simply an E7 and E+5 put together. Knowing this, what are the four inversions of an E7+5?
- 4) A A7+5 is simply a A7 and A+5 put together. Knowing this, what are the four inversions of a A7+5?
- 5) A Bm7(b5) is simply a Bdim with a flatted 7<sup>th</sup> added to it. Knowing this, what are the four inversions for a Bm7(b5)?
- 6) A Dm7(b5) is simply a Ddim with a flatted 7<sup>th</sup> added to it. Knowing this, what are the four inversions for a Dm7(b5)?
- 7) An Em7(b5) is simply a Edim with a flatted 7<sup>th</sup> added to it. Knowing this, what are the four inversions for an Em7(b5)?

## REVIEW: FORMING AUGMENTED 7ths

An augmented 7<sup>th</sup> is one of the easiest chords to make.

By now, you already know the C+5 and the C7.

To make a C7+5, all you have to do is add these two chords together.

**For example:**

C+5 (C E G#) + C7 = (Bb (C) E G) = C7+5 = Bb C E G#  
*(You can either play the (C) in your right hand or not)*

F+5 (F A C#) + F7 = (Eb (F) A C) = F7+5 = Eb F A C#  
*(You can either play the (F) in your right hand or not)*

## SUBSTITUTING AUGMENTED 7ths

You can substitute an Augmented 7<sup>th</sup> anywhere you can substitute a regular augmented chord.

For example:

C2 / / / C2 / / / Fmaj7 / / / C2 / / /

Am7 / / / Dm7 / / / G2 / / / G2 / / / C2

In this song, we can substitute an augmented chord for the second C and the second G.  
 (Because we can use it going from C to F (I to IV) or from G to C (V to I, remember?)

So we could play it ...

C2 / / / C+5 / / / Fmaj7 / / / C2 / / /

Am7 / / / Dm7 / / / G2 / / / G+5 / / / C2

Therefore, we could also play it ...

C2 / / / C7+5 / / / Fmaj7 / / / C2 / / /

Am7 / / / Dm7 / / / G2 / / / G7+5 / / / C2

## FORMING HALF-DIMINISHED 7ths (Minor 7<sup>th</sup> with b5)

A half-diminished 7<sup>th</sup> is also one of the easiest chords to make.

By now, you already know the Bm7. All you have to do is play this chord and then flat the b5.

**For example:**

Bm7 (A (B) D F#) + Flat the 5th = Bm7(b5) = A (B) D F  
*(You can either play the (B) in your right hand or not)*

Em7 (D (E) G B) + Flat the 5<sup>th</sup> = Em7(b5) = D (E) G Bb  
*(You can either play the (E) in your right hand or not)*

## SUBSTITUTING Half-Diminished Chords (Minor 7ths with b5)

You can substitute a Half-Diminished 7<sup>th</sup> anytime your vii, iii, or ii is a regular diminished chord. You can also do this on your vi chord when it is a regular diminished chord. This is most common on your vii\* however.

For example:

C2 / / / Bdim / / / E7 / / / Am7 / / /

Ddim / / / C/G / / / F/G / / / Csus4 / / / C

In this song, we can substitute a half-diminished chord for the Bdim and the Ddim (remember that Bdim is on your vii and Ddim is on your ii in C)

So we could play it ...

C2 / / / Bm7(b5) / / / E7 / / / Am7 / / /

Dm7(b5) / / / C/G / / / F/G / / / Csus4 / / / C

**Because diminished chords are naturally ugly chords by themselves, we usually change them into half-diminished chords because this makes them sound much more beautiful.**

**Can you hear the difference?**

# AP 102: A Crash Course in Piano - Lesson 9

3

## Exercise Songs for Augmented 7ths and Half-diminished 7ths in F

### Exercise Song 1: Augmented 7<sup>th</sup> chords on I and V (b7, 3, #5)

Example: F7 +F+5 = F7+5; **F-A-C** to **Eb-A-C#**

F / / / F7+5 / / / Bbmaj7 / / / F / / /

Dm7 / / / G7 / / / C7 / / / C7+5 / / / F

### Exercise Song 2: Augmented 7<sup>th</sup> chords on III (b7, 3, #5)

Example: Change A7 into A7+5; **A-C#-E** to **G-C#-F**

F / / / A7+5 / / / Bbmaj7 / / / F / / /

Dm7 / / / G7 / / / C7 / / / C7+5 / / / F

### Exercise Song 3: For Augmented 7<sup>th</sup> chords on VI (b7, 3<sup>rd</sup>, #5)

Example: Change D to D7+5; **D-F#-A** to **C-F#-A**

Fmaj7 / / / D7+5 / / / Gm7 / / / C7+5 / / /

Fmaj7 / / / D7+5 / / / Gm7 / / / C7+5 / / / Fmaj7

### Exercise Song 4: For Half-Diminished 7ths on vii (b7, b3, b5)

Example: Change Em7 to Em7(b5); **D-G-B** to **D-G-Bb**

F / / / Em7(b5) / / / A7 / / / Dm7 / / /

Gm7 / / / C7 / / / Fmaj7 / / / Fmaj7

### Exercise Song 5: For Half-Diminished 7ths on ii (b7, b3, b5)

Example: Change Gm7 to Gm7(b5); **F-Bb-D** to **F-Bb-Db**

Fmaj7 / / / Bbmaj7 / / / Fmaj7 / / / Gm7(b5) / / /

F/C / / / Bb/C / / / Fsus4 / / / F

### Exercise Song 6: For Half-Diminished 7ths on iii (b7, b3, b5)

Example: Change Am7 to Am7(b5); **G-C-E** to **G-C-Eb**

Gm7 / F / C/E / / / Am7(b5) / / /

D7 / / / G7 / C7 / Fsus4 / F

#### CHORD GUIDE

**F7+5** = F A Db Eb

or

A Db Eb F

or

Db Eb F A

or

**Eb (F) A Db**

**C7+5** = C E G# Bb

or

E G# Bb C

or

G# Bb C E

or

**Bb (C) E G#**

**A7+5** = A C# F G

or

C# F G A

or

F G A C#

or

**G (A) C# F**

**D7+5** = D F# A# C

or

F# A# C D

or

A# C D F#

or

**C (D) F# A#**

**Em7b5** = E G Bb D

or

G Bb D E

or

Bb D E G

or

**D (E) G Bb**

**Gm7b5** = G Bb Db F

or

Bb Db F G

or

Db F G Bb

or

**F (G) Bb Db**

## SONG 28: GLORY TO YOUR NAME (F)

F C/E Dm7 / Gm7 F C/E /  
Glory to your name, glory to your name,

Am7(b5) / D7 / G7 / C7 /  
Glory to your name, forever you are the same,

F Eb D / Gm7 F C/E /  
We worship and adore you, bow ourselves before you,

Am7(b5) / D7 / G7 C7 F Bb/C  
Giving you the glory that is due your name. (To end: F)

## SONG 29: IF YOU CAN USE ANYTHING LORD (F)

F / Bb/F / F / Em7(b5) A7+5  
If you can use anything Lord, you can use me,

Dm7 / / / Eb / Bb/C /  
If you can use anything Lord, you can use me,

F / Eb/F /  
Take my hands, Lord, take my feet,

Bbmaj7 / Gm7(b5) /  
Touch my heart, Lord, speak to me,

F/C / C7 / F / Bb/D C/E  
If you can use anything, Lord, you can use me. (To end: F)

## SONG 30: AMAZING GRACE (F)

F / / F7+5 / / Bbmaj7 / / F / /  
Amazing grace, how sweet the sound,

Dm7 / / G7 / / C7 / / C7+5 / /  
That saved a wretch like me,

F / / F7+5 / / Bbmaj7 / / F / /  
I once was lost, but now I'm found,

Dm7 / / C7 / / F / / C7+5 / /  
Was blind but now I see. (To end: F)

# AP 102: A Crash Course in Piano - Lesson 9

## Goals & Homework

### Lesson 9 Goals

- 1) Practice Exercise Songs 1-3 for Augmented 7ths in F
- 2) Practice Exercise Songs 4-6 for Half-Diminished 7ths in F.
- 3) Learn “Glory To Your Name,” “If You Can Use Anything Lord,” and “Amazing Grace” using Augmented 7th and Half-Diminished 7th chords in F.
- 4) Play all inversions of all Augmented 7ths and Half-Diminished 7ths daily.

### Lesson 9 Homework Questions

- 1) A F7+5 is simply an F7 and F+5 put together. Knowing this, what are the four inversions of a C7+5?
- 2) A D7+5 is simply a D7 and D+5 put together. Knowing this, what are the four inversions of a D7+5?
- 3) A Gm7(b5) is simply a Gdim with a flatted 7<sup>th</sup> added to it. Knowing this, what are the four inversions for a Gm7(b5)?
- 4) An Am7(b5) is simply an Adim with a flatted 7<sup>th</sup> added to it. Knowing this, what are the four inversions for an Am7(b5)?

C2 / / /      C2 / / /      Fmaj7 / / /      C2 / / /

Am7 / / /      Dm7 / / /      G2 / / /      G2 / / /      C2

- 5) Looking at the song above, on what two chords could you substitute Augmented 7ths?

C2 / / /      Bdim / / /      E7 / / /      Am7 / / /

Ddim / / /      C/G / / /      F/G / / /      Csus4 / / /      C

- 6) Look at the above song, on what two chords, could you substitute half-diminished (minor 7ths with b5) chords?

## REVIEW: FORMING AUGMENTED 7ths

An augmented 7<sup>th</sup> is one of the easiest chords to make.

By now, you already know the F+5 and the F7.

To make a F7+5, all you have to do is add these two chords together.

**For example:**

F+5 (F A C#) + F7 = (Eb (F) A C) = F7+5 = Eb F A C#  
*(You can either play the (F) in your right hand or not)*

C+5 (C E G#) + C7 = (Bb (C) E G) = C7+5 = Bb (C) E G#  
*(You can either play the (C) in your right hand or not)*

## SUBSTITUTING AUGMENTED 7ths

You can substitute an Augmented 7<sup>th</sup> anywhere you can substitute a regular augmented chord.

For example:

F2 / / / F2 / / / Bbmaj7 / / / F2 / / /

Dm7 / / / Gm7 / / / C2 / / / C2 / / / F2

In this song, we can substitute an augmented chord for the second F and the second C.  
 (Because we can use it going from F to Bb (I to IV) or from C to F (V to I, remember?)

So we could play it ...

F2 / / / F+5 / / / Bbmaj7 / / / F2 / / /

Dm7 / / / Gm7 / / / C2 / / / C+5 / / / F2

Therefore, we could also play it ...

F2 / / / F7+5 / / / Bbmaj7 / / / F2 / / /

Dm7 / / / Gm7 / / / C2 / / / C7+5 / / / F2

## FORMING HALF-DIMINISHED 7ths (Minor 7<sup>th</sup> with b5)

A half-diminished 7<sup>th</sup> is also one of the easiest chords to make.

By now, you already know the Em7. All you have to do is play this chord and then flat the b5.

**For example:**

Em7 (D (E) G B) + Flat the 5<sup>th</sup> = Em7(b5) = D (E) G Bb  
(You can either play the (E) in your right hand or not)

Am7 (G (A) C Eb) + Flat the 5<sup>th</sup> = Am7(b5) = G (A) C Eb  
(You can either play the (A) in your right hand or not)

## SUBSTITUTING Half-Diminished Chords (Minor 7<sup>th</sup>s with b5)

You can substitute a Half-Diminished 7<sup>th</sup> anytime your vii, iii, or ii is a regular diminished chord. You can also do this on your vi chord when it is a regular diminished chord. This is most common on your vii\* however.

For example:

F2 / / / Edim / / / A7 / / / Dm7 / / /

Gdim / / / F/C / / / Bb/C / / / Fsus4 / / / F

In this song, we can substitute a half-diminished chord for the Edim and the Gdim (remember that Edim is on your vii and Gdim is on your ii in F)

So we could play it ...

F2 / / / Em7(b5) / / / A7 / / / Dm7 / / /

Gm7(b5) / / / F/C / / / Bb/C / / / Fsus4 / / / F

**Because diminished chords are naturally ugly chords by themselves, we usually change them into half-diminished chords because this makes them sound much more beautiful.**

**Can you hear the difference?**

## Exercise Songs for Augmented 7ths and Half-diminished 7ths in G

### Exercise Song 1: Augmented 7<sup>th</sup> chords on the I and V (b7, 3, #5)

Example: Change G to G7+5; **G-B-D** to **F-B-D<sup>#</sup>**

G / / / G7+5 / / / Cmaj7 / / / G / / /

Em7 / / / A7 / / / D7 / / / D7+5 / / / G

### Exercise Song 2: For Augmented 7<sup>th</sup> chords on III (b7, 3, #5)

Example: Change B7 into B7+5; **B-D<sup>#</sup>-F<sup>#</sup>** to **A-D<sup>#</sup>-G**

G / / / B7+5 / / / Cmaj7 / / / G / / /

Em7 / / / A7 / / / D7 / / / D7+5 / / / G

### Exercise Song 3: For Augmented 7<sup>th</sup> chords on VI (b7, 3<sup>rd</sup>, #5)

Example: Change E to E7+5; **E-G<sup>#</sup>-B** to **D-G<sup>#</sup>-C**

Gmaj7 / / / E7+5 / / / Am7 / / / D7+5 / / /

Gmaj7 / / / E7+5 / / / Am7 / / / D7+5 / / / Gmaj7

### Exercise Song 4: For Half-Diminished 7ths on vii (b7, b3, b5)

Example: Change F<sup>#</sup>m7 to F<sup>#</sup>m7(b5); **E-A-C<sup>#</sup>** to **E-A-C**

G / / / F<sup>#</sup>m7(b5) / / / B7 / / / Em7 / / /

Am7 / / / D7 / / / Gmaj7 / / / Gmaj7

### Exercise Song 5: For Half-Diminished 7ths on ii (b7, b3, b5)

Example: Change Am7 to Am7(b5); **G-C-E** to **G-C-Eb**

Gmaj7 / / / Cmaj7 / / / Gmaj7 / / / Am7(b5) / / /

G/D / / / C/D / / / Gsus4 / / / G

### Exercise Song 6: For Half-Diminished 7ths on iii (b7, b3, b5)

Example: Change Bm7 to Bm7(b5); **A-D-F<sup>#</sup>** to **A-D-F**

Am7 / G / D/F<sup>#</sup> / / / Bm7(b5) / / /

E7 / / / A7 / D7 / Gsus4 / G

#### **CHORD GUIDES**

**G7+5**= G B D<sup>#</sup> F

or

B D<sup>#</sup> F G

or

D<sup>#</sup> F G B

or

**F (G) B D<sup>#</sup>**

**D7+5** = D F<sup>#</sup> A<sup>#</sup> C

or

F<sup>#</sup> A<sup>#</sup> C D

or

A<sup>#</sup> C D F<sup>#</sup>

or

**C (D) F<sup>#</sup> A<sup>#</sup>**

**B7+5** = B D<sup>#</sup> G A

or

D<sup>#</sup> G A B

or

G A B D<sup>#</sup>

or

**A (B) D<sup>#</sup> G**

**E7+5** = E G<sup>#</sup> C D

or

G<sup>#</sup> C D E

or

C D E G<sup>#</sup>

or

**D (E) G<sup>#</sup> C**

**F<sup>#</sup>m7b5**= F<sup>#</sup> A C E

or

A C E F<sup>#</sup>

or

C E F<sup>#</sup> A

or

**E (F<sup>#</sup>) A C**

**Am7b5** = A C Eb G

or

C Eb G A

or

Eb G A C

or

**G (A) C Eb**

**Bm7b5**= B D F A

or

D F A B

or

F A B D

or

**A (B) D F**

## SONG 31: GLORY TO YOUR NAME (G)

G D/F# Em7 / Am7 G D/F# /  
Glory to your name, glory to your name,

Bm7(b5) / E7 / A7 / D7 /  
Glory to your name, forever you are the same,

G F E / Am7 G D/F# /  
We worship and adore you, bow ourselves before you,

Bm7(b5) / E7 / A7 D7 G C/D  
Giving you the glory that is due your name. (To end: G)

## SONG 32: IF YOU CAN USE ANYTHING LORD (G)

G / C/G / G / F#m7(b5) B7+5  
If you can use anything Lord, you can use me,

Em7 / / / F / C/D /  
If you can use anything Lord, you can use me,

G / F/G /  
Take my hands, Lord, take my feet,

Cmaj7 / Am7(b5) /  
Touch my heart, Lord, speak to me,

G/D / D7 / G / C/E D/F#  
If you can use anything, Lord, you can use me. (To end: G)

## SONG 33: AMAZING GRACE (G)

G / / G7+5 / / Cmaj7 / / G / /  
Amazing grace, how sweet the sound,

Em7 / / A7 / / D7 / / D7+5 / /  
That saved a wretch like me,

G / / G7+5 / / Cmaj7 / / G / /  
I once was lost, but now I'm found,

Em7 / / D7 / / G / / D7+5 / /  
Was blind but now I see. (To end: G)

# AP 102: A Crash Course in Piano - Lesson 10

## Goals & Homework

### Lesson 10 Goals

- 1) Practice Exercise Songs 1-3 for Augmented 7ths in G.
- 2) Practice Exercise Songs 4-6 for Half-Diminished 7ths in G.
- 3) Learn “Glory To Your Name,” “If You Can Use Anything Lord,” and “Amazing Grace” using Augmented 7th and Half-Diminished 7<sup>th</sup> chords in G.
- 4) Play all inversions of all Augmented 7ths and Half-Diminished 7ths daily.

### Lesson 10 Homework Questions

- 1) A G7+5 is simply a G7 and G+5 put together. Knowing this, what are the four inversions of a G7+5?
- 2) An E7+5 is simply an E7 and E+5 put together. Knowing this, what are the four inversions of an E7+5?
- 3) An Am7(b5) is simply an Adim with a flatted 7<sup>th</sup> added to it. Knowing this, what are the four inversions for an Am7(b5)?
- 4) A Bm7(b5) is simply a Bdim with a flatted 7<sup>th</sup> added to it. Knowing this, what are the four inversions for a Bm7(b5)?

F2 / / /      F2 / / /      Bbmaj7 / / / F2 / / /

Dm7 / / /      Gm7 / / /      C2 / / /      C2 / / /      F2

- 5) Looking at the song above, on what two chords could you substitute Augmented 7ths?

F2 / / /      Edim / / /      A7 / / /      Dm7 / / /

Gdim / / /      F/C / / /      Bb/C / / /      Fsus4 / / / F

- 6) Look at the above song, on what two chords, could you substitute half-diminished (minor 7ths with b5) chords?

## REVIEW: FORMING AUGMENTED 7ths

An augmented 7<sup>th</sup> is one of the easiest chords to make.

By now, you already know the G+5 and the G7.

To make a G7+5, all you have to do is add these two chords together.

**For example:**

G+5 (G B D#) + G7 = (F (G) B D) = G7+5 = F (G) B D#  
*(You can either play the (G) in your right hand or not)*

D+5 (D F# A#) + D7 = (C (D) F# A#) = D7+5 = C (D) F# A#  
*(You can either play the (G) in your right hand or not)*

## SUBSTITUTING AUGMENTED 7ths

You can substitute an Augmented 7<sup>th</sup> anywhere you can substitute a regular augmented chord.

For example:

G2 / / / G2 / / / Cmaj7 / / / G2 / / /

Em7 / / / Am7 / / / D2 / / / D2 / / / G2

In this song, we can substitute an augmented chord for the second G and the second D.  
 (Because we can use it going from G to C (I to IV) or from D to G (V to I, remember?)

So we could play it ...

G2 / / / G+5 / / / Cmaj7 / / / G2 / / /

Em7 / / / Am7 / / / D2 / / / D+5 / / / G2

Therefore, we could also play it ...

G2 / / / G7+5 / / / Cmaj7 / / / G2 / / /

Em7 / / / Am7 / / / D2 / / / D7+5 / / / G2

## FORMING HALF-DIMINISHED 7ths (Minor 7<sup>th</sup> with b5)

A half-diminished 7<sup>th</sup> is also one of the easiest chords to make.

By now, you may already know the F#m7. (If not the notes are (E F# A C#))

All you have to do now is play this chord and then flat the b5 (which is C#).

**For example:**

F#m7 (E (F#) A C#) + Flat the 5<sup>th</sup> = F#m7(b5) = E (F#) A C  
*(You can either play the (F#) in your right hand or not)*

Bm7 (A (B) D F#) + Flat the 5<sup>th</sup> = Bm7(b5) = A (B) D F  
*(You can either play the (B) in your right hand or not)*

## SUBSTITUTING Half-Diminished Chords (Minor 7ths with b5)

You can substitute a Half-Diminished 7<sup>th</sup> anytime your vii, iii, or ii is a regular diminished chord. You can also do this on your vi chord when it is a regular diminished chord. This is most common on your vii\* however.

For example:

G2 / / / F#dim / / / B7 / / / Em7 / / /

Adim / / / G/D / / / C/D / / / Gsus4 / / / G

In this song, we can substitute a half-diminished chord for the F#dim and the Adim (remember that F#dim is on your vii and Adim is on your ii in G)

So we could play it ...

G2 / / / F#m7(b5) / / / B7 / / / Em7 / / /

Am7(b5) / / / G/D / / / C/D / / / Gsus4 / / / G

**Because diminished chords are naturally ugly chords by themselves, we usually change them into half-diminished chords because this makes them sound much more beautiful.**

**Can you hear the difference?**

## PASSING CHORD VAMP WITH 7THS IN C

Now it's time to add a little more to our passing chords.

- 1) For C, the new pattern will be **C-E-G**; **C-F-A** (like normal); but then (instead of returning to F) **C-G-Bb** (which we will call C7); then **C-F-A** again, and then repeat.

So the new pattern is **C - F - C7 - F - C - C - F - C7 - F**. (*Listen to the CD to get a feel for this.*)

- 2) The pattern for F will be **F-A-C**; then **F-Bb-D**; then **F-C-Eb** (which we will call F7); then **F-Bb-D**.

So the new pattern for F passing chords is **F-Bb-F7-Bb-F-F-Bb-F7-Bb**.

- 3) The pattern for G will be **G-B-D**; then **G-C-E**; then **G-D-F** (which we will call G7); then **G-C-E**; then repeat.

So the new pattern for G passing chords is **G-C-G7-C-G-G-C-G7-C**.

*(Once again, listening to Can't Nobody on the CD will help with this immensely. I cannot stress the importance of this enough.)*

### Exercise Song 1: For Jazzy Passing Chords in C

C7 (v)    C7 (v)    F7 (v) F7 (v)

C7 (v)    C7 (v)    G7 (v)    G7 (v)

(Single notes in both hands)

(C - E - F - F# - G - A - Bb - B - C)

## **“Can’t Nobody” and “Jesus on the Mainline” in C**

## PASSING CHORD VAMP WITH 7THS IN G

Now it's time to add a little more to our passing chords.

- 1) For G the new pattern will be **G-B-D**; **G-C-E** (like normal); but then (instead of returning to C) **G-D-F** (which we will call G7); then **G-C-E** again, and then repeat.

So the new pattern is **G - C - G7 - C - G - G - C - G7 - C**. (*Listen to the CD to get a feel for this.*)

- 2) The pattern for C will be **C-E-G**; then **C-F-A**; then **C-G-Bb** (which we will call C7); then **C-F-A**, and then repeat.

So the new pattern for C passing chords is **C-F-C7-F - C-C-F-C7-F**.

- 3) The pattern for D will be **D-F#-A**; then **D-G-B**; then **D-A-C** (which we will call D7); then **D-G-B**, and then repeat.

So the new pattern for D passing chords is **D-G-D7-G - D-D-G-D7-G**.

*(Once again, listening to Can't Nobody on the CD will help with this immensely. I cannot stress the importance of this enough.)*

### Exercise Song 1: For Jazzy Passing Chords in G

G7 (v)    G7 (v)    C7 (v)    C7 (v)

G7 (v)    G7 (v)    D7 (v)    D7 (v)

(Single notes in both hands)

(G - B - C - C# - D - E - F - F# - G)

## SONG 36: CAN'T NOBODY (G)

## SONG 37: JESUS ON THE MAINLINE (G)

|                                                |                                            |
|------------------------------------------------|--------------------------------------------|
| I7 (v)                                         | I7 (v)                                     |
| Jesus on the mainline, tell him what you want, | (single notes in both hands)               |
| V7 (v)                                         | (I – III – IV – #IV - V – VI – bVII - VII) |
| Jesus on the mainline now.                     | (To end: I)                                |

# AP 102: A Crash Course in Piano - Lesson 11

## Goals & Homework

### Lesson 11 Goals

- 1) Learn how to Substitute Augmented 7ths and Half-Diminished 7ths (Minor 7ths with a b5) in the key of G. Practice this.
- 2) Learn how to do Passing Chord Vamps with 7<sup>ths</sup> in the key of C.
- 3) Learn “Can’t Nobody” and “Jesus on the Mainline” in C using Passing Chord Vamps with 7<sup>ths</sup>.
- 4) Learn how to do Passing Chord Vamps with 7<sup>ths</sup> in the key of G.
- 5) Learn “Can’t Nobody” and “Jesus on the Mainline” in G using Passing Chord Vamps with 7<sup>ths</sup>.

### Lesson 11 Homework Questions

G2 / / /      G2 / / /      Cmaj7 / / /      G2 / / /

Em7 / / /      Am7 / / /      D2 / / /      D2 / / /      G2

- 1) Looking at the song above, on what two chords could you substitute Augmented 7ths?

G2 / / /      F#dim / / /      B7 / / /      Em7 / / /

Adim / / /      G/D / / /      C/D / / /      Gsus4 / / /      G

- 2) Look at the above song, on what two chords, could you substitute half-diminished (minor 7ths with b5) chords?
- 3) In order to catch how to play the passing chord vamps, it is best that you \_\_\_\_\_ to the CD/Audio Track provided in the lesson.
- 4) There are three main chords to the C7 (vamp). The notes in the first chord are \_\_\_\_\_ (C E G or C F A or C G Bb).
- 5) There are three main chords to the C7 (vamp). The notes in the second chord are \_\_\_\_\_ (C E G or C F A or C G Bb).
- 6) There are three main chords to the C7 (vamp). The notes in the third chord are \_\_\_\_\_ (C E G or C F A or C G Bb).
- 7) There are three main chords to the F7 (vamp). The notes in the first chord are \_\_\_\_\_ (F A C or F Bb D or F C Eb).

# **AP 102: A Crash Course in Piano - Lesson 11**

## **Goals & Homework**

- 8) There are three main chords to the F7 (vamp). The notes in the second chord are \_\_\_\_\_ (F A C or F B $\flat$  D or F C E $\flat$ ).
- 9) There are three main chords to the F7 (vamp). The notes in the third chord are \_\_\_\_\_ (F A C or F B $\flat$  D or F C E $\flat$ ).
- 10) There are three main chords to the G7 (vamp). The notes in the first chord are \_\_\_\_\_ (G B D or G C E or G D F).
- 11) There are three main chords to the G7 (vamp). The notes in the second chord are \_\_\_\_\_ (G B D or G C E or G D F).
- 12) There are three main chords to the G7 (vamp). The notes in the third chord are \_\_\_\_\_ (G B D or G C E or G D F).
- 13) There are three main chords to the D7 (vamp). The notes in the first chord are \_\_\_\_\_ (D F $\sharp$  A or D G B or D A C).
- 14) There are three main chords to the D7 (vamp). The notes in the second chord are \_\_\_\_\_ (D F $\sharp$  A or D G B or D A C).
- 15) There are three main chords to the D7 (vamp). The notes in the third chord are \_\_\_\_\_ (D F $\sharp$  A or D G B or D A C).

Good job! We'll cover the Passing Chord Vamps with 7ths in the key of F in Lesson 12. It will be easy because you already know F7 vamp and C7 vamp. The only new one will be B $\flat$ 7 vamp.

## PASSING CHORD VAMP WITH 7THS IN F

Now it's time to add a little more to our passing chords.

- 1) The pattern for F is **F-A-C**; then **F-Bb-D**; then **F-C-Eb** (which we will call F7); then **F-Bb-D**.

So the new pattern for F passing chords is **F-Bb-F7-Bb-F-F-Bb-F7-Bb**.  
(Listen to the CD to get a feel for this.)

- 2) The pattern for Bb will be **Bb-D-F**; then **Bb-Eb-G**; then **Bb-F-Ab** (which we will call Bb7); then **Bb-Eb-G**.

So the new pattern for Bb passing chords is **Bb-Eb-Bb7-Eb-Bb-Bb-Eb-Bb7-Eb**.

- 3) For C, the new pattern will be **C-E-G**; **C-F-A** (like normal); but then (instead of returning to F) **C-G-Bb** (which we will call C7); then **C-F-A** again, and then repeat.

So the new pattern is **C - F - C7 - F - C - C - F - C7 - F**. (Listen to the CD to get a feel for this.)

*(Once again, listening to Can't Nobody on the CD will help with this immensely. I cannot stress the importance of this enough.)*

### Exercise Song 1: For Jazzy Passing Chords in F

F7 (v)    F7 (v)    Bb7 (v)    Bb7 (v)

F7 (v)    F7 (v)    C7 (v)    C7 (v)

(Single notes in both hands)

(F - A - Bb - B - C - D - Eb - E - F)



## MINOR PASSING CHORD VAMPS (m-vamp) or (m-v)

Minor passing chord vamps are a lot different from the other passing chord vamps we learned in Book 1. Your passing chord will actually be the major chord that is a whole step down!

For example, your passing chord for Dm would be C major. So you would play *Dm-C-Dm-C - Dm-Dm-C-Dm-C*. (Your left hand only plays a D with the first Dm and then holds it down until the vamp is over.) It would be written as *Dm (m-v)*.

If you had an Am chord, your passing chord would be G major. So you would play *Am-G-Am-G - Am-Am-G-Am-G*.

Here in “Can’t Stop Praising His Name” you have a Gm, so your passing chord will be F major. So you play, *Gm-F-Gm-F – Gm-Gm-F-Gm-F*.

The Cm (m-v)\* signifies that you just play the last half of the vamp. So you just play *Cm-Cm-Bb-Cm-Bb*.

Likewise for the Gm (m-v)\*. The \* means that you just play the last half of the vamp. So you would just play *Gm-Gm-F-Gm-F*.

Gm

### SONG 40: Can’t Stop Praising His Name

**Gm (m-v)**

Can’t stop praising his name,

**Ebmaj7 / / / Ebmaj7 / / /**

I just can’t stop praising his name,

**Cm (m-v)\* D7 / / / Gm (m-v)\* D7 / / /**

I just can’t stop praising his name, Jesus. (To end: **Gm**)

F

### SONG 41: Hold To God’s Unchanging Hand

**F7 (v)**

**F7 (v) Dm (m-v)**

**Dm (m-v)**

Hold to God’s unchanging hand, hold to God’s unchanging hand,

**F7 (v)**

**F / C/E / Dm7 / Db+5 /**

Build your hopes on things e - ter - nal,

**F/C / D7 / G7 / C7 / (F-A-Bb-B-C-D-Eb-E)**

Hold to God’s unchanging hand. (To end: **F**)

PLEASE TAKE THE TIME TO REVIEW THE COURSE ALSO AS THE FINAL EXAM WILL BE NEXT WEEK.

# **AP 102: A Crash Course in Piano - Lesson 12**

## **Goals & Homework**

### **Lesson 12 Goals**

- 1) Learn how to do Passing Chord Vamps with 7<sup>ths</sup> in the key of F.
- 2) Learn “Can’t Nobody” and “Jesus on the Mainline” in F using Passing Chord Vamps with 7<sup>ths</sup>.
- 3) Learn how to do a Minor Passing Chord Vamp.
- 4) Learn “Can’t Stop” and “Hold to God’s Unchanging Hand” using Passing Chord Vamps with 7<sup>ths</sup> and Minor Passing Chord Vamps.

### **Lesson 12 Homework Questions**

- 1) In order to catch how to play the passing chord vamps, it is best that you \_\_\_\_\_ to the CD/Audio Track provided in the lesson.
- 2) There are three main chords to the F7 (vamp). The notes in the first chord are \_\_\_\_\_ (F A C or F B $\flat$  D or F C E $\flat$ ).
- 3) There are three main chords to the F7 (vamp). The notes in the second chord are \_\_\_\_\_ (F A C or F B $\flat$  D or F C E $\flat$ ).
- 4) There are three main chords to the F7 (vamp). The notes in the third chord are \_\_\_\_\_ (F A C or F B $\flat$  D or F C E $\flat$ ).
- 5) There are three main chords to the B $\flat$ 7 (vamp). The notes in the first chord are \_\_\_\_\_ (B $\flat$  D F or B $\flat$  E $\flat$  G or B $\flat$  F A $\flat$ ).
- 6) There are three main chords to the B $\flat$ 7 (vamp). The notes in the second chord are \_\_\_\_\_ (B $\flat$  D F or B $\flat$  E $\flat$  G or B $\flat$  F A $\flat$ ).
- 7) There are three main chords to the B $\flat$ 7 (vamp). The notes in the third chord are \_\_\_\_\_ (B $\flat$  D F or B $\flat$  E $\flat$  G or B $\flat$  F A $\flat$ ).
- 8) There are three main chords to the C7 (vamp). The notes in the first chord are \_\_\_\_\_ (C E G or C F A or C G B $\flat$ ).
- 9) There are three main chords to the C7 (vamp). The notes in the second chord are \_\_\_\_\_ (C E G or C F A or C G B $\flat$ ).
- 10) There are three main chords to the C7 (vamp). The notes in the third chord are \_\_\_\_\_ (C E G or C F A or C G B $\flat$ ).
- 11) What does the term “(m-v)” stand for?

# AP 102: A Crash Course in Piano - Lesson 12

## Goals & Homework

- 12) Your passing chord for a minor passing chord vamp is actually the major chord a \_\_\_\_\_ (whole step, 1 half step, 3 half steps, 4 half steps) down from the minor chord you are playing.
- 13) If you are on a Dm chord, what will be your passing chord?
- 14) If you are on a Gm chord, what will be your passing chord?
- 15) If you are on a Cm chord, what will be your passing chord?
- 16) If you are on an Am chord, what will be your passing chord?
- 17) Anytime you are playing a minor chord, you can use the major chord a whole step down as a passing chord. **True/False?**
- 18) If you are playing an Em chord, you can use a D major chord as the passing chord. **True/False?**
- 19) If you are playing an Fm chord, you can use Eb major chord as the passing chord. **True/False?**
- 20) The reverse is also true. If you play a C major chord, you can also use the Dm as a passing chord. **True/False?**
- 21) The reverse is also true. If you play an F major chord, you can also use the Gm as a passing chord. **True/False?**
- 22) The reverse is also true. If you play a G major chord, you can also use the Am as a passing chord. **True/False?**
- 23) The answers to questions 20-22 are all true. ☺ Anytime you are on a major chord, you can use the minor chord a whole step up from it as a “passing chord.” We will cover this more in a future course, but it is a good concept to start learning and using now.

# AP 103 LESSON 1

1

## REVIEW OF DOMINANT 7THS, MINOR 7THS, MAJOR 7THS, SUSPENDED 2 CHORDS, MINOR 2 CHORDS AND SUBSTITUTION CHORDS INTRODUCTION TO 9th CHORDS

When you took Apostolic Praise 101 & 102, you learned Dominant 7ths, Minor 7ths, Major 7ths, Suspended 2, and Minor 2 chords and where you can substitute them in a song.

**Let's do a Quick Review.**

### **Dominant 7ths - Formal**

**STEP 1:** Take a Major Chord (C E G) and add the 7<sup>th</sup> note of major scale (B) to the top of the chord. (C E G B)

**STEP 2:** Flat that note. (C E G Bb)

### **Dominant 7ths – Shortcut**

**STEP 1:** Take a Major Chord (C E G) and add the 7<sup>th</sup> note of major scale (B) to the bottom of the chord. (B E G)

**STEP 2:** Flat that note (Bb E G) – *Remember that we dropped the C because we are playing it in our Left Hand and it makes it easier to play the chord like this.*

**Substitute going from the I to IV or V to I. (C to F, F to Bb, G to C, D to G)**

---

### **Minor 7ths - Formal**

**STEP 1:** Take a Minor Chord (A C E) and add the 7<sup>th</sup> note of major scale (G#) to the top of the chord. (A C E G#)

**STEP 2:** Flat that note. (A C E G)

### **Minor 7ths – Shortcut**

**STEP 1:** Take a Minor Chord (A C E) and add the 7<sup>th</sup> note of major scale (G#) to the bottom of the chord. (G# C E)

**STEP 2:** Flat that note (G C E) – *Remember that we dropped the A because we are playing it in our Left Hand and it makes it easier to play the chord like this.*

**Substitute almost anytime there is a minor chord.**

---

### **Major 7ths - Formal**

**STEP 1:** Take a Major Chord (C E G) and add the 7<sup>th</sup> note of major scale (B) to the top of the chord. (C E G B)

# AP 103 LESSON 1

2

## Major 7ths – Shortcut

**STEP 1:** Take a Major Chord (C E G) and add the 7<sup>th</sup> note of major scale (B) to the bottom of the chord. (B E G)

**Substitute almost anytime on your I or IV major chords.**

---

## Suspended 2 Chords

**STEP 1:** We play a major chord. Let's play C major chord. (C E G)

**STEP 2:** We “kick out” the third. (We always remove the third for suspended chords)

**STEP 3:** We add the second note of the scale (D). We get C D G = C2.

**Substitute anytime there is a major chord.**

---

## Minor 2 Chords

**STEP 1:** We play a minor chord. Let's play Am. (A C E)

**STEP 2:** We add the second note of the scale (B). We get A B C E = Am2

*Notice: This is not a “suspended” chord so we do not “kick out” or “suspend” the 3<sup>rd</sup>*

**Substitute almost anytime there is a minor chord.**

---

## Augmented 7th Chord

**STEP 1:** We play a major chord. Let's play C. (C E G)

**STEP 2:** We add the 7th note of the scale to the bottom of the chord (B), flat it (Bb) and drop the root note (C). We get Bb E G = C7.

**STEP 3:** We augment (or sharp) the 5th note of the chord (G). We get Bb E G# = C7+5.

**Substitute almost anytime we go from I to IV or from V to I.**

---

## Half-Diminished 7th Chord

**STEP 1:** We play a minor chord. Let's play Am. (A C E)

**STEP 2:** We add the 7th note of the scale to the bottom of the chord (G#), flat it (G) and drop the root note (A). We get G C E = Am7.

**STEP 3:** We then diminish (or flat) the 5th note of the chord (E). We get G C Eb = Am7(b5).

**Substitute almost anytime there is a diminished chord on the vii, iii, ii, or vi.**

---

# AP 103 LESSON 1

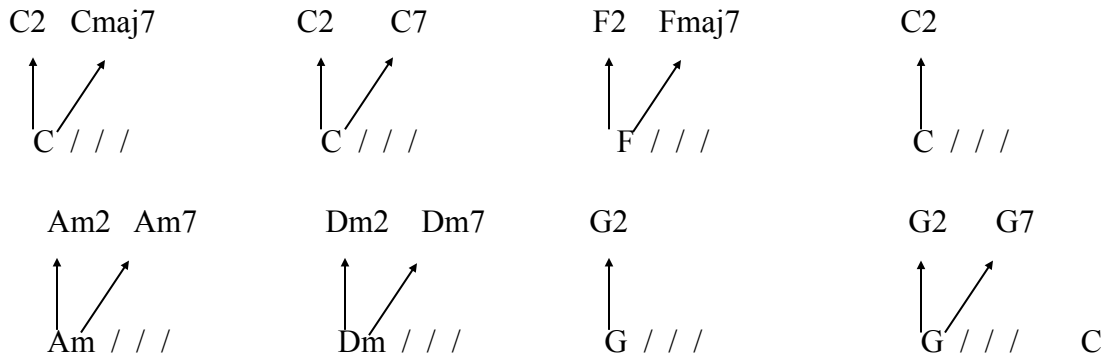
## TO 9<sup>th</sup> Chords

3

This will be a quick overview of 9th chords before we get into them in-depth in the next couple of lessons. Do not worry if you do not understand everything 100%. We will discuss this in more detail as the semester goes on.

What we are going to do is use the substitution chords and rules that we learned in AP 101 & AP 102 and put them all together here.

### Exercise Song 1 with Substitution Chords



Looks a little bit like high school chemistry right?

It is actually pretty simple. Just a quick review from AP 101... (If you have any questions on this, please see the substitution rules on pages 1 & 2 (above).

1) On the first C, we could substitute either C2 (C D G) or Cmaj7 (B E G).

*So if we could do either/or, why not put them together and do both?*

**C2 + Cmaj7 = Cmaj9 (B D E G) Get it? 2 + 7 = 9 (Right?)**

(By the way, this rule only works for 9 chords, do not try it on 11 or 13 or any other chords. It is just a cute little trick to use for ninths)

2) On the second C, we could substitute C2 (C D G) or C7 (Bb E G). (We could also substitute Cmaj7 in some cases, in which the same rule would apply as on the first C). So let's do the same thing and put C2 and C7 together. **C2 + C7 = C9 (Bb D E G) 2 + 7 = 9 (Right?)**

3) On the first F, we could substitute either F2 (F G C) or Fmaj7 (E A C).

*So if we could do either/or, why not put them together and do both?*

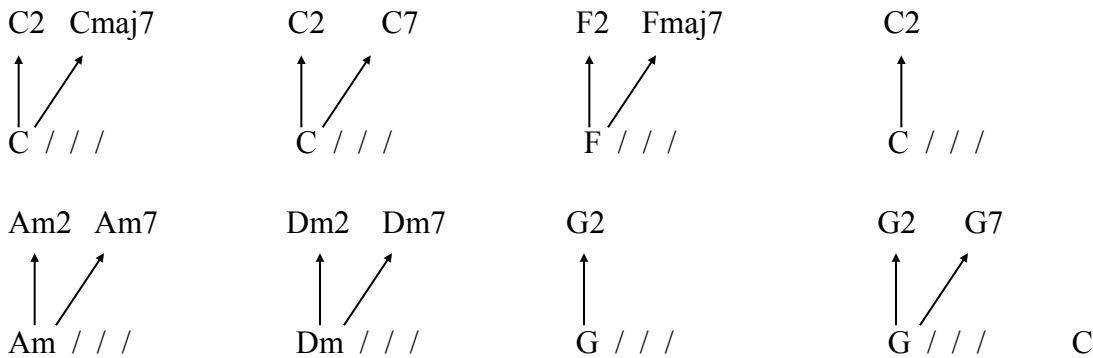
**F2 + Fmaj7 = Fmaj9 (E G A C) Get it? 2 + 7 = 9 (Right?)**

4) On the third C, I would just substitute C2 there. You could also do Cmaj7 but it sounds a little funny there in my opinion.

# AP 103 LESSON 1

4

## Exercise Song 1 with Substitution Chords (continued)



(same as on the previous page)

5) On the Am, we could substitute Am2 (A B C E) or Am7 (G C E), so let's put those together as well.  
 $Am2 + Am7 = Am9$  (G B C E)

6) On the Dm, we could substitute Dm2 (D E F A) or Dm7 (C F A), so let's put those together as well.  
 $Dm2 + Dm7 = Dm9$  (C E F A)

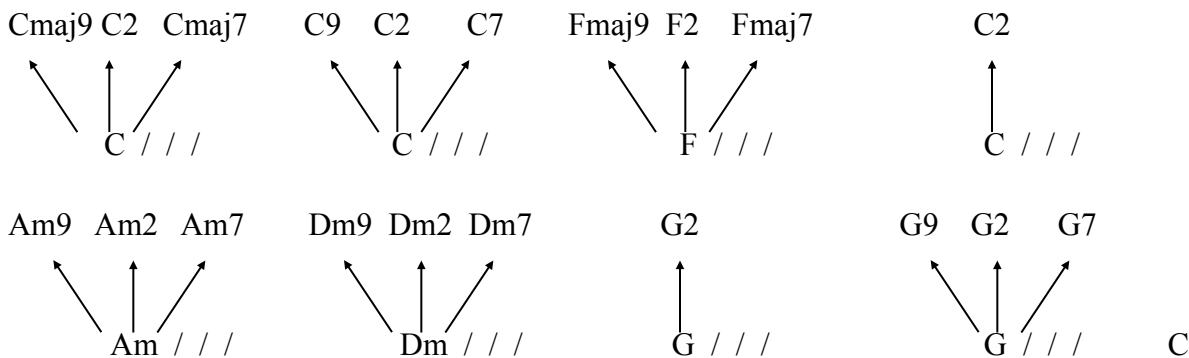
7) On the first G, we can only substitute a G2.

8) On the second G, we can substitute a G2 (G A D) or G7 (F B D), so let's put those together as well.  
 $G2 + G7 = G9$  (F A B D)

9) Let's end on a Cmaj9 (B D E G) for the ending.

So here is the song with all of our new substitutions. We now have three possible chord substitutions on the C, F, Am, Dm, and G chords below.

## Exercise Song 2 with Substitution Chords



# AP 103 LESSON 1

## INTRODUCTION TO 9<sup>th</sup> CHORDS

5

So here is how this works.

**We usually play the chord with the highest “point value” because it usually “sounds the best.”**  
This is the RULE to go by.

However, the “rules” do not always work in music. What is the most important thing in music is that it “sounds” the best.

In certain songs, in certain places, a “9 chord” may sound the best, but in other songs, in certain places, a “7 chord” may sound the best, or maybe even just a plain “major” or “minor” chord. It all depends on the song, and on what you think sounds best. This is part of where **developing your own style** comes in.

That being said, here is how I would play the following song.

### Exercise Song 3 with Substitution Chords

Cmaj9 / / /    C9 / / /    Fmaj9 / / /    C2 / / /

Am9 / / /    Dm9 / / /    G2 / / /    G9 / / /    Cmaj9

---

**So why did I choose a Cmaj9 on the first line?** *Because it has the highest “point value.” I could just as easily have played a Cmaj7 or a C2, but I think that a Cmaj9 sounds prettier.*  
*The same goes for the rest of the chords.*

**Now go apply this concept to other songs.**  
**Here are some good “Rules” to go by:**

**Rule 1: Anytime you can play a Major 7<sup>th</sup> (such as Cmaj7), you can make it a major 9<sup>th</sup> (such as Cmaj9).** (This works 99.9% of the time.)

**Rule 2: Anytime you can play a dominant/flatted 7<sup>th</sup> (such as C7), you can make it a dominant 9<sup>th</sup> (such as C9).** (This works 99.9% of the time.)

**Rule 3: Almost anytime you can play a Minor 7<sup>th</sup> (such as Am7) you can make it a minor 9<sup>th</sup>. (such as Am9)** (This works probably about 70% of the time. It works 99.9% of the time on your minor ii chord and your minor vi chord.) We’ll discuss this more later.

you know how to play ninths! Congratulations! This is HUGE in Pentecostal music. Almost anyone can play with major and minor chords. The majority are somewhat familiar with 7<sup>th</sup> chords, but few know how to play and use ninths. **But now you do! Good job!**

Apostolic Praise ©: Richard W. Smith

# AP 103 LESSON 1 GOALS & HOMEWORK

## GOALS

- 1) Review all of the formal and shortcut ways to make dominant, major, and minor 7ths and make sure that you know them very well.
- 2) Review Exercise Songs 1-2 with Substitution Chords and make sure that you understand it.
- 3) **Learn Exercise Song 3 with Substitution Chords.**

## HOMEWORK

- 1) What are the notes in a Formal C9?
- 2) What are the notes in a Shortcut C9?
- 3) What are the notes in a Formal Am9?
- 4) What are the notes in a Shortcut Am9?
- 5) What are the notes in a Formal Cmaj9?
- 6) What are the notes in a Shortcut Cmaj9?

### **Practice Song 1 with Substitution Chords**

C / / /                      C / / /                      F / / /                      C / / /  
Am / / /                      Dm / / /                      G / / /                      G / / /                      C

*\*Use the above song to answer the next few questions.*

- 7) What are FOUR possible Chord options that we can play on the first “C” on the first line?
- 8) What are FOUR possible Chord options that we can play on the second “C” on the first line?

- 9) What are FOUR possible Chord options that we can play on the “F” on the first line?
- 10) What are FOUR possible Chord options that we can play on the “Am?”
- 11) What are FOUR possible Chord options that we can play on the “Dm?”
- 12) What are TWO possible Chord options that we can play on the first “G?”
- 13) What are FOUR possible Chord options that we can play on the second “G?”
- 14) What two chords do we add together to make a Dominant 9<sup>th</sup> chord?
- 15) What two chords do we add together to make a Minor 9<sup>th</sup> chord?
- 16) What two chords do we add together to make a Major 9<sup>th</sup> chord?
- 17) On what chord can we substitute a Dominant 9<sup>th</sup> chord in a song?
- 18) On what chord can we substitute a Minor 9<sup>th</sup> chord in a song?
- 19) On what chord can we substitute a Major 9<sup>th</sup> chord in a song?

# AP 103 LESSON 2

1

## Exercise Songs for Dominant, Minor & Major 9ths

Exercise Song 1: For Dominant Ninths on I, IV, and V chords (b7, 9, 3, 5)  
*We make C9 by adding C2 (C D G) + C7 (Bb E G) = C9 (Bb D E G).*

C / / / C9 / / / F / / / F9 / / /

C / / / C9 / / / G / / / G9 / / / C

Exercise Song 2: For Dominant Ninths on I, VI, II, V chords (b7, 9, 3, 5)

*We make D9 by adding D2 (D E A) + D7 (C F# A) = D9 (C E F# A)*

*D9<sup>o</sup> stands for “open.” Play it using the F# A C E “open” inversion.*

*We call it “open” because your hand is more “open” or spread apart than in the other position (C E F# A) where it is more “closed.”*

C9 / / / A9 / / / D9 / / / G9 / / /

C9 / / / A9 / / / D9<sup>o</sup> / / / G9 / / / C

Exercise Song 3: For Minor Ninths on vi and ii chords (b7, 9, b3, 5)

*We make Am9 by adding Am2 (A B C E) + Am7 (G C E) =*

*Am9 (G B C E). Play Dm9 using “F A C E” open inversion.*

Cmaj7 / / / Am9 / / / Dm9 / / / G9 / / /

Cmaj7 / / / Am9 / / / Dm9<sup>o</sup> / / / G9 / / / C

Exercise Song 4: For Major Ninths on I and IV chords (7, 9, 3, 5)

*We make Cmaj9 by adding C2 (C D G) + Cmaj7 (B E G) =*

*Cmaj9 (B D E G).*

Cmaj9 / / / Fmaj9 / / / Cmaj9 / / / Dm7b5 / / /

C/G / / / G9 / / / Cmaj9 / / / Cmaj9

## SONG 1: THERE IS NO TELLING (C)

# AP 103 LESSON 2

2

C9 / A9 /

There is no telling,

D9 ○ / G9 / C – C/E – F – F<sup>#</sup>dim – G7+5 / / /

what God will do, if you believe,

C9 / A9 /

There is no telling

D9 ○ / / / G9 / Ab9 / G9 / / /

what God will do, if you believe,

C / / / C9 / / /

He'll heal your body, he'll save your soul,

F9 / / / F<sup>#</sup>dim / / /

He'll make you happy, he'll make you whole,

C/G / A9 /

There is no telling,

D9○ / G9 / C – C/E – F – F<sup>#</sup>dim – G7+5 / / /

what God will do, if you believe. (To end: C)

## SONG 2: IN THE PRESENCE OF JEHOVAH (C)

F/G / / / Cmaj9 / / / Cmaj9 / / / Em7 / / / Am9 / / /

In the presence of Jehovah,

Dm9 ○ / / / F/G / / / C2 / / / F/G / / /

God Almighty, Prince of peace,

Cmaj9 / / / Cmaj9 / / / Em7 / / / Am9 / / /

Troubles vanish, hearts are mended,

Dm9 ○ / / / F/G / / / C2 / / /

In the presence of the King. (To end: C)

## **SUBSTITUTION RULES FOR DOMINANT 9ths**

# AP 103 LESSON 2

3

**Substitution Rule for Dominant 9ths: You can substitute a dominant 9th chord, anytime there is a dominant 7th chord being played and it will make it sound “better.” Dominant 7ths and Dominant 9ths substitute well when going from I to IV, V to I, and II to V. (Make it I9 to IV, V9 to I, and II9 to V) Listen to the difference!**

**Exercise Song Example:**

**C / / / C / / / F / / / C / / /**

**Am / / / D / / / G / / / G / / / C**

**Where can we substitute dominant 7ths and dominant 9ths?**

**On the first C?** No, you are not going from I to IV here.

**On the second C?** Yes, you are going from I to IV (C to F)

**On the F?** No, you are going from IV to I, not I to IV.

**On the third C?** No, you are going from I to vi.

**On the Am?** No, you cannot just change Am to A9. This is like changing a minor chord to a major chord just because you want to. Does not usually work.

**On the D?** Yes, because you are going from D to G (II to V).

**On the first G?** No, because you are going from G to G.

**On the second G?** Yes, because you are going from V to I (G to C).

**On the last C?** No, you are not going from I to IV.

## **SUBSTITUTION RULES FOR MINOR 9ths.**

# AP 103 LESSON 2

4

Substitution Rule for Minor 9ths: **You can substitute a minor 9th chord, anytime there is a minor 7th chord being played and it will make it sound “better.” Minor 7ths and minor 9ths (and Minor 2 chords) substitute well almost anytime there is a plain minor chord but only on the vi and ii chords. (Make ii and vi into ii9 and vi9) Listen to the difference!**

**(REMEMBER: You cannot usually change your iii chord into a minor 9th chord. Only your vi and ii chords. But we can change your iii chord into a iii7 chord.)**

**Exercise Song Example: “Surround Me O Lord”**

**C / Em / F / G /**

**C / Em / F / G /**

**C / Em / F / Am /**

**Dm / G / C / F/G /**

**What chords here can we make minor 9ths?**

**The Em?** No, this is your iii chord. We can however substitute a minor 7th here to make Em7.

**The Am?** Yes, this is your vi chord. Change it to Am9. (Or Am7, or Am2.)

**The Dm?** Yes, this is your ii chord. Change it to Dm9. (Or Dm7, or Dm2.)

## SUBSTITUTION RULES FOR MAJOR 9ths.

# AP 103 LESSON 2

5

Substitution Rule for Major 9ths: **You can substitute a major 9th chord, anytime there is a major 7th chord being played and it will make it sound “better.” Major 7ths and major 9ths can be substituted in most SLOW songs, on the I and IV chords. (Make I and IV into Imaj9 and IVmaj9) Listen to the difference!**

**Exercise Song Example: “Surround Me O Lord”**

**C / Em / F / G /**

**C / Em / F / G /**

**C / Em / F / Am /**

**Dm / G / C / F/G /**

**What chords here can we make major 9ths?**

**The first C?** Yes, this is a slow song, and it is your I chord. Change it to Cmaj9.

**The Em?** No, this is your minor iii chord. We cannot almost never change minor chords into major 7ths or major 9ths.

**The F?** Yes, this is a slow song, and it is your IV chord. Change it to Fmaj9.

**The G?** No, although this is a slow song, this is your V chord. We can almost NEVER change your V chord into a major 7th or major 9th.

**The Am?** No, this is your minor vi chord. We cannot almost never change minor chords into major 7ths or major 9ths.

**The Dm?** No, this is your minor ii chord. We cannot almost never change minor chords into major 7ths or major 9ths.

Now let's look at Surround Me O Lord.

**Surround Me O Lord**

Apostolic Praise©: Richard W. Smith

# AP 103 LESSON 2

6

Cmaj9 / Em7 / Fmaj9 / G2 /

Cmaj9 / Em7 / Fmaj9 / G2 /

Cmaj9 / Em7 / Fmaj9 / Am9 /

Dm9 / G2 / C2 / F/G /

(Note: I could use a G9 on the G also, as we are going from V to I, but I do not prefer the way it sounds in this song.) Always follow your ear, rather than the “rules.”

# AP 103 LESSON 2 GOALS & HOMEWORK

## GOALS

- 1) The first six pages are only to be used as reference pages. You may take time to review them later.
- 2) On page three, you will find the major scales page. Practice playing the C and G major scales over two octaves in your RIGHT HAND only.  
(For example: Play C D E F G A B C D E F G A B C. Instead of ending on your pinkie (5), use your thumb to switch over to the C. Fingering is 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 for both scales.
- 3) On page 7, practice playing Exercise Songs 1-4.
- 4) Learn to play "There Is No Telling" in C. (Listen to the CD.)
- 5) Learn to play "In the Presence of Jehovah" in C.
- 6) Practice playing all chords listed in the box on page 7 in all their inversions in your right hand.

## HOMEWORK

- 1) What are the inversions of a C9?
  - A.
  - B.
  - C.
  - D.
- 2) What are the inversions of a G9?
  - A.
  - B.
  - C.
  - D.
- 3) What two chords do you add together to get an F9?
  - A.
  - B.
- 4) What are the inversions of an Am9?
  - A.
  - B.
  - C.
  - D.
- 5) What are the inversions of a Dm9?
  - A.
  - B.
  - C.
  - D.

## AP 103 LESSON 2 GOALS & HOMEWORK

- 6) What two chords do you add together to get a Dm9?  
A.  
B.
- 7) What are the inversions of a Cmaj9?  
A.  
B.  
C.  
D.
- 8) What two chords do you add together to get an Fmaj9?  
A.  
B.

### Homework Exercise Song 1

F / / /    F / / /    Bb / / /    F / / /

Dm / / /    Gm / / /    C / / /    C / / /

- 9) What chords can you substitute a Dominant 9th chord on in this song?
- 10) What chords can you substitute a Minor 9th chord in this song?
- 11) What chords can you substitute a Major 9th chord in this song?

# AP 103 LESSON 3

1

## Exercise Songs for Dominant, Minor & Major 9ths

Exercise Song 1: For Dominant Ninths on I, IV, and V chords (b7, 9, 3, 5)  
*We make F9 by adding F2 (F G C) + F7 (Eb A C) = F9 (Eb G A C).*

F / / / F9 / / / Bb / / / Bb9 / / /

F / / / F9 / / / C / / / C9 / / / F

Exercise Song 2: For Dominant Ninths on I, VI, II, V chords (b7, 9, 3, 5)

*We make G9 by adding G2 (G A D) + G7 (F B D) = G9 (F A B D)*

*G9<sup>o</sup> stands for “open.” Play it using the B D F A “open” inversion.*

*We call it “open” because your hand is more “open” or spread apart than in the other position (F A B D) where it is more “closed.”*

F9 / / / D9 / / / G9 / / / C9 / / /

F9 / / / D9 / / / G9<sup>o</sup> / / / C9 / / / F

Exercise Song 3: For Minor Ninths on vi and ii chords (b7, 9, b3, 5)

*We make Dm9 by adding Dm2 (D E F A) + Dm7 (C F A) =*

*Dm9 (C E F A). Play Gm9 using “Bb D F A” open inversion.*

Fmaj7 / / / Dm9 / / / Gm9 / / / C9 / / /

Fmaj7 / / / Dm9 / / / Gm9<sup>o</sup> / / / C9 / / / F

Exercise Song 4: For Major Ninths on I and IV chords (7, 9, 3, 5)

*We make Fmaj9 by adding F2 (F G C) + Fmaj7 (E A C) =*

*Fmaj9 (E G A C).*

Fmaj9 / / / Bbmaj9 / / / Fmaj9 / / / Gm7b5 / / /

F/C / / / C9 / / / Fmaj9 / / / Fmaj9

# AP 103 LESSON 3

2

## SONG 3: THERE IS NO TELLING (F)

F9 / D9 /

There is no telling,

G9 ○ / C9 / F – F/A – Bb – Bdim – C7+5 / / /

what God will do, if you believe,

F9 / D9 /

There is no telling

G9 ○ / / / C9 / Db9 / C9 / / /

what God will do, if you believe,

F / / / F9 / / /

He'll heal your body, he'll save your soul,

Bb9 / / / Bdim / / /

He'll make you happy, he'll make you whole,

F/C / D9 /

There is no telling,

G9 ○ / C9 / F – F/A – Bb – Bdim – C7+5 / / /

what God will do, if you believe. (To end: F)

## SONG 4: IN THE PRESENCE OF JEHOVAH (F)

Bb/C / / / Fmaj9 / / / Fmaj9 / / / Am7 / / / Dm9 / / /

In the presence of Jehovah,

Gm9 ○ / / / Bb/C / / / F2 / / / Bb/C / / /

God Almighty, Prince of peace,

Fmaj9 / / / Fmaj9 / / / Am7 / / / Dm9 / / /

Troubles vanish, hearts are mended,

Gm9 ○ / / / Bb/C / / / F2 / / /

In the presence of the King. (To end: F)

# AP 103 LESSON 3

3

## SUBSTITUTION RULES FOR DOMINANT 9ths

Substitution Rule for Dominant 9ths: **You can substitute a dominant 9th chord, anytime there is a dominant 7th chord being played and it will make it sound “better.” Dominant 7ths and Dominant 9ths substitute well when going from I to IV, V to I, and II to V. (Make it I9 to IV, V9 to I, and II9 to V) Listen to the difference!**

### Exercise Song Example:

**F / / / F / / / Bb / / / F / / /**

**Dm / / / G / / / C / / / C / / / F**

### Where can we substitute dominant 7ths and dominant 9ths?

**On the first F?** No, you are not going from I to IV here.

**On the second F?** Yes, you are going from I to IV (F to Bb)

**On the Bb?** No, you are going from IV to I, not I to IV.

**On the third F?** No, you are going from I to vi.

**On the Dm?** No, you cannot just change Dm to D9. This is like changing a minor chord to a major chord just because you want to. Does not usually work.

**On the G?** Yes, because you are going from G to C (II to V).

**On the first C?** No, because you are going from C to C.

**On the second C?** Yes, because you are going from V to I (C to F).

**On the last F?** No, you are not going from I to IV.

# AP 103 LESSON 3

4

## SUBSTITUTION RULES FOR MINOR 9ths.

Substitution Rule for Minor 9ths: **You can substitute a minor 9th chord, anytime there is a minor 7th chord being played and it will make it sound “better.” Minor 7ths and minor 9ths (and Minor 2 chords) substitute well almost anytime there is a plain minor chord but only on the vi and ii chords. (Make ii and vi into ii9 and vi9) Listen to the difference!**

**(REMEMBER: You cannot usually change your iii chord into a minor 9th chord. Only your vi and ii chords. But we can change your iii chord into a iii7 chord.)**

**Exercise Song Example: “Surround Me O Lord”**

**F / Am / Bb / C /**

**F / Am / Bb / C /**

**F / Am / Bb / Dm /**

**Gm / C / F / Bb/C /**

**What chords here can we make minor 9ths?**

**The Am?** No, this is your iii chord. We can however substitute a minor 7th here to make Am7.

**The Dm?** Yes, this is your vi chord. Change it to Dm9. (Or Dm7, or Dm2.)

**The Gm?** Yes, this is your ii chord. Change it to Gm9. (Or Gm7, or Gm2.)

# AP 103 LESSON 3

5

## SUBSTITUTION RULES FOR MAJOR 9ths.

Substitution Rule for Major 9ths: **You can substitute a major 9th chord, anytime there is a major 7th chord being played and it will make it sound “better.” Major 7ths and major 9ths can be substituted in most SLOW songs, on the I and IV chords. (Make I and IV into Imaj9 and IVmaj9) Listen to the difference!**

### Exercise Song Example: “Surround Me O Lord”

**F / Am / Bb / C /**

**F / Am / Bb / C /**

**F / Am / Bb / Dm /**

**Gm / C / F / Bb/C /**

### What chords here can we make major 9ths?

**The first F?** Yes, this is a slow song, and it is your I chord. Change it to Fmaj9.

**The Am?** No, this is your minor iii chord. We cannot almost never change minor chords into major 7ths or major 9ths.

**The Bb?** Yes, this is a slow song, and it is your IV chord. Change it to Bbmaj9.

**The C?** No, although this is a slow song, this is your V chord. We can almost NEVER change your V chord into a major 7th or major 9th.

**The Dm?** No, this is your minor vi chord. We cannot almost never change minor chords into major 7ths or major 9ths.

**The Gm?** No, this is your minor ii chord. We cannot almost never change minor chords into major 7ths or major 9ths.

Now let's look at Surround Me O Lord.

# AP 103 LESSON 3

6

## **Surround Me O Lord**

Fmaj9 / Am7 / Bbmaj9 / C2 /

Fmaj9 / Am7 / Bbmaj9 / C2 /

Fmaj9 / Am7 / Bbmaj9 / Dm9 /

Gm9 / C2 / F2 / Bb/C /

(Note: I could use a C9 on the C also, as we are going from V to I, but I do not prefer the way it sounds in this song.) Always follow your ear, rather than the “rules.”

# AP 103 LESSON 3 GOALS & HOMEWORK

## GOALS

- 1) Practice playing the D and A major scales over two octaves in your RIGHT HAND only.  
(For example: Play D E F# G A B C# D E F# G A B C# D. Instead of ending on your pinkie (5), use your thumb to switch over to the D. Fingering is 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 for both scales.
- 2) Practice playing Exercise Songs 1-4 in F.
- 3) Learn to play "There Is No Telling" in F. (Listen to the CD.)
- 4) Learn to play "In the Presence of Jehovah" in F. (Listen to the CD).
- 5) Practice playing all chords listed in the chord guide on the Exercise Song Page in all their inversions in your right hand.

## HOMEWORK

- 1) What are the inversions of an F9?
  - A.
  - B.
  - C.
  - D.
- 2) What are the inversions of a C9?
  - A.
  - B.
  - C.
  - D.
- 3) What two chords do you add together to get a Bb9?
  - A.
  - B.
- 4) What are the inversions of Dm9?
  - A.
  - B.
  - C.
  - D.
- 5) What are the inversions of Gm9?
  - A.
  - B.
  - C.
  - D.
- 6) What two chords do you add together to get a Gm9?
  - A.
  - B.

# AP 103 LESSON 3 GOALS & HOMEWORK

7) What are the inversions of Fmaj9?

- A.
- B.
- C.
- D.

8) What two chords do you add together to get a Bbmaj9?

- A.
- B.

Homework Exercise Song 1

G / / /   G / / /   C / / /   G / / /

Em / / /   Am / / /   D / / /   D / / /   G

9) What chords can you substitute a Dominant 9th chord on in this song?

10)What chords can you substitute a Minor 9th chord in this song?

11)What chords can you substitute a Major 9th chord in this song?

# AP 103 LESSON 4

1

## Exercise Songs for Dominant, Minor & Major 9ths

### Exercise Song 1: For Dominant Ninths on I, IV, and V chords (b7, 9, 3, 5)

*We make G9 by adding G2 (G A D) + G7 (F B D) = G9 (F A B D).*

G / / / G9 / / / C / / / C9 / / /

G / / / G9 / / / D / / / D9 / / / G

### Exercise Song 2: For Dominant Ninths on I, VI, II, V chords (b7, 9, 3, 5)

*We make A9 by adding A2 (A B E) + A7 (G C# E) = A9 (G B C# E)  
A9<sup>o</sup> stands for “open.” Play it using the C# E G B “open” inversion.*

*We call it “open” because your hand is more “open” or spread apart than in the other position (G B C# E) where it is more “closed.”*

G9 / / / E9 / / / A9 / / / D9 / / /

G9 / / / E9 / / / A9<sup>o</sup> / / / D9 / / / G

### Exercise Song 3: For Minor Ninths on vi and ii chords (b7, 9, b3, 5)

*We make Em9 by adding Em2 (E F# G B) + Em7 (D G B) = Em9 (D F# G B). Play Am9 using “C E G B” open inversion.*

Gmaj7 / / / Em9 / / / Am9 / / / D9 / / /

Gmaj7 / / / Em9 / / / Am9<sup>o</sup> / / / D9 / / / G

### Exercise Song 4: For Major Ninths on I and IV chords (7, 9, 3, 5)

*We make Gmaj9 by adding G2 (G A D) + Gmaj7 (F# B D) = Gmaj9 (F# A B D).*

Gmaj9 / / / Cmaj9 / / / Gmaj9 / / / Am7b5 / / /

G/D / / / D9 / / / Gmaj9 / / / Gmaj9

G9 = B D F A  
D F A B  
F A B D  
A B D F

C9 = E G Bb D  
G Bb D E  
Bb D E G  
D E G Bb

D9 = F# A C E  
A C E F#  
C E F# A  
E F# A C

E9 = G# B D F#  
B D F# G#  
D F# G# B  
F# G# B D

A9 = C# E G B  
E G B C#  
G B C# E  
B C# E G

Em9 = G B D F#  
B D F# G  
D F# G B  
F# G B D

Am9 = C E G B  
E G B C  
G B C E  
B C E G

Gmaj9 = B D F# A  
D F# A B  
F# A B D  
A B D F#

Cmaj9 = E G B D  
G B D E  
B D E G  
D E G B

# AP 103 LESSON 4

2

## SONG 5: THERE IS NO TELLING (G)

G9 / E9 /

There is no telling,

A9 ○ / D9 / G – G/B – C – C#dim – D7+5 / / /

what God will do, if you believe,

G9 / E9 /

There is no telling

A9 ○ / / / D9 / Eb9 / D9 / / /

what God will do, if you believe,

G / / / G9 / / /

He'll heal your body, he'll save your soul,

C9 / / / C#dim / / /

He'll make you happy, he'll make you whole,

G/D / E9 /

There is no telling,

A9 ○ / D9 / G – G/B – C – C#dim – D7+5 / / /

what God will do, if you believe. (To end: G)

## SONG 6: IN THE PRESENCE OF JEHOVAH (G)

C/D / / / Gmaj9 / / / Gmaj9 / / / Bm7 / / / Em9 / / /

In the presence of Jehovah,

Am9 ○ / / / C/D / / / G2 / / / C/D / / /

God Almighty, Prince of peace,

Gmaj9 / / / Gmaj9 / / / Bm7 / / / Em9 / / /

Troubles vanish, hearts are mended,

Am9 ○ / / / C/D / / / G2 / / /

In the presence of the King. (To end: G)

# AP 103 LESSON 4

3

## SUBSTITUTION RULES FOR DOMINANT 9ths

Substitution Rule for Dominant 9ths: **You can substitute a dominant 9th chord, anytime there is a dominant 7th chord being played and it will make it sound “better.” Dominant 7ths and Dominant 9ths substitute well when going from I to IV, V to I, and II to V. (Make it I9 to IV, V9 to I, and II9 to V) Listen to the difference!**

### Exercise Song Example:

**G / / / G / / / C / / / G / / /**

**Em / / / A / / / D / / / D / / / G**

### Where can we substitute dominant 7ths and dominant 9ths?

**On the first G?** No, you are not going from I to IV here.

**On the second GF?** Yes, you are going from I to IV (G to C)

**On the C?** No, you are going from IV to I, not I to IV.

**On the third G?** No, you are going from I to vi.

**On the Em?** No, you cannot just change Em to E9. This is like changing a minor chord to a major chord just because you want to. Does not usually work.

**On the A?** Yes, because you are going from A to D (II to V).

**On the first D?** No, because you are going from D to D.

**On the second D?** Yes, because you are going from V to I (D to G).

**On the last G?** No, you are not going from I to IV.

# AP 103 LESSON 4

4

## SUBSTITUTION RULES FOR MINOR 9ths.

Substitution Rule for Minor 9ths: **You can substitute a minor 9th chord, anytime there is a minor 7th chord being played and it will make it sound “better.” Minor 7ths and minor 9ths (and Minor 2 chords) substitute well almost anytime there is a plain minor chord but only on the vi and ii chords. (Make ii and vi into ii9 and vi9) Listen to the difference!**

**(REMEMBER: You cannot usually change your iii chord into a minor 9th chord. Only your vi and ii chords. But we can change your iii chord into a iii7 chord.)**

**Exercise Song Example: “Surround Me O Lord”**

**G / Bm / C / D /**

**G / Bm / C / D /**

**G / Bm / C / Em /**

**Am / D / G / C/D /**

**What chords here can we make minor 9ths?**

**The Bm?** No, this is your iii chord. We can however substitute a minor 7th here to make Bm7.

**The Em?** Yes, this is your vi chord. Change it to Em9. (Or Em7, or Em2.)

**The Am?** Yes, this is your ii chord. Change it to Am9. (Or Am7, or Am2.)

# AP 103 LESSON 4

5

## SUBSTITUTION RULES FOR MAJOR 9ths.

Substitution Rule for Major 9ths: **You can substitute a major 9th chord, anytime there is a major 7th chord being played and it will make it sound “better.” Major 7ths and major 9ths can be substituted in most SLOW songs, on the I and IV chords. (Make I and IV into Imaj9 and IVmaj9) Listen to the difference!**

### Exercise Song Example: “Surround Me O Lord”

**G / Bm / C / D /**

**G / Bm / C / D /**

**G / Bm / C / Em /**

**Am / D / G / C/D /**

### What chords here can we make major 9ths?

**The first G?** Yes, this is a slow song, and it is your I chord. Change it to Gmaj9.

**The Bm?** No, this is your minor iii chord. We cannot almost never change minor chords into major 7ths or major 9ths.

**The C?** Yes, this is a slow song, and it is your IV chord. Change it to Cmaj9.

**The D?** No, although this is a slow song, this is your V chord. We can almost NEVER change your V chord into a major 7th or major 9th.

**The Em?** No, this is your minor vi chord. We cannot almost never change minor chords into major 7ths or major 9ths.

**The Am?** No, this is your minor ii chord. We cannot almost never change minor chords into major 7ths or major 9ths.

Now let's look at Surround Me O Lord.

# AP 103 LESSON 4

6

## **Surround Me O Lord**

Gmaj9 / Bm7 / Cmaj9 / D2 /

Gmaj9 / Bm7 / Cmaj9 / D2 /

Gmaj9 / Bm7 / Cmaj9 / Em9 /

Am9 / D2 / G2 / C/D /

(Note: I could use a D9 on the D also, as we are going from V to I, but I do not prefer the way it sounds in this song.) Always follow your ear, rather than the “rules.”

# AP 103 LESSON 4 GOALS & HOMEWORK

## GOALS

- 1) Practice playing the E and B major scales over two octaves in your RIGHT HAND only.  
(For example: Play E F# G# A B C# D# E F# G# A B C# D# E. Instead of ending on your pinkie (5), use your thumb to switch over to the E.  
Fingering is 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 for both scales.
- 2) Practice playing Exercise Songs 1-4 in G.
- 3) Learn to play “There Is No Telling” in G. (Listen to the CD.)
- 4) Learn to play “In the Presence of Jehovah” in G. (Listen to the CD).
- 5) Practice playing all chords listed in the chord guide on the Exercise Song Page in all their inversions in your right hand.
- 6) Practice playing the homework exercise songs in the keys of D and A below with and without ninth chords. *A well-rounded musician needs to be able to play in different keys with ease. You want to be a well-rounded church musician that is not hindered by lack of practice and dedication to learning not only the three basic keys of C, F, & G. But also the other 9 keys on the piano (Bb, Eb, Ab, Db, Gb, B, E, A, and D). We will be studying this more in the future.*

## HOMEWORK

- 1) What are the inversions of a G9?
  - A.
  - B.
  - C.
  - D.
- 2) What are the inversions of a D9?
  - A.
  - B.
  - C.
  - D.
- 3) What two chords do you add together to get a C9?
  - A.
  - B.
- 4) What are the inversions of Em9?
  - A.
  - B.
  - C.

# AP 103 LESSON 4 GOALS & HOMEWORK

- D.
- 5) What are the inversions of Am9?
- A.  
B.  
C.  
D.
- 6) What two chords do you add together to get a Am9?
- A.  
B.
- 7) What are the inversions of Gmaj9?
- A.  
B.  
C.  
D.
- 8) What two chords do you add together to get a Cmaj9?
- A.  
B.

## Homework Exercise Song 1

D / / /    D / / /    G / / /    D / / /

Bm / / /    Em / / /    A / / /    A / / /    D

## Homework Exercise Song 2

A / / /    A / / /    D / / /    A / / /

F#m / / /    Bm / / /    E / / /    E / / /    A

- 9) What chords can you substitute a Dominant 9th chord on in this song?
- 10) What chords can you substitute a Minor 9th chord in this song?
- 11) What chords can you substitute a Major 9th chord in this song?

## AP 103 Lesson 5 Study Info

### Fully Diminished Chords (root, b3, b5, bb7)

Here is the technical way for making a Fully Diminished Chord. You take your root, you flat your 3rd, you flat your 5th (which makes a regular diminished chord - Cdim - C Eb Gb - for example) and then you flat your flattened 7th.

So you basically take a DOMINANT 7th chord (C7 = C E G Bb for example) and flat every note in it except for the root note.

(So flat 'E' which makes 'Eb', flat 'G' which makes 'Gb' and then flat 'Bb' (move it down one) which makes 'A'.)

|   |    |    |     |   |       |   |   |
|---|----|----|-----|---|-------|---|---|
| C | D  | E  | F   | G | A     | B | C |
| 1 | b3 | b5 | bb7 |   |       |   |   |
| C | Eb | Gb | A   | = | Cdim7 |   |   |

---

**C#dim7 =**  
**C# E G A#**  
 E G A# C#  
 G A# C# E  
 A# C# E G

#### Exercise Song 1: For Fully Diminished 7ths of F, Ab, B, D (1, b3, b5, 6)

Example: F7 to Fdim7; F-A-C-Eb to F-Ab-B-D

Fdim7 / / / Abdim7 / / / Bdim7 / / / Ddim7 / / /

*\*Note: These 4 chords have all the same notes (F, Ab, B, D), but different bass notes.*

**F#dim7=**  
**F# A C D#**  
 A C D# F#  
 C D# F# A  
 D# F# A C

#### Exercise Song 2: For Fully Diminished 7ths of C, Eb, Gb, A

Example: A7 to Adim7; A-C#-E-G to A-C-Eb-Gb

Cdim7 / / / Ebdim7 / / / F#dim7 / / / Adim7 / / /

*\*Note: These 4 chords have all the same notes (C, Eb, Gb, A), but different bass notes.*

**G#dim7 =**  
**G# B D F**  
 B D F G#  
 D F G# B  
 F G# B D

#### Exercise Song 3: For Fully Diminished 7th chords of E, G, Bb, Db

Example: E7 to Edim7; E-G#-B-D to E-G-Bb-Db

Edim7 / / / Gdim7 / / / Bbdim7 / / / C#dim7 / / /

*\*Note: These 4 chords have all the same notes (E, G, Bb, Db), but different bass notes.*

#### Exercise Song 4: For #Idim7 in C

C / / / C#dim7 / / / Dm9 / / / G / / /

Dm9 / / / G / / / C / / / C

**Exercise Song 5: For #IVdim7 in C**

C / / / C7/E / / / F7 / / / F#dim7 / / /

C/G / / / G7+5 / / / C - C7/E - F7 - F#dim7 - G7+5 / / / C7

**Exercise Song 6: For #Vdim7 in C**

Cmaj9 / / / Fmaj9 / / / G#dim7 / / / Am9 / / /

Dm9 / / / F/G / / / Csus4 / / / C

AP 103 Lesson 5 Study Info

**SONG 7: WORTHY, YOU ARE WORTHY**

C / C#dim7 / Dm9 / G /  
Worthy, You are worthy,

Dm9 / G / C / F/A G/B  
King of Kings, Lord of Lords, You are worthy,

C / C#dim7 / Dm9 / G /  
Worthy, You are worthy,

Dm9 / G / C / F/A G/B  
King of Kings, Lord of Lords, I worship You. (To end: C)

**SONG 8: THERE IS NO TELLING**

C9 / A9 /  
There is no telling,

D9<sup>o</sup> / G9 / C – C7/E – F7 – F#dim7 – G7+5 / / /  
what God will do, if you believe,

C9 / A9 /  
There is no telling

D9<sup>o</sup> / / / G9 / Ab9 / G9 / / /  
what God will do, if you believe,

C / / / C9 / / /  
He'll heal your body, he'll save your soul,

F9 / / / F#dim7 / / /  
He'll make you happy, he'll make you whole,

C/G / A9 /  
There is no telling,

D9<sup>o</sup> / G9 / C – C7/E – F7 – F#dim7 – G7+5 / / /  
what God will do, if you believe. (To end: C)

**SONG 9: AMAZING GRACE**

Cmaj9 / / Bb/C / / Fmaj9 / F#dim7 C/G /  
Amazing grace, how sweet the sound,

G#dim7 Am9 / / D9 / / Dm9 / / G9 / /  
That saved a wretch like me,

Cmaj9 / / Bb/C / / Fmaj9 / F#dim7 C/G /  
I once was lost, but now I'm found,

G#dim7 Am9 / / D9 / G9 C / / F/G / /  
Was blind but now I see. (To end: C)

## AP 103 Lesson 5 Study Info

### SUBSTITUTING FULLY DIMINISHED CHORDS

**Rule 1:** *Substituting fully diminished chords is very simple. You only substitute them right before you go to a minor chord.*

In other words...

Going to Am7?                      Substitute G#dim7.

Going to Dm7?                      Substitute C#dim7.

Get it? Just substitute the note a half step down from the minor chord that you are going to.

Note the strong use of this in “Worthy” and “Amazing Grace.” This works, however, in almost song.

**Rule 2:** *Substitute a fully diminished chord on your #4 after the IV chord and before the I/V chord in a fast or medium “jazzy” or “fast Pentecostal” type song.*

Notice the use of this in “There Is No Telling.”

It works in most of your faster songs though. Very common ending movement on faster songs is

**I - I7/III - IV7 - #IVdim7 - I/V - VI7b9 - II9 - V7 - I7**

**C - C7/E - F7 - F#dim7 - C/G - A7b9 - D9 - G7 - C7**

This progression probably ends about 70% of our faster Pentecostal songs.

Exercise Song 1

Exercise Song 1

C2 / / / Am7 / / / Dm7 / / / G7b9 / / /

G2 / / / Am7 / / / Dm7 / / / G7b9 / / /

Where can we place Fully Diminished Chords in this song?

Let's do it together.

C2 / / G#dim7 Am7 / / C#dim7 Am7 / / / G7b9 / / /

C2 / / G#dim7 Am7 / / C#dim7 Am7 / / / G7b9 / / /

Remember, just put them in on the beat before the minor chord that you are going to.

# AP 103 LESSON 6

## Fully Diminished Chords (root, b3, b5, bb7)

Here is the technical way for making a Fully Diminished Chord. You take your root, you flat your 3rd, you flat your 5th (which makes a regular diminished chord - Fdim - F Ab B - for example) and then you flat your flattened 7th.

So you basically take a DOMINANT 7th chord (F7 = F A C Eb for example) and flat every note in it except for the root note.

(So flat 'A' which makes 'Ab', flat 'C' which makes 'B' and then flat 'Eb' (move it down one) which makes 'D'.)

F G A Bb C D E F  
1 b3 b5 bb7  
F Ab B D = Fdim7

### Exercise Song 1: For Fully Diminished 7ths of F, Ab, B, D (1, b3, b5, 6)

Example: F7 to Fdim7; F-A-C-Eb to F-Ab-B-D

Fdim7 / / / Abdim7 / / / Bdim7 / / / Ddim7 / / /

*\*Note: These 4 chords have all the same notes (F, Ab, B, D), but different bass notes.*

### Exercise Song 2: For Fully Diminished 7ths of C, Eb, Gb, A

Example: A7 to Adim7; A-C#-E-G to A-C-Eb-Gb

Cdim7 / / / Ebdim7 / / / F#dim7 / / / Adim7 / / /

*\*Note: These 4 chords have all the same notes (C, Eb, Gb, A), but different bass notes.*

### Exercise Song 3: For Fully Diminished 7th chords of E, G, Bb, Db

Example: E7 to Edim7; E-G#-B-D to E-G-Bb-Db

Edim7 / / / Gdim7 / / / Bbdim7 / / / C#dim7 / / /

*\*Note: These 4 chords have all the same notes (E, G, Bb, Db), but different bass notes.*

### Exercise Song 4: For #Idim7 in F

F / / / F#dim7 / / / Gm9 / / / C / / /

Gm9 / / / C / / / F / / / F

**Gbdim7 =**  
Gb A C Eb  
A C Eb Gb  
C Eb Gb A  
Eb Gb A C

**Bdim7=**  
B D F Ab  
D F Ab B  
F Ab B D  
Ab B D F

**C#dim7 =**  
C# E G A#  
E G A# C#  
G A# C# E  
A# C# E G

# AP 103 LESSON 6

## **Exercise Song 5: For #IVdim7 in F**

F / / / F7/A / / / Bb7 / / / Bdim7 / / /

F/C / / / C7+5 / / / F - F7/A - Bb7 - Bdim7 - C7+5 / / / F7

## **Exercise Song 6: For #Vdim7 in F**

Fmaj9 / / / Bbmaj9 / / / C#dim7 / / / Dm9 / / /

Gm9 / / / Bb/C / / / Fsus4 / / / F

# AP 103 LESSON 6

## SONG 10: WORTHY, YOU ARE WORTHY

F / Gbdim7 / Gm9 / C /  
Worthy, You are worthy,

Gm9 / C / F / Bb/D C/E  
King of Kings, Lord of Lords, You are worthy,

F / Gbdim7 / Gm9 / C /  
Worthy, You are worthy,

Gm9 / C / F / Bb/D C/E  
King of Kings, Lord of Lords, I worship You. (To end: F)

## SONG 11: THERE IS NO TELLING

F9 / D9 /  
There is no telling,

G9<sup>o</sup> / C9 / F – F7/A – Bb7 – Bdim7 – C7+5 / / /  
what God will do, if you believe,

F9 / D9 /  
There is no telling

G9<sup>o</sup> / / / C9 / Db9 / C9 / / /  
what God will do, if you believe,

F / / / F9 / / /  
He'll heal your body, he'll save your soul,

Bb9 / / / Bdim7 / / /  
He'll make you happy, he'll make you whole,

F/C / D9 /  
There is no telling,

G9<sup>o</sup> / C9 / F – F7/A – Bb7 – Bdim7 – C7+5 / / /  
what God will do, if you believe. (To end: F)

## SONG 12: AMAZING GRACE

Fmaj9 / / Eb/F / / Bbmaj9 / Bdim7 F/C /  
Amazing grace, how sweet the sound,

C#dim7 Dm9 / / G9 / / Gm9 / / C9 / /  
That saved a wretch like me,

Fmaj9 / / Eb/F / / Bbmaj9 / Bdim7 F/C /  
I once was lost, but now I'm found,

C#dim7 Dm9 / / G9 / C9 F / / Bb/C / /  
Was blind but now I see. (To end: F)

# AP 103 LESSON 6

## SUBSTITUTING FULLY DIMINISHED CHORDS

**Rule 1:** *Substituting fully diminished chords is very simple. You only substitute them right before you go to a minor chord.*

In other words...

Going to Dm7?                      Substitute C#dim7.

Going to Gm7?                      Substitute F#dim7.

Get it? Just substitute the note a half step down from the minor chord that you are going to.

Note the strong use of this in “Worthy” and “Amazing Grace.” This works, however, in almost song.

**Rule 2:** *Substitute a fully diminished chord on your #4 after the IV chord and before the I/V chord in a fast or medium “jazzy” or “fast Pentecostal” type song.*

Notice the use of this in “There Is No Telling.”

It works in most of your faster songs though. Very common ending movement on faster songs is

**I - I7/III - IV7 - #IVdim7 - I/V - VI7b9 - II9 - V7 - I7**

**F - F7/A - Bb7 - Bdim7 - F/C - D7b9 - G9 - C7 - F7**

This progression probably ends about 70% of our faster Pentecostal songs.

Exercise Song 1

F2 / / / Dm7 / / / Gm7 / / / C7b9 / / /

F2 / / / Dm7 / / / Gm7 / / / C7b9 / / /

Where can we place Fully Diminished Chords in this song?

Let's do it together.

F2 / / C#dim7 Dm7 / / F#dim7 Gm7 / / / C7b9 / / /

F2 / / C#dim7 Dm7 / / F#dim7 Gm7 / / / C7b9 / / /

Remember, just put them in on the beat before the minor chord that you are going to.

# AP 103 LESSON 6 GOALS & HOMEWORK

## LESSON 6 GOALS

- 1) Practice playing the Ab and Eb major scales over two octaves in your RIGHT HAND only.

Ab fingering is      Ab Bb C Db Eb F   G Ab Bb C Db Eb F   G Ab  
                             2   3   1   2   3   1   2   3   4   1   2   3   1   2   3

Eb fingering is      Eb F   G Ab   Bb C   D   Eb F   G   Ab Bb C   D Eb  
                             2   1   2   3   4   1   2   3   1   2   3   4   1   2   3

Use the same fingering going back down that you do going up.

- 2) Practice playing Exercise Songs 1-6 in F.
- 3) Learn to play “Worthy, You Are Worthy” in F. (Listen to the track.)
- 4) Learn to play “There Is No Telling” in F. (Listen to the track).
- 5) Learn to play “Amazing Grace” in F. (Listen to the track.)
- 6) Practice playing all chords listed in the chord guide on the Exercise Song Page in all their inversions in your right hand.
- 7) Practice playing the homework exercise songs in the keys of Gb and Db below with and without ninth chords. *A well-rounded musician needs to be able to play in different keys with ease. You want to be a well-rounded church musician that is not hindered by lack of practice and dedication to learning not only the three basic keys of C, F, & G. But also the other 9 keys on the piano (Bb, Eb, Ab, Db, Gb, B, E, A, and D). We will be studying this more in the future.*

## LESSON 6 HOMEWORK ASSIGNMENT

- 1) What are the inversions of a Gbdim7?
  - A.
  - B.
  - C.
  - D.
- 2) What other three fully diminished chords have the same notes as a Gbdim7?
  - A.
  - B.
  - C.
- 3) What are the inversions of an Bdim7?

# AP 103 LESSON 6 GOALS & HOMEWORK

- A.
- B.
- C.
- D.

4) What other three fully diminished chords have the same notes as an Bdim7?

- A.
- B.
- C.

5) What are the inversions of a C#dim7?

- A.
- B.
- C.
- D.

6) What other three fully diminished chords have the same notes as a C#dim7?

- A.
- B.
- C.

7) What three parts of a DOMINANT 7th chord do you have to flat to get a Fully Diminished 7th? (Choose only one: A, B, C, or D)

- A. the 3rd, the 4th, the 7th
- B. the root, the 3rd, the 5th
- C. the 3rd, the 5th, the b7th
- D. the root, the 5th, the b7th

C / / / Am9 / / / Dm9 / / / G9 / / /

C / / / Am9 / / / Dm9 / / / G9 / / /

8) Where can we substitute fully diminished sevenths in the above song?

- A.
- B.

F7vamp      F7vamp

Bb7vamp      F7vamp

F / F7/A / Bb7 / / / F/C D7 G9 C7 F7

(F - A - Bb - B - C - D - Eb - E - F)

9) Where can we substitute a fully diminished seventh in the above song?

# AP 103 LESSON 6 GOALS & HOMEWORK

A.

Homework Exercise Song 1 - Practice playing these.

Gb / / /    Gb / / /    B / / /    Gb / / /

Ebm / / /    Abm / / /    Db / / /    Db / / /    Gb

Homework Exercise Song 2

Db / / /    Db / / /    Gb / / /    Db / / /

Bbm / / /    Ebm / / /    Ab / / /    Ab / / /    Db

10)What chords can you substitute a Dominant 9th chord on in Song 2?

11)What chords can you substitute a Minor 9th chord in Song 2?

12)What chords can you substitute a Major 9th chord in Song 2?

# AP 103 LESSON 7

## Fully Diminished Chords (root, b3, b5, bb7)

Here is the technical way for making a Fully Diminished Chord. You take your root, you flat your 3rd, you flat your 5th (which makes a regular diminished chord - Fdim - F Ab B - for example) and then you flat your flattened 7th.

So you basically take a DOMINANT 7th chord (F7 = F A C Eb for example) and flat every note in it except for the root note.

(So flat 'A' which makes 'Ab', flat 'C' which makes 'B' and then flat 'Eb' (move it down one) which makes 'D'.)

F G A Bb C D E F  
1 b3 b5 bb7  
**F Ab B D = Fdim7**

Exercise Song 1: For Fully Diminished 7ths of F, Ab, B, D (1, b3, b5, 6)

(The bb7 is the same as the 6; thus the name "Diminished 7th")

Example: Fm to Fdim to Fdim7; **F-Ab-C to F-Ab-B to F-Ab-B-D**

Fdim7 / / / Abdim7 / / / Bdim7 / / / Ddim7 / / /

*\*Note: These 4 chords have all the same notes (F,Ab,B,D), but different bass notes.*

Exercise Song 2: For Fully Diminished 7ths of C, Eb, Gb, A

Example: Cm to Cdim to Cdim7; **C-Eb-G to C-Eb-Gb to C-Eb-Gb-A**

Cdim7 / / / Ebdim7 / / / Gbdim7 / / / Adim7 / / /

*\*Note: These 4 chords have all the same notes (C,Eb,Gb,A), but different bass notes.*

Exercise Song 3: For Fully Diminished 7th chords of E, G, Bb, Db

Example: Em to Edim to Edim7; **E-G-B to E-G-Bb to E-G-Bb-Db**

Edim7 / / / Gdim7 / / / Bbdim7 / / / Dbdim7 / / /

*\*Note: These 4 chords have all the same notes (E,G,Bb,Db), but different bass notes.*

Exercise Song 4: For #Idim7 in G

Example: Change G7 to G#dim7; **F-B-D to F-G#-B-D**. Just add a G# note in the middle and change the bass note from G to G#, too. Remember Abdim7 is the same as G#dim7.

G / / / G#dim7 / / / Am9 / / / D / / /

Am9 / / / D / / / G / / / G / / /

## CHORD SHEET

**G#dim7 =**

**G# B D F**

**B D F G#**

**D F G# B**

**F G# B D**

**C#dim7 =**

**C# E G A#**

**E G A# C#**

**G A# C# E**

**A# C# E G**

**D#dim7 =**

**D# F# A C**

**F# A C D#**

**A C D# F#**

**C D# F# A**

# AP 103 LESSON 7

## Exercise Song 5: For #IVdim7 in G

Example: Change C7 to C#dim7; **Bb-E-G** to **Bb-C#-E-G**. Just add a C# note in the middle and change the bass note from C to C#, too. Remember Dbdim7 is the same as C#dim7.

G / / / G7/B / / / C7 / / / C#dim7 / / /

G/D / / / D7+5 / / / G - G7/B - C7 - C#dim7 - D7+5 / / / G7

## Exercise Song 6: For #Vdim7 in G

Example: Change D7 to D#dim7; **C-F#-A** to **C-D#-F#-A**. Just add a D# note in the middle and change the bass note from D to D#, too. Remember Ebdim7 is the same as D#dim7.

Gmaj9 / / / Cmaj9 / / / D#dim7 / / / Em9 / / /

Am9 / / / C/D / / / Gsus4 / / / G

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# AP 103 LESSON 7

## SONG 13: WORTHY, YOU ARE WORTHY

G / G#dim7 / Am9 / D /  
Worthy, You are worthy,

Am9 / D / G / C/E D/F#  
King of Kings, Lord of Lords, You are worthy,

G / G#dim7 / Am9 / D /  
Worthy, You are worthy,

Am9 / D / G / C/E D/F#  
King of Kings, Lord of Lords, I worship You. (To end: G)

## SONG 14: THERE IS NO TELLING

G9 / E9 /  
There is no telling,

A9 / D9 / G – G7/B – C7 – C#dim7 – D7+5 / / /  
what God will do, if you believe,

G9 / E9 /  
There is no telling

A9 / / / D9 / Eb9 / D9 / / /  
what God will do, if you believe,

G / / / G9 / / /  
He'll heal your body, he'll save your soul,

C9 / / / C#dim7 / / /  
He'll make you happy, he'll make you whole,

G/D / E9 /  
There is no telling,

A9 / D9 / G – G7/B – C7 – C#dim7 – D7+5 / / /  
what God will do, if you believe. (To end: G)

## SONG 15: AMAZING GRACE

Gmaj9 / / F/G / / Cmaj9 / C#dim7 G/D /  
Amazing grace, how sweet the sound,

D#dim7 Em9 / / A9 / / Am9 / / D9 / /  
That saved a wretch like me,

Gmaj9 / / F/G / / Cmaj9 / C#dim7 G/D /  
I once was lost, but now I'm found,

D#dim7 Em9 / / A9 / D9 G / / C/D / /  
Was blind but now I see. (To end: G)

# AP 103 LESSON 7

## SUBSTITUTING FULLY DIMINISHED CHORDS

**Rule 1:** *Substituting fully diminished chords is very simple. You only substitute them right before you go to a minor chord.*

In other words...

Going to Em7?                      Substitute D#dim7.

Going to Am7?                      Substitute G#dim7.

Get it? Just substitute the note a half step down from the minor chord that you are going to.

Note the strong use of this in “Worthy” and “Amazing Grace.” This works, however, in almost song.

**Rule 2:** *Substitute a fully diminished chord on your #4 after the IV chord and before the I/V chord in a fast or medium “jazzy” or “fast Pentecostal” type song.*

Notice the use of this in “There Is No Telling.”

It works in most of your faster songs though. Very common ending movement on faster songs is

**I - I7/III - IV7 - #IVdim7 - I/V - VI7b9 - II9 - V7 - I7**

G - G7/B - C7 - C#dim7 - G/D - E7b9 - A9 - D7 - G7

This progression probably ends about 70% of our faster Pentecostal songs.

Exercise Song 1

G2 / / / Em7 / / / Am7 / / / D7b9 / / /

G2 / / / Em7 / / / Am7 / / / D7b9 / / /

Where can we place Fully Diminished Chords in this song?

Let's do it together.

G2 / / D#dim7 Em7 / / G#dim7 Am7 / / / D7b9 / / /

G2 / / D#dim7 Em7 / / G#dim7 Am7 / / / D7b9 / / / G

Remember, just put them in on the beat before the minor chord that you are going to.

# AP 103 LESSON 7 GOALS & HOMEWORK

## LESSON 7 GOALS

- 1) Practice playing the Bb major scales over two octaves in your RIGHT HAND only.

Bb C D Eb F G A Bb C D Eb F G A Bb  
Bb fingering is 2 1 2 3 1 2 3 4 1 2 3 1 2 3 4

Use the same fingering going back down that you do going up.

- 2) Practice playing Exercise Songs 1-6 in G.
- 3) Learn to play “Worthy, You Are Worthy” in G. (Listen to the track.)
- 4) Learn to play “There Is No Telling” in G. (Listen to the track.)
- 5) Learn to play “Amazing Grace” in G. (Listen to the track.)
- 6) Practice playing all chords listed in the chord guide on the Exercise Song Page in all their inversions in your right hand.
- 7) Practice playing the homework exercise songs in the keys of Ab and Eb below with and without ninth chords. *A well-rounded musician needs to be able to play in different keys with ease. You want to be a well-rounded church musician that is not hindered by lack of practice and dedication to learning not only the three basic keys of C, F, & G. But also the other 9 keys on the piano (Bb, Eb, Ab, Db, Gb, B, E, A, and D). We will be studying this more in the future.*

## LESSON 7 HOMEWORK ASSIGNMENT

- 1) What are the inversions of a G#dim7?  
A.  
B.  
C.  
D.
- 2) What other three fully diminished chords have the same notes as a G#dim7?  
E.  
F.  
G.
- 3) What are the inversions of an C#dim7?  
H.  
I.  
J.  
K.

AP 103 Lesson 7 Goals & Homework Assignment

4) What other three fully diminished chords have the same notes as an C#dim7?

- L.
- M.
- N.

5) What are the inversions of a D#dim7?

- O.
- P.
- Q.
- R.

6) What other three fully diminished chords have the same notes as a D#dim7?

- S.
- T.
- U.

7) What three parts of a DOMINANT 7th chord do you have to flat to get a Fully Diminished 7th? (Choose only one: A, B, C, or D)

- A. the 3rd, the 4th, the 7th
- B. the root, the 3rd, the 5th
- C. the 3rd, the 5th, the b7th
- D. the root, the 5th, the b7th

F / / / Dm9 / / / Gm9 / / / C9 / / /

F / / / Dm9 / / / Gm9 / / / C9 / / / F

8) Where can we substitute fully diminished sevenths in the above song?

- A.
- B.

G7vamp      G7vamp

C7vamp      G7vamp

G / G7/A / C7 / / / G/D E7 A9 D7 G7

(G - B - C - C# - D - E - F - F# - G)

# AP 103 LESSON 7 GOALS & HOMEWORK

- 9) Where can we substitute a fully diminished seventh in the above song?  
A.

## Homework Exercise Song 1 - Practice playing these.

Ab / / /    Ab / / /    Db / / /    Ab / / /  
Fm / / /    Bbm / / /    Eb / / /    Eb / / / Ab

## Homework Exercise Song 2

Eb / / /    Eb / / /    Ab / / /    Eb / / /  
Cm / / /    Fm / / /    Bb / / /    Bb / / / Eb

- 10) What chords can you substitute a Dominant 9th chord on in Song 2?  
11) What chords can you substitute a Minor 9th chord in Song 2?  
12) What chords can you substitute a Major 9th chord in Song 2?

# AP 103 LESSON 8

## How to Play a Basic Walking Bass Line in C

This is how it works. The                      signifies a walking bass line. (A walking bass line just means that the left hand—or the bass—is moving the entire time.) *The notes in parentheses are what you are actually going to be playing in your left hand.* In the meanwhile, your right hand is going to be playing the 7<sup>th</sup> passing chord vamp from AP 101, ==. (However, any passing chord pattern will work.) (The C passing chord vamp is C-F-C7-F-C-C-F-C7-F; it is basically I, IV, I7, IV, I, I, IV, I7, IV. C = C-E-G to F = C-F-A to C7 = C-G-Bb.)

### Running Bass Line Exercise Song 1 in C:

(A-Bb-B-C) (A-Bb-B-C) (A-Bb-B-C) (D-Eb-E-F)  
C                      C                      C                      C                     

(D-Eb-E-F) (D-Eb-E-F) (D-Eb-E-F) (A-Bb-B-C)  
F                      F                      F                      F                     

(A-Bb-B-C) (A-Bb-B-C) (A-Bb-B-C) (E-F-F#-G)  
C                      C                      C                      C                     

(E-F-F#-G) (E-F-F#-G) (E-F-F#-G) (A-Bb-B-C)  
G                      G                      G                      G                     

(C – C7/E – F7 – F#dim7 – G7+5)                      C7

# AP 103 LESSON 8

## SONG 16: Can't Nobody in C

C <sup>(A-Bb-B-C)</sup> C <sup>(A-Bb-B-C)</sup> C <sup>(A-Bb-B-C)</sup> C <sup>(D-Eb-E-F)</sup>  
 Can't nobody, do me like Jesus,  
 F <sup>(D-Eb-E-F)</sup> F <sup>(D-Eb-E-F)</sup> F <sup>(A-Bb-B-C)</sup> C <sup>(A-Bb-B-C)</sup>  
 Can't nobody, do me like the Lord,  
 C <sup>(A-Bb-B-C)</sup> C <sup>(A-Bb-B-C)</sup> C <sup>(A-Bb-B-C)</sup> C <sup>(E-F-F#-G)</sup>  
 Can't nobody, do me like Jesus,  
 G <sup>(E-F-F#-G)</sup> G <sup>(A-Bb-B-C)</sup> C - C7/E - F7 - F#dim7- G7+5 <sup>(A-Bb-B-C)</sup>  
 He's my friend.

# **AP 103 LESSON 8 GOALS & HOMEWORK**

## **LESSON 8 GOALS**

- 1) Practice playing Exercise Song 1 in C.
- 2) Learn to play “Can’t Nobody” in C with a walking bass line. (Listen to the track.)

# AP 103 LESSON 9

## How to Play a Basic Walking Bass Line in F

This is how it works. The                      signifies a walking bass line. (A walking bass line just means that the left hand—or the bass—is moving the entire time.) *The notes in parentheses are what you are actually going to be playing in your left hand.* In the meanwhile, your right hand is going to be playing the 7<sup>th</sup> passing chord vamp from AP 101, ==. (However, any passing chord pattern will work.) (The C passing chord vamp is C-F-C7-F-C-C-F-C7-F; it is basically I, IV, I7, IV, I, I, IV, I7, IV. C = C-E-G to F = C-F-A to C7 = C-G-Bb.)

### Running Bass Line Exercise Song 1 in F:

|                                                                |                                |                                |                                |
|----------------------------------------------------------------|--------------------------------|--------------------------------|--------------------------------|
| (D-Eb-E-F)                                                     | (D-Eb-E-F)                     | (D-Eb-E-F)                     | (G-Ab-A-Bb)                    |
| F <u>                    </u>                                  | F <u>                    </u>  | F <u>                    </u>  | F <u>                    </u>  |
| (G-Ab-A-Bb)                                                    | (G-Ab-A-Bb)                    | (G-Ab-A-Bb)                    | (D-Eb-E-F)                     |
| Bb <u>                    </u>                                 | Bb <u>                    </u> | Bb <u>                    </u> | Bb <u>                    </u> |
| (D-Eb-E-F)                                                     | (D-Eb-E-F)                     | (D-Eb-E-F)                     | (A-Bb-B-C)                     |
| F <u>                    </u>                                  | F <u>                    </u>  | F <u>                    </u>  | F <u>                    </u>  |
| (A-Bb-B-C)                                                     | (A-Bb-B-C)                     | (A-Bb-B-C)                     | (D-Eb-E-F)                     |
| C <u>                    </u>                                  | C <u>                    </u>  | C <u>                    </u>  | C <u>                    </u>  |
| (F – F7/A – Bb7 – Bdim7 – C7+5) <u>                    </u> F7 |                                |                                |                                |

# AP 103 LESSON 9

## SONG 17: Can't Nobody in F

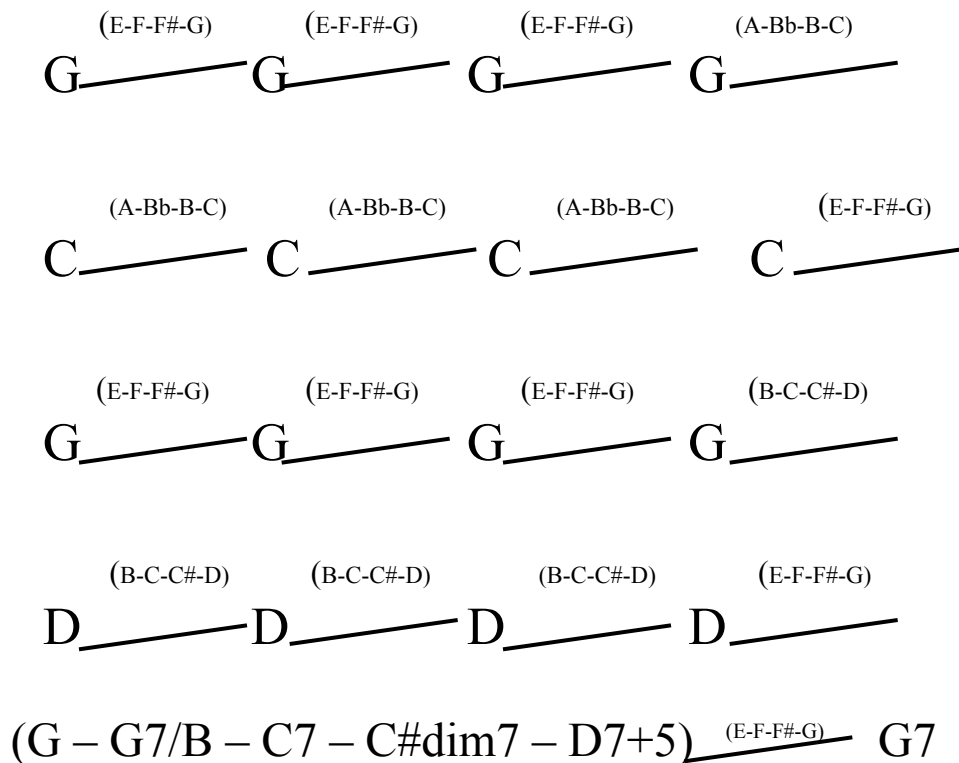
(D-Eb-E-F)      (D-Eb-E-F)      (D-Eb-E-F)      (G-Ab-A-Bb)  
 F ————— F ————— F ————— F —————  
 Can't nobody,                      do me like Jesus,  
 (G-Ab-A-Bb)      (G-Ab-A-Bb)      (D-Eb-E-F)      (D-Eb-E-F)  
 Bb ————— Bb ————— Bb ————— F —————  
 Can't nobody,                      do me like the Lord,  
 (D-Eb-E-F)      (D-Eb-E-F)      (D-Eb-E-F)      (A-Bb-B-C)  
 F ————— F ————— F ————— F —————  
 Can't nobody,                      do me like Jesus,  
 (A-Bb-B-C)      (D-Eb-E-F)      (Actual chords; not passing)      (A-Bb-B-C)  
 C ————— C ————— F - F7/A - Bb7 - Bdim7- C7+5 ————— F  
 He's my friend.

# AP 103 LESSON 9

## How to Play a Basic Walking Bass Line in G

This is how it works. The  signifies a walking bass line. (A walking bass line just means that the left hand—or the bass—is moving the entire time.) *The notes in parentheses are what you are actually going to be playing in your left hand.* In the meanwhile, your right hand is going to be playing the 7<sup>th</sup> passing chord vamp from AP 101, ==. (However, any passing chord pattern will work.) (The C passing chord vamp is C-F-C7-F-C-C-F-C7-F; it is basically I, IV, I7, IV, I, I, IV, I7, IV. C = C-E-G to F = C-F-A to C7 = C-G-Bb.)

### Running Bass Line Exercise Song 1 in F:



# AP 103 LESSON 9

## SONG 18: Can't Nobody in G

(E-F-F#-G) (E-F-F#-G) (E-F-F#-G) (A-Bb-B-C)  
 G \_\_\_\_\_ G \_\_\_\_\_ G \_\_\_\_\_ G \_\_\_\_\_  
 Can't nobody, do me like Jesus,  
 (A-Bb-B-C) (A-Bb-B-C) (E-F-F#-G) (E-F-F#-G)  
 C \_\_\_\_\_ C \_\_\_\_\_ C \_\_\_\_\_ G \_\_\_\_\_  
 Can't nobody, do me like the Lord,  
 (E-F-F#-G) (E-F-F#-G) (E-F-F#-G) (B-C-C#-D)  
 G \_\_\_\_\_ G \_\_\_\_\_ G \_\_\_\_\_ G \_\_\_\_\_  
 Can't nobody, do me like Jesus,  
 (B-C-C#-D) (E-F-F#-G) (Actual chords; not passing) (E-F-F#-G)  
 D \_\_\_\_\_ D \_\_\_\_\_ G - G7/B - C7 - C#dim7- D7+5 \_\_\_\_\_ G  
 He's my friend.

# **AP 103 LESSON 9 GOALS & HOMEWORK**

## **LESSON 9 GOALS**

- 1) Practice playing Exercise Song 1 in F & G.
- 2) Learn to play “Can’t Nobody” in F & G with a walking bass line. (Listen to the track.)

# AP 103 LESSON 10

## Forming Augmented 7ths with a #9

We make an augmented 7th #9 (E7#5#9) in the following way.

Let's look at E7#5#9 for example.

E F# G# A B C# D# E F#  
I ii iii IV V vi vii VIII IX

1 2 3 4 5 6 7 8 9

**Step 1:** Play a major chord and add the b7th on the top of the chord in the FORMAL way. This gives us E G# B D

**Step 2:** Sharp the 5th. (Make it an augmented 7th)  
This gives us E G# C D

**Step 3:** Add the 9th of the chord (F#) to the TOP of the chord and sharp it again also. This gives us G# C D G. (We drop the E note and play it in the LH only.)

**Therefore E7#5#9 = G# C D G with E in the LH.**

So an augmented 7th with a #9 is made up of the

3rd, #5, b7th, and #9.

A good **SHORTCUT** way is simply to take an augmented 7th made in the formal way. (A C# F G - A7 for example)

Then simply add the #9 to the top of the chord. (C# F G C) And be sure to move the bass/root note to the left hand also!

## Forming 7ths with a b9

**Step 1:** Play a dominant 7th chord and add the 9th (making it a regular dominant 9th chord.  
(For example: C7 to C9 is Bb E G to Bb D E G)

**Step 2:** Flat the ninth note. C7b9 = Bb Db E G

# AP 103 LESSON 10

## Augmented 7ths with a #9 and 7ths with a b9 in C

Exercise Song 1: Augmented 7ths with a #9 chords on the III (3, #5, b7, #9):

Example: E7#5#9 would be **G# - C - D - G**.

Cmaj9 / / / E7#5#9 / / / Am9 / / / Gm9 / C9 /

Fmaj9 / / / Bb9 / / / C/G / Am9 / Dm7 / F/G / C

Exercise Song 2: Augmented 7ths with a #9 chords on the VI (3, #5, b7, #9):

Example: A7#5#9 would be **C# - F - G - C**.

Cmaj7 / / / Fmaj7 / / / Em7 / / / A7#5#9 / / /

Dm7 / / / G9 / / / Csus4 / / / C

Exercise Song 3: Augmented 7ths with a #9 chords on the V (3, #5, b7, #9):

Example: G7#5#9 would be **B - D# - F - A#**

C / / / C9 / / / F9 / / / F#dim7 / / /

C/G / A9 / D9 / G9 / C - C7/E - F7 - F#dim7 - G7#5#9 / / / C9

Exercise Song 4: Flatted Ninths on the III chord (b7, b9, 3, 5)

Example: E7 to E7b9 would be **D-G#-B** to **D-F-G#-B**

Cmaj9 / / / E7b9 / / / Am9 / / / Gm9 / C9 /

Fmaj9 / / / Bb9 / / / C/G / Am9 / Dm7 / F/G / C

Exercise Song 5: Flatted Ninths on the VI chord (b7, b9, 3, 5)

Example: A7 to A7b9 would be **G-C#-E** to **G-Bb-C#-E**.

Cmaj7 / / / A7b9 / / / Dm9 / / / G9 / / /

Cmaj7 / / / A7b9 / / / Dm9 / / / G9 / / / C

Exercise Song 6: Flatted Ninths on the V chord (b7, b9, 3, 5)

Example: G7 to G7b9 would be **F-B-D** to **F-Ab-B-D**.

Cmaj7 / / / Am9 / / / Dm9 / / / G7b9 / / /

Cmaj7 / / / Am9 / / / Dm9 / / / G7b9 / / / C

**E7#5#9 =**  
**G# C D G**  
**D G G# C**

**A7#5#9 =**  
**C# F G C**  
**G C C# F**

**G7#5#9**  
**B D# F A#**  
**F A# B D#**

**E7b9 =**  
**D F Ab B**  
**F Ab B D**  
**Ab B D F**  
**B D F Ab**

**A7b9 =**  
**G A# C# E**  
**A# C# E G**  
**C# E G A#**  
**E G A# C#**

**G7b9 =**  
**F Ab B D**  
**Ab B D F**  
**B D F Ab**  
**D F Ab B**

# AP 103 LESSON 10

## SONG 19: YOU ARE THE LOVE OF MY LIFE

C2 / / / G/B / E7#5#9 /  
You are the love of my life,  
Am9 / / / Gm9 / C9 /  
You are the hope that I cling to,  
Fmaj9 / / / F/G / / / C2 / / /  
You mean, more than this world to me,  
G/B / E7#5#9 /  
I wouldn't trade you for silver and gold,  
Am9 / / / Gm9 / C9 /  
I wouldn't trade you for riches untold,  
Fmaj9 / / / F/G / / / C / / / F/G / G7b9 /  
You are, you are my everything. (To end: C)

## SONG 20: SILVER AND GOLD

C / E7b9 / Am9 / Gm9 C9  
Silver and gold, silver and gold,  
F2 / C/E / D9o / G9 /  
I'd rather have Jesus, than silver and gold,  
C / E7b9 / Am9 / Gm9 C9  
No fame or fortune, or riches un - told,  
F2 / C/E / D9o G9 C F/G  
I'd rather have Jesus, than silver and gold. (To end: C)

## SONG 21: THERE IS NO TELLING

C9 / A9 /  
There is no telling,  
D9 / G9 / C – C7/E – F7 – F#dim7 – G7#5#9 / / /  
what God will do, if you believe,  
C9 / A9 /  
There is no telling  
D9 / / / G9 / Ab9 / G9 / / /  
what God will do, if you believe,  
C / / / C9 / / /  
He'll heal your body, he'll save your soul,  
F9 / / / F#dim7 / / /  
He'll make you happy, he'll make you whole,  
C/G / A7#5#9 /  
There is no telling,  
D9o / G9 / C – C7/E – F7 – F#dim7 – G7#5#9 / / /  
what God will do, if you believe. (To end: C)

# AP 103 LESSON 10 GOALS & HOMEWORK

## GOALS

- 1) Practice playing exercise songs 1-3 in the key of C for augmented 7ths with a #9.
- 2) Practice playing exercise songs 4-6 in the key of C for 7ths with a b9.
- 3) Practice playing all inversions of E7#5#9, A7#5#9, and G7#5#9.
- 4) Practice playing all inversions of E7b9, A7b9, and G7b9.
- 5) Learn “You Are the Love of My Life” using the new chords.
- 6) Learn “Silver and Gold” using the new chords.
- 7) Learn “There Is No Telling” using the new chords.

## HOMEWORK

- 1) What are the three steps to forming an augmented 7th with a #9th?
- 2) Form a G7#5#9 and give step by step explanations.
- 3) What are the two steps in forming a 7th with a b9th?
- 4) Form a C7b9 and give step by step explanations.
- 5) What are the notes in an E7#5#9?
- 6) What are the notes in an A7#5#9?
- 7) What are the notes in an G7#5#9?
- 8) What are the notes in an E7b9?
- 9) What are the notes in an A7b9?
- 10) What are the notes in an G7b9?

# AP 103 LESSON 11

## Forming Augmented 7ths with a #9

We make an augmented 7th #9 (A7#5#9) in the following way.

Let's look at A7#5#9 for example.

A B C# D E F# G# A B  
I ii iii IV V vi vii VIII IX

1 2 3 4 5 6 7 8 9

**Step 1:** Play a major chord and add the b7th on the top of the chord in the FORMAL way. This gives us A C# E G

**Step 2:** Sharp the 5th. (Make it an augmented 7th)  
This gives us A C# F G

**Step 3:** Add the 9th of the chord (B) to the TOP of the chord and sharp it again also. This gives us C# F G C. (We drop the A note and play it in the LH only.)

**Therefore A7#5#9 = C# F G C with A in the LH.**

So an augmented 7th with a #9 is made up of the

3rd, #5, b7th, and #9.

A good **SHORTCUT** way is simply to take an augmented 7th made in the formal way. (D F# A# C - D7 for example)

Then simply add the #9 to the top of the chord. (F# A# C F) And be sure to move the bass/root note to the left hand also!

## Forming 7ths with a b9

**Step 1:** Play a dominant 7th chord and add the 9th (making it a regular dominant 9th chord.

(For example: F7 to F9 is Eb A C to Eb G A C)

**Step 2:** Flat the ninth note. F7b9 = Eb Gb A C

# AP 103 LESSON 11

## Augmented 7ths with a #9 and 7ths with a b9 in F

Exercise Song 1: Augmented 7ths with a #9 chords on the III (3, #5, b7, #9):

Example: A7#5#9 would be **C# - F - G - C**.

Fmaj9 / / / A7#5#9 / / / Dm9 / / / Cm9 / F9 /

Bbmaj9 / / / Eb9 / / / F/C / Dm9 / Gm7 / Bb/C / F

Exercise Song 2: Augmented 7ths with a #9 chords on the VI (3, #5, b7, #9):

Example: D7#5#9 would be **F# - A# - C - F**.

Fmaj7 / / / Bbmaj7 / / / Am7 / / / D7#5#9 / / /

Gm7 / / / C9 / / / Fsus4 / / / F

Exercise Song 3: Augmented 7ths with a #9 chords on the V (3, #5, b7, #9):

Example: C7#5#9 would be **E - G# - A# - D#**

F / / / F9 / / / Bb9 / / / Bdim7 / / /

F/C / D9 / G9 / C9 / F - F7/A - Bb7 - Bdim7 - C7#5#9 / / / F9

Exercise Song 4: Flatted Ninths on the III chord (b7, b9, 3, 5)

Example: A7 to A7b9 would be **G-C#-E** to **G-A#-C#-E**

Fmaj9 / / / A7b9 / / / Dm9 / / / Cm9 / F9 /

Bbmaj9 / / / Eb9 / / / F/C / Dm9 / Gm7 / Bb/C / F

Exercise Song 5: Flatted Ninths on the VI chord (b7, b9, 3, 5)

Example: D7 to D7b9 would be **C-F#-A** to **C-Eb-F#-A**.

Fmaj7 / / / D7b9 / / / Gm9 / / / C9 / / /

Fmaj7 / / / D7b9 / / / Gm9 / / / C9 / / / F

Exercise Song 6: Flatted Ninths on the V chord (b7, b9, 3, 5)

Example: C7 to C7b9 would be **Bb-E-G** to **Bb-Db-E-G**.

Fmaj7 / / / Dm9 / / / Gm9 / / / C7b9 / / /

Fmaj7 / / / Dm9 / / / Gm9 / / / C7b9 / / / F

**A7#5#9 =**  
**C# F G C**  
**G C C# F**

**D7#5#9 =**  
**F# A# C F**  
**C F F# A#**

**C7#5#9**  
**E G# Bb Eb**  
**Bb Eb E G#**

**A7b9 =**  
**G A# C# E**  
**A# C# E G**  
**C# E G A#**  
**E G A# C#**

**D7b9 =**  
**C D# F# A**  
**D# F# A C**  
**F# A C D#**  
**A C D# F#**

**C7b9 =**  
**Bb Db E G**  
**Db E G Bb**  
**E G Bb Db**  
**G Bb Db E**

# AP 103 LESSON 11

## SONG 22: YOU ARE THE LOVE OF MY LIFE

F2 / / / C/E / A7#5#9 / \_  
You are the love of my life,  
Dm9 / / / Cm9 / F9 /  
You are the hope that I cling to,  
Bbmaj9 / / / Bb/C / / / F / / /  
You mean, more than this world to me,  
C/E / A7#5#9 /  
I wouldn't trade you for silver and gold,  
Dm9 / / / Cm9 / F9 /  
I wouldn't trade you for riches untold,  
Bbmaj9 / / / Bb/C / / / F / / / Bb/C / C7b9 /  
You are, you are my everything. (To end: F)

## SONG 23: SILVER AND GOLD

F / A7b9 / Dm9 / Cm9 F9  
Silver and gold, silver and gold,  
Bb2 / F/A / G9 / C9 /  
I'd rather have Jesus, than silver and gold,  
F / A7b9 / Dm9 / Cm9 F9  
No fame or fortune, or riches un - told,  
Bb2 / F/A / G9 C9 F Bb/C  
I'd rather have Jesus, than silver and gold. (To end: F)

## SONG 24: THERE IS NO TELLING

F9 / D9 /  
There is no telling,  
G9 / C9 / F – F7/A – Bb7 – Bdim7 – C7#5#9 / / /  
what God will do, if you believe,  
F9 / D9 /  
There is no telling  
G9 / / / C9 / Db9 / C9 / / /  
what God will do, if you believe,  
F / / / F9 / / /  
He'll heal your body, he'll save your soul,  
Bb9 / / / Bdim7 / / /  
He'll make you happy, he'll make you whole,  
F/C / D7#5#9 /  
There is no telling,  
G9 / C9 / F – F7/A – Bb7 – Bdim7 – C7#5#9 / / /  
what God will do, if you believe. (To end: F)

# AP 103 LESSON 11 GOALS & HOMEWORK

## GOALS

- 1) Practice playing exercise songs 1-3 in the key of F for augmented 7ths with a #9.
- 2) Practice playing exercise songs 4-6 in the key of F for 7ths with a b9.
- 3) Practice playing all inversions of A7#5#9, D7#5#9, and C7#5#9.
- 4) Practice playing all inversions of A7b9, D7b9, and C7b9.
- 5) Learn “You Are the Love of My Life” using the new chords.
- 6) Learn “Silver and Gold” using the new chords.
- 7) Learn “There Is No Telling” using the new chords.

## HOMEWORK

- 1) What are the three steps to forming an augmented 7th with a #9th?
- 2) Form a C7#5#9 and give step by step explanations.
- 3) What are the two steps in forming a 7th with a b9th?
- 4) Form a F7b9 and give step by step explanations.
- 5) What are the notes in an A7#5#9?
- 6) What are the notes in an D7#5#9?
- 7) What are the notes in an C7#5#9?
- 8) What are the notes in an A7b9?
- 9) What are the notes in an D7b9?
- 10) What are the notes in an C7b9?

# AP 103 LESSON 12

## Forming Augmented 7ths with a #9

We make an augmented 7th #9 (B7#5#9) in the following way.

Let's look at B7#5#9 for example.

B C# D# E F# G# A# B C#  
I ii iii IV V vi vii VIII IX

1 2 3 4 5 6 7 8 9

**Step 1:** Play a major chord and add the b7th on the top of the chord in the FORMAL way. This gives us B D# F# A

**Step 2:** Sharp the 5th. (Make it an augmented 7th)  
This gives us B D# G A

**Step 3:** Add the 9th of the chord (C#) to the TOP of the chord and sharp it again also. This gives us D# G A D. (We drop the B note and play it in the LH only.)

**Therefore B7#5#9 = D# G A D with B in the LH.**

So an augmented 7th with a #9 is made up of the

3rd, #5, b7th, and #9.

A good **SHORTCUT** way is simply to take an augmented 7th made in the formal way. (E G# C D - E7 for example)

Then simply add the #9 to the top of the chord. (G# C D G) And be sure to move the bass/root note to the left hand also!

## Forming 7ths with a b9

**Step 1:** Play a dominant 7th chord and add the 9th (making it a regular dominant 9th chord.  
(For example: G7 to G9 is F B D to F A B D)

**Step 2:** Flat the ninth note. G7b9 = F Ab B D

# AP 103 LESSON 12

## Augmented 7ths with a #9 and 7ths with a b9 in F

Exercise Song 1: Augmented 7ths with a #9 chords on the III (3, #5, b7, #9):

Example: B7#5#9 would be **D# - G - A - D**.

Gmaj9 / / / B7#5#9 / / / Em9 / / / Dm9 / G9 /

Cmaj9 / / / F9 / / / G/D / Em9 / Am7 / C/D / G

Exercise Song 2: Augmented 7ths with a #9 chords on the VI (3, #5, b7, #9):

Example: E7#5#9 would be **G# - C - D - G**.

Gmaj7 / / / Cmaj7 / / / Bm7 / / / E7#5#9 / / /

Am7 / / / D9 / / / Gsus4 / / / G

Exercise Song 3: Augmented 7ths with a #9 chords on the V (3, #5, b7, #9):

Example: D7#5#9 would be **F# - Bb - C - F**

G / / / G9 / / / C9 / / / C#dim7 / / /

G/D / E9 / A9 / D9 / G - G7/B - C7 - C#dim7 - D7#5#9 / / / G9

Exercise Song 4: Flatted Ninths on the III chord (b7, b9, 3, 5)

Example: B7 to B7b9 would be **A-D#-F#** to **A-C-D#-F#**

Gmaj9 / / / B7b9 / / / Em9 / / / Dm9 / G9 /

Cmaj9 / / / F9 / / / G/D / Em9 / Am7 / C/D / G

Exercise Song 5: Flatted Ninths on the VI chord (b7, b9, 3, 5)

Example: E7 to E7b9 would be **D-G#-B** to **D-F-G#-B**.

Gmaj7 / / / E7b9 / / / Am9 / / / D9 / / /

Gmaj7 / / / E7b9 / / / Am9 / / / D9 / / / G

Exercise Song 6: Flatted Ninths on the V chord (b7, b9, 3, 5)

Example: D7 to D7b9 would be **C-F#-A** to **C-Eb-F#-A**.

Gmaj7 / / / Em9 / / / Am9 / / / D7b9 / / /

Gmaj7 / / / Em9 / / / Am9 / / / D7b9 / / / G

**B7#5#9 =**

**D# G A D**

**A D D# G**

**E7#5#9 =**

**G# C D G**

**D G G# C**

**D7#5#9 =**

**F# A# C F**

**C F F# A#**

**B7b9 =**

**A C D# F#**

**C D# F# A**

**D# F# A C**

**F# A C D#**

**E7b9 =**

**D F G# B**

**F G# B D**

**G# B D F**

**B D F G#**

**D7b9 =**

**C D# F# A**

**D# F# A C**

**F# A C D#**

**A C D# F#**

# AP 103 LESSON 12

## SONG 25: YOU ARE THE LOVE OF MY LIFE

G2 / / / D/F# / B7#5#9 /  
You are the love of my life,  
Em9 / / / Dm9 / G9 /  
You are the hope that I cling to,  
Cmaj9 / / / C/D / / / G / / /  
You mean, more than this world to me,  
D/F# / B7#5#9 /  
I wouldn't trade you for silver and gold,  
Em9 / / / Dm9 / G9 /  
I wouldn't trade you for riches untold,  
Cmaj9 / / / C/D / / / G / / / C/D / D7b9 /  
You are, you are my everything. (To end: G)

## SONG 26: SILVER AND GOLD

G / B7b9 / Em9 / Dm9 G9  
Silver and gold, silver and gold,  
C2 / G/B / A9 / D9 /  
I'd rather have Jesus, than silver and gold,  
G / B7b9 / Em9 / Dm9 G9  
No fame or fortune, or riches un - told,  
C2 / G/B / A9 D9 G C/D  
I'd rather have Jesus, than silver and gold. (To end: G)

## SONG 27: THERE IS NO TELLING

G9 / E9 /  
There is no telling,  
A9 / D9 / G – G7/B – C7 – C#dim7 – D7#5#9 / / /  
what God will do, if you believe,  
G9 / E9 /  
There is no telling  
A9 / / / D9 / Eb9 / D9 / / /  
what God will do, if you believe,  
G / / / G9 / / /  
He'll heal your body, he'll save your soul,  
C9 / / / C#dim7 / / /  
He'll make you happy, he'll make you whole,  
G/D / E7#5#9 /  
There is no telling,  
A9 / D9 / G – G7/B – C7 – C#dim7 – D7#5#9 / / /  
what God will do, if you believe. (To end: G)

# AP 103 LESSON 12 GOALS & HOMEWORK

## GOALS

- 1) Practice playing exercise songs 1-3 in the key of G for augmented 7ths with a #9.
- 2) Practice playing exercise songs 4-6 in the key of G for 7ths with a b9.
- 3) Practice playing all inversions of B7#5#9, E7#5#9, and D7#5#9.
- 4) Practice playing all inversions of B7b9, E7b9, and D7b9.
- 5) Learn “You Are the Love of My Life” using the new chords.
- 6) Learn “Silver and Gold” using the new chords.
- 7) Learn “There Is No Telling” using the new chords.

## HOMEWORK

- 1) What are the three steps to forming an augmented 7th with a #9th?
- 2) Form a D7#5#9 and give step by step explanations.
- 3) What are the two steps in forming a 7th with a b9th?
- 4) Form a G7b9 and give step by step explanations.
- 5) What are the notes in an B7#5#9?
- 6) What are the notes in an E7#5#9?
- 7) What are the notes in an D7#5#9?
- 8) What are the notes in an B7b9?
- 9) What are the notes in an E7b9?
- 10) What are the notes in an D7b9?

# AP 104 LESSON 1

## SONG: CAN'T NOBODY (C)

C (v) /// C (v) /// C (v) /// C (v) ///  
Can't nobody, do me like Jesus,

F (v) /// F (v) /// F (v) /// C (v) ///  
Can't nobody, do me like the Lord,

C (v) /// C (v) /// C (v) /// C (v) ///  
Can't nobody, do me like Jesus,  
(single notes in both hands)

C (v) /// G (v) /// (C – E – F – F# – G) F/G /  
He's my friend. (To end: C)

## SONG: JESUS ON THE MAINLINE (C)

*(Same chord progression written with Roman Numerals instead.)*

I (v) /// I (v) /// I (v) /// I (v) ///  
Can't nobody, do me like Jesus,

IV (v) /// IV (v) /// IV (v) /// I (v) ///  
Can't nobody, do me like the Lord,

I (v) /// I (v) /// I (v) /// I (v) ///  
Can't nobody, do me like Jesus,  
(single notes in both hands)

I (v) /// V (v) /// (I – III – IV – #IV – V) IV/V /  
He's my friend. (To end: I)

# AP 104 LESSON 1

**TIP 1:** Slide off the black notes in the middle of chord.  
(Slide off Eb for C chord. Slide off Ab for F chord. Slide off Bb for G chord.)

**TIP 2:** Play the chords with rhythm of the words.

**TIP 3:** Play the chords with rhythm on the 1 and 3 beats.

**TIP 4:** You can also play it like this to give it more jazz.

1 + 2 + 3 + 4 + (read as “one and two and three and four and”)  
Play the chords on 1 and the + of 2.

In other words:

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
| C |   |   |   | C |   |   |   | C |   |   |   | C |   |   |   |

**TIP 5:** Play using different inversions.  
Use E G C inversion for C chord instead of just C E G.  
(Then slide off the Eb to the E still).

# AP 104 LESSON 1

## DIFFERENT TYPES OF RHYTHM

4/4 timing. Counting 1 - 2 - 3 - 4

(read as “one, two, three, four, one, two, three, four”)

**Most songs are played like this.**

**Think of “Can’t Nobody.”**

3/4 timing. Counting 1 - 2 - 3

(read as “one, two, three, one, two, three”)

**(Think of Amazing Grace.)**

2/4 timing. Counting 1 - 2

(read as “one, two, one, two,”)

**(Think of Surround Me O Lord - each chord gets 2 beats.)**

### **VAMPING**

Play the chords with different rhythms when on the same chord to break up the sound and make it sound different.

# **AP 104 LESSON 1 GOALS & HOMEWORK**

## **LESSON 1 GOALS**

- 1) Watch the video for AP 104 Lesson 1 about different tricks to use for playing any fast song.
- 2) Practice playing “Can’t Nobody” and “Jesus on the Mainline” using these tricks.
- 3) Learn about how to play the main three different types of rhythm when playing songs.

## **LESSON 1 HOMEWORK QUESTIONS**

- 1) What are four tips/tricks you can use while playing fast songs.
- 2) What are the three main types of rhythm?
- 3) What is “vamping?”

# AP 104 LESSON 2

1

On this lesson, I would advise that you **study** the materials and then **answer** the homework questions *before* you tackle the songs.

## INVERSIONS IN C

Each chord can be played in three different “forms” or “*inversions*.”  
The three names are:

1. *Root position:* (what we have learned everything in).
  - a. It is played with your 1-3-5. Example: C-E-G
  - b. This will be called  $C^1$ .
2. *First inversion:*
  - a. It is played with your 3-5-1. Example: E-G-C
  - b. This will be called  $C^2$ .
3. *Second inversion:*
  - a. It is played with your 5-3-1. Example: G-C-E
  - b. This will be called  $C^3$ .

### Exercise Song 1 for C, F, G inversions

$C^1$   $C^2$   $C^3$        $F^1$   $F^2$   $F^3$

$C^1$   $C^2$   $C^3$        $G^1$   $G^2$   $G^3$   $C^2$

### Exercise Song 2 for Am, Dm, Em inversions

$Am^1$   $Am^2$   $Am^3$        $Dm^1$   $Dm^2$   $Dm^3$

$Am^1$   $Am^2$   $Am^3$        $Em^1$   $Em^2$   $Em^3$   $Am^2$

### CHORD GUIDES

$C^1 = C E G$   
 $C^2 = E G C$   
 $C^3 = G C E$

$F^1 = F A C$   
 $F^2 = A C F$   
 $F^3 = C F A$

$G^1 = G B D$   
 $G^2 = B D G$   
 $G^3 = D G B$

$Am^1 = A C E$   
 $Am^2 = C E A$   
 $Am^3 = E A C$

$Dm^1 = D F A$   
 $Dm^2 = F A D$   
 $Dm^3 = A D F$

$Em^1 = E G B$   
 $Em^2 = G B E$   
 $Em^3 = B E G$

**\*Anytime there is a “C” chord in a song, you now have three options –**  
you can play any one of these three inversions.

**\*Anytime there is a “F” chord in a song, you now have three options –**  
you can play any one of these three inversions and so on. This will work for any one of the other chords you have learned also – G, Am, Dm, Em.

**\*\*However, realize that “*certain inversions*” will *sound better* in “*certain places*” in “*certain songs*” than other inversions.**

**\*\*\*You want to find the inversion that sounds the best. This will usually be the one with the melody note on the top. We will talk more about this later.**

## PASSING CHORD VAMPS IN C

*Second Inversions* in fast songs are used in a *passing chord vamp*.

Passing chords are chords that are used in passing.

*Second Inversion* for “F” is played “C F A.”

So for the passing chords, you would play **C-F-C-F-C-C-F-C-F**, but instead of playing F chord like “F A C,” you play it “C F A.” (*Your left hand holds down a C note the entire time.*)

For example: Both hands together on the first beat (the C) followed by eight rights.

**(PLEASE LISTEN TO THE SONG “Can’t Nobody” on the CD to get a feel for this pattern and the rhythm.)**

The passing chord for “F” is “Bb” in *second inversion*. (**F Bb D**) Therefore the pattern is **F-Bb-F-Bb - F-F-Bb-F-Bb**  
(*Your left hand holds down an F note from the first beat on.*)

The passing chord for “G” is “C” in *second inversion*. (**G C E**)  
Therefore the pattern is **G-C-G-C - G-G-C-G-C**  
(*Your left hand holds down a G note from the first beat on.*)

Your left hand just plays a single bass note on the first beat of each chord.

(V) = (Vamp)

### Exercise Song 1: For Passing Chords in C

|       |       |       |       |
|-------|-------|-------|-------|
| C (v) | C (v) | F (v) | F (v) |
| C (v) | C (v) | G (v) | G (v) |

(Single notes in both hands)  
(C - E - F - F# - G - A - Bb - B - C)



**TIP 1:** Slide off middle grace notes when playing the passing chord vamp.

For example, slide off Eb for the C major chord.  
(Usually just do this for the first chord in the vamp.)

**TIP 2:** Adjust the passing chords to go with the rhythm of the words.  
(Think “I Wish Somebody’s Soul Would Catch on Fire” or “There Is Power in the Blood.”)

You don’t have time to do the full vamp as the song is too fast. Adjust the passing chord vamp to go with the rhythm of the song and words.

**TIP 3:** When playing songs in a minor key (like “I Wish Somebody’s Soul Would Catch on Fire”) or if you just want to give the song a jazzier minor sound (you could do this on “Can’t Nobody” or virtually any song like that), play the I chord as a minor chord.

So instead of playing C-F-C-F-C-C-F-C-F for your passing chord vamp, play this instead: Cm-F-Cm-F-Cm-Cm-F-Cm-F

## EXTRA FILLS

**Play Double Octave Chord in Right Hand (C in thumb and C in pinkie for C chord or F in thumb, F in pinkie for F chord)**

**Use G-A fill to go to Double Octave C chord as lead-in notes.**

**Use this with Double Octave Chord in Right Hand. In Left Hand play I - V - b7 and then slide back and forth from that to I - V - VI**

**So for C, you would play C-G-Bb to C-G-A and back and forth in Left Hand while playing C-C Double Octave Chord in Right Hand with some rhythm.**

**In F, you would play F-C-Eb to F-C-D and back and forth in Left Hand while playing F-F Double Octave Chord in Right Hand with some rhythm.**

**You can also kind of rock the bass notes back and forth in the Left Hand as a Double Octave Left Hand Bass Chord while playing passing chords with slide-off grace notes in right hand.**

**Minor Passing Chords - Use the Major chord a whole step down as a passing chord.**

**For example, Dm passing chord is C major chord.  
Gm passing chord is F major chord.**

**(Think of the song “Spirit of the Lord” or “Dance Like David Danced” or any more modern song in a minor key.)**

# **AP 104 LESSON 2 GOALS & HOMEWORK**

## **LESSON 2**

**Key of C Inversions, Passing Chord Vamps, “Can’t Nobody” and “Jesus On the Mainline” in C**

### **LESSON 2 GOALS**

- 1) Practice Exercise Song 1 for C, F, G inversions.
- 2) Practice Exercise Song 2 for Am, Dm, Em inversions.
- 3) Watch the videos in the Student Homeroom and then play “Can’t Nobody” in C.

### **LESSON 2 DAILY GOALS**

- 1) Play all three C major chord inversions daily.
- 2) Play all three F major chord inversions daily.
- 3) Play all three G major chord inversions daily.
- 4) Play all three A minor chord inversions daily.
- 5) Play all three D minor chord inversions daily.
- 6) Play all three E minor chord inversions daily.

### **LESSON 2 HOMEWORK QUESTIONS**

- 1) What are the names of the three different “inversions”?
- 2) What are the notes in C major chord’s Root Position?
- 3) What are the notes in C major chord’s First Inversion?
- 4) What are the notes in C major chord’s Second Inversion?
- 5) What are the notes in F major chord’s Root Position?
- 6) What are the notes in F major chord’s First Inversion?
- 7) What are the notes in F major chord’s Second Inversion?
- 8) What are the notes in G major chord’s Root Position?
- 9) What are the notes in G major chord’s First Inversion?
- 10) What are the notes in G major chord’s Second Inversion?

# AP 104 LESSON 2 GOALS & HOMEWORK

- 11) What are the notes in A minor chord's Root Position?
- 12) What are the notes in A minor chord's First Inversion?
- 13) What are the notes in A minor chord's Second Inversion?
- 14) What are the notes in D minor chord's Root Position?
- 15) What are the notes in D minor chord's First Inversion?
- 16) What are the notes in D minor chord's Second Inversion?
- 17) What are the notes in E minor chord's Root Position?
- 18) What are the notes in E minor chord's First Inversion?
- 19) What are the notes in E minor chord's Second Inversion?
- 20) When you are playing a song, and you come to a C chord, which one of the inversions can you use?
  - A. **You can use only C<sup>1</sup>**
  - B. **You can use C<sup>1</sup> or C<sup>2</sup>**
  - C. **You can use any one of the three - C<sup>1</sup> or C<sup>2</sup> or C<sup>3</sup>**
- 21) When you are playing a song, and you come to a F chord, which one of the inversions can you use?
  - A. **You can use only F<sup>1</sup>**
  - B. **You can use F<sup>1</sup> or F<sup>2</sup>**
  - C. **You can use any one of the three - F<sup>1</sup> or F<sup>2</sup> or F<sup>3</sup>**
- 23) Remember you have three inversion options when you come to a chord – but one of these three inversions may sound better than the other two...**True or False?**

# AP 104 LESSON 3

1

On this lesson, I would advise that you **study** the materials and then **answer** the homework questions *before* you tackle the songs.

## INVERSIONS IN C

Each chord can be played in three different “forms” or “*inversions*.”  
The three names are:

1. *Root position:* (what we have learned everything in).
  - a. It is played with your 1-3-5. Example: C-E-G
  - b. This will be called  $C^1$ .
2. *First inversion:*
  - a. It is played with your 3-5-1. Example: E-G-C
  - b. This will be called  $C^2$ .
3. *Second inversion:*
  - a. It is played with your 5-3-1. Example: G-C-E
  - b. This will be called  $C^3$ .

### Exercise Song 1 for C, F, G inversions

$C^1$   $C^2$   $C^3$        $F^1$   $F^2$   $F^3$

$C^1$   $C^2$   $C^3$        $G^1$   $G^2$   $G^3$   $C^2$

### Exercise Song 2 for Am, Dm, Em inversions

$Am^1$   $Am^2$   $Am^3$        $Dm^1$   $Dm^2$   $Dm^3$

$Am^1$   $Am^2$   $Am^3$        $Em^1$   $Em^2$   $Em^3$   $Am^2$

### CHORD GUIDES

$C^1 = C E G$   
 $C^2 = E G C$   
 $C^3 = G C E$

$F^1 = F A C$   
 $F^2 = A C F$   
 $F^3 = C F A$

$G^1 = G B D$   
 $G^2 = B D G$   
 $G^3 = D G B$

$Am^1 = A C E$   
 $Am^2 = C E A$   
 $Am^3 = E A C$

$Dm^1 = D F A$   
 $Dm^2 = F A D$   
 $Dm^3 = A D F$

$Em^1 = E G B$   
 $Em^2 = G B E$   
 $Em^3 = B E G$

**\*Anytime there is a “C” chord in a song, you now have three options –**  
you can play any one of these three inversions.

**\*Anytime there is a “F” chord in a song, you now have three options –**  
you can play any one of these three inversions and so on. This will work for any one of the other chords you have learned also – G, Am, Dm, Em.

**\*\*However, realize that “*certain inversions*” will sound better in “*certain places*” in “*certain songs*” than other inversions.**

**\*\*\*You want to find the inversion that sounds the best. This will usually be the one with the melody note on the top. We will talk more about this later.**

## PASSING CHORD VAMPS IN C

*Second Inversions* in fast songs are used in a *passing chord vamp*.

Passing chords are chords that are used in passing.

*Second Inversion* for “F” is played “C F A.”

So for the passing chords, you would play **C-F-C-F-C-C-F-C-F**, but instead of playing F chord like “F A C,” you play it “C F A.” (*Your left hand holds down a C note the entire time.*)

For example: Both hands together on the first beat (the C) followed by eight rights.

**(PLEASE LISTEN TO THE SONG “Can’t Nobody” on the CD to get a feel for this pattern and the rhythm.)**

The passing chord for “F” is “Bb” in *second inversion*. (**F Bb D**) Therefore the pattern is **F-Bb-F-Bb - F-F-Bb-F-Bb**  
(*Your left hand holds down an F note from the first beat on.*)

The passing chord for “G” is “C” in *second inversion*. (**G C E**)  
Therefore the pattern is **G-C-G-C - G-G-C-G-C**  
(*Your left hand holds down a G note from the first beat on.*)

Your left hand just plays a single bass note on the first beat of each chord.

(V) = (Vamp)

### Exercise Song 1: For Passing Chords in C

|       |       |       |       |
|-------|-------|-------|-------|
| C (v) | C (v) | F (v) | F (v) |
| C (v) | C (v) | G (v) | G (v) |

(Single notes in both hands)  
(C - E - F - F# - G - A - Bb - B - C)



# **AP 104 LESSON 3 GOALS & HOMEWORK**

## **LESSON 3**

**Key of C Inversions, Passing Chord Vamps, “Can’t Nobody” and “Jesus On the Mainline” in C**

### **LESSON 3 GOALS**

- 1) Practice Exercise Song 1 for C, F, G inversions.
- 2) Practice Exercise Song 2 for Am, Dm, Em inversions.
- 3) Watch the videos in the Student Homeroom and then play “Can’t Nobody” in C.

### **LESSON 3 DAILY GOALS**

- 1) Play all three C major chord inversions daily.
- 2) Play all three F major chord inversions daily.
- 3) Play all three G major chord inversions daily.
- 4) Play all three A minor chord inversions daily.
- 5) Play all three D minor chord inversions daily.
- 6) Play all three E minor chord inversions daily.

### **LESSON 3 HOMEWORK QUESTIONS**

#### **PART A – INVERSIONS**

- 1) What are the names of the three different “inversions”?
- 2) What are the notes in C major chord’s Root Position?
- 3) What are the notes in C major chord’s First Inversion?
- 4) What are the notes in C major chord’s Second Inversion?
- 5) What are the notes in F major chord’s Root Position?
- 6) What are the notes in F major chord’s First Inversion?
- 7) What are the notes in F major chord’s Second Inversion?
- 8) What are the notes in G major chord’s Root Position?
- 9) What are the notes in G major chord’s First Inversion?

# AP 104 LESSON 3 GOALS & HOMEWORK

- 10) What are the notes in G major chord's Second Inversion?
- 11) What are the notes in A minor chord's Root Position?
- 12) What are the notes in A minor chord's First Inversion?
- 13) What are the notes in A minor chord's Second Inversion?
- 14) What are the notes in D minor chord's Root Position?
- 15) What are the notes in D minor chord's First Inversion?
- 16) What are the notes in D minor chord's Second Inversion?
- 17) What are the notes in E minor chord's Root Position?
- 18) What are the notes in E minor chord's First Inversion?
- 19) What are the notes in E minor chord's Second Inversion?
- 20) When you are playing a song, and you come to a C chord, which one of the inversions can you use?
  - A. **You can use only C<sup>1</sup>**
  - B. **You can use C<sup>1</sup> or C<sup>2</sup>**
  - C. **You can use any one of the three - C<sup>1</sup> or C<sup>2</sup> or C<sup>3</sup>**
- 21) When you are playing a song, and you come to a F chord, which one of the inversions can you use?
  - A. **You can use only F<sup>1</sup>**
  - B. **You can use F<sup>1</sup> or F<sup>2</sup>**
  - C. **You can use any one of the three - F<sup>1</sup> or F<sup>2</sup> or F<sup>3</sup>**
- 23) Remember you have three inversion options when you come to a chord – but one of these three inversions may sound better than the other two...**True or False?**

**Email your answers to ApostolicPSOM@gmail.com**

## INVERSIONS IN F

Each chord can be played in three different “forms” or “*inversions*.”  
The three names are:

1. *Root position:* (what we have learned everything in).
  - a. It is played with your 1-3-5. Example: **F-A-C**
  - b. *This will be called F<sup>1</sup>.*
2. *First inversion:*
  - a. It is played with your 3-5-1. Example: **A-C-F**
  - b. *This will be called F<sup>2</sup>.*
3. *Second inversion:*
  - a. It is played with your 5-3-1. Example: **C-F-A**
  - b. *This will be called F<sup>3</sup>.*

### Exercise Song 1 for F, Bb, C inversions

F<sup>1</sup> F<sup>2</sup> F<sup>3</sup>                      Bb<sup>1</sup> Bb<sup>2</sup> Bb<sup>3</sup>

F<sup>1</sup> F<sup>2</sup> F<sup>3</sup>                      C<sup>1</sup> C<sup>2</sup> C<sup>3</sup> F<sup>1</sup>

### Exercise Song 2 for Dm, Gm, Am inversions

Dm<sup>1</sup> Dm<sup>2</sup> Dm<sup>3</sup>                      Gm<sup>1</sup> Gm<sup>2</sup> Gm<sup>3</sup>

Dm<sup>1</sup> Dm<sup>2</sup> Dm<sup>3</sup>                      Am<sup>1</sup> Am<sup>2</sup> Am<sup>3</sup> Dm<sup>1</sup>

### *CHORD GUIDES*

**F<sup>1</sup> = F A C**

**F<sup>2</sup> = A C F**

**F<sup>3</sup> = C F A**

**Bb<sup>1</sup> = Bb D F**

**Bb<sup>2</sup> = D F Bb**

**Bb<sup>3</sup> = F Bb D**

**C<sup>1</sup> = C E G**

**C<sup>2</sup> = E G C**

**C<sup>3</sup> = G C E**

**Dm<sup>1</sup> = D F A**

**Dm<sup>2</sup> = F A D**

**Dm<sup>3</sup> = A D F**

**Gm<sup>1</sup> = G Bb D**

**Gm<sup>2</sup> = Bb D G**

**Gm<sup>3</sup> = D G Bb**

**Am<sup>1</sup> = A C E**

**Am<sup>2</sup> = C E A**

**Am<sup>3</sup> = E A C**

\*Anytime there is a “F” chord in a song, you now have three options –  
you can play any one of these three inversions.

\*Anytime there is a “Bb” chord in a song, you now have three options –  
you can play any one of these three inversions and so on. This will work for any one of  
the other chords you have learned also – C, Dm, Gm, Am.

*\*\*However, realize that “certain inversions” will sound better in “certain places” in  
“certain songs” than other inversions.*

*\*\*\*You want to find the inversion that sounds the best. This will usually be the one  
with the melody note on the top. We will talk more about this later.*

## PASSING CHORD VAMPS IN F

*Second Inversions* in fast songs are used in a *passing chord vamp*.  
Passing chords are chords that are used in passing.

*Second Inversion* for “Bb” is played “**F Bb D.**”  
(*First inversion* is played “**D F Bb,**” in case you were wondering.)

So for the passing chords, you would play **F-Bb-F-Bb-F-F-Bb-F-Bb**, but instead of playing Bb chord like “**Bb D F,**” you play it “**F Bb D.**” (*Your left hand holds down a F note the entire time.*)

For example: Both hands together on the first beat (the F) followed by eight rights.

**(YOU MUST LISTEN TO THE SONG “Can’t Nobody” on the practice audio tracks OR watch the instructional video to get a feel for this pattern and the rhythm.)**

The passing chord for “Bb” is “Eb” in *second inversion*. (**Bb Eb G**) Therefore the pattern is **Bb-Eb-Bb-Eb - Bb-Bb-Eb-Bb-Eb**  
(*Your left hand holds down a Bb note from the first beat on.*) This one is a little difficult, but if you use the fingering 1 – 2 – 4 for the Bb and the fingering 1 – 3 – 5 for the Eb, it will be easier.

The passing chord for “C” is “F” in *second inversion*. (**C F A**)  
Therefore the pattern is **C-F-C-F - C-C-F-C-F**  
(*Your left hand holds down a C note from the first beat on.*)

Your left hand just plays a single bass note on the first beat of each chord.

(V) = (Vamp)

### Exercise Song 1: For Passing Chords in F

|       |       |        |        |
|-------|-------|--------|--------|
| F (v) | F(v)  | Bb (v) | Bb (v) |
| F (v) | F (v) | C (v)  | C (v)  |

(Single notes in both hands)

(F - A - Bb - B - C - D - Eb - E - F )

### SONG 3: CAN'T NOBODY (F)

[illegible]

|                            |                                            |
|----------------------------|--------------------------------------------|
| I (v)                      | I (v)                                      |
| Jesus on the mainline,     | tell him what you want,                    |
|                            | (single notes in both hands)               |
| V (v)                      | (I – III – IV – #IV - V – VI – bVII - VII) |
| Jesus on the mainline now. | (To end: I)                                |

## Flatted (Dominant) Sevenths Exercises in C

C major scale = C D E F G A B C  
I ii iii IV V vi vii° I

A flatted 7<sup>th</sup> chord is made by adding the b7 note of the major to the chord.

For example: A C major chord (C E G) is changed into a C7 chord by:

- 1) Adding the 7<sup>th</sup> note of the major scale in the key of C (which is a “B” note – look at the top of the page. “B” is the 7<sup>th</sup> note in the key of C) to the major chord and then
- 2) Flatting that note (thereby changing it into a Bb note).
- 3) Therefore a C7 is C E G Bb  
An F7 would be F A C Eb  
A G7 would be G B D F

This is the FORMAL and “proper” way to do it.

However, there is a much easier way to make these 7ths because if you play a 7<sup>th</sup> chord the above way in most songs, it will sound *horrible*. Why? It is correct, right? Yes. However, remember *certain inversions will sound in certain places in certain songs better than other inversions will*.

This particular inversion does not sound very good.

**This is how I want you to make the 7ths.**

Example: C major chord to C7 chord

- 1) Play a C major chord. (C E G)
- 2) Drop down the “C” note to a “Bb” note. (Bb E G)  
*But we let go of the C, you may be saying! Yes, but remember we are still playing it in our left hand!*

### Exercise Song 1: For Dominant (Flatted) Sevenths

(Drop root note down two notes on major chord)

Example: C E G (C) becomes Bb E G (C7)

C / / / C7 / / / F / / / F / / /

C / / / C / / / G / / / G7 / / / C

### CHORD GUIDES

C7 = Bb (C) E G  
or  
C E G Bb  
or  
E G Bb C  
or  
G Bb C E  
F7 = Eb (F) A C  
or  
F A C Eb  
or  
A C Eb F  
or  
C Eb F A  
G7 = F (G) B D  
or  
G B D F  
or  
B D F G  
or  
D F G B

These are the four inversions possible for a dominant 7<sup>th</sup>  
Play the one at the top in your songs.

*\*The note in the ( ), you can play, but it is not necessary, since you are playing it in your left hand.*



# AP 104 Lesson 4 GOALS & HOMEWORK

## Lesson 4

**Key of F Inversions, Passing Chord Vamps, “Can’t Nobody” and “Jesus On the Mainline” in F, Dominant 7ths in C, and Substitution Chords**

### Lesson 4 GOALS

On this lesson, I would advise that you **study** the materials and then **answer** the homework questions *before* you attempt to tackle the songs.

- 1) Practice Exercise Song 1 for F, Bb, C inversions.
- 2) Practice Exercise Song 2 for Dm, Gm, Am inversions.
- 3) Practice Exercise Song 1 for Passing Chords in F.
- 4) Learn “Can’t Nobody” in F.
- 5) Learn “Jesus on the Mainline” in F.
- 6) Practice Exercise Song 1 for Dominant (Flatted) Sevenths.

### Lesson 4 DAILY GOALS

- 1) Play all three F major chord inversions daily.
- 2) Play all three Bb major chord inversions daily.
- 3) Play all three C major chord inversions daily.
- 4) Play all three D minor chord inversions daily.
- 5) Play all three G minor chord inversions daily.
- 6) Play all three A minor chord inversions daily.

### Lesson 4 HOMEWORK QUESTIONS

#### **PART A – INVERSIONS**

- 1) What are the names of the three different “inversions”?
- 2) What are the notes in F major chord’s Root Position?
- 3) What are the notes in F major chord’s First Inversion?
- 4) What are the notes in F major chord’s Second Inversion?
- 5) What are the notes in Bb major chord’s Root Position?
- 6) What are the notes in Bb major chord’s First Inversion?
- 7) What are the notes in Bb major chord’s Second Inversion?

## AP 104 Lesson 4 GOALS & HOMEWORK

- 8) What are the notes in C major chord's Root Position?
- 9) What are the notes in C major chord's First Inversion?
- 10) What are the notes in C major chord's Second Inversion?
- 11) What are the notes in D minor chord's Root Position?
- 12) What are the notes in D minor chord's First Inversion?
- 13) What are the notes in D minor chord's Second Inversion?
- 14) What are the notes in G minor chord's Root Position?
- 15) What are the notes in G minor chord's First Inversion?
- 16) What are the notes in G minor chord's Second Inversion?
- 17) What are the notes in A minor chord's Root Position?
- 18) What are the notes in A minor chord's First Inversion?
- 19) What are the notes in A minor chord's Second Inversion?
- 20) When you are playing a song, and you come to a F chord, which one of the inversions can you use? **Can you use only F<sup>1</sup>? Can you use F<sup>1</sup> or F<sup>2</sup>? Or can you use any one of the three - F<sup>1</sup> or F<sup>2</sup> or F<sup>3</sup>?**
- 21) When you are playing a song, and you come to a Bb chord, which one of the inversions can you use? **Can you use only Bb<sup>1</sup>? Can you use Bb<sup>1</sup> or Bb<sup>2</sup>? Or can you use any one of the three - Bb<sup>1</sup> or Bb<sup>2</sup> or Bb<sup>3</sup>?**
- 22) Does this same concept work with any one of the other chords – G, Am, Dm, and Em?
- 23) Remember you have three options when you come to a chord – but one of these three inversions may sound better than the others...**True or False?**

### PART B – PASSING CHORD VAMPS, DOMINANT 7THS & SUBSTITUTIONS

- 1) A passing chord is a chord that is used in passing – to fill up empty space in a song. **True or False?**
- 2) What is the name and notes of the passing chord for F?

# AP 104 Lesson 4 GOALS & HOMEWORK

- 3) What is the name and notes of the passing chord for Bb?
- 4) What is the name and notes of the passing chord for C?
- 5) The passing chord is usually the IV chord. **True or False?** (Remember: F is the IV chord in the key of C and F is the passing chord for C.)
- 6) What are the two steps in the “Formal” way of making a dominant/flatted 7<sup>th</sup> chord?
- 7) What are the two steps in the “Shortcut” way of making a dominant/flatted 7<sup>th</sup> chord?
- 8) What are the notes in the four inversions for a C7 chord?
  - a.
  - b.
  - c.
  - d.
- 9) What are the notes in the four inversions for a F7 chord?
  - a.
  - b.
  - c.
  - d.
- 10) What are the notes in the four inversions for a G7 chord?
  - a.
  - b.
  - c.
  - d.
- 11) Why can we drop the “C” note out of the C7 when we play it the shortcut way?
  - a. Because we are still playing it in our \_\_\_\_\_.
- 12) What is a “Substitution Chord”?
- 13) What are the two places in a song where you can usually “substitute” a 7<sup>th</sup> chord.
  - a. Going from \_\_\_\_ to \_\_\_\_.
  - b. Going from \_\_\_\_ to \_\_\_\_.

C / / / C / / / F / / / C / / /

Am / / / Dm / / / G / / / G / / / C

- 14) Look at the song above, on what two chords can you substitute a dominant/flatted 7<sup>th</sup> chord to make it sound better?

s

- 15) Can you change the Am or Dm to A7 or D7? Why or why not?

## PASSING CHORD VAMP WITH 7THS IN C

Now it's time to add a little more to our passing chords.

- 1) For C, the new pattern will be **C-E-G**; **C-F-A** (like normal); but then (instead of returning to F) **C-G-Bb** (which we will call C7); then **C-F-A** again, and then repeat.

So the new pattern is **C - F - C7 - F - C - C - F - C7 - F**. (*Listen to the CD to get a feel for this.*)

- 2) The pattern for F will be **F-A-C**; then **F-Bb-D**; then **F-C-Eb** (which we will call F7); then **F-Bb-D**.

So the new pattern for F passing chords is **F-Bb-F7-Bb-F-F-Bb-F7-Bb**.

- 3) The pattern for G will be **G-B-D**; then **G-C-E**; then **G-D-F** (which we will call G7); then **G-C-E**; then repeat.

So the new pattern for G passing chords is **G-C-G7-C-G-G-C-G7-C**.

*(Once again, listening to Can't Nobody on the CD will help with this immensely. I cannot stress the importance of this enough.)*

### Exercise Song 1: For Jazzy Passing Chords in C

C7 (v)    C7 (v)    F7 (v) F7 (v)

C7 (v)    C7 (v)    G7 (v)    G7 (v)

(Single notes in both hands)

(C - E - F - F# - G - A - Bb - B - C)

## SONG 5: CAN'T NOBODY (C)

## PASSING CHORD VAMP WITH 7THS IN G

Now it's time to add a little more to our passing chords.

- 1) For G the new pattern will be **G-B-D**; **G-C-E** (like normal); but then (instead of returning to C) **G-D-F** (which we will call G7); then **G-C-E** again, and then repeat.

So the new pattern is **G - C - G7 - C - G - G - C - G7 - C**. (*Listen to the CD to get a feel for this.*)

- 2) The pattern for C will be **C-E-G**; then **C-F-A**; then **C-G-Bb** (which we will call C7); then **C-F-A**, and then repeat.

So the new pattern for C passing chords is **C-F-C7-F - C-C-F-C7-F**.

- 3) The pattern for D will be **D-F#-A**; then **D-G-B**; then **D-A-C** (which we will call D7); then **D-G-B**, and then repeat.

So the new pattern for D passing chords is **D-G-D7-G - D-D-G-D7-G**.

*(Once again, listening to Can't Nobody on the CD will help with this immensely. I cannot stress the importance of this enough.)*

### Exercise Song 1: For Jazzy Passing Chords in G

G7 (v)    G7 (v)    C7 (v)    C7 (v)

G7 (v)    G7 (v)    D7 (v)    D7 (v)

(Single notes in both hands)

(G - B - C - C# - D - E - F - F# - G)



# AP 104: A Crash Course in Piano - Lesson 5

## Goals & Homework

### Lesson 5 Goals

- 1) Learn how to Substitute Augmented 7ths and Half-Diminished 7ths (Minor 7ths with a b5) in the key of G. Practice this.
- 2) Learn how to do Passing Chord Vamps with 7<sup>ths</sup> in the key of C.
- 3) Learn “Can’t Nobody” and “Jesus on the Mainline” in C using Passing Chord Vamps with 7<sup>ths</sup>.
- 4) Learn how to do Passing Chord Vamps with 7<sup>ths</sup> in the key of G.
- 5) Learn “Can’t Nobody” and “Jesus on the Mainline” in G using Passing Chord Vamps with 7<sup>ths</sup>.

### Lesson 5 Homework Questions

G2 / / /      G2 / / /      Cmaj7 / / /      G2 / / /

Em7 / / /      Am7 / / /      D2 / / /      D2 / / /      G2

- 1) Looking at the song above, on what two chords could you substitute Augmented 7ths?

G2 / / /      F#dim / / /      B7 / / /      Em7 / / /

Adim / / /      G/D / / /      C/D / / /      Gsus4 / / /      G

- 2) Look at the above song, on what two chords, could you substitute half-diminished (minor 7ths with b5) chords?
- 3) In order to catch how to play the passing chord vamps, it is best that you \_\_\_\_\_ to the CD/Audio Track provided in the lesson.
- 4) There are three main chords to the C7 (vamp). The notes in the first chord are \_\_\_\_\_ (C E G or C F A or C G Bb).
- 5) There are three main chords to the C7 (vamp). The notes in the second chord are \_\_\_\_\_ (C E G or C F A or C G Bb).
- 6) There are three main chords to the C7 (vamp). The notes in the third chord are \_\_\_\_\_ (C E G or C F A or C G Bb).
- 7) There are three main chords to the F7 (vamp). The notes in the first chord are \_\_\_\_\_ (F A C or F Bb D or F C Eb).

# **AP 104: A Crash Course in Piano - Lesson 5**

## **Goals & Homework**

- 8) There are three main chords to the F7 (vamp). The notes in the second chord are \_\_\_\_\_ (F A C or F B $\flat$  D or F C E $\flat$ ).
- 9) There are three main chords to the F7 (vamp). The notes in the third chord are \_\_\_\_\_ (F A C or F B $\flat$  D or F C E $\flat$ ).
- 10) There are three main chords to the G7 (vamp). The notes in the first chord are \_\_\_\_\_ (G B D or G C E or G D F).
- 11) There are three main chords to the G7 (vamp). The notes in the second chord are \_\_\_\_\_ (G B D or G C E or G D F).
- 12) There are three main chords to the G7 (vamp). The notes in the third chord are \_\_\_\_\_ (G B D or G C E or G D F).
- 13) There are three main chords to the D7 (vamp). The notes in the first chord are \_\_\_\_\_ (D F $\sharp$  A or D G B or D A C).
- 14) There are three main chords to the D7 (vamp). The notes in the second chord are \_\_\_\_\_ (D F $\sharp$  A or D G B or D A C).
- 15) There are three main chords to the D7 (vamp). The notes in the third chord are \_\_\_\_\_ (D F $\sharp$  A or D G B or D A C).

Good job! We'll cover the Passing Chord Vamps with 7ths in the key of F in Lesson 12. It will be easy because you already know F7 vamp and C7 vamp. The only new one will be B $\flat$ 7 vamp.

## PASSING CHORD VAMP WITH 7THS IN F

Now it's time to add a little more to our passing chords.

- 1) The pattern for F is **F-A-C**; then **F-Bb-D**; then **F-C-Eb** (which we will call F7); then **F-Bb-D**.

So the new pattern for F passing chords is **F-Bb-F7-Bb-F-F-Bb-F7-Bb**.  
(Listen to the CD to get a feel for this.)

- 2) The pattern for Bb will be **Bb-D-F**; then **Bb-Eb-G**; then **Bb-F-Ab** (which we will call Bb7); then **Bb-Eb-G**.

So the new pattern for Bb passing chords is **Bb-Eb-Bb7-Eb-Bb-Bb-Eb-Bb7-Eb**.

- 3) For C, the new pattern will be **C-E-G**; **C-F-A** (like normal); but then (instead of returning to F) **C-G-Bb** (which we will call C7); then **C-F-A** again, and then repeat.

So the new pattern is **C - F - C7 - F - C - C - F - C7 - F**. (Listen to the CD to get a feel for this.)

*(Once again, listening to Can't Nobody on the CD will help with this immensely. I cannot stress the importance of this enough.)*

### Exercise Song 1: For Jazzy Passing Chords in F

F7 (v)    F7 (v)    Bb7 (v)    Bb7 (v)

F7 (v)    F7 (v)    C7 (v)    C7 (v)

(Single notes in both hands)

(F - A - Bb - B - C - D - Eb - E - F)

### SONG 9: CAN'T NOBODY (F)

F7 (v)                  F7 (v)  
Can't nobody, do me like Jesus,  
                              (single notes in both hands)  
C7 (v)     (F – A – B $\flat$  – B - C – D – E $\flat$  - E)  
He's my friend.                                      (To end: F)

## SONG 10: JESUS ON THE MAINLINE (F)

IV7 (v) IV7 (v)  
Jesus on the mainline, tell him what you want,

|                                                |                                            |
|------------------------------------------------|--------------------------------------------|
| I7 (v)                                         | I7 (v)                                     |
| Jesus on the mainline, tell him what you want, | (single notes in both hands)               |
| V7 (v)                                         | (I – III – IV – #IV - V – VI – bVII - VII) |
| Jesus on the mainline now.                     | (To end: I)                                |

## MINOR PASSING CHORD VAMPS (m-vamp) or (m-v)

Minor passing chord vamps are a lot different from the other passing chord vamps we learned in Book 1. Your passing chord will actually be the major chord that is a whole step down!

For example, your passing chord for Dm would be C major. So you would play *Dm-C-Dm-C - Dm-Dm-C-Dm-C*. (Your left hand only plays a D with the first Dm and then holds it down until the vamp is over.) It would be written as *Dm (m-v)*.

If you had an Am chord, your passing chord would be G major. So you would play *Am-G-Am-G - Am-Am-G-Am-G*.

Here in “Can’t Stop Praising His Name” you have a Gm, so your passing chord will be F major. So you play, *Gm-F-Gm-F – Gm-Gm-F-Gm-F*.

The Cm (m-v)\* signifies that you just play the last half of the vamp. So you just play *Cm-Cm-Bb-Cm-Bb*.

Likewise for the Gm (m-v)\*. The \* means that you just play the last half of the vamp. So you would just play *Gm-Gm-F-Gm-F*.

Gm

### SONG 11: Can’t Stop Praising His Name

**Gm (m-v)**

Can’t stop praising his name,

**Ebmaj7 / / / Ebmaj7 / / /**

I just can’t stop praising his name,

**Cm (m-v)\* D7 / / / Gm (m-v)\* D7 / / /**

I just can’t stop praising his name, Jesus. (To end: **Gm**)

F

### SONG 12: Hold To God’s Unchanging Hand

**F7 (v)**

**F7 (v) Dm (m-v)**

**Dm (m-v)**

Hold to God’s unchanging hand, hold to God’s unchanging hand,

**F7 (v)**

**F / C/E / Dm7 / Db+5 /**

Build your hopes on things e - ter - nal,

**F/C / D7 / G7 / C7 / (F-A-Bb-B-C-D-Eb-E)**

Hold to God’s unchanging hand. (To end: **F**)

# **AP 104: A Crash Course in Piano - Lesson 6**

## **Goals & Homework**

### **Lesson 6 Goals**

- 1) Learn how to do Passing Chord Vamps with 7<sup>th</sup>s in the key of F.
- 2) Learn “Can’t Nobody” and “Jesus on the Mainline” in F using Passing Chord Vamps with 7<sup>th</sup>s.
- 3) Learn how to do a Minor Passing Chord Vamp.
- 4) Learn “Can’t Stop” and “Hold to God’s Unchanging Hand” using Passing Chord Vamps with 7<sup>th</sup>s and Minor Passing Chord Vamps.

### **Lesson 6 Homework Questions**

- 1) In order to catch how to play the passing chord vamps, it is best that you \_\_\_\_\_ to the CD/Audio Track provided in the lesson.
- 2) There are three main chords to the F7 (vamp). The notes in the first chord are \_\_\_\_\_ (F A C or F Bb D or F C Eb).
- 3) There are three main chords to the F7 (vamp). The notes in the second chord are \_\_\_\_\_ (F A C or F Bb D or F C Eb).
- 4) There are three main chords to the F7 (vamp). The notes in the third chord are \_\_\_\_\_ (F A C or F Bb D or F C Eb).
- 5) There are three main chords to the Bb7 (vamp). The notes in the first chord are \_\_\_\_\_ (Bb D F or Bb Eb G or Bb F Ab).
- 6) There are three main chords to the Bb7 (vamp). The notes in the second chord are \_\_\_\_\_ (Bb D F or Bb Eb G or Bb F Ab).
- 7) There are three main chords to the Bb7 (vamp). The notes in the third chord are \_\_\_\_\_ (Bb D F or Bb Eb G or Bb F Ab).
- 8) There are three main chords to the C7 (vamp). The notes in the first chord are \_\_\_\_\_ (C E G or C F A or C G Bb).
- 9) There are three main chords to the C7 (vamp). The notes in the second chord are \_\_\_\_\_ (C E G or C F A or C G Bb).
- 10) There are three main chords to the C7 (vamp). The notes in the third chord are \_\_\_\_\_ (C E G or C F A or C G Bb).
- 11) What does the term “(m-v)” stand for?

# AP 104: A Crash Course in Piano - Lesson 6

## Goals & Homework

- 12) Your passing chord for a minor passing chord vamp is actually the major chord a \_\_\_\_\_ (whole step, 1 half step, 3 half steps, 4 half steps) down from the minor chord you are playing.
- 13) If you are on a Dm chord, what will be your passing chord?
- 14) If you are on a Gm chord, what will be your passing chord?
- 15) If you are on a Cm chord, what will be your passing chord?
- 16) If you are on an Am chord, what will be your passing chord?
- 17) Anytime you are playing a minor chord, you can use the major chord a whole step down as a passing chord. **True/False?**
- 18) If you are playing an Em chord, you can use a D major chord as the passing chord. **True/False?**
- 19) If you are playing an Fm chord, you can use Eb major chord as the passing chord. **True/False?**
- 20) The reverse is also true. If you play a C major chord, you can also use the Dm as a passing chord. **True/False?**
- 21) The reverse is also true. If you play an F major chord, you can also use the Gm as a passing chord. **True/False?**
- 22) The reverse is also true. If you play a G major chord, you can also use the Am as a passing chord. **True/False?**
- 23) The answers to questions 20-22 are all true. ☺ Anytime you are on a major chord, you can use the minor chord a whole step up from it as a “passing chord.” We will cover this more in a future course, but it is a good concept to start learning and using now.

# AP 104 Lesson 7

## How to Play a Basic Walking Bass Line in C

This is how it works. The                      signifies a walking bass line. (A walking bass line just means that the left hand—or the bass—is moving the entire time.) *The notes in parentheses are what you are actually going to be playing in your left hand.* In the meanwhile, your right hand is going to be playing the 7<sup>th</sup> passing chord vamp from AP 101, ==. (However, any passing chord pattern will work.) (The C passing chord vamp is C-F-C7-F-C-C-F-C7-F; it is basically I, IV, I7, IV, I, I, IV, I7, IV. C = C-E-G to F = C-F-A to C7 = C-G-Bb.)

### Running Bass Line Exercise Song 1 in C:

(A-Bb-B-C) (A-Bb-B-C) (A-Bb-B-C) (D-Eb-E-F)  
C                      C                      C                      C                     

(D-Eb-E-F) (D-Eb-E-F) (D-Eb-E-F) (A-Bb-B-C)  
F                      F                      F                      F                     

(A-Bb-B-C) (A-Bb-B-C) (A-Bb-B-C) (E-F-F#-G)  
C                      C                      C                      C                     

(E-F-F#-G) (E-F-F#-G) (E-F-F#-G) (A-Bb-B-C)  
G                      G                      G                      G                     

(C – C7/E – F7 – F#dim7 – G7+5)                      C7

# AP 104 Lesson 7

## SONG 13: Can't Nobody in C

C <sup>(A-Bb-B-C)</sup> C <sup>(A-Bb-B-C)</sup> C <sup>(A-Bb-B-C)</sup> C <sup>(D-Eb-E-F)</sup>  
 Can't nobody, do me like Jesus,  
 F <sup>(D-Eb-E-F)</sup> F <sup>(D-Eb-E-F)</sup> F <sup>(A-Bb-B-C)</sup> C <sup>(A-Bb-B-C)</sup>  
 Can't nobody, do me like the Lord,  
 C <sup>(A-Bb-B-C)</sup> C <sup>(A-Bb-B-C)</sup> C <sup>(A-Bb-B-C)</sup> C <sup>(E-F-F#-G)</sup>  
 Can't nobody, do me like Jesus,  
 G <sup>(E-F-F#-G)</sup> G <sup>(A-Bb-B-C)</sup> C - C7/E - F7 - F#dim7- G7+5 <sup>(A-Bb-B-C)</sup>  
 He's my friend.

# **AP 104 LESSON 7 GOALS & HOMEWORK**

## **LESSON 7 GOALS**

- 1) Practice playing Exercise Song 1 in C.
- 2) Learn to play “Can’t Nobody” in C with a walking bass line. (Listen to the track.)

# AP 104 LESSON 8

## How to Play a Basic Walking Bass Line in F

This is how it works. The                      signifies a walking bass line. (A walking bass line just means that the left hand—or the bass—is moving the entire time.) *The notes in parentheses are what you are actually going to be playing in your left hand.* In the meanwhile, your right hand is going to be playing the 7<sup>th</sup> passing chord vamp from AP 101, ==. (However, any passing chord pattern will work.) (The C passing chord vamp is C-F-C7-F-C-C-F-C7-F; it is basically I, IV, I7, IV, I, I, IV, I7, IV. C = C-E-G to F = C-F-A to C7 = C-G-Bb.)

### Running Bass Line Exercise Song 1 in F:

(D-Eb-E-F)      (D-Eb-E-F)      (D-Eb-E-F)      (G-Ab-A-Bb)  
 F                      F                      F                      F                     

(G-Ab-A-Bb)      (G-Ab-A-Bb)      (G-Ab-A-Bb)      (D-Eb-E-F)  
 Bb                      Bb                      Bb                      Bb                     

(D-Eb-E-F)      (D-Eb-E-F)      (D-Eb-E-F)      (A-Bb-B-C)  
 F                      F                      F                      F                     

(A-Bb-B-C)      (A-Bb-B-C)      (A-Bb-B-C)      (D-Eb-E-F)  
 C                      C                      C                      C                     

(F – F7/A – Bb7 – Bdim7 – C7+5)                      (D-Eb-E-F) F7

# AP 104 LESSON 8

## SONG 14: Can't Nobody in F

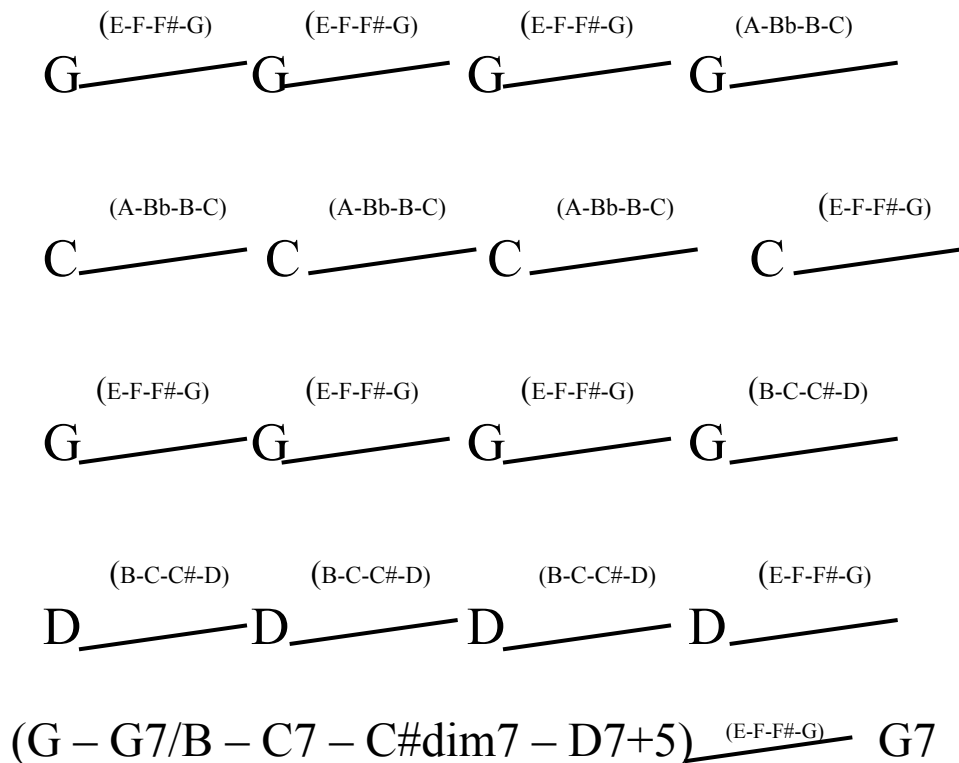
(D-Eb-E-F)      (D-Eb-E-F)      (D-Eb-E-F)      (G-Ab-A-Bb)  
 F ————— F ————— F ————— F —————  
 Can't nobody,                      do me like Jesus,  
 (G-Ab-A-Bb)      (G-Ab-A-Bb)      (D-Eb-E-F)      (D-Eb-E-F)  
 Bb ————— Bb ————— Bb ————— F —————  
 Can't nobody,                      do me like the Lord,  
 (D-Eb-E-F)      (D-Eb-E-F)      (D-Eb-E-F)      (A-Bb-B-C)  
 F ————— F ————— F ————— F —————  
 Can't nobody,                      do me like Jesus,  
 (A-Bb-B-C)      (D-Eb-E-F)      (Actual chords; not passing)      (A-Bb-B-C)  
 C ————— C ————— F - F7/A - Bb7 - Bdim7- C7+5 ————— F  
 He's my friend.

# AP 104 LESSON 8

## How to Play a Basic Walking Bass Line in G

This is how it works. The  signifies a walking bass line. (A walking bass line just means that the left hand—or the bass—is moving the entire time.) *The notes in parentheses are what you are actually going to be playing in your left hand.* In the meanwhile, your right hand is going to be playing the 7<sup>th</sup> passing chord vamp from AP 101, ==. (However, any passing chord pattern will work.) (The C passing chord vamp is C-F-C7-F-C-C-F-C7-F; it is basically I, IV, I7, IV, I, I, IV, I7, IV. C = C-E-G to F = C-F-A to C7 = C-G-Bb.)

### Running Bass Line Exercise Song 1 in F:


  
 Row 1: G  G  G  G 
  
 Row 2: C  C  C  C 
  
 Row 3: G  G  G  G 
  
 Row 4: D  D  D  D 
  
 Row 5: (G – G7/B – C7 – C#dim7 – D7+5)  G7

# AP 104 LESSON 8

## SONG 15: Can't Nobody in G

(E-F-F#-G) (E-F-F#-G) (E-F-F#-G) (A-Bb-B-C)  
 G \_\_\_\_\_ G \_\_\_\_\_ G \_\_\_\_\_ G \_\_\_\_\_  
 Can't nobody, do me like Jesus,  
 (A-Bb-B-C) (A-Bb-B-C) (E-F-F#-G) (E-F-F#-G)  
 C \_\_\_\_\_ C \_\_\_\_\_ C \_\_\_\_\_ G \_\_\_\_\_  
 Can't nobody, do me like the Lord,  
 (E-F-F#-G) (E-F-F#-G) (E-F-F#-G) (B-C-C#-D)  
 G \_\_\_\_\_ G \_\_\_\_\_ G \_\_\_\_\_ G \_\_\_\_\_  
 Can't nobody, do me like Jesus,  
 (B-C-C#-D) (E-F-F#-G) (Actual chords; not passing) (E-F-F#-G)  
 D \_\_\_\_\_ D \_\_\_\_\_ G - G7/B - C7 - C#dim7- D7+5 \_\_\_\_\_ G  
 He's my friend.

# **AP 104 LESSON 8 GOALS & HOMEWORK**

## **LESSON 8 GOALS**

- 1) Practice playing Exercise Song 1 in F & G.
- 2) Learn to play “Can’t Nobody” in F & G with a walking bass line. (Listen to the track.)

**Eleventh Chords and Minor Eleventh Chords in C**

To make eleventh chords simply play the major chord a whole step down from the root.

Example: C11 = Bb/C; G11 = F/G

The formal way to make an 11<sup>th</sup> chord is to take the b7, 9<sup>th</sup>, and 11<sup>th</sup> of the major scale.

Example: C D E F G A B C D E F  
1 2 3 4 5 6 7 8 9 10 11

The b7 = Bb; the 9<sup>th</sup> = D; and the 11<sup>th</sup> = F. Therefore a C11 = **Bb – D – F** over **C** in LH.

Minor 11ths are a little different. They are made up of the b3, b7, 9<sup>th</sup>, & 11<sup>th</sup>.

Example: Cm11 = b3 (Eb) - b7 (Bb) - 9<sup>th</sup> (D) - 11<sup>th</sup> (F) = **Eb Bb D F** over **C** in LH.

**CHORDS**

Exercise Song 1: Eleventh Chords on the I and V chords (b7, 9, 11)

Example: Bb/C = **Bb – D – F** with **C** in the left hand.

C / / / C11 / / / Fmaj9 / / / C / E7#9 /

Am9 / / / D9 / / / G9 / / / G11 / / / C2

Exercise Song 2: Minor Eleventh Chords on the VII chord (b3, b7, 9, 11)

Example: Bm11 = **D – A – C# – E** with **B** in the left hand.

C / / / Bm11 / E7b9 / Am9 / / / Gm9 / C9 /

Fmaj9 / / / G11 / / / Csus4 / / / C

Exercise Song 3: Minor Eleventh Chords on the II chord (b3, b7, 9, 11)

Example: Dm11 = **F – C – E – G** with **D** in the left hand.

C2 / / / A7b9 / / / Dm11 / / / G7b9 / / /

C2 / / / C#dim7 / / / Dm9 / / / G11 / / / Cmaj7

Exercise Song 4: Minor Eleventh Chords on the III chord (b3, b7, 9, 11)

Example: Em11 = **G – D – F# – A** with **E** in the left hand.

Cmaj7 / / / F2 / / / Em11 / / / A7b9 / / /

Dm9 / / / G7b9 / / / Csus4 / / / C

Exercise Song 5: Minor Eleventh Chords on the II and VI chord (b3, b7, 9, 11)

Dm11 / / / Am11 / / / Dm11 / / / E7#9 / Am9 /

Dm11 / / / Am11 / / / Dm11 / / / E7#9 / Am9 / Dm11

C11 = Bb D F  
C

G11 = F A C  
G

Bm11 = D A C# E  
B

Dm11 = F C E G  
D

Em11 = G D F# A  
E

Am11 = C G B D  
A

Fmaj9 = E G A C

E7#9 = G# D G

Am9 = G B C E

D9 = F# A C E

G9 = F A B D

E7b9 = D F G# B

Gm9 = F A Bb D

C9 = E G Bb D

Csus4 = C F G

SONG 16: AMAZING GRACE

**Cmaj9 / / C11 / / Fmaj9 / / C Bm11 E7#9**  
 Amazing grace, how sweet the sound,

**Am9 / / D9 / / Dm9 / / G9 / /**  
 That saved a wretch like me,

**Cmaj9 / / C11 / / Fmaj9 / / C Bm11 E7#9**  
 I once was lost, but now I'm found,

**Am9 / / D9 / G9 C / / G11 / /**  
 Was blind but now I see.

SONG 17: ANOINTING

**Em7 / Am9 / Dm11 / G2 /**  
 A - noin - ting, fall on me,

**Em7 / Am9 / Dm11 / G2 /**  
 A - noin - ting, fall on me,

**Gm11 / C2 / Fmaj7 / Bb9 /**  
 Let the power of the Holy Ghost, fall on me,

**C/G Am9 Dm7 G2 C / F/G /**  
 A - noin - ting, fall on me,

SONG 18: HE'S AN ONTIME GOD

**C7 (vamp) C7 (vamp)\* Bm11 / E7+9 /**  
 He's an ontime God, Oh yes He is,

**Am (vamp) Am (vamp)**  
 He's an ontime God, Oh yes He is,

**C7 (vamp)**  
 He may not come when you want Him,

**Bm11 / E7+9 / Am9 / Ab+5 /**  
 But He'll be there right on time,

**C/G / A7b9 / D9<sup>o</sup> / F/G / C C/E F F#dim7 C/G / F/G /**  
 He's an ontime God, Oh yes He is.

## Lesson 9 GOALS

*\*This lesson may seem small as it is only one page, but elevenths are no easy task. Practice each and every exercise with care until you master it.*

*You may have trouble with minor elevenths as it requires teaching your hand how to stretch more than it is used to.*

*It may seem impossible, but the majority of people (even those with small hands) can play these chords with practice. Do not give up! Your hand may hurt a little at first, but keep working at it. (However, do not over-do it. Stretching pains are okay, sharp nerve-like pains are not)*

*If your hand is truly too small to play the minor eleventh chords (you may be in that 10% group), you can play them as an "arpeggio." An arpeggio simply means playing the chord one note at a time from the bottom up. (For example: On an Em11, (G D F# A) play the chord one note at a time starting with G and holding down the pedal.) Holding down the pedal play G, then D, then F#, then A.*

- 1) Practice playing Exercise Songs 1-5 for Elevenths & Minor Elevenths in the Key of C.
- 2) Practice playing the C and G major scales over two octaves in your RIGHT HAND only.  
(For example: Play C D E F G A B C D E F G A B C. Instead of ending on your pinkie (5), use your thumb to switch over to the C. Fingering is 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 for both scales.
- 3) Work on these elevenths. They are very important and can be one of the most difficult chords to master. This is why I have dedicated an entire lesson to just practicing the eleventh exercise songs. :)

## Lesson 9 HOMEWORK ASSIGNMENTS

- 1) What are the notes in a C11?
- 2) What are the notes in a G11?
- 3) What are the notes in an Em11?
- 4) What are the notes in an Am11?
- 5) What are the notes in a Bm11?
- 6) What are the notes in a Dm11?
- 7) In your own words, how do you make an eleventh chord?
- 8) In your own words, how do you form a minor eleventh chord?

**Eleventh Chords and Minor Eleventh Chords in F**

To make eleventh chords simply play the major chord a whole step down from the root.

Example: F11 = Eb/F; C11 = Bb/C

The formal way to make an 11<sup>th</sup> chord is to take the b7, 9<sup>th</sup>, and 11<sup>th</sup> of the major scale.

Example: F G A Bb C D E F G A Bb  
1 2 3 4 5 6 7 8 9 10 11

The b7 = Eb; the 9<sup>th</sup> = G; and the 11<sup>th</sup> = Bb. Therefore an F11 = **Eb – G – Bb** over **F** in LH.

Minor 11ths are a little different. They are made up of the b3, b7, 9<sup>th</sup>, & 11<sup>th</sup>.

Example: Fm11 = b3 (Ab - b7 (Eb) - 9<sup>th</sup> (G) - 11<sup>th</sup> (Bb) = **Ab Eb G Bb** over **F** in LH.

**CHORDS**

F11 = Eb G Bb  
F

C11 = Bb D F  
C

Em11 = G D F# A  
E

Gm11 = Bb F A C  
G

Am11 = C G B D  
A

Dm11 = F C E G  
D

Bbmaj9 = A C D F

A7#9 = C# G C

Dm9 = C E F A

G9 = B D F A

C9 = Bb D E G

A7b9 = G Bb C# E

Cm9 = Bb D Eb G

F9 = A C Eb G

Fsus4 = F Bb C

**Exercise Song 1: Eleventh Chords on the I and V chords (b7, 9, 11)**

Example: Eb/F = **Eb – G – Bb** with **F** in the left hand.

F / / / F11 / / / Bbmaj9 / / / F / A7#9 /

Dm9 / / / G9 / / / C9 / / / C11 / / / F2

**Exercise Song 2: Minor Eleventh Chords on the VII chord (b3, b7, 9, 11)**

Example: Em11 = **G – D – F# – A** with **E** in the left hand.

F / / / Em11 / A7b9 / Dm9 / / / Cm9 / F9 /

Bbmaj9 / / / C11 / / / Fsus4 / / / F

**Exercise Song 3: Minor Eleventh Chords on the II chord (b3, b7, 9, 11)**

Example: Gm11 = **Bb – F – A – C** with **G** in the left hand.

F2 / / / D7b9 / / / Gm11 / / / C7b9 / / /

F2 / / / F#dim7 / / / Gm9 / / / C11 / / / Fmaj7

**Exercise Song 4: Minor Eleventh Chords on the III chord (b3, b7, 9, 11)**

Example: Am11 = **C – G – B – D** with **A** in the left hand.

Fmaj7 / / / Bb2 / / / Am11 / / / D7b9 / / /

Gm9 / / / C7b9 / / / Fsus4 / / / F

**Exercise Song 5: Minor Eleventh Chords on the II and VI chord (b3, b7, 9, 11)**

Gm11 / / / Dm11 / / / Gm11 / / / A7#9 / Dm9 /

Gm11 / / / Dm11 / / / Gm11 / / / A7#9 / Dm9 / Gm11

SONG 19: AMAZING GRACE

**F2 / / F11 / / Bbmaj9 / / F2 Em11 A7#9**  
 Amazing grace, how sweet the sound,

**Dm9 / / G9 / / Gm9 / / C9 / /**  
 That saved a wretch like me,

**Fmaj9 / / F11 / / Bbmaj9 / / F2 Em11 A7#9**  
 I once was lost, but now I'm found,

**Dm9 / / G9 / C9 F2 / / C11 / / (To End: F2)**  
 Was blind but now I see.

SONG 20: LET YOUR GLORY FILL THIS PLACE

**Bbm/F / F2 / Dm11 / Dm9 /**  
 Let Your glory fill this place let Your glory fill this place,

**Gm9 / / / C11 / C2 /**  
 Lord our hearts are prepared for You and Your truth we have embraced,

**Bbm/F / F2 / Dm11 / Dm9 /**  
 Holy Spirit take control let this place be Your abode,

**Gm9 / C2 / F2 / Bb2/D C2/E**  
 And let Your glory fill this place.

SONG 21: BLESS THAT WONDERFUL NAME OF JESUS

**F7 (v) F7(v)**  
 Bless that wonderful name of Jesus,

**Bb7(v) Bb7(v)\* F7(v)\***  
 Bless that wonderful name of Je - sus,

**F7(v) Em11 / A7 / Dm7 / Db#5 /**  
 Bless that wonderful name of Je - sus,

**F/C D7b9 G9o C9 F - F/A - Bb - Bdim7 - F/C - Bb/C**  
 No other name I know.

### Lesson 10 GOALS

- 1) Practice playing Exercise Songs 1-5 for Elevenths & Minor Elevenths in the Key of F.
- 2) Practice playing the D and A major scales over two octaves in your RIGHT HAND only.  
(For example: Play D E F# G A B C# D E F# G A B C# D. Instead of ending on your pinkie (5), use your thumb to switch over to the D.  
Fingering is 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 for both scales.
- 3) Learn how to play “Amazing Grace” in F using minor elevenths.
- 4) Learn how to play “Let Your Glory Fill This Place” in F using minor elevenths.
- 5) Learn how to play “Bless That Wonderful Name” in F using minor elevenths.

### **HOMEWORK QUESTIONS ARE BELOW**

### Lesson 10 HOMEWORK ASSIGNMENTS

- 1) What are the notes in F11?
- 2) What are the notes in C11?
- 3) What are the notes in Am11?
- 4) What are the notes in Dm11?
- 5) What are the notes in Em11?
- 6) What are the notes in Gm11?
- 7) In your own words, how do you make an eleventh chord?
- 8) In your own words, how do you form a minor eleventh chord?



SONG 22: THERE IS POWER IN THE BLOOD

**C7 vamp** / / /      **D13 – Eb13 – E13 – F13** / / /      **C7** /  
There is power,              power,              wonder-working power,

**D9** /   **G7vamp** / / /   **G/F** / / /      **C/E** / **A7b9** / **D9** / **G9** /  
In the   blood,                      of the Lamb,

**C7 vamp** / / /      **D13 – Eb13 – E13 – F13** / / /      **F#dim7** / / /  
There is power,              power,              wonder-working power,

**Dm** / / /   **C/G** / **G9** /   **C – E13 – F13 – F#13 – G13 – A13 – Bb13 – B13**  
In the precious   blood,   of the Lamb,                      (To end: **C13**)

## LESSON 10 GOALS

- 1) Practice playing Exercise Song 1 with Walking Thirteenths in C.
- 2) Learn how to play “There Is Power in the Blood” using walking 13ths.
- 3) Continue to login to your Student Homeroom online and watch the video for “Amazing Grace Song 4.” Practice and master the runs and fills shown in the video.
- 4) Continue to login to your Student Homeroom online and watch the video for “Let Your Glory Fill This Place.” Practice playing the runs and fills shown in the video.

## **HOMEWORK QUESTIONS ARE BELOW**

### LESSON 10 HOMEWORK ASSIGNMENTS

*The following questions pertain to Walking Thirteenths.*

- 1) What are the notes in C13, both LH and RH?
- 2) What are the notes in D13, both LH and RH?
- 3) What are the notes in Eb13, both LH and RH?
- 4) What are the notes in E13, both LH and RH?
- 5) What are the notes in F13, both LH and RH?
- 6) What are the notes in G13, both LH and RH?
- 7) What are the notes in A13, both LH and RH?
- 8) What are the notes in Bb13, both LH and RH?
- 9) What are the notes in B13, both LH and RH?



SONG 23: WHAT A MIGHTY GOD WE SERVE

**F7 vamp / / / F7 vamp / / / F7 vamp / / / F7 vamp / / /**  
What a mighty God we serve

**F13 - E13 - F13 - Gb13 - G13 / G9 / C7vamp / / / D13 - Eb13 - E13**  
What a migh - ty God we serve

**F7 vamp / / / G13 - Ab13 - A13 - Bb13 / / / Bdim7 / / /**  
Angels bow before Him, Heaven and earth adore Him,

**F/C / D7b9 / G9 / C9 / F - A13 - Bb13 - B13 - C13 - D13 - Eb13 - E13**  
What a mighty God we serve. (To end: **F13**)

## LESSON 11 GOALS

- 1) Practice playing Exercise Song 1 with Walking Thirteenths in F.
- 2) Learn how to play “What A Mighty God We Serve” using walking 13ths.
- 3) Continue to login to your Student Homeroom online and watch the video for “Amazing Grace Song 4.” Practice and master the runs and fills shown in the video.
- 4) Continue to login to your Student Homeroom online and watch the video for “Let Your Glory Fill This Place.” Practice playing the runs and fills shown in the video.

## **HOMEWORK QUESTIONS ARE BELOW**

### LESSON 11 HOMEWORK ASSIGNMENTS

*The following questions pertain to Walking Thirteenths.*

- 1) What are the notes in F13, both LH and RH?
- 2) What are the notes in G13, both LH and RH?
- 3) What are the notes in Ab13, both LH and RH?
- 4) What are the notes in A13, both LH and RH?
- 5) What are the notes in Bb13, both LH and RH?
- 6) What are the notes in C13, both LH and RH?
- 7) What are the notes in D13, both LH and RH?
- 8) What are the notes in Eb13, both LH and RH?
- 9) What are the notes in E13, both LH and RH?

**WALKING THIRTEENTHS in G**

The Left Hand will play the 1 and the b7.

The Right Hand will play the 3<sup>rd</sup>, 13<sup>th</sup>, and 1.

For example: G13 =  $\frac{\underline{B} \underline{E} \underline{G}}{G-F}$  = RH = LH    C13 =  $\frac{\underline{E} \underline{A} \underline{C}}{C-Bb}$     D13 =  $\frac{\underline{F\#} \underline{B} \underline{D}}{D-C}$

*\*It would be wise to learn this in every key because you are going to be using these a lot!*

*To do this just practice walking up from C to Db to D to Eb and so on until you know them all.*

*Just take every note up a half step every time you change chords.*

*Example C to Db to D would be  $\frac{\underline{E} \underline{A} \underline{C}}{C Bb}$  to  $\frac{\underline{F} \underline{Bb} \underline{Db}}{Db B}$  to  $\frac{\underline{F\#} \underline{B} \underline{D}}{D C}$  and so on until you start over at C.*

Any time you do a single note walkup (For example a simple G to C walkup like in a fast song.)

Try replacing the LH walkup G-A-Bb-B-C with G13-A13-Bb13-B13-C13.

Or try replacing the ending of a fast song (G-B-C-C#-D-E-F-F#-G) with

G13 - B13 - C13 - C#13 - D13 - E13 - F13 - F#13 - G13

It will sound a million times better!

*\*You can use it to replace the standard I to IV and V to I walkups and also the end-of-song walkups.*

Let's try it in the following song.

**CHORDS**

C13 =  $\frac{\underline{E} \underline{A} \underline{C}}{C Bb}$

Db13 =  $\frac{\underline{F} \underline{Bb} \underline{Db}}{Db B}$

D13 =  $\frac{\underline{F\#} \underline{B} \underline{D}}{D C}$

Eb13 =  $\frac{\underline{G} \underline{C} \underline{Eb}}{Eb Db}$

E13 =  $\frac{\underline{G\#} \underline{C\#} \underline{E}}{E D}$

F13 =  $\frac{\underline{A} \underline{D} \underline{F}}{F Eb}$

F#13 =  $\frac{\underline{A\#} \underline{D\#} \underline{F\#}}{F\# E}$

G13 =  $\frac{\underline{B} \underline{E} \underline{G}}{G F}$

Ab13 =  $\frac{\underline{C} \underline{F} \underline{Ab}}{Ab}$

Gb

A13 =  $\frac{\underline{C\#} \underline{F\#} \underline{A}}{A}$

G

Bb13 =  $\frac{\underline{D} \underline{G} \underline{Bb}}{Bb Ab}$

B13 =  $\frac{\underline{D\#} \underline{G\#} \underline{B}}{B A}$

SONG 24: GET YOUR MIND ON JESUS

**Gm7 (v) / / / Gm7(v) / / / Gm7(v) / / / A13 – Bb13 – B13**  
Get your mind on Jesus, let's have church. Get your

**C7 (v) / / / C7 (v) / / / C7 (v) / / / Gm7 (v) / / /**  
Mind on Jesus, let's have church.

**Gm7 (v) / / / Gm7 (v) / / / F#m11 / B7 / Em7 / D#+5 /**  
Get your mind on Jesus, let's have church.

**G/D / E7b9 / A9o /**  
Let's have church, let's have church,

**D9 / Gm (B13 – C13 – C#13 – D13 – E13 – F13 – F#13)**  
Let's have church. (To end: G13)

### **Lesson 11 GOALS**

- 1) Learn how to play “Get Your Mind On Jesus” using walking 13ths.
- 2) Continue to login to your Student Homeroom online and watch the video for “Amazing Grace Song 4.” Practice and master the runs and fills shown in the video.
- 3) Continue to login to your Student Homeroom online and watch the video for “Let Your Glory Fill This Place.” Practice playing the runs and fills shown in the video.

### **HOMEWORK QUESTIONS ARE BELOW**

#### **Lesson 11 HOMEWORK ASSIGNMENTS**

*The following questions pertain to Walking Thirteenths.*

- 1) What are the notes in G13, both LH and RH?
- 2) What are the notes in A13, both LH and RH?
- 3) What are the notes in Bb13, both LH and RH?
- 4) What are the notes in B13, both LH and RH?
- 5) What are the notes in C13, both LH and RH?
- 6) What are the notes in D13, both LH and RH?
- 7) What are the notes in E13, both LH and RH?
- 8) What are the notes in F13, both LH and RH?
- 9) What are the notes in F#13, both LH and RH?

## AP 104 Lesson 12

The majority of this lesson is taught via the instructional videos. The Study Information packets are only meant to give you the basic chord progressions of each song.

### There Is Power In the Blood (F)

**Ch:**

**F7vamp      Bb9    Bdim7    F/C**

There is power, power, wonder-working power,

**G7add13    C9    C9/Bb                    F/A    D7#5#9 - Db9/G - C9**

In the      blood                      of the Lamb,

**F7vamp                    Bb9                    Bdim7**

There is power, power, wonder-working power,

**F/C    D7b9#5      G9    C9            F (A-Bb-B-C-D-Eb-E)**

In the pre - cious      blood    of the Lamb

## AP 104 Lesson 12

The majority of this lesson is taught via the instructional videos. The Study Information packets are only meant to give you the basic chord progressions of each song.

### Jesus Said It (by Eddie James) (Click to listen)

**Intro:** (Eb-Bb-Eb-Db Eb-Bb-Eb-Db Db-C-B-Bb Eb-Bb-Eb-Db Eb-Bb-Eb-Db Db-C-B-Bb)

**V1:** Ebm (vamp)

Jesus said it (Jesus said it) Jesus said it (Jesus said it)

(Ab-A-Bb)

Believe on me (Believe on me) Believe on me (Believe on me)

Ebm (vamp)

F13-Gb13-G13

Scripture said it (Scripture said it) Scripture said it (Scripture said it)

(Ab-Ab-Ab-C-Eb)

(Ab-Ab-Ab-C-Eb)

Out of your belly (out of your belly) Out of your belly (out of your belly)

(Ab-Ab-Ab-C-Eb)

Ab13

Gb13

F7#5#9 Bb7#5#9

Out of your belly (out of your belly) Out of your belly (out of your belly)

Ebm

Ebm

Ebm

Ebm

(G-Ab-A-Bb)

(Is gonna) Flow, flow, flow, flow, Flow, flow, flow, flow

**CH:** (Eb-Bb-Eb-Db

Eb-Bb-Eb-Db Db-C-B-Bb

I've got the River of Living water I've got the River of Living water

(Eb-Bb-Eb-Db

Eb-Bb-Eb-Db Db-C-B-Bb

I've got the River of Living water I've got the River of Living water

MODULATE TO Em (Verse 1 to Chorus) - Move everything up one half step

MODULATE TO Fm (Verse 1 to Chorus) - Move everything up one more half step

**V2:** Fm7 (cut)

You should have been there when I came through,

Fm7 (cut)

Church was on fire and the Holy Ghost too,

Fm7 (cut)

Fm7 (cut)

From the top of my head to the sole of my feet,

Fm7 (cut)

Fm7 (cut) C7#5#9 / / /

I felt the Spirit moving all over me,

**V3:** Fm7 (cut)

Fm7 (cut)

If you don't believe I've been redeemed, Follow me down to the Jordan stream,

Fm7 (cut)

Fm7 (cut)

Fm7 (cut)

Fm7 (cut)

C7#5#9 / / /

I stepped in the water, the water was cold, It chilled my body but not my soul,