Fall Music Course 2011

THEME : “Playing with the Spirit and Understanding”

Theory for New Musicians

Practice for Intermediate Musicians

Techniques for Advanced Musicians

Church Musician ________________________________

Church Name __________________________________

www.Samsmuizco.com
Welcome to Sam’s Gospel Music Course

Let me first give honor to God, the author and finisher of my faith, to Jesus Christ the ruler and sovereign friend who thought it not robbery to die on the cross and rise that I may have eternal life, and finally to the Holy spirit that works in my being, giving me guidance where I need to be and the strength to endure until Jesus’s return.

Yes, back then I loved playing the organ and this model was among the first to have play along chords. I never used them, back then I wanted to play the chords I learned by “ear” from albums and the radio church services. Ever since then I been on this marvelous music journey giving back the gift of music that was placed in my life. And now after 10 years on the Internet we begin the next phase of musician instruction.

I thank God for the desire to be a role model for this generation of church musicians. Many of you have discovered my course via Youtube, search engines and perhaps word of mouth via email. A brief background on myself, I’m a 37 year church musician, self taught through “ear” training and hymnal books. I was raised musically on a Hammond C3/B3. Lowery organ and a spinet piano throughout my youth. My family has a rich heritage as church musicians in the COGIC and Baptist Church throughout the NYC area.

Sound of Joy is my vehicle the Lord has impressed upon me to be a avenue whereby I can help new musicians navigate the ministry of music in their local churches. I began using this name based on the scripture from Psalm 100:1 “Make a Joyful Noise Unto the Lord....” aka Sound of Joy. So you will see all of what I teach is bible based with the blessing of God.

Enough about me, it’s all about everyone of you who are taking my course. I have read each of your emails and I’m setting up online classes for those who are new to the piano/keyboard, those who are currently serving as church musicians on the organ/keyboard and those who are experienced and looking to enhance the sound they have developed.

It’s never my desire to make you a Sam Tolbert Clone.....on the contrary there’s a sound in you that even I can’t play. That’s my desire to help bring out what is in you using the same techniques that worked for me. Ok, you say I don’t sound that good. See that picture above...I had the same testimony and with all the talent in my family no one had the time to teach me anything. Thank God for a listening ear and a desire to learn. Everything you will receive from my course will have the purpose of “training you ear”, “stimulating your mind” and “working your fingers” to make music.

I know I write a lot and times but this will be the only email of this length and I want to assure you that I’m in it for the long haul. I want to see you progress and prosper not only in healthy music ministry but every avenue music opens to you.

I’m looking forward to being a servant first and instructor second. As always you can contact me anytime via email regarding the course or any music ministry concerns. The updated workbooks will be placed on the main web site on Monday. By your registering I will be creating a personal title page for your workbook in case you print it out. This will be a living workbook in that I will update and add pages during the course. If you don’t have a printer you can always view the workbook using the Iphone (tested it already and it looks great) Ipod or your blackberry. Oh yes, and there will be MP3 files created of spiritual, hymnal, gospel and praise songs for you to store as a quick reference on your portable MP3 player or cellphone.

Sam Tolbert
Psalm 100:1 - “Make a Joyful Noise Unto the Lord, Serve the Lord with Gladness…”

The Musicians Prayer

Oh Lord, please bless this music that it might glorify your name.
May the talent that you have bestowed upon me be used only to serve you.
Let this music be a witness to your majesty and love, and remind us that you are always watching, and listening, from your throne above.
May your presence and beauty be found in every note played so that it reaches the hearts of your people and draw them closer to you.
May your Spirit guide us through every measure so that we might be the instruments of your peace, and proclaim your glory.

AMEN

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All the information contained in this workbooks can be applied to all musician skill levels
NOTES
**IMPORTANT!** Shape your hands (in the air) to play the correct keys before you begin each exercise. The fingers and wrists should be relaxed, not stiff.

**LH (MIRROR IMAGES) RH**

Starting with middle C using your right hand play the C major scale without hesitation in ascending then descending order. Now do the same with your left hand. This warm-up you should use for the first 3-8 minutes of practice on your keyboard. Weighted keyboard are always preferred but you can do this exercise on any keyboard.

- **C**
  - R/H 1 2 3 1 2 3 1 2 3 4 5
  - L/H 5 4 3 2 1 4 3 2 1 3 2 1
- **D**
  - R/H 1 2 3 1 2 3 1 2 3 4 5
  - L/H 5 4 3 2 1 4 3 2 1 3 2 1
- **E**
  - R/H 1 2 3 1 2 3 1 2 3 4 5
  - L/H 5 4 3 2 1 4 3 2 1 3 2 1
- **F**
  - R/H 1 2 3 1 2 3 1 2 3 4 5
  - L/H 5 4 3 2 1 4 3 2 1 3 2 1
- **G**
  - R/H 1 2 3 1 2 3 1 2 3 4 5
  - L/H 5 4 3 2 1 4 3 2 1 3 2 1
- **A**
  - R/H 1 2 3 1 2 3 1 2 3 4 5
  - L/H 5 4 3 2 1 4 3 2 1 3 2 1
- **B**
  - R/H 1 2 3 1 2 3 1 2 3 4 5
  - L/H 4 3 2 1 4 3 2 1 3 2 1 3

What's missing? That's right we didn't give you the scale note names. Use the keyboard reference above to view the notes that correspond to each fingering number.

The purpose of this lesson is to train your fingers to move over the keyboard. No speed or technique is necessary when practicing.

The scales are played in two octaves.
"The melody line to every song is found in the root scale of key of the song"

The one concept you will here me stress is learn the fingering and the tones of the major / minor and the harmonic minor scale. In my years of learning gospel selections I have found one or all of these scales are extensively used. When you are familiar with the sound of the scale and you listen to a recording you immediately find the notes of that song. For example the praise song “Our God is an Awesome God” in Eb. The Helen Baylor version uses the C natural minor(Aeolin) (C, D, Eb, F, G, Ab, Bb, C) and C harmonic minor scale (C, D, Eb, F, G, Ab, Bb, C). Believe it or not the chords used in that song are also found in part throughout these scales. Here’s a secret “Eb major scale is the same as C natural minor if you start on the 6th note from Eb root)

For example:
Lyric: Our...........God.......is....an......awe....some....God - He.......reigns.....from......heaven......a - bove
melody: E♭...........C..............G............F.............D...........E♭.............D........C

chord: G E♭ C G C G B♭ E♭ F G B♭ D F A♭ B♭ E♭ G C D F B♭ C E♭ G

Compare the notes in the chords to the notes in the scale. You will find the chord structure is imbedded in the scale tones of the melody line. This is the technique I’ve used for the past 30 years to learn how songs are constructed and how you find the chords that support that melody line.

There are 11 basic scales. all of them you don’t really have to know as far as gospel music goes but its good to know they exist. They are the major(Ionian), natural minor(Aeolian), harmonic minor, melodic minor (ascending), melodic minor(desending), Dorian, Lydian, Locrian, Phrygian, Mixolydian and Whole-tone. These scale tones make up the runs you’ve been hearing all your life played in churches. We’re only covering the scales related to hymnal, gospel and praise songs for this course. You can do a Internet search for more information about all the scales. A natural minor scale has a certain characteristics, the 3rd, 6th and 7th note are played 1/2 down from a major scale. In the harmonic minor scale 3rd and 6th note is played 1/2 step down from a major scale.

Fill in the scale note in the following keys:

1. D natural minor D, _____, _____, _____, _____, _____, _____, D
2. Eb natural minor E♭, _____, _____, _____, _____, _____, _____, E♭
3. E natural minor E, _____, _____, _____, _____, _____, _____, E
4. F natural minor F, _____, _____, _____, _____, _____, _____, F
5. G harmonic minor G, _____, _____, _____, _____, _____, _____, G
6. A harmonic minor A, _____, _____, _____, _____, _____, _____, A
7. G♭ harmonic minor G♭, _____, _____, _____, _____, _____, _____, G♭
8. A♭ harmonic minor A♭, _____, _____, _____, _____, _____, _____, A♭
9. B♭ harmonic minor B♭, _____, _____, _____, _____, _____, _____, B♭
10. C harmonic minor C, _____, _____, _____, _____, _____, _____, C

Here’s a harmonic minor chord progression excercise I use to keep my ears trained to play behind any song using this scale. In C (can be transposed into every key)

Sequence is:

minor/1 E♭ G C
7th/4, F G B D

minor/2, G C E♭

minor/1, A♭ C F

minor, C E♭ G

minor/2 C F A♭

7th/3 D F G B

minor/2 E♭ C C
Music Theory

The musical alphabet is a continuum, repeating endlessly the first seven letters of the English language alphabet:

A B C D E F G A B C D E F G A B C D E F G........etc

A scale is a series of tones in organized sequence.

A major scale is an eight-letter sequence of the musical alphabet.

The first of the major scale is called the tonic note, or keynote: the last letter of the major scale is the same as the keynote but it is called the octave.

Ex. C major scale

C      D     E     F     G     A     B     C

keynote                                      octave

The tones of the major scale can be numbered:

C      D     E     F     G     A     B     C

1     2      3     4     5     6     7     8

The numbers referring to the tones of the major scale are called scales degrees.

The musical relationships between the tones of a major scale can be expressed by means of whole-steps and half steps.

C      D     E     F     G     A     B     C

W     W      W     W     W      W    H

(W=whole, H=half)

The major scales are:

C      D     E     F     G     A     B     C

Db    Eb    F    Gb    Ab    Bb   C     Db

D     E      F#   G     A      B    C#   D

Eb    F      G     Ab    Bb    C    D    Eb

E      F#    G#   A     B      C#  D#  E

F      G    A    Bb    C    D    E    F

Gb    Ab    Bb    B    Db   Eb    F    Gb

G      A    B    C    D     E    F#   G

Ab    Bb    C    Db   Eb    F    G    Ab

A     B      C#  D    E     F#  G#  A

Bb    C    D    Eb    F    A    B    Bb

B      C#   D#   E    F#   G#  B#   B

This is your reference information to the scale fingering chart from the previous page. Practice playing each of these scales in the two octaves using the proper fingering at the beginning of your practice time. I would like you to post a YouTube video clip and send to my site www.Youtube.com/soundofjoy so that I may view your techniques. Nothing fancy I want to see if you are applying the proper fingering techniques I teaching you.

I you have a keyboard with a metronome start your practice tempo to 50 bpm and gradually increase each scale run by 10 bpm up to 100 bpm. Don’t rush to get there in one practice session the idea is to be as accurate as possible. This will help you when we cover gospel runs later on during this course.

Remember practice right hand first then left hand, if you’re daring do both hands at the same time and send me the video clip.

As a new musician I believe its very important that you follow routine of practice until you’re ready to go at it on your own. Here are some suggestions I believe will assist you in developing a practice routine. TURN OF YOUR CELLPHONE!

1. Pray - this is essential for getting yourself in tune with what you are about to do
2. Start with scale fingering in every key - duration 5 - 10 min
3. Practice your triad inversions in every key - duration - 10 min
4. Practice chord progressions and transition chords in C, Db, D, Eb for 10 min
5. Take a break get some water (no soda will make you hyper) this also gives your fingers a rest period
6. Practice the melody line with left hand chords to a familiar song ( I suggest a hymn that you like to play) or a praise song

Now that you are warmed up you can tackle more advanced practice
7. Work on your preacher chords ( if you play for a minister that needs you to play them)
8. Select 3 congregational songs normal sang at your church play them in the key they sing them in using techniques practiced from this course.
   Do not use the transpose key!
9. If you play for a choir or praise team begin practicing the songs they will sing at the next service
10. Take another break - answer your cellphone and update your facebook :)

Now you’re ready to learn a new song having warmed-up and practice all the techniques you’ve practice from this course. When learning a new song I always recommend you listen to the entire song at least 3 times, each time writing down information you hear in the song, the intro, the choir parts and the piano/keyboard parts. We will cover this techniques later on in the course also.

A chord is defined as two or more notes played at the same time. In popular music a chord generally has a minimum of three notes.

The pitches which make up a chord are called chord-tones: any other pitches are called non-chord-tones.

Chords can be related to major scales by means of scale degrees.

The chord-tone upon which the rest of the chord is built on is called the root.

Scale           C      D     E     F     G     A     B    C

Keynote

degrees        1.     2.    3.    4.    5.    6.    7.    8.
chord tones   R    2     3     4     5     6     7     8

Root

R=is used to differentiate clearly the root of the chord from the keynote of the scale when using numbers.
A major triad consists of the root, third and fifth scale degrees (R, 3, 5.)

Ex. C major triad

Scale | C | D | E | F | G | A | B |

degrees | 1. | 2. | 3. | 4. | 5. | 6. | 7. | 8. |

chord tones | R | 3 | 5 |

A minor triad consists of the root, flattened third and fifth scale degrees (R, b3, 5.)

Ex. C minor triad

Scale | C | D | E | F | G | A | B |

degrees | 1. | 2. | 3. | 4. | 5. | 6. | 7. | 8. |

chord tones | R | b3 | 5 |

Inversions

A rearrangement of chord-tones is called an inversion.

A chord with the root as the lowest note is said to be in the root position;
a chord with the third as the lowest note is said to be in the first inversion;
a chord with the fifth as lowest the is said to be in the second inversion.

Ex. C major triad

<table>
<thead>
<tr>
<th>G = 5</th>
<th>C = Root</th>
<th>E = 3rd</th>
</tr>
</thead>
<tbody>
<tr>
<td>E = 3rd</td>
<td>G = 5th</td>
<td>C = Root</td>
</tr>
<tr>
<td>C = Root</td>
<td>E = 3rd</td>
<td>G = 5th</td>
</tr>
</tbody>
</table>

Root Position | First Inversion | Second Inversion |

Since chord-tones can be rearranged into as many positions (inversions) as there are chord tones, four note chords will have four positions, five-note chords will have five positions, etc.

Specific chord positions can be indicated by using a slash mark (/) after the chord symbol and a letter, "R" for root position, or a number for other positions:

C/R = C major triad, root position; C/2 = C major triad, second position;
C/3 = C major triad, third position, etc.

When the composer wished to specify a particular bass note he may use a slash mark and a letter indicating the desired bass note:

C/E = C major triad (any position), E bass note; C/G = C major triad, G bass note, etc.

A specific chord and a specific bass note can be indicated by using two slash marks, the letter or number after the first slash indicating the chord position, the letter after the second mark indicating the bass note:

C/2/G = C major triad, second position, G bass note, etc.

As a musician you should know what chords and inversions are available to you in every key.

Many of you may have learned the number system approach to playing songs. As a rule I don’t teach that method but I will speak to the concept throughout this course. As you become more familiar with chords and progressions you will soon ween off the number system. In this new musician course we will cover alternate ways to support the mode of a service when you’re on the keyboard or organ. Here’s a few techniques your can apply to what you’re currently playing now.

1. Before service starts if there’s no praise team at your church use an opening song like “Lord prepare me to be a Sanctuary” (not the up tempo version) ;)

A good congregation key is Eb or F. I suggest in order to warm up the singing of your congregation start in the key of Eb. Here’s your first look at our song teaching method

Lord Prepare Me in Eb

Lyrics: Lord...... pre - pare.... me....to  be a sanc...tu....ar.....y

Melody: G F E♭ ..............E♭ ......G......B ......F

R/H chord A♭ m7/3  E♭ 9/2 ..................................................B♭ 9...

Bass  B♭ ......E♭ ......................................................................D.....

Lyrics: Pure and ho.........ly tried and tru............e

Melody F G A♭ F  E♭ F G, A♭ G F

R/H chord Fm2 C7/4 Fm2  Fm1  A♭ maj7/4 B♭ 7/4  E♭/2  B♭ 9

Bass A♭ G F B♭ E♭ B♭

Lyrics: With thanks giv-ing I’ll be a liv - ing

Melody: G F E♭ ................E♭ :G......B♭ ..............G

R/H chord B♭ 7  E♭ 9/2 ..................................................B♭ 9...

Bass  B♭ ......E♭ ......................................................................D.....

Lyrics: with thanks...giving I’ll be a liv - ing sanc.....tu........ar....y

Melody: G F E♭ E♭ B♭ F G A♭ F

R/H chord A♭ maj7 B♭ 7  E♭ 9..............................................B♭ 9 Fmin1/ D♭ dim4  Fm2

Lyrics:  Lord for you

Melody: G B Eb

R/H chord A♭ maj7 B♭ 7  E♭

Bass  B♭ ..............E♭ .....

Here are a few of the chord progressions posted above you will learn how to use during this course.

E♭ 9/2

A♭ m7/3

B♭ 9/2

A♭ maj7/4

D♭ dim7/4

B♭ 7
Practice these chords using the fingering from the image on the previous lesson on scales page. **Thumb is always in the root note of the chord.**

Quiz

1. When switching inversions which finger plays the first note of each inversion chord?
PRACTICE THESE CHORDS TO THIS FAMILIAR SONG

Oh How I Love Jesus

Oh, how I love Jesus

Oh, how I love Jesus cause he first loved me...
As an Intermediate Church Musician you find yourself currently serving as the church musician and playing for the choir(s). This course is going to assist you in finding your place in ministry as you’re growing in confidence serving the local church. We have been where you are right now and we’ve provided ongoing techniques in order that you may grow into your position as church musician. It’s more than just chord ans runs now as you have an important role to fulfill providing appropriate music to support your Pastor and those the minister to the congregation.

Let the lessons begin.............

Sammy Says

As the new musician it’s very important to establish a foundation of music theory first. I know you want to play all the phat chords and you want the “shout the house” chords. There’s plenty of time to learn those trust me. Right now I want you to become a well rounded musician able to play at a moments notice any song that is relative to the church service you’re ministering in. To accomplish this I have made available reference material at the end of this workbook and I suggest in your practice time you view the information provided for your education. Practice the lessons for your skill set and learn them well. I will have quizzes throughout this course book to assist you in monitoring your progress. Take a look at the chords in C located in the reference pages. You will need to know all of these chords and many more in order to reach the next level.

Praise Chords in C” How Great is Our God “

Lyrics   How great is our God........how great..... is our God......how.....great......how.....great.....is.... our...God
chords II G C D E...............A D G....G B C E.......................F G A C........G A B D......................D G C
chords III C D E G........E B D / Ab C D G..................D A / E F A C.................................

The way I teach is you start off with the basic melody and basic chords. Next time around you mix in the next level of chords. Third time around you mix and match the first two chord patterns with the third pattern. The key is to know when to play the 2nd and 3rd chords remembering you have to support the melody line.
“Establishing the Local Church Music Department”

It has been brought to my attention that many of the new musicians serving the local church are faced with the task of establishing a music department complete with choir Presidents, Music Directors etc. In this organization sometime the roles tend to overlap and feelings become hurt because of misunderstandings.

Every church organization is separate unto itself but I have gathered some basic rules which may assist you in formation of a Local Church Music Department.

You and your group

1. Is your life in harmony with Jesus? Very important that you are prayerful in seeking wisdom from God as you deal with His people. Begin your rehearsals with prayer and scripture and end with a prayer.
2. Remember the ministry of music should exalt “God” not the “singers” or the “musician”.
3. You must all be in harmony with the Pastor and the spirit of the ministry of your church.
4. Can you talk and communicate with the spirit of intelligence? Soft words turn away wrath.
5. Can you say forgive me when you’re wrong in the presence of your group?
6. As much as possible invite suggestions from the members of your music group as you organize.
7. Build up and encourage one another.

When do we need a Minister of Music or Music Director?

1. When you have several choirs active in the church.
2. When you need someone to select music, train the choirs and be responsible for the overall quality of music presented in the church services. This person should be knowledgeable in the field of music.

When do we need a Choir President and what is their responsibility?

1. When the administration concerns become too involved for the Minister of Music then a Choir(s) President can be appointed or voted upon to be the administrative voice to the choir. The President provides the business format for the group and provides discipline so that things run smoothly, running meetings and anything else which is non music related fall under the Presidents role. In some instances a vice President may be required. In such case they must work together to meet the needs of the group and are in close consultation with the Minister of Music/Director over any choir concerns. They all must work together in harmony as an example to the members.

What are other necessary positions?

Musician - This can be one or more individuals led of God to provide and accompaniment for the choir.
Director - This person teaches the choir(s) the music and should be musically inclined. Works closely with the musician in leaning the music and the various voicing for choir rehearsals. Be on time for rehearsals and always prepared with sheet music, words or music for the choir rehearsal. Verifies all music selected with the Minister of Music to be certain that it’s in harmony with the Pastor and spirit of the ministry of the church.
Chaplain - The Chaplain offers prayer prior to the choir going into the sanctuary or a building to minister in song.

Building a Good Choir

1. Every officer know specifically what their job is.
2. The better trained the musicians are, the better the choir, musically.
3. The director should have a working knowledge of music and know what they are doing.
4. Choir members should be willing to listen to the director. The director instructs the choir not the choir instructs the director.
5. Promptness to rehearsal, good attendance, willingness to learn and alertness makes for a good choir.
6. The director must prayerfully know what to sing, when and where.
7. The musicians must realize they take directions from the director also.
8. Be prayerful, take directions and be the best singer/musician in your section.

THE MUSICIANS & THE SINGERS & MINISTRY

by Min. Steven Ford

MUSCICAN ETIQUETTE (Pre-Service Prep)

A) Establish Priorities in Your Life (Get Order)
1. Relationship with God
2. Your spouse, ...your family
3. Your health
4. Your employment
5. Your ministry
6. Your Musical Development
7. Other Interests (sports, hobbies, etc.)
8. Pray for the Pastor of your Church
9. Pray for the Minister of Music
10. Pray for your fellow musicians, respect their time of service and confirm them in Ministry.
11. Attend rehearsals
12. Bible Study before Music Study
13. Practice. Learn Hymns, Worship, all Styles
15. Become faithful, and accountable for everything you do or say
16. Keep a folder of all your music, be prepared
17. Sanctify you attitude

Temperamental Musicians need deliverance

Sensitivity and Flow (The Service)

1. Arrive early before the pre-service to check you instrument and tune up.
2. Respect others during the tune up. this is not a JAM Session.
3. JOIN THE PRAYER
4. Play with dynamics...be sensitive to the Spirit.
5. Watch you Minister of Music
6. Watch your Worship and Praise Leader
7. Song selection is not your job, unless instructed by the Minister of Music, each song should be played as unto the lord.
8. Give Excellence whether you feel like it or not.
9. Let the playing of your instrument be an extension of your worship to God.
What’s the secret to playing hymns effectively? Here’s an excerpt from the Methodist Songs of Zion supplement hymnal:

**General Suggestions**

**DIRECTOR**

Proper musical performance and interpretation are aids to meaningful worship experiences. Music is and important part of the worship service, so be sensitive to the worship leader. Worship is a total experience, and many through the musical word as well as through the spoken word.

Sometimes the place of a song in the worship service can say much about the tempo. For example, the refrain to the hymn “I Surrender All,” may be used as a prayer chant, in which case it would be performed slower than usual.

Be creative and add other instruments, such as guitars, drums, and tambourines to performances, but use discretion in doing do. Don’t overdo it! Hand clapping can also be a very effective with certain music genres.

**ACCOMPANIST (PIANIST or ORGANIST)**

Accompanying is an important role, so pay close attention to the director, soloist, and worship leader. If no one is directing the congregation, it is left to the accompanist to lead with his or her instrument, so lead forcefully.

*Be careful not to play too loudly. It can overpower the singing or detract from a worship mood.*

**INSTRUMENTAL IMPROVISATION**

The beat (rhythm) is one of the most important aspects of Black music, whether the composition is fast, slow, or moderate. It must be kept as soon as it is established. Sometimes the beat (rhythm) changes while the performance is in progress and then revert to the original beat. No matter what, keep whatever beat is established at any given time.

There are very few moments of silence in improvisation of Black music, and when they do occur they are generally for special effects. Fill in measures of rests (or open spaces) with chords duplicated at the upper or lower octave, broken chords (arpeggios), passing tones either as single notes or in octaves, passing tone chords, upper and lower neighboring tones, runs, turns, glissandi, chromatic motives or phrases an so on. Remember, however, that all these “extras” must be utilized with taste and discretion. Whatever the nature of your improvisation, do not leave open spaces.

The changing of keys (modulation) is very common in Black music performance. It adds variety and often heightens the emotional effect of the composition. Most compositions can be reduced to a I-IV-V-I chord progression, whether they are written in major or minor key. Therefore, chordal embellishment or decoration is very common in black music performance. Use augmented tonic and dominant chords; dominant chords; secondary dominant chords; diminished triads; dominant, augmented, and diminished seventh chords; ninth, eleventh, and thirteenth chords; chordal inversions and altered chords. Flatted thirds, sixths and sevenths are common.

*Thought this was going to be an easy course? No way, I use every one of the above techniques in my hymn playing and if you follow my examples, I will teach you how to improve your understanding of hymn playing using these techniques.*

In the following sections we will cover the “standard hymns” used in todays church and praise songs which have now become the “new” standard.
As a church musician you have the responsibility of learning all the selections needed to fulfill the major worship needs of the service. As time changes some of these songs not sung regularly but you should know they are applicable to morning worship.

Here are some suggestions we encourage you to add to the list you already play.

<table>
<thead>
<tr>
<th>Processionals:</th>
<th>Key</th>
<th>Seasonal Selections (Christmas)</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holy, Holy, Holy</td>
<td>E₉</td>
<td>Joy to the World</td>
<td>B₉</td>
</tr>
<tr>
<td>Guide Me O, Thou Great Jehovah</td>
<td>G</td>
<td>O Come All Ye Faithful</td>
<td>G</td>
</tr>
<tr>
<td>Rejoice Ye Pure in Heart</td>
<td>F₁</td>
<td>Silent Night</td>
<td>B₉</td>
</tr>
<tr>
<td>Sign Me Up</td>
<td>G</td>
<td>Hark the Hearal Angels Sing</td>
<td>F</td>
</tr>
<tr>
<td>We’re Marching to Zion</td>
<td>F₁</td>
<td>Emanuel</td>
<td>C</td>
</tr>
<tr>
<td>Lord Prepare Me to be Sanctuary</td>
<td>F</td>
<td>Jesus, O What a Wonderful Child</td>
<td>A₉</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Prayer Chants</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(Easter)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hear Our Prayer O Lord</td>
<td>E₉</td>
<td>At the Cross</td>
<td>F</td>
</tr>
<tr>
<td>The Lord is in this Holy Temple</td>
<td>D₉</td>
<td>Nothing But the Blood of Jesus</td>
<td>F</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Opening Hymns</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A Mighty Fortress Is Our God</td>
<td>C</td>
<td>Because He Lives</td>
<td>A₉</td>
</tr>
<tr>
<td>Great thy Faithfulness</td>
<td>E₉</td>
<td>Up from the Grave He Arose</td>
<td>C</td>
</tr>
<tr>
<td>Blessed Assurance</td>
<td>D₉</td>
<td>Congregational Selections</td>
<td></td>
</tr>
<tr>
<td>To God Be the Glory(Hymn version)</td>
<td>A₉</td>
<td>I Feel Good, Good Good</td>
<td>A₉</td>
</tr>
<tr>
<td>O How I Love Jesus</td>
<td>G</td>
<td>What a Mighty God We Serve</td>
<td>E₉</td>
</tr>
<tr>
<td>Love Lifted Me</td>
<td>B₉</td>
<td>Praise the Name of Jesus</td>
<td>E₉</td>
</tr>
<tr>
<td>What a Fellowship</td>
<td>G</td>
<td>I’m Running For My Life</td>
<td>E₉</td>
</tr>
<tr>
<td>Sweet Sweet Spirit</td>
<td>G₉</td>
<td>He Never Failed Me Yet</td>
<td>F</td>
</tr>
<tr>
<td></td>
<td></td>
<td>My Soul Loves Jesus</td>
<td>A₉</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Invitation/Prayer</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Come Unto Jesus</td>
<td>F</td>
<td>Yes God Is Real</td>
<td>B₉</td>
</tr>
<tr>
<td>I Surrender All</td>
<td>D₉</td>
<td>Jesus on the Inside Working on the Outside</td>
<td>B₉</td>
</tr>
<tr>
<td>Just As I Am</td>
<td>E₉</td>
<td>Hallelujah Anyhow</td>
<td>D₉</td>
</tr>
<tr>
<td>I Have Decided to Follow Jesus</td>
<td>D</td>
<td>I’m a Soldier in the Army of the Lord</td>
<td>G</td>
</tr>
<tr>
<td>Pass Me Not O Gentle Savior</td>
<td>F</td>
<td>The Windows of Heaven are Open</td>
<td>B₉</td>
</tr>
<tr>
<td>What a Friend We Have in Jesus</td>
<td>F</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I Am Thine O Lord</td>
<td>A₉</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No Not One</td>
<td>F</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sweet Hour of Prayer</td>
<td>C</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

There are of course many more songs we have not included with this list. I feel these are the standard songs every church musician should already know. We will cover all these selections as part of this course and others not on this list.
Scale Practice

Here are some of the same scales you've already practiced in sheet music format. For extra credit can you name the key and the notes in the scale of that key?
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Payments can made using our paypal links, check or money order payable to Sound of Joy, 996 Allan CT., Teaneck, NJ 07666

(DUE TO SHIPPING CONCERNS WE DO NOT SHIP OUTSIDE THE USA)

For questions you can call us at 201-951-9720 or email us

Holiness in Ab - NEW - 15.00

We've added a series of DVD lessons reaching out to styles of gospel music. We cover the chords as played on the CD showing you the chords and the techniques used on the CD. For advanced church musicians.

Greatful in Ab - NEW - 15.00

Hez Walkers song showing all the chords, patterns and melody runs as heard on his CD. Every musician needs this one.

Order My Steps in Db - NEW - 15.00

For the advanced musician featuring the intro, melody, chords and bass patterns. A must for the church musician video library.

Blessed and Highly Favored - NEW - 15.00

For the advanced musician featuring the intro, melody, chords, runs and bass patterns. A must have for the contemporary musician.

Soverign God - NEW - 15.00

For the advanced musicians covering the intro chords, runs and patterns found in the song.

Sam’s Old School Praise and Testimony Songs NEW - $30.00

Sam’s 2 DVD set featuring 9 songs taught in the old school style (See our promo video on Youtube) Sam will be teaching how to play the melody and chording techniques he developed as the organist for the Kelly Temple COGIC for over 25 years.

Can't Nobody Do Me Like Jesus /Victory is Mine - $20.00

This DVD is for new or beginner musicians to gospel music in G and Eb - You asked for basic lessons for beginner musicians and now we have the first two completed. Learn the melody, Intone chords and bass runs to these two popular church songs taught by Sam Tolbert.

I Love You Lord Today - $15.00

by iSOUND.COM

Sams' Gospel Video's on Youtube

Our Audio Productions

Samuel Tolbert Music Director Galilee United Methodist Church, Englewood, NJ

We are now featuring our instrumental selections at iSounds.com. Support this site by purchasing our selections featuring Spirituals, Hymns, and Oldtime Gospel favorites. Click on our picture to sample the MP3 tunes on our site. You can still purchase our instrumental CD's.

Songs for Christmas (Instrumental) NEW Demo

Church Musician Praise One

Sunday Night Praise

Psalms and Spiritual Songs

Songs for Christmas (Instrumental) NEW Demo

Church Musician Praise One

Sunday Night Praise

Psalms and Spiritual Songs

Price 10.00
Sam's Gospel Chord Progressions
for Advanced Musicians
To those of you new to the Hammond Organ:

To start the Hammond Organ you push and hold the start switch while counting 8 seconds. Continue to hold the start switch then press and hold the run switch and count for 8 seconds. Release them both and the start switch will toggle back but the run switch will stay forward. On the preset keys you will find preset tones. When you depress any of these key they will stay depressed and select the tones printed on the keys. If you depress the keys to the right of the preset keys you will enter the harmonic drawbar mode. This is where you can create your own combination of tones independent of the preset harmonic tones. Each manual has two sets of drawbar that correspond to the preset manual drawbar you have selected.

The bass drawbars found in the middle of the drawbars control the tone of the bass foot pedals. The Bass foot pedals are played with the heel/toe method where you play the lighter pedals with the heel area of your foot and the black pedals with your toe. The volume pedal controls the overall loudness of the organ. The Leslie switch (some models don’t have one) controls two whirling cones in the Leslie amplifier that creates the theatrical effect of sound splitting the air synonymous with the Hammond Organ. Then bench is where you sit of course. If you have the later version of the Hammond Organ (XB-2 and up) you will not have the start/run or Leslie switch. Some organs have been modified with newer technology eliminating these components. There’s are many models of Hammond Organs in churches today. I have acquired some images of them and a brief description of what features they have in common. Some of the do’s and don’t are:

1. make sure you press start and hold for 8 second then push the run. Never press both switches at same time.
2. pull gently on the drawbars, there are stops that will break and drawbars come off in you hand.
3. when playing foot pedals try not to “stomp” on then. There are springs called pedal pushers that will break.
4. if certain tones are not heard when drawbars are pulled out chances are the wire in rear of that drawbar has broken. If your mechanically inclined you can repair the problem yourself with a soldering iron.
5. if your area experiencing distortion from the Leslie amp chances are the vacuum tubes have worn out.

Have only a qualified Hammond Organ tech to come and check out entire organ and have him do preventative maintenance such as checking the oil level in the reservoirs, foot pedal tension and worn belts in Leslie amp. The Hammond Organ has stood the test of time and will continue to be the instrument of choice in today’s churches.
Church Musician Do’s and Don’ts

A quote from a church musician:

We need to teach this course because some musicians just don’t get it. I’m at revival tonight where my church is the host church. The musician for the pastor preaching the revival isn’t present, so as musician for the host church I play. Now there is a guest church choir. Their musician asks me to play with her on the organ as her choir sings. She’s very old school, so I play with her using old school changes and not playing over her. Cool. How ‘bout when the preacher gets up, instead of her taking her out of style playing self back to her seat, she insists upon playing with me (make that she played all over the place while I was concentrating on supporting the preacher) and doesn’t follow me at all! I gave her all the “I’m on the organ and I got this” signals, but she doesn’t have a clue. Back in my younger days I would have unplugged the keyboard!

Then, later on, during the altar call, another musician, this one younger, proceeds to play with me, using the transpose button. Mind you, the minister doing the altar call is the pastor of the host church, which I play for. He starts a little hoop during the prayer, and this musician plays all in front of me and doesn’t follow at all. How you gonna try and play all over me at my church with the pastor I play for every Sunday?? I don’t try to musically fight musicians while service is going on because I think that is a serious distraction, but in both of these cases, I had to handle my business and ignore them since they didn’t have sense enough to follow me.

Don’t musicians understand any protocol anymore? It’s just plain rude to not try to play together instead of going your own way when you’re a guest at another church. I love playing with other musicians because I often learn a lot from them. But clueless folks like tonight work my nerves and makes me mad. But when folks don’t check their egos at the door, and want to show they can play as well when they can’t, we got problems.

The scripture says that David played “skillfully” before the Lord. Some musicians have just cut that out of their bibles.

  Musicians, don’t abuse the gift because you have the loudest instrument at the time. Work with other musicians and respect the “house” in which you’re playing in when its not yours. :)

Looking for a local church to minster your gift of music. Register with Sound of Joy and we will add you to our referral listing. We want to send only prepared musicians to serve.

IF YOU HAVEN’T ALREADY TAKE A 15 MINUTE BREAK THEN CONTINUE WITH YOUR LESSONS
### PROGRESSIONS CHORDS IN C

<table>
<thead>
<tr>
<th>BASS</th>
<th>L/H</th>
<th>R/H</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>C D</td>
<td>G C E</td>
</tr>
<tr>
<td>D</td>
<td>D F</td>
<td>A B♭ D F</td>
</tr>
<tr>
<td>E</td>
<td>E G</td>
<td>B♭ D E G</td>
</tr>
<tr>
<td>F</td>
<td>C G</td>
<td>A E A</td>
</tr>
<tr>
<td>F</td>
<td>C F</td>
<td>A D A</td>
</tr>
<tr>
<td>E</td>
<td>B E</td>
<td>B D E A♭</td>
</tr>
<tr>
<td>E</td>
<td>E♭ A</td>
<td>C E♭ G♭ A</td>
</tr>
<tr>
<td>D</td>
<td>D A♭</td>
<td>B D F A♭ B</td>
</tr>
<tr>
<td>A</td>
<td>A E G</td>
<td>C E G B D</td>
</tr>
<tr>
<td>D</td>
<td>D G♭</td>
<td>C E A♭ B</td>
</tr>
<tr>
<td>G</td>
<td>D F</td>
<td>C E F A C</td>
</tr>
<tr>
<td>G</td>
<td>F</td>
<td>B E♭ G B</td>
</tr>
<tr>
<td>C</td>
<td>F G B♭</td>
<td>D F A C</td>
</tr>
<tr>
<td>C</td>
<td>E B♭</td>
<td>D E A C</td>
</tr>
<tr>
<td>C</td>
<td>E B♭</td>
<td>E♭ E A♭ C</td>
</tr>
<tr>
<td>F</td>
<td>E♭ G B♭ C</td>
<td>E♭ G C</td>
</tr>
<tr>
<td>F</td>
<td>E♭ A</td>
<td>E♭ G A C</td>
</tr>
<tr>
<td>G♭</td>
<td>E♭ G♭ A</td>
<td>E♭ G♭ A C</td>
</tr>
<tr>
<td>G</td>
<td>F B♭</td>
<td>D F G A C</td>
</tr>
<tr>
<td>C</td>
<td>E B♭</td>
<td>D E G C</td>
</tr>
</tbody>
</table>

Be very patient when learning these progressions. The secret behind my progressions is the top note. It’s a melody line supported by chords and a bass bottom. Learn the right hand chords first then the bass and left hand. Hear how the chords mesh with each other if though you were mixing a cake. Don’t rush and feel the power behind each progression as it builds off the previous. This is how I use chords in support of any melody line I may be playing.

**Assignment:**

Once you have learned this progression lesson transpose entire lesson to D♭ and send me a youtube video of this progression and the one in C.
The effectiveness of preacher chords in a service carries a great responsibility. As the musician you, the preacher and evangelist or minister are working in harmony to deliver the point of the message. Preacher chords can vary depending upon the spirit of the minister and the receptiveness of the congregation. Preacher chords in essence becomes the stamp of approval musically to the message. Therefore, you must develop a sense of which chords, chord patterns and most importantly the placement of those chords should be used as you minister in music while the preacher ministers the word of God. I have the experience of playing behind some great preachers over the past 27 years. I have complied a basic to advanced list of chords and chord patterns you can learn and then adapt to your own.

Here are my basic “up the ladder” preacher chords. Most preachers minister well when you keep the patterns simple. Remember, the preacher is in charge. You are just accompanying them while they are delivering message. Do not lead them with these chords, you follow behind them. Most like it when you give them a short and long burst with the chords. This allows them to catch their breath in between preaching. A good rule I use is to let the preacher “signal” you when they invite you to minister with him or her. Now some preachers like to “moan” first, then they want you to accompany them. Beware that some may not be used to how you work with them. Some may bring their own musician with them for this reason. Don’t ever feel embarrassed if the minister instructs you to “hold your fire” when they’re preaching. It’s a way to let you know that they are not ready to “take off” yet. You can burn out a preacher too early in his/her message with preacher chords. Experience will be your best teacher when it come this. I always wait until the preacher signals me when they’re ready for me to give them the fuel to “take off”.

When using these chord patterns you always end each pattern with the 1st chord.

Here is the “burst” pattern I talked about earlier - short - long - short - long - short - long - short

Website page for chords - www.Samsmuzikco.com/preacher.htm

YouTube video references:
Check out these preachers as they “tune” up and send me what “key” they are in and how many times they change key.

http://www.youtube.com/watch?v=y7pEm9Hu4IM Pastor Joe Hughes
http://www.youtube.com/watch?v=pMz0xisNm24&feature=PlayList&p=E5A3FC060EB52C35&playnext=1&playnext_from=PL&index=35 Min Mark Moore
http://www.youtube.com/watch?v=8Mtf0XsGOM0 Rev. Clay Evans
http://www.youtube.com/watch?v=bDOKHLAn9Mc Dr. Leroy Elliot
http://www.youtube.com/watch?v=CEJHH4qGYok Rev. Jerry Black
http://www.youtube.com/watch?v=SOTE_7YW9zk Min. Felton Rowe Jr
http://www.youtube.com/watch?v=nCIkYMFRIU&feature=PlayList&p=E118B67B6D5FAEEB&playnext=1&playnext_from=PL&index=88 Dr. Patrick T. Brown
When it comes to "preacher chords" you can almost make them up as you go. Rather than post the chords we use we'll give you basic to advanced chords that you can mix and match depending upon how you feel to use them.

Preacher chord patterns with variations.

<table>
<thead>
<tr>
<th>short</th>
<th>long</th>
<th>short</th>
<th>long</th>
<th>short</th>
<th>end</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>C/E Bb/EAC</td>
<td>E/E Ab Bb C</td>
<td>F / Ebb GAC</td>
<td>Gbb / Ebb GAC</td>
<td>G / D G F GAC</td>
</tr>
<tr>
<td>D</td>
<td>D/F#/ CEA</td>
<td>G# D F# / C F A # D</td>
<td>G# / D F G# / F G # B D</td>
<td>A / E G / C E G B D</td>
<td>D / F # / C/D F # A D</td>
</tr>
<tr>
<td>E</td>
<td>Bb/F Ab / F Ab</td>
<td>C/Ebb A/E G/b D G/b Ebb</td>
<td>A bb / Ebb Gbb / Ebb Gbb Bb</td>
<td>C E / C E bb Gbb .... A bb / C F .... Gbb C E bb</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>A/Cbb Ebb Gbb/ A E G / C E</td>
<td>Bbb/F Ab / Ebb A bb C E bb</td>
<td>Ebb / F G bb E bb</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Basic Preacher Chord Patterns in Every Key

<table>
<thead>
<tr>
<th>Key</th>
<th>1st chord 2nd chord</th>
<th>3rd chord</th>
<th>4th chord</th>
<th>5th chord</th>
<th>6th chord</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
<td>C / E G AC</td>
<td>F#/ E Ab Bb C</td>
<td>F / Ebb GAC</td>
<td>F#/ Ebb F#/ Ac</td>
<td>G / Ebb GAC</td>
</tr>
<tr>
<td>Dbb major</td>
<td>Dbb / F Ab Bbb Dbb</td>
<td>G / F A B Dbb</td>
<td>F#/ E Ab Bbb Dbb</td>
<td>G / Ebb Bbb Dbb</td>
<td>A bb / F A bb Bbb Dbb</td>
</tr>
<tr>
<td>D major</td>
<td>D / F# Ab D</td>
<td>Ab / F# Bbb CD</td>
<td>G / FAb D</td>
<td>A bb / F A bb Bbb D</td>
<td>A / F# Ab D</td>
</tr>
<tr>
<td>Eb major</td>
<td>Eb / Gbb Ce bb</td>
<td>A / Gbb Dbb Ebb</td>
<td>A bb / F# C E bb</td>
<td>A / F# A C E bb</td>
<td>Bbb / Gbb C E bb</td>
</tr>
<tr>
<td>Eb major</td>
<td>E / A Ebb Dbb E</td>
<td>Bbb / A Ebb C E bb</td>
<td>A / Gbb Dbb E</td>
<td>Bbb / Abbb Dbb E</td>
<td>B / A bb Dbb E</td>
</tr>
<tr>
<td>F major</td>
<td>F / A C D F</td>
<td>B / Abbb Ebb F</td>
<td>Bbb / A Ebb C D F</td>
<td>B / A bb Bbb D F</td>
<td>C / A C D F</td>
</tr>
<tr>
<td>F# major</td>
<td>F#/ Bbb D F Ebb F#</td>
<td>C / Bbb D Ebb F#</td>
<td>B / Bbb Ebb F#</td>
<td>C / A Ebb F#</td>
<td>Bbb / D Ebb F#</td>
</tr>
<tr>
<td>G major</td>
<td>G / B D E G</td>
<td>C# / B Ebb F G</td>
<td>C / Bbb D E G</td>
<td>Dbb / B Ebb D E G</td>
<td>D / B D E G</td>
</tr>
<tr>
<td>Ab major</td>
<td>Abb / C Ebb Fac</td>
<td>D / C E F# A</td>
<td>Dbb / B Ebb Fac</td>
<td>D / Bbb D Fac</td>
<td>Ebb / C Ebb Fac</td>
</tr>
<tr>
<td>A major</td>
<td>A / D E Fac # A</td>
<td>Ebb / Dbb F Fac</td>
<td>D / C E Fac # A</td>
<td>Ebb / C E Fac # A</td>
<td>E / D E Fac # A</td>
</tr>
<tr>
<td>B major</td>
<td>Bbb / E Fac # A B</td>
<td>F / Ebb Gab</td>
<td>E / D F Fac # A B</td>
<td>F / D Fac # A B</td>
<td>F# / Ebb Fac # A B</td>
</tr>
</tbody>
</table>

Practice these chords with the youtube video links and learn the technique of playing behind the preacher.
Not much is known of the background of this Fanny Crosby hymn, “Blessed Assurance, Jesus is Mine.” Fanny tells this one story about the hymn. Mrs. Joseph Fairchild Knapp, wife of the organizer of the Metropolitan Life Insurance company, went to visit her and get an opinion of a tune Mrs. Knapp had written. “What does it say to you, Fanny?” she asked. Fanny’s answer was “Blessed assurance, Jesus is mine.” And then a few minutes later she handed to Mrs. Knapp the completed lyrics of the hymn. The tune and the lyrics were put together and are still sung today.

Fanny Crosby wrote over 8000 hymns. She said about her blindness, “The first face ever to gladden my sight will be when I get to heaven and behold the face of the One who died for me. . . . I verily believe that God intended that I should live my days in physical darkness so that I might be better prepared to sing His praise and lead others from spiritual darkness into eternal light. With sight I would have been too distracted to have written thousands of hymns.”

Blessed assurance, Jesus is mine!
Oh, what a foretaste of glory divine!
Heir of salvation, purchase of God.
Born of His Spirit, washed in His blood.

refrain:
This is my story, this is my song,
Praising my Savior all the day long.

Perfect submission, perfect delight,
Visions of rapture now burst on my sight;
Angels descending, bring from above
Echoes of mercy, whispers of love.

Perfect submission, all is at rest,
I in my Savior am happy and blest;
Watching and waiting, looking above,

Using the keyboard chart in the previous scale lessons practice site reading by playing the notes which is the melody line. You will find a midi file of this lesson in the Advanced Musicians Link. Now transpose to the congregational key of Db and play the melody line. A video file of this lesson. Site reading requires you have a excellent understanding of scale notes and the relative pitch of this keys. The following sheet music lesson are of familiar songs sang in the pentcostal church. Practice these songs and send me a video file of you playing just the meldoy line. We will learn the chord patterns as part of the course later on.
303 IN THE NAME OF JESUS

...there is no other name under heaven given among mortals by which we must be saved.  
Acts 4:12

In the name of Jesus, in the name of Jesus,
we have the victory.  In the name of Jesus,
in the name of Jesus, Satan, you have to flee
Oh, what can ever stand before us
(Tell me who can)
when we call on that great name? Jesus, Jesus,

precious Jesus, we have the victory.

Optional Chorus

Victory, oh, victory, we have the victory.
Vic-to-ry, oh, vic-to-ry, we have the vic-to-ry.
When learning how to site read its always better to start off with a song you maybe familiar with. This song is a traditional congregation song. Many of you chord around the song but may not know the exact melody line. This lesson is to train your ear to hear and your hands to follow the melody line so that chording and playing with feeling comes easy. Listen to the MP3 lesson file for the melody line, organ progressions I use with this song. Most congregations do not sing 4 part harmony. We will learn to chord around the melody and change the flavor of the song.
For my advanced sheet music readers here’s a gospel selection you can practice with seeing how chords and formed around the melody line. The singing is done in unison from a congregational perspective but the music around the singing brings out the song. We will post a video of this song showing how this is done. If you can send me a video at our youtube site. For those taking the site reading course your assignment is to practice the melody line. I know it has triplet notes however, you know how the song sounds improvise ;) That’s the fun part about playing.
IT'S TIME FOR A PRAISE BREAK

Now most musicians find themselves caught between a rock and a hard place when it's time to praise the Lord with a dance and shout. They fall back on basic standard runs and loud chords the repeat themselves and maybe the change key once. I've always held the opinion when the praise starts it should follow the path and pattern of a song. Intro, verse, chorus, vamp and ending. Here's our first lesson on building a praise shout. in the musicians shout key of A

Ok, let's get our intro pattern:

<table>
<thead>
<tr>
<th>Bass</th>
<th>left hand</th>
<th>right hand</th>
<th>run pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>G B C F</td>
<td>C E F A</td>
<td>(bass note) E, D, D</td>
</tr>
<tr>
<td>D</td>
<td>F B E</td>
<td>A B E F</td>
<td>(both hands) B, C, E F, E</td>
</tr>
<tr>
<td>D</td>
<td>D F A B</td>
<td>A B D F A</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>E G A C</td>
<td>A C E F A</td>
<td></td>
</tr>
</tbody>
</table>

Now adding this opening pattern

<table>
<thead>
<tr>
<th>Bass</th>
<th>left hand</th>
<th>right hand</th>
<th>run pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>C E</td>
<td>B C E A</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>D F</td>
<td>B E F A</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>C E</td>
<td>B D E G</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>C D</td>
<td>A B C E F A</td>
<td></td>
</tr>
</tbody>
</table>

Now this is just the into or opening to the praise or shout. You can vary the runs to whatever your using now and incorporate new ones. I always recommend the shout start off at a pace of 145-150 bpm but some drummers my differ with me ;). At any rate if you have a drum machine or rhythm section on your keyboard start at the practice tempo of 135 and work up to 150. I'll post a video of this lesson on youtube so that you will visualize the concept. From here you can continue with your shout patterns unless you want some more from me?

Ok here's some verse patterns I use at times. In the bass patterns the "bold" denotes playing the lower key.

<table>
<thead>
<tr>
<th>Bass patterns</th>
<th>left hand</th>
<th>right hand</th>
<th>run pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>A C F E</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A C D D E B</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A C E D F G A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A C F E B B A</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chords</th>
<th>G B</th>
<th>B C E F A</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>F B D</td>
</tr>
</tbody>
</table>

These chords revolve around the movement of the base patterns. Again you can substitute your own patterns also.
KEYBOARD / ORGAN

CHORD REFERENCE CHARTS

THE FOLLOWING PAGES ARE SOME OF THE TRADITIONAL CHORDS USED IN GOSPEL MUSIC
THE CHORDS ARE FOR REFERENCE PURPOSES ONLY
WE WILL REFER TO THE CHORDS THROUGHOUT THIS COURSE
WE ENCOURAGE YOU TO PRACTICE THESE CHORDS AND LEARN THE INVERSIONS
<table>
<thead>
<tr>
<th>Chord</th>
<th>Keyboard Layout</th>
</tr>
</thead>
<tbody>
<tr>
<td>C/R</td>
<td>C E G</td>
</tr>
<tr>
<td>C/2</td>
<td>E G C</td>
</tr>
<tr>
<td>C/3</td>
<td>G C E</td>
</tr>
<tr>
<td>Cm/R</td>
<td>C Eb G</td>
</tr>
<tr>
<td>Cm/2</td>
<td>Eb G C</td>
</tr>
<tr>
<td>Cm/3</td>
<td>G C Eb</td>
</tr>
<tr>
<td>C+5</td>
<td>G# E C</td>
</tr>
<tr>
<td>C+5/R</td>
<td>C E G#</td>
</tr>
<tr>
<td>C+5/2</td>
<td>E G# C</td>
</tr>
<tr>
<td>C+5/3</td>
<td>G# C E</td>
</tr>
<tr>
<td>C−5</td>
<td>Gb E C</td>
</tr>
<tr>
<td>C−5/R</td>
<td>C E Gb</td>
</tr>
<tr>
<td>C−5/2</td>
<td>E Gb C</td>
</tr>
<tr>
<td>C−5/3</td>
<td>Gb C E</td>
</tr>
<tr>
<td>Cdim</td>
<td>Gb E C</td>
</tr>
<tr>
<td>Cdim/R</td>
<td>C Eb Gb</td>
</tr>
<tr>
<td>Cdim/2</td>
<td>Eb Gb C</td>
</tr>
<tr>
<td>Cdim/3</td>
<td>Gb C Eb</td>
</tr>
</tbody>
</table>