

KEY WORDS

SCALE:

The standard pattern for every major scale consists of 8 consecutive tones with a distance of a half or a whole tone in between 2 tones as follows:

1 whole tone **2** whole tone **3** half tone **4** whole tone **5** whole tone **6** whole tone **7** half tone **1**

Notice that there is a half tone distance between 3-4 and between 7-1 (=8), all others are a whole tone distance.

SHARPS and FLATS:

You can change the distance between two tones by using a sharp or a flat. The distance between B – C is half. If you use a sharp for the C (C#) the C goes up a half tone and now you have a whole tone between B and C.

If you put a flat before the B, it makes the B a half tone lower and again you have a whole tone distance between B and C.

The scale of C naturally follows the pattern for the major scale without the use of sharps or flats with the half tone distance naturally occurring between E and F (3-4) and between B and C (7-8). After you get to G continue with again A, B etc.

Standard the half tone is between B and C and between E and F. All others have a whole tone in between.

1 whole tone **2** whole tone **3** half tone **4** whole tone **5** whole tone **6** whole tone **7** half tone **1**

C: C whole tone **D** whole tone **E** half tone **F** whole tone **G** whole tone **A** whole tone **B** half tone **C**

The system of sharps and flats is used to create the right pattern for a scale other than C. See below the major scale of D, E, G and A:

D: D whole tone **E** whole tone **F#** half tone **G** whole tone **A** whole tone **B** whole tone **C#** half tone **D**

E: E whole tone **F#** whole tone **G#** half tone **A** whole tone **B** whole tone **C#** whole tone **D#** half tone **E**

G: G whole tone **A** whole tone **B** half tone **C** whole tone **D** whole tone **E** whole tone **F#** half tone **G**

A: A whole tone **B** whole tone **C#** half tone **D** whole tone **E** whole tone **F#** whole tone **G#** half tone **A**

From now on we will use lower case letters for individual notes and capitol letters for strings, chords and keys.

KEY:

Music written in a certain key uses the notes of the corresponding scale.

Example:

Music written in the key of G uses the notes in the G scale: g a b c d e f# g, see above.

Music written in the key of A uses the notes in the A scale: a, b, c#, d e f# g# a.

CHORDS:

Basic chords are build up from the 1, 3, 5 note of their scale.

The combination of these notes together makes the chord.

Example:

The chord of A is build up with the individual notes a, c#, e from the scale of A.

The chord of E is build up with the notes e, g#, b from the scale of E.

When there is a number with the chord, it means that the basic build-up of a chord is expanded with the corresponding note in the scale.

E7 is: e, g#, b, d. It **adds** the seventh tone (without the sharp). Mostly used on 5 chord.

D2 is: d, e, a. The second tone **instead** of the third.

D4 is: d, g, a. The fourth tone **instead** of the third.

KEY WORDS

CHORDS USED IN A KEY:

Basic chords used in each key are the chords build on the 1, 4, 5 note.

Key of A: 1, 4, 5 → A, D, E. (Chord of A, chord of D, chord of E).

Key of C: 1, 4, 5 → C, F, G.

Key of D: 1, 4, 5 → D, G, A.

Key of E: 1, 4, 5 → E, A, B.

Key of G: 1, 4, 5 → G, C, D.

CHORD REPLACEMENT:

In each key the standard chords 1, 4, 5 can be replaced. The number 1 chord is sometimes replaced by the number 6 minor chord. The number 4 chord is sometimes replaced by the number 2 minor chord.

The number 5 chord is sometimes replaced by the number 3 minor chord, but rarely.

In the key of D:

| | |
|--------|---------|
| 1 → 6m | D → Bm |
| 4 → 2m | G → Em |
| 5 → 3m | A → F#m |

Expanded basic chords used in each key are the chords build on 1, 4, 5, 6m, 2m.

KEY TRANSFER:

Using this basic system of chords being used in a certain key makes it possible to easily transfer a song from one key to another.

NOTES ON THE GUITAR:

Look at below schematic for the guitar:

Vertical lines represent the strings and horizontal lines represent the frets.

The top line: E, A, D, G, B are the bare strings without a finger on it.

The letters f f# g g# etc. represent the name of the note with the finger on the string (line to the left) in that space.

| | | | | | | |
|----------|----------|----------|----------|----------|----------|----|
| E | A | D | G | B | E | |
| f | a# | d# | g# | c | | f |
| f# | b | e | a | c# | | f# |
| g | c | f | a# | d | | g |
| g# | c# | f# | b | d# | | g# |
| a | d | g | c | e | | a |

Look at the E-string in above picture. The left and right vertical lines are both E strings. When you place your finger on the lowest string E in the first space, you no longer have an E, but it sounds higher and is now an **f** as you can read in the schematic. When placing your finger in the second space you have a **f#**.

KEY WORDS

One space up a **g**, then a **g#** and when you place your finger in the fifth space you have an **a**. Every space you move higher, it sounds a half tone higher.

When you get to the space where the string sounds like an **a**, this **a** sounds in fact the same as the next bare string, the **A** string. This concept is always the same!

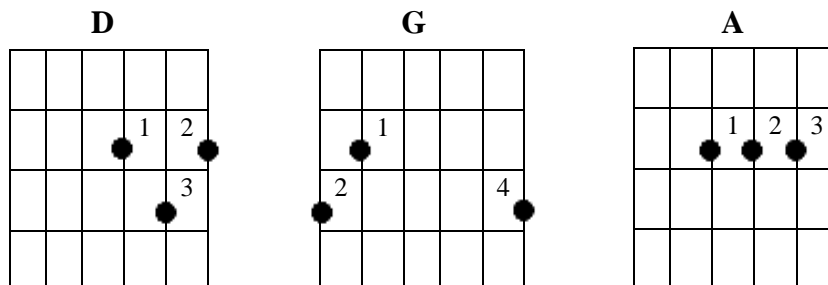
Tip: Some people use this comparison between the 2 strings as a reference tuning the guitar.

CHORDS ON THE GUITAR:

Now lets look at the chords used in the key of D: D, G, A

Remember that there is only a half tone difference between e – f and b – c.

There is no such thing as an E sharp because the E with a sharp is already an f.



D chord: The D chord uses d, f#, a:

Compare the above chord pictures with the schematic for the guitar and notice that the chord of D is build up from the notes **f#** (finger 2), **d** (finger 3), **a** (finger 1), plus the **D** string, the **A** string and the **E** string (E does not belong in the chord of D and usually we do not touch the E string when playing the D chord).

G chord: The G chord uses g, b, d: Your fingers build up the tones **g**, **b**, **g**, plus the **B** string, the **G** string and the **D** string.

A chord: The A chord uses a, c#, e: Your fingers build the tones **c#**, **a**, **e**, plus the **E** string, the **A** string and the **E** string.

BASS:

When strumming the bass separately from the chord, usually you play the bass on the heavy beat. Only one string is the bass and we use the string with the note that belongs in the chord.

Chord A (B): Bass is fifth A string (B)

Chord C: Bass is fifth A string, your finger in the third space is C

Chord D: Bass is fourth D string

Chord E (F): Bass is sixth E string (F)

Chord G: Bass is sixth E string, your finger in the third space is G

STRUMMING:

Feel free in your strumming, start with a basic pattern (rhythm) that follows the beat (like 2, 3 or 4 beats in a measure) and tempo to that song you like, and go from there.

Keep your right hand moving in up and down movements, whether you touch the strings or not. Your right hand sets the motion for the rhythm you are strumming (lesson 17, 18).

MEASURES:

Music is organized in little sections designated by vertical lines.

There is a certain number of beats in each measure, common is 2, 3, or 4 beats.

The first beat is usually the recurring heavier beat and gives it a regular feel (lesson 5).

KEY WORDS

BEATS AND RHYTHM:

All beats in a song are regular and have the same duration.

When filling in the beats with extra strums like an up strum or fast down strums, you make rhythm.

Likewise, when you sing different words in one beat, or the word in your song is a couple of beats long, you call that rhythm.

Rhythm always goes hand in hand with measures and it does not take away from the regular feel of beat in a measure. It is an infilling.

MAJOR MINOR:

The pattern for a **major scale** is:

1 whole tone **2** whole tone **3** half tone **4** whole tone **5** whole tone **6** whole tone **7** half tone **1**

And the pattern for a **minor scale** is:

1 whole tone **2** half tone **3** whole tone **4** whole tone **5** half tone **6** whole tone **7** whole tone **1**

The difference is between the second and third tone: whole tone distance for a major scale and half a tone distance for a minor scale.

The only scale that follows the pattern for a minor scale naturally without the use of sharps or flats, is the scale of Am. All others use one or more sharps/flats.

Am: A whole tone **B** half tone **C** whole tone **D** whole tone **E** half tone **F** whole tone **G** whole tone **A**

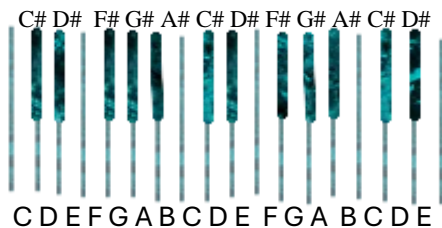
PIANO KEYBOARD:

When you think about a keyboard you can think of the black keys as the sharps and flats and the white keys as the natural tones.

Every 2 keys are only a half tone apart.

Notice that there is no black key in between the e-f and the b-c.

It looks like this:



PLAY BY EAR:

Learn to play your songs by ear. First you memorize the chords and that will gradually turn into knowing what chord to play by heart and inner ear. It will help you to concentrate on the Presence of the Lord and worship from your heart.

WORSHIP:

Use strumming one or two chords with chord extensions if you want without singing, just worshipping the Lord. When you end the song, it usually also ends worship. So don't end the strumming, continue strumming and it will keep the worship continuing.

Just adore the Lord and you can worship out loud, it sets you Free.

It will bring the Presence of the Lord greater and the Lord starts Breaking through. You will know in your heart from the Lord when the worship did what it needed to do and when to move on to the next.