The purpose for this seminar:

- to impart into the body of Christ a little bit of what we've got so far in this area of worship, singing, playing, organizing, structuring, etc...
- to impart practical things on the ground
- to give new definitions on how the sons of God are praising & worshiping the Father
- to help the body of Christ grow into worshiping the Father by encouraging those sons who feel the calling of getting involved into this realm and giving them a quick start guide

Article I. VERY LIGHT MUSIC THEORY

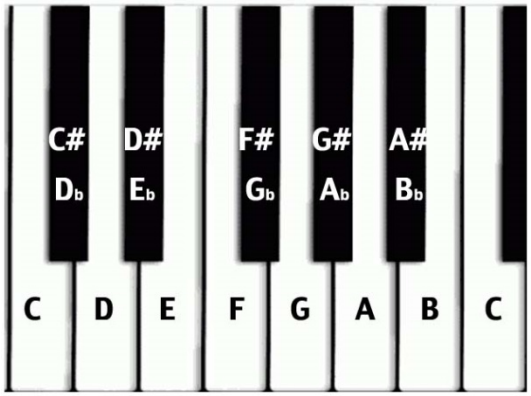
Section 1.01 Notes (the atom of music)

(a) 12 notes total – this is the sequence of musical notes in the universe:

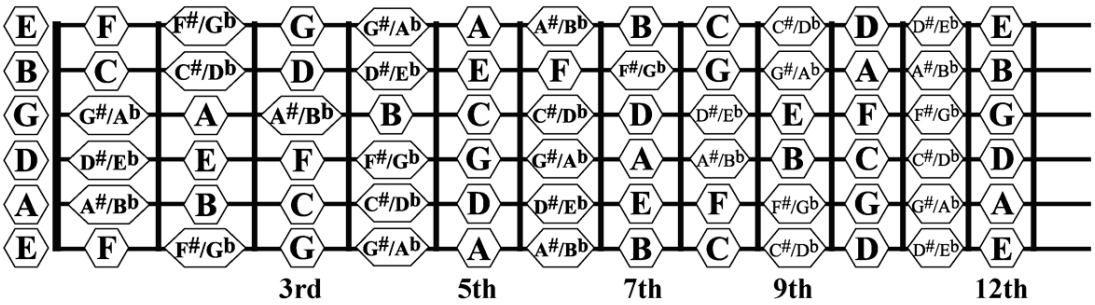
C * D * E F * G * A * B C

…A B **C** (C#/Db) **D** (D#/Eb) **E F** (F#/Gb) **G** (G#/Ab) **A** (A#/Bb) **B** C D E…

Piano:



Guitar:



(b) The distance between notes is measured in TONES (whole steps) and SEMITONES (half steps)

- Between C&D, D&E, F&G, G&A, A&B there is 1 TONE (whole step) distance
- Between **E**&**F**, **B**&**C** there is 1 SEMITONE (half step) distance
- SEMITON (S) = \/
- TONE (T) = |__|
- 2 SEMITONES (**S**) = 1 TONE (**T**) ⇔ \/ + \/ = |__|

(c) Accidental: Sharp (♯) – rises up the note by a SEMITONE (ex: sharp needle in your trunk => you quickly jump up)

(d) Accidental: Flat (♭) – lowers down the note by a SEMITONE (ex: flat tire => car is lowered to the ground)

(e) Accidental: Natural (♮) – the note is neither Sharp, nor Flat

(f) Exercise 1: Find the following Accidental notes from the following notes:

(i) Sharp: C, E, F#, D, B, D, G#, C#, D#, A, Bb, Eb, Db, Ab

(ii) Flat: C, E, F#, D, B, D, G#, C#, D#, A, Bb, Eb, Db, Ab

(iii) Natural: C, E, F#, D, B, D, G#, C#, D#, A, Bb, Eb, Db, Ab

(g) Exercise 2: Find the distance between the following notes

(i) C & D, E & F, E & G, G & C, A & C, C & E, B & C#, B & C, E & F#, E & G

(ii) Bb & C, Ab & C, Eb & F, C# & A, D# & G, D# & Eb, Bb & C#, Ab & G, C# & B

Section 1.02 Scales (5-7 notes in a logical sequence)

(a) Major Scales (Formula: 2T 1S 3T 1S)

I II III IV V VI VII VIII

C MAJOR: C (T) **D** (T) **E** (S) **F** (T) **G** (T) **A** (T) **B** (S) **C**

C MAJOR: C |__| **D** |__| **E** \/ **F** |__| **G** |__| **A** |__| **B** \/ **C**

(b) Minor Scales (Formula: 1T 1S 2T 1S 2T)

A minor: A (T) **B** (S) **C** (T) **D** (T) **E** (S) **F** (T) **G** (T) **A**

A minor: A |__| **B** \/ **C** |__| **D** |__| **E** \/ **F** |__| **G** \/ **A**

(c) Major Pentatonic Scales (Formula: 2T 1.5T 1T 1.5T)

C MAJOR PENTATONIC: C (T) **D** (T) **E** (T + S) **G** (T) **A** (T + S) **C**

C MAJOR PENTATONIC: C |__| **D** |__| **E** \/|__| **G** |__| **A** |__|\/ **C**

(d) Minor Pentatonic Scales (Formula: 1.5T 2T 1.5T 1T)

A minor PENTATONIC: A (T + S) **C** (T) **D** (T) **E** (T + S) **G** (T) **A**

A minor PENTATONIC: A |__|\/ **C** |__| **D** |__| **E** \/|__| **G** \/ **A**

(e) Exercise: Build the following Scales

(i) Major: D, E, F#, A, B, C#, Bb, Eb

(ii) Minor: Cm, Dm, Em, Gm, Bm, F#m, C#m, G#m

(iii) Pentatonic Major: D, E, F, G, A

(iv) Pentatonic Minor: C#m, Bm, Em, Dm, F#m

Section 1.03 Chords (notes played together/simultaneously)

(a) Formed by the 1st, 3rd and 5th notes for now (7th, 9th, 11th, 13th later on). Ex: from the C note up it will be C (1st), skip D (2nd)**, then take E (3rd),** skip F (4th)**, then take G (5th): I + III + V**

```
   /\    /\
  /  \  /  \
 I   III   V
```

C Chord: C D E F G A B C

```
   /\    /\
  /  \  /  \
```

Am Chord: A B C D E F G A

(b) Major Chords (happy, strong, light feeling) – notation: Capital Letters (C, D, E7, G9, F#, etc…)

I III V

C Chord (Formula: 2T 1.5T): C |__| |__| **E** |__| \/ **G**

(c) Minor Chords (sad, melancholic, down feeling) – notation: Capital Letters Followed by Lower Case "m" (Cm, Dm, Em7, Gm9, F#m, etc)

I III V

Am Chord (Formula: 1.5T 2T): A |__|\/ **C** |__| |__| **E**

(d) Arpeggio – A chord that is played one note at a time

(e) Exercise: Build the following chords (Scale + Chord I + III + V)

(i) Major: D, E, F, F#, G, A, B, Bb, Eb

(ii) Minor: Cm, Dm, Em, Fm, F#m, Gm, G#m, Bm, C#m

Section 1.04 Keys (the realm in which you play/sing a song or a musical segment)

(a) Notation: Key of C, Key of G, Key of Am, Key of F#m, etc…

(b) Usually all the NOTES & CHORDS pertain/belong to that specific key in which the song is written.

Ex: Key of C:

1. **Notes (C scale): C** (T) **D** (T) **E** (S) **F** (T) **G** (T) **A** (T) **B** (S) **C**
2. **Chords from the C scale: C, Dm, Em, F, G, Am, Bdim (Bm5-)**

Section 1.05 Find/Identify the notes & the chords within a key

(a) Finding the Notes. Ex:

(i) Key of C => **major key** => we will build a **major Scale** on it

(ii) **Major Scale Formula**: C Scale (2T 1S 3T 1S)

I II III IV V VI VII VIII

C |_| ? |_| ? \/ ? |_| ? |_| ? |_| ? \/ ?

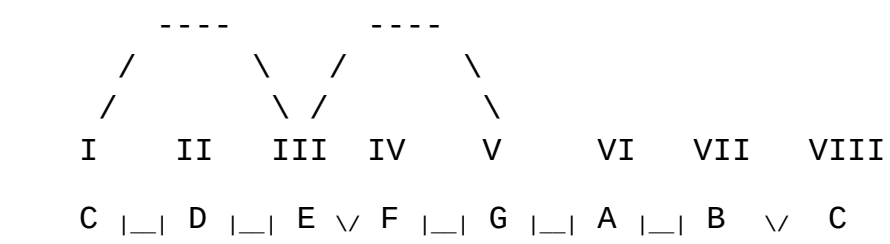
(iii) C Scale:

I II III IV V VI VII VIII

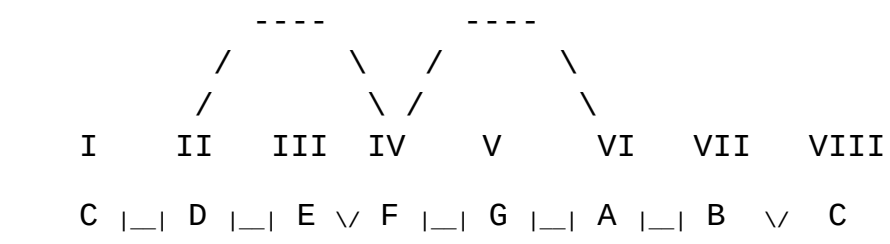
C |__| D |__| E \/ F |__| G |__| A |__| B \/ C

(b) Finding the Chords. Ex:

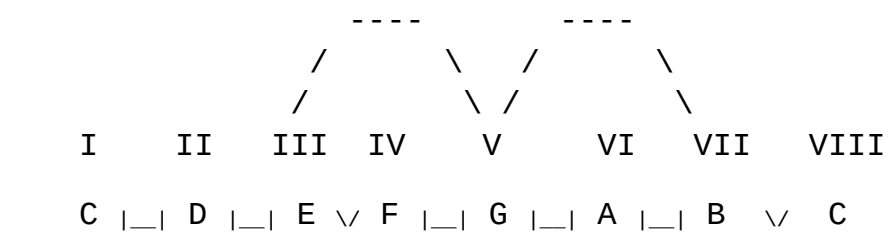
(i) From the C Scale, start forming chords on every step in the scale:



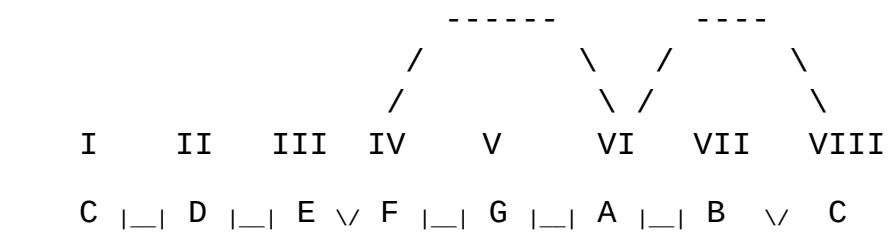
⇨ On step I, we've got C + E + G = chord **C Major** (C&E = 2T, E&G = 1.5T)



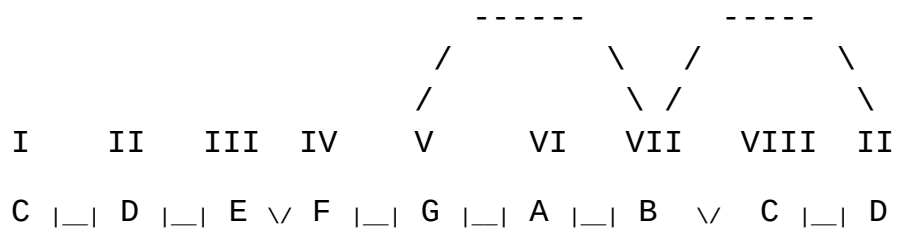
⇨ On step II, we've got D + F + A = chord **D minor** (D&F = 1.5T, F&A = 2T)



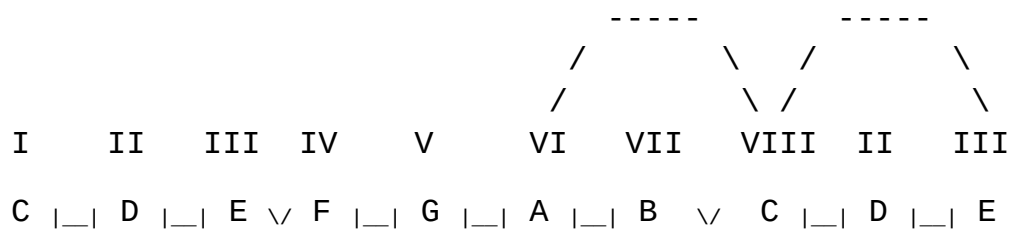
⇨ On step III, we've got E + G + B = chord **E minor** (E&G = 1.5T, G&B = 2T)



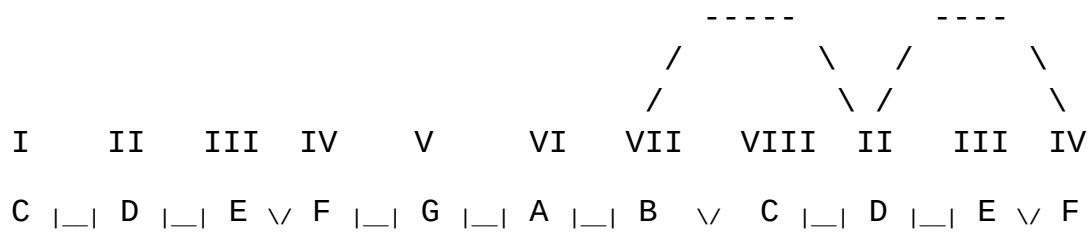
⇨ On step IV, we've got F + A + C = chord **F Major** (F&A = 2T, A&C = 1.5T)



⇨ On step V, we've got G + B + D = chord **G Major** (G&B = 2T, B&D = 1.5T)



⇨ On step VI, we've got A + C + E = chord **A minor** (A&C = 1.5T, C&E = 2T)



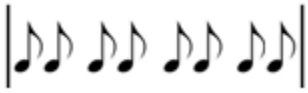
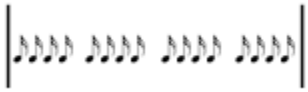
⇨ On step VII, we've got B + D + F = chord **B minor flat 5 [B° / Bdim / B diminished / Bm5b / Bm5-]** (B&D = 1.5T, D&F = 1.5T)

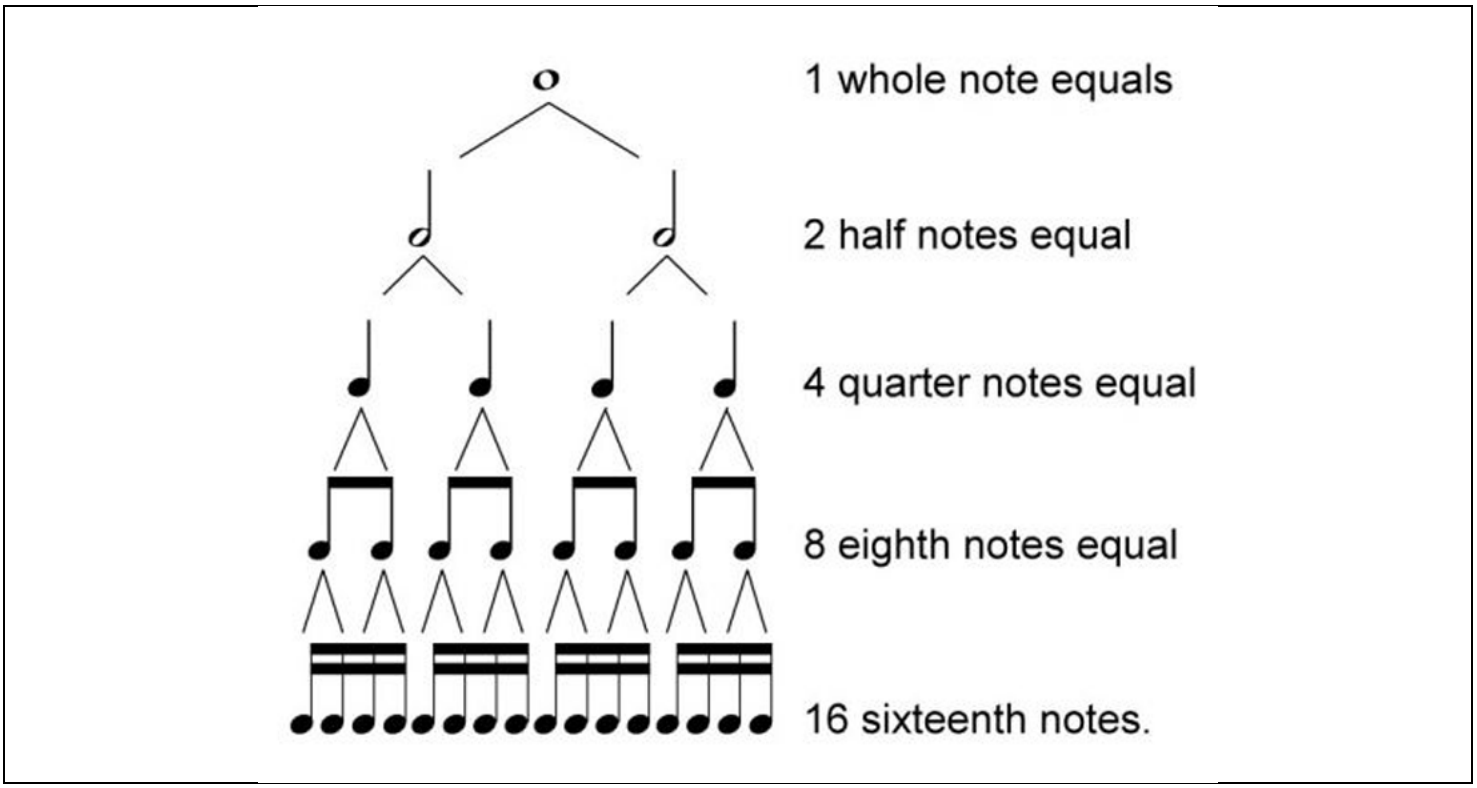
⇨ So, we've got 7 chords in the key of C Major, starting from the C Scale then forming chords on every step of the scale and we've got the following:

- I: C chord: C + E + G
- II: Dm chord: D + F + A
- III: Em chord: E + G + B
- IV: F chord: F + A + C
- V: G chord: G + B + D
- VI: Am chord: A + C + E
- VII: B° chord: B + D + F

(c) Exercise: Find the notes & chords on the following keys: D, E, G, Bm, Am

Section 1.06 Notes duration (whole, half, quarter, eighth, sixteenth)

Image	Name	Duration (bits)	Explanation	Example
whole	**Whole** Note	4 bits (4 / 1)	1 note fits into 4 bits (1 - one measure of 4 bits)	
half	**Half** Note	2 bits (4 / 2)	2 notes fit into 4 bits (2 - one measure of 4 bits)	
quarter	**Quarter** Note	1 bit (4 / 4)	4 notes fit into 4 bits (4 - one measure of 4 bits)	
eighth	**Eighth** Note	½ bit (4 / 8)	8 notes fit into 4 bits (8 - one measure of 4 bits)	
sixteenth	**Sixteenth** Note	¼ bit (4 / 16)	16 notes fit into 4 bits (16 - one measure of 4 bits)	



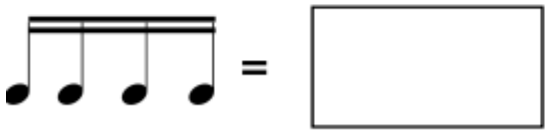
(a) Exercise: Solve the exercises below

1 whole = _____ quarters

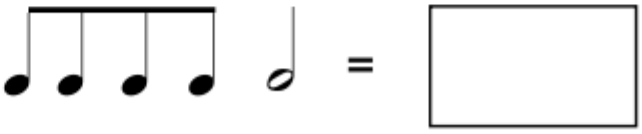
1 half = _____ quarters

1 whole = _____ eighths

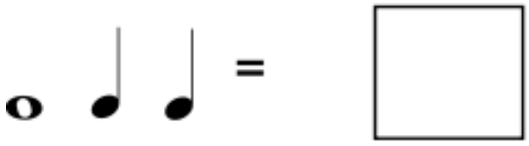
1 half = 1 quarter + _____ eighths

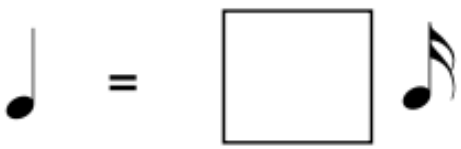


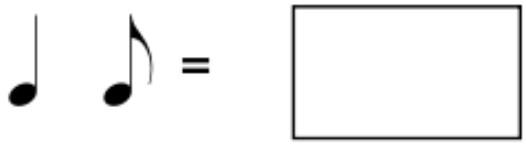
4 sixteenths = 1 _____

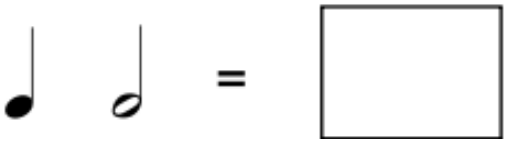


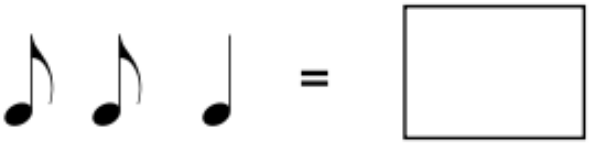
4 eighths + 1 half = 1 _____











Section 1.07 Measures (one, two, three, four – one/and, two/and, three/and, four/and – etc…)

(a) Measures: The units in/by which you divide a piece of music into

(i) **Four bits per measure:** | One Two Three Four | One Two Three Four | etc…

(ii) **Three bits per measure:** | One Two Three | One Two Three | etc…

(iii) Five bits per measure:

| One Two Three Four Five | One Two Three Four Five | etc…

(iv) Seven bits per measure:

| One Two Three Four Five Six Seven | One Two Three Four Five Six Seven | etc…

Section 1.08 Time signature (4/4, 3/4, 6/8, 5/4, 7/4, etc…)

(a) Gives the number of bits per measure pretty much:

$$\frac{\text{Top = how many}}{\text{Bottom = what kind}}$$

4/4 (): 4 Quarters in a measure

Ex: | One Two Three Four | One Two Three Four | etc…

3/4: 3 Quarters in a measure

Ex: | One Two Three | One Two Three | etc…

6/8: 6 Eighths in a measure

Ex: | One Two Three Four Five Six | One Two Three One Two Three |

| One Two Three **One Two Three** | One Two Three **One Two Three** | etc…

5/4: 5 Quarters in a measure

Ex: | One Two Three Four Five | One Two Three Four Five |

| One Two Three **One Two** | One Two Three **One Two** | etc…

7/4: 7 Quarters in a measure

Ex: | One Two Three Four Five Six Seven | One Two Three Four Five Six Seven |

One Two Three **One Two Three Four** | One Two Three **One Two Three Four** | etc…

(b) **Exercise: Find the time signature of the following songs: "Mighty to save" by Hillsong, "Ever be" by Kalley Heiligenthal, "Yahweh" by Elevation Worship**

Section 1.09 Tempo

(a) **Tempo is the bits per second measurement of a piece of music, in other words how fast or slow you'll play/sing a song**

(b) **Exercise: Find the tempo of the following songs: "Mighty to save" by Hillsong, "Ever be" by Kalley Heiligenthal, "Yahweh" by Elevation Worship**

Section 1.10 Improvisation over notes/melodies/chords

(a) **<u>Rule of thumb</u>: IF IT SOUNDS GOOD, IT'S GOOD!**

(b) **Chords over melody – whatever note lasts fairly long, should be backed up by a chord that contains that very note in it. For ex. from the section 1.05, if the long note is C then the chords that would work would be C (C+E+G), F (F+A+C) or Am (A+C+E)...if the long note is D, then the chords that would work would be Dm (D+F+A), G (G+B+D) or B° (B+D+F).**

- Mp3 file: 01-10_you_made_a_way_for_me.mp3 – **key of C**
- Melody:

| C D | **E** D E | **F** F | **E** E E D C | **F** C D | **E** D E | **F** F | **E** E E D C | **F** |

- Chords ex. 1: **C** (C+E+G), **F** (F+A+C)

| | **C**x4 | **F**x4 | **C**x4 | **F**x4 | **C**x4 | **F**x4 | **C**x4 | **F**x4 |

- Chords ex. 2: **C** (C+E+G), **F** (F+A+C), **F/A** (F+A<bass>+C), **C/G** (C+E+G<bass>)

| | **C**x4 | **F/A**x4 | **C/G**x4 | **F**x4 | **C**x4 | **F/A**x4 | **C/G**x4 | **F**x4 |

- Chords ex. 3: **C** (C+E+G), **Dm** (D+F+A), **C/E** (C+E<bass>+G), **F** (F+A+C), **C/G** (C+E+G<bass>), **F/A** (F+A<bass>+C), **Em/B** (E+G+B<bass>), **F/C** (F+A+C<bass>)

| | **C**x4 | **Dm**x4 | **C/E**x4 | **F**x4 | **C/G**x4 | **F/A**x4 | **Em/B**x4 | **F/C**x4 |

- Mp3 file: 01-10_we_exalt_thee.mp3 – **key of D**
- Melody:

A A | **A** B **A** | A A | **A** B **A** | A A | A **G** F# **G** | F# E | **D** | |

- Chords ex. 1: **D** (D+F#+A), **A** (A+C#+E), **G** (G+B+D)

| **D**x4 | **D**x4 | **A**x4 | **A**x4 | **G**x4 | **G**x4 | **D**x4 | **D**x4 |

- Chords ex. 2: **D** (D+F#+A), **A** (A+C#+E), **G** (G+B+D), **F#m** (F#+A+C#), **Em** (E+G+B)

| **D**x4 | **A**x4 | **F#m**x4 | **A**x4 | **Em**x4 | **G**x4 | **D**x4 | **D**x4 |

- Chords ex. 3: **D** (D+F#+A), **A/C#** (A+C#<bass>+E), **C6add9** (C+E+G+A+D), **Bm7** (B+D+F#+A), **Bb7M** (Bb+D+F+A), **Am7** & **Am7/G** (A+C+E+G<bass>), **Dadd9/F#** (D+F#<bass>+A+E), **Ab6add5-7M** (Ab+C+Eb+F+D+A), **D7M** (D+F#+A+C#)

| **D**x4 | **A/C#**x4 | **C6add9**x4 | **Bm7**x4 | **Bb7M**x2 **Am7**x2 | **Am7/G**x2 **Dadd9/F#**x2 | **Ab6add5-7M**x4 | **D7M**x4 |

(c) Exercise: Please find chords for the beginning of the "No sin, no shame" melody in the key of D (01-10_no_sin_no_shame.mp3)

(i) | F# | **D** F# **D** F# | **D** F# **D** D | **F# F# F# F#** E D | **E** |

(d) Melody over chords – you can play any notes within the key (or even outside of it for a bit), but if you are planning to stay longer on a note, it better be one of the notes in the chord that is played at that specific time, otherwise it sounds off.

(i) For ex. from section 1.05, if the chord that is played is **Dm** (D+F+A), my long lasting notes should be D, F or A, otherwise it would sound off…if the chord played is **F** (F+A+C), then my long notes should be F, A or C…if the chord played is **G** (G+B+D), then my long notes should be G, B or D

(e) Exercise: Please compose a melody that would fit the following sequences of chords in the key of C

(i) (01-10_C_Am_F_G.mp3)

| Cx4 | Amx4 | Fx4 | Gx4 | Cx4 | Amx4 | Fx4 | Gx4 |