

Companion Workbook



MODERN WORSHIP SERIES INSTRUCTIONAL DVD

MUSIC THEORY MADE EASY

with **PAUL BALOCHE**
AND BAND


leadworship.com®

DVD
VIDEO

Glossary of Terms:

Chord: A combination of 3 or more notes that blend harmoniously when sounded together.

Chord Scale: All of the chord combinations that naturally occur in a major key. For instance, in C Major, the chord scale for worship music is C, Dm, Em, F, G, Am, G/B, back to C. These are numbered 1, 2m, 3m, 4, 5, 6m, 5 over 7 and back to 1.

Chromatic: Moving up or down in half steps.

Diatonic: The chords belonging to the key such as C, Dm, Em, F, G, Am, Bdim.

Enharmonic: Two identical notes with different names, such as F#/Gb, D#/Eb, etc.

Function: Describes how a chord works in a progression. For example a 5/7 chord (G/B) in the key of C functions as the vii ("7") chord, which is normally diminished.

Half Step: The closest note above or below any given note.

Inversion: An alternate way to spell a chord in which the third or fifth is the bass note. For example C/E ("C over E") is the *first inversion* of the chord as the *third* is in the bass. A C/G chord is the *second inversion* of the chord as the *fifth* is in the bass.

Key or Tone Center: The home notes and chords that belong together. For example, in the *key* or *tone center* called "C Major", the notes that belong are C-D-E-F-G-A-B. The chords that belong are the chords of the chord scale, which are C, Dm, Em, F, G, Am, G/B ("G Over B") and back to C.

Key Signature: The number of sharps or flats indicated in written music notation.

Notes or Notes in the Scale: Musical pitches belonging in the key. Numbers are used to refer to the notes in a scale such as C Major C-D-E-F-G-A-B-C is called 1 (also called "root")-2-3-4-5-6-7-8 (same as 1).

Number System or Nashville Number System: A way to express notes (such as Mary Had a Little Lamb as 3-2-1-2-3-3-3) or chords in any key (*Happy Birthday to You* Chords are 1 – 5 – 5 – 1 – 1 – 4 – 5 – 1) that has become standard practice for musicians around the world. Chords in C Major would be numbered 1=C Major, 2m (Two minor)=Dm, 3m (Three minor)=Em, 4=F Major, 5=G Major, 6m (Six minor) =Am, 7diminished gets changed to 5/7 (Five over 7)=G/B (G over B) and back to 1.

Roman Numeral System: Prior to Nashville Number System, chords used to be expressed as upper (Major/Augmented) and lower case (Minor/Diminished) Roman numerals such as I, ii, iii, IV, V, vi, vii^o and back to I. For whatever reason, the only Roman numeral still used is the I for the “1” chord (the root).

Root: The chord from which a chord is built. Also the lowest note in a triad or chord. (In a C Major chord, C is the *root*.)

Scale: A group of notes played in sequence. A C Maj. Scale of C-D-E-F-G-A-B-C.

Spelling: To construct a chord by putting different notes together. C Major is *spelled* C-E-G. C Major7 is *spelled* C-E-G-B.

Triad: A chord with three notes. Triads are either Major (Root-3-5), Minor (Root-b3-5), Diminished (Root-b3-b5) or Augmented (Root-3-#5).

Whole Step: A series of two half-steps up or down. (C to D) or (C to Bb)

DVD CHAPTERS

Intro

1. Opening sequence
2. Paul's intro
3. The band demonstrating chord progressions
4. Make sure to download the workbook

Half Steps

5. Half steps explained at the white board
6. Half steps explained at the piano

Constructing a Scale

7. Scales explained at the white board
8. Scales explained at the piano

Diatonic Chords

9. Chords explained at the white board
10. Bryan Willard
11. Paul & Don play through the chords in C
12. Chords in D explained at the white board
13. The Desperation Guys, part I
14. Chords in E explained at the white board
15. Lincoln Brewster
16. Paul & Don play through the chords in E

Inversions

17. Paul at the piano explaining C/E, Bb/D, etc.
18. Concert footage of "Offering"
19. Key of F: notes and chords explained at white board
20. Paul explains how chords function in different keys
21. Paul at the piano breaking down "Offering" & other songs
22. The Desperation Guys, part II
23. Explanation of inversions at the white board
24. God Songs book
25. Curt Coffield
26. Concert footage of "All For You"

Triads

27. Paul explains 4 part chords at the white board
28. Paul explains 4 part chords at the piano

4 & 5 part Chords

29. Paul & Don play through 4 part chords
30. More 4 part chords at the piano
31. Paul & Don playing through common chord progressions
32. Concert footage of "Taste and See"
33. Closing comments from Paul

Demonstrating Chord Progressions

34. Demonstrating chord progressions with the Band

Chapter 1 – Introduction

Chapter 2 – Paul’s opening remarks

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It’s important to have a *common understanding* of the language of music.

Practical teaching about music theory and the number system (*Nashville Number System*) will be presented via white board, with a band, on piano, and on guitar.

Chapter 3 – The band demonstrates chord progressions

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Paul plays through chord progressions with the band.

I 4 5 4 I
G C D C G

I 4 5 I
G C D G

I 4 5
G C D “goodnight everybody!”

Exercise 1

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Play through the chord progression with Paul and the band.

I	6m	4	5	6m	4	I	5	6m	4	5	I
G	Em	C	D	Em	C	G	D	Em	C	D	G

Chapter 5 & 6 – Half Steps

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Half Step: The closest note above or below any given note.

C	C#	D	D#	E	F	F#	G	G#	A	A#	B
same as:	Db		Eb			Gb		Ab		Bb	

Enharmonic: Two identical notes with different names, such as F#/Gb, D#/Eb, etc.

Chromatic: Moving up by half steps

C	C#	Db	D	D#	Eb	E	F	F#	Gb	G	G#	Ab	A	A#	Bb	B	C
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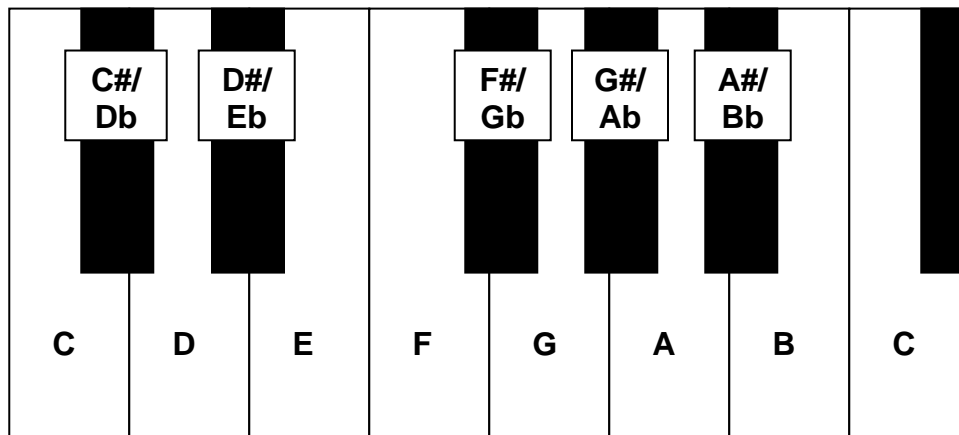
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Chromatic: Moving up or down in half steps

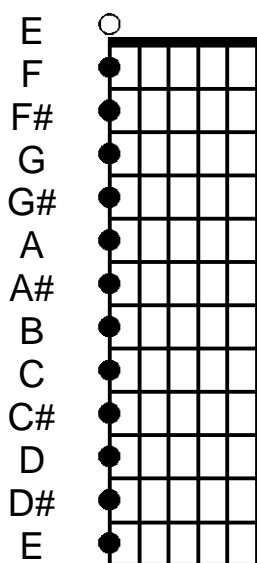
Whole Step: Two Half-Steps

Enharmonic: Two identical notes with different names, such as F#/Gb, D#/Eb, etc.

Looking at the piano, there is a half step every key you go up.



A chromatic scale is C, C#/Db, D, D#/Eb, E, F, F#/Gb, G, G#/Ab, A, A#/Bb, B, C.



A chromatic scale on the guitar is easily pictured on the low E String. Every fret up is a 1/2 step.

■ Exercise 2 - Chapters 5-6

Practice what you just learned about half steps and whole steps. (Answers follow).

1. The closest note above or below any given note is a _____.

2. A **half** step above G is _____. 3. A **half** step below C is _____.

4. A **half** step above D is _____. 5. A **half** step below F is _____.

6. A **half** step above Ab is _____. 7. A **half** step below B is _____.

8. A **half** step above C# is _____. 9. A **half** step below Db is _____.

****Remember a *whole* step is two 1/2 steps**

10. A **whole** step above G is _____. 11. A **whole** step below C is _____.

12. A **whole** step above D is _____. 13. A **whole** step below F is _____.

14. A **whole** step above Ab is _____. 15. A **whole** step below B is _____.

16. A **whole** step above C# is _____. 17. A **whole** step below Db is _____.

18. A **whole** step above Gb is _____. 19. A **whole** step below Eb is _____.

20. (True or False) Some notes have two names, but sound the same.

21. (True or False) Numbers are used to describe individual notes, like the melody of "Mary Had a Little Lamb".

22. (True or False) Numbers are not used to describe chord progressions.

23. (True or False) Enharmonic means when two notes sound exactly the same but have different names.

24. Draw a line connecting all the notes that are *enharmonic* equivalents, meaning they are two names for the same note.

A	Gb
A#	
B	Db
C	
C#	Eb
D	
D#	Ab
E	
F	Bb
F#	
G	Cb (That's a <i>bonus</i> question!)
G#	

(answers next page)

Answers to Exercise 2

1. Half-Step
2. G# or Ab
3. B
4. D# or Eb
5. E
6. A
7. A# or Bb
8. D
9. C
10. A
11. Bb
12. E
13. Eb
14. Bb
15. A
16. D#
17. Cb or B
18. Ab
19. Db
20. True
21. True
22. False
23. True
24. A# = Bb,
Bb = Bb,
C# = Db,
D# = Eb,
F# = Gb,
G# = Ab,
B = Cb

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Scale: A group of notes played in sequence.

Here is the formula for creating a Major Scale :

C Major

whole whole half whole whole whole half

C D E F G A B C

(D Major) notice that the key signature has 2 sharps F# & C#

whole whole half whole whole whole half







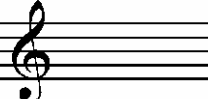



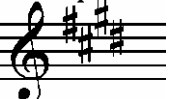

D E F# G A B C# D

(E Major) notice that the *key signature* has 4 sharps F#, C#, G#, D#

whole whole half whole whole whole half

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

Key Signature: The number of sharps or flats indicated in written music notation.

No flats = C	1 flat = F	2 flats = Bb	3 flats = Eb	4 flats = Ab	5 flats = Db
					
No sharps = C	1 sharp = G	2 sharps = D	3 sharps = A	4 sharps = E	5 sharps = B
					

■ Exercise 3 - Chapter 8

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1. *Whole, Whole, Half, Whole, Whole, Whole, Half* is the formula for creating what type of scale? (Minor / Major / Diminished)
2. What is the key signature with no sharps or flats? _____
3. What key has 1 sharp? _____
4. What key has 1 flat? _____
5. What key has 2 sharps? _____
6. 3 flats? _____
7. 4 sharps? _____
8. 4 flats? _____

9. 5 flats? _____
10. 5 sharps? _____
11. A group of notes played in sequence is called a _____
12. What note is a half-step higher than C? _____
13. What note is a whole step lower than C? _____
14. *Chromatic* means moving up or down in _____ steps.

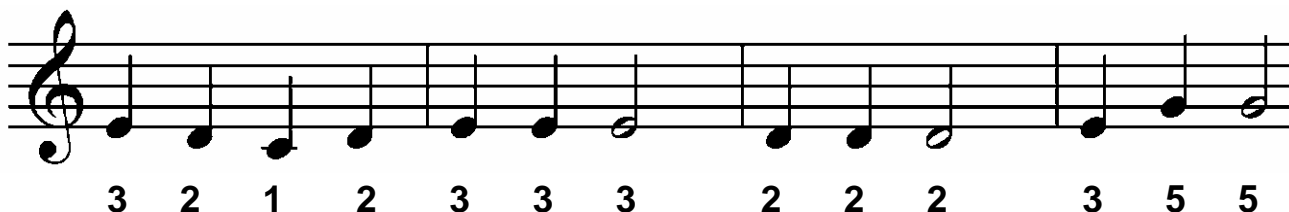


Answers :

1. Major
2. C or C Major
3. G or G Major
4. F or F Major
5. D or D Major
6. Eb or Eb Major
7. E or E Major
8. Ab or Ab Major
9. Db or Db Major
10. B or B Major
11. Scale
12. C# or Db
13. Bb
14. Half

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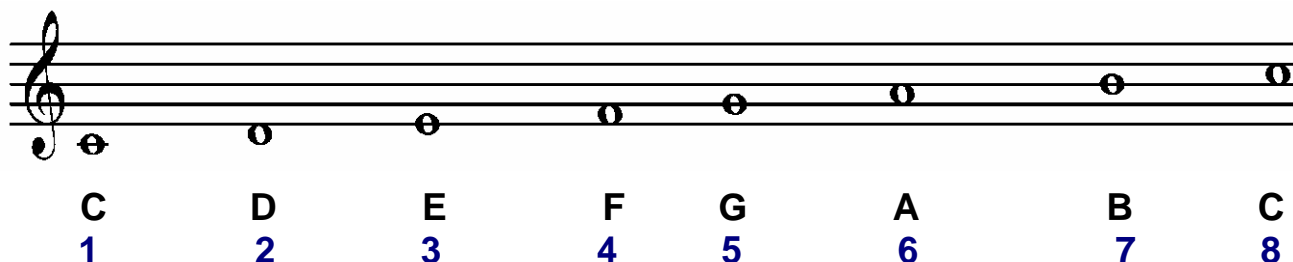
Numbers are sometimes used to refer to notes in a scale:



No matter what key a song is in, you can use numbers to describe which notes in the scale to sing.

“the second degree in the scale” would mean a D in the key of C

“the 2 note” would also mean the note D in the key of C

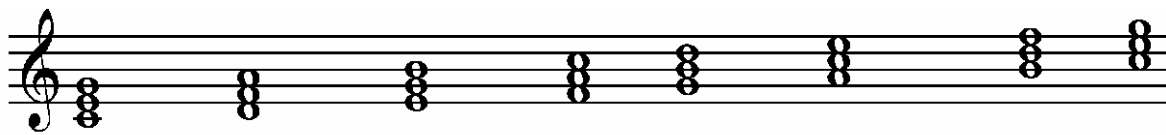


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Numbers are also FREQUENTLY used to refer to chords in a key:

Chord: A combination of 3 or more notes that blend harmoniously when sounded together.

Key or Tone Center: The home notes and chords that belong together.



Nashville	I	2m	3m	4	5	6m	7dim	I
Chord Name	(C)	(Dm)	(Em)	(F)	(G)	(Am)	(Bdim)	(C)
Roman	I	ii	iii	IV	V	vi	vii	I

How to build each chord:

C = C-E-G or 1-3-5

Dm = D-F-A or 2-4-6

Em = E-G-B or 3-5-7

F = F-A-C or 4-6-8 which is the same as 4-6-1

G = G-B-D or 5-7-2

Am = A-C-E or 6-1-3

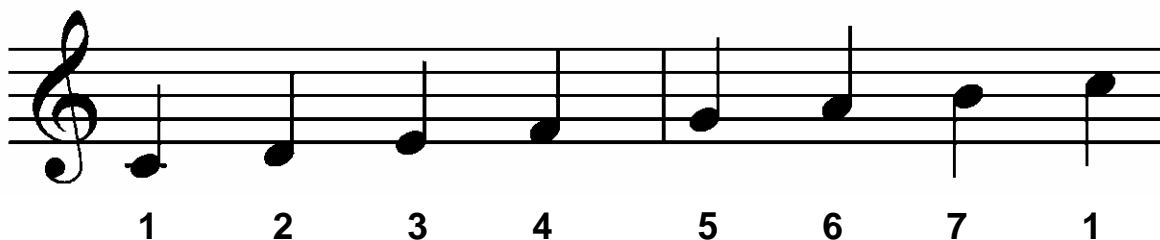
B° = B-D-F or 7-2-4

The Nashville number system of I, 2m, 3m, 4, 5, 6m, 7dim is most commonly used.

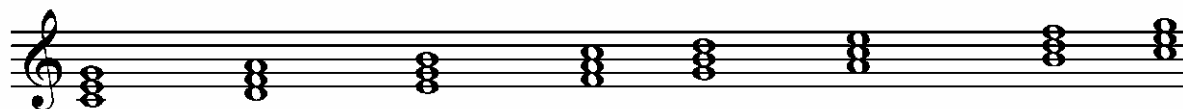
Chapter 10 – Real Life Application with Bryan Willard

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Scale



Now the Chords in the Key with a 5/7 substitution for 7 dim

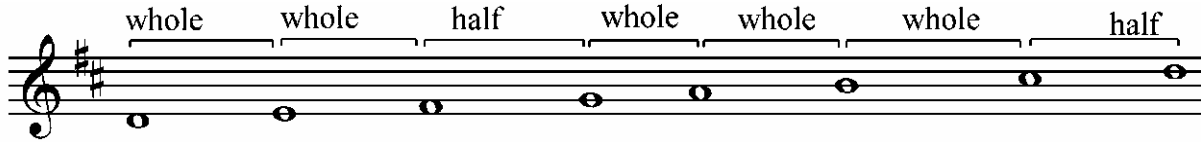


Nashville	I	2m	3m	4	5	6m	5/7	I
Chord Name	(C)	(Dm)	(Em)	(F)	(G)	(Am)	(G/B)	(C)
Roman	I	ii	iii	IV	V	vi	V/vii	I

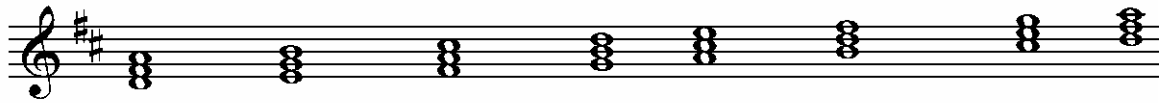
*** We change the 7 chord to a 5/7 (“five over seven”).

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D scale with half and whole steps. This key has 2 sharps – F# and C#)



Diatonic chords in the key of D Major:



Nashville	I	2m	3m	4	5	6m	7dim	I
Chord Name	(D)	(Em)	(F#m)	(G)	(A)	(Bm)	(C#dim)	(D)
Roman	I	ii	iii	IV	V	vi	viidim	I

On Guitar, the diatonic chords in D are:

D	Em	F#m	G5	A	Bm	A/C#	D
x x 0 1 3 2	0 2 3 0 0 0	1 3 4 1 1 1	2 x 0 0 3 4	x 0 1 1 1 0	x 1 3 4 2 1	x 3 1 1 1 0	x x 0 1 3 2
I	2m	3m	4	5	6m	5/7	I

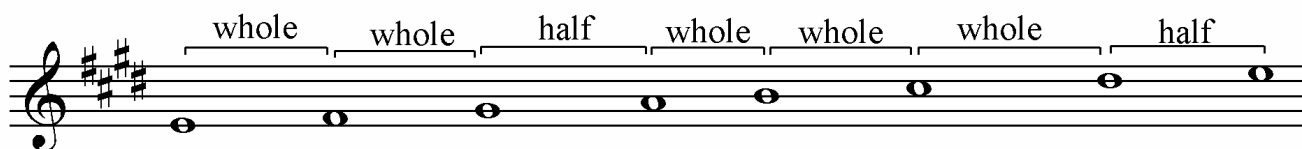
■ Exercise 4

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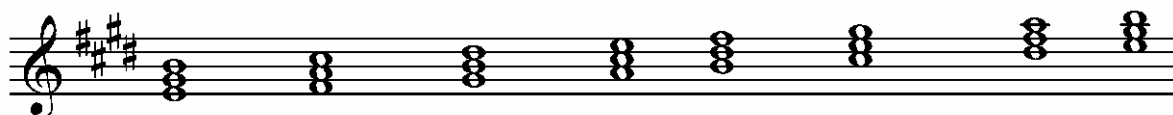
Play along with Paul as he plays through the chords of D Major.

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E scale with half and whole steps (Key has 4 sharps – F#, G#, C#, D#)



Diatonic chords in the key of E Major:



Nashville	I	2m	3m	4	5	6m	7dim	I
Chord Name	(E)	(F#m)	(G#m)	(A)	(B)	(C#m)	(D#dim)	(E)
Roman	I	ii	iii	IV	V	vi	viidim	I

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On Guitar the diatonic chords in E are:

E	F#m	E2/G#	A	B	B4	A2/C#	E
o231oo	134111	2x34oo	oo123o	x13331	x134oo	x412oo	o231oo
I	2m	1/3*	4	5	5sus (5⁴)	5/7*	I

Note the *substitutions* on the third and seventh chords, where the 3 minor becomes 1/3 and the 7diminished becomes 5/7. In many cases the 5 chord is played as a 5sus or a 5⁴.

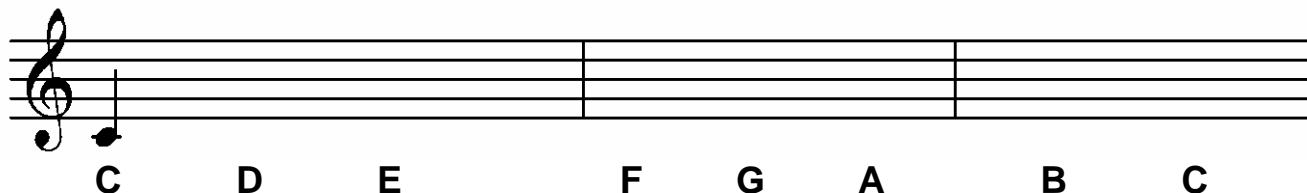
Inversion: An alternate way to spell a chord in which the third or fifth is the bass note.

■ Exercise 5 - Review of Chords

Practice what you've learned about chords and notes.

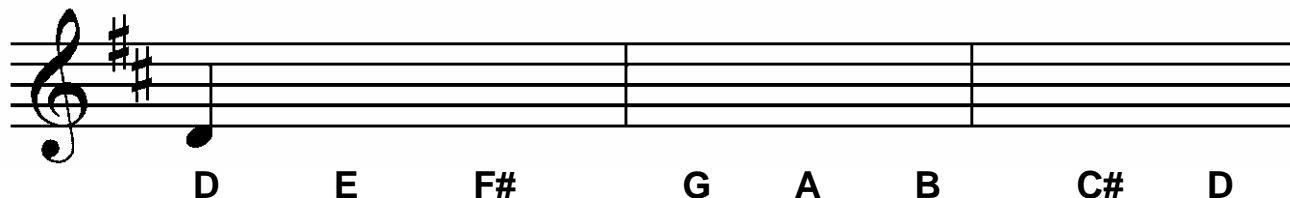
Using numbers to describe *notes in a scale*, for instance, a melody

- Starting with C, write in the rest of the notes in the C scale and their corresponding numbers.



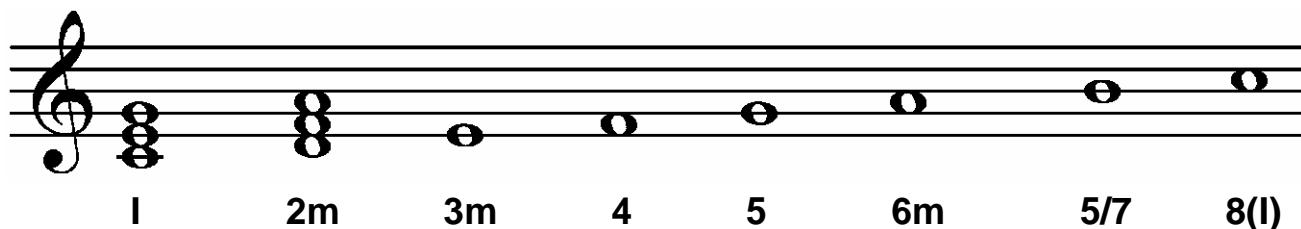
A musical staff in treble clef with a C-clef. The first note is a quarter note C. The rest of the staff is empty. Below the staff are the letters C, D, E, F, G, A, B, C, each centered under a measure.

- Starting with D, write in the rest of the notes in the D scale and their corresponding numbers.



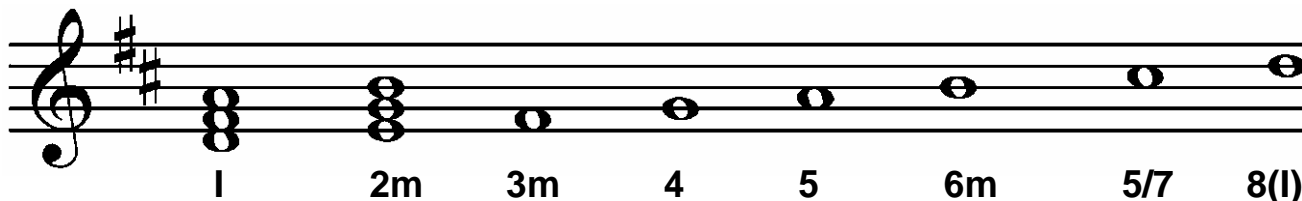
A musical staff in treble clef with a D-clef and two sharps (F# and C#). The first note is a quarter note D. The rest of the staff is empty. Below the staff are the letters D, E, F#, G, A, B, C#, D, each centered under a measure.

- Now thinking of numbers as chords in the key, follow the example shown in the first two chords and write in the rest of the triads in the key of C Major.



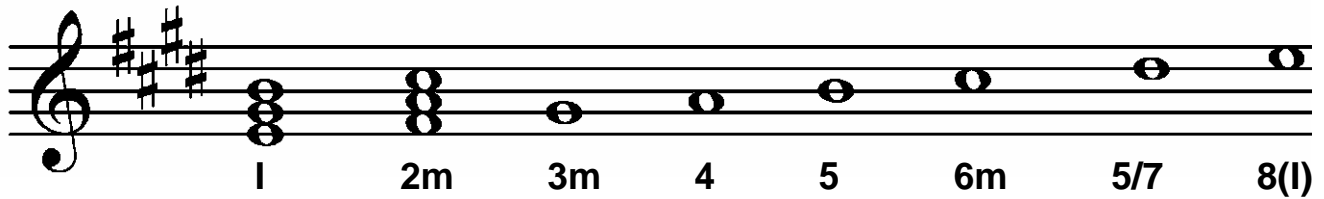
A musical staff in treble clef with a C-clef. The first two chords are shown as triads: I (C-E-G) and 2m (D-F-A). The rest of the staff is empty. Below the staff are the numbers I, 2m, 3m, 4, 5, 6m, 5/7, 8(I), each centered under a measure.

- Write in the rest of the triads in the key of D Major.



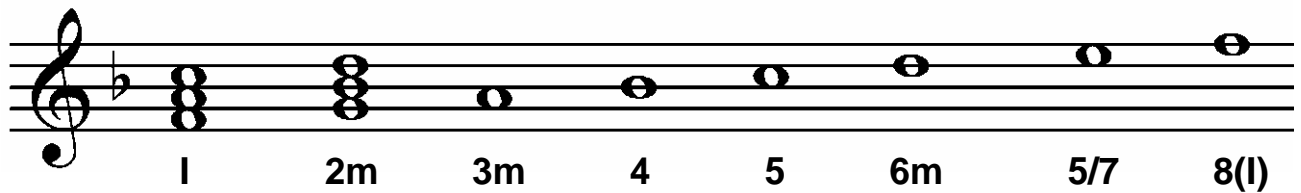
A musical staff in treble clef with a D-clef and two sharps (F# and C#). The first two chords are shown as triads: I (D-F#-A) and 2m (E-G-B). The rest of the staff is empty. Below the staff are the numbers I, 2m, 3m, 4, 5, 6m, 5/7, 8(I), each centered under a measure.

5. Write in the rest of the triads in the key of E Major.



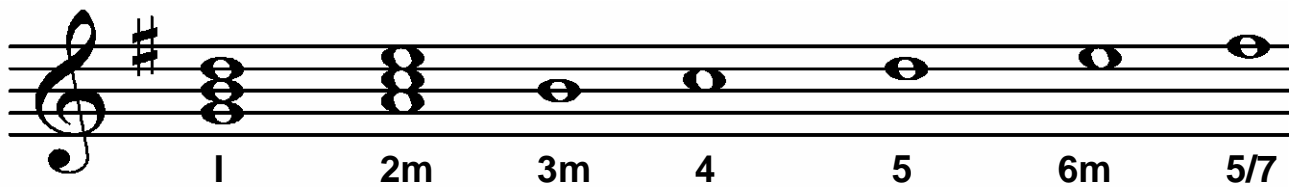
A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains a sequence of notes: E4, F#4, G#4, A4, B4, C#5, D5, E5. Below the staff, the following triad labels are provided: I, 2m, 3m, 4, 5, 6m, 5/7, 8(I).

6. Write in the rest of the triads in the key of F Major.



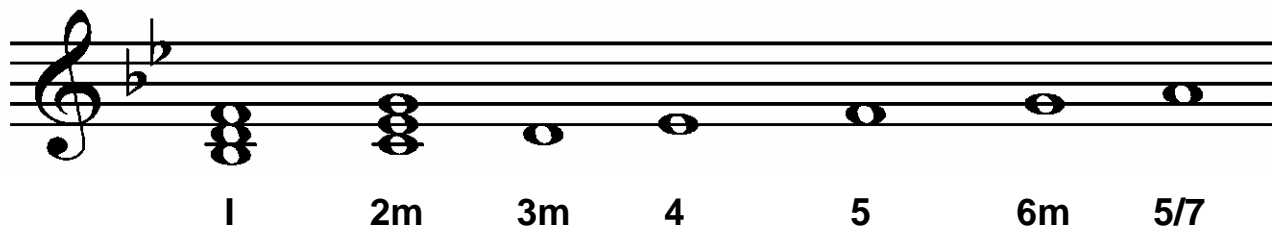
A musical staff in treble clef with a key signature of one flat (Bb). The staff contains a sequence of notes: F4, G4, A4, Bb4, C5, D5, E5, F5. Below the staff, the following triad labels are provided: I, 2m, 3m, 4, 5, 6m, 5/7, 8(I).

7. Write in the rest of the triads in the key of G Major



A musical staff in treble clef with a key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5. Below the staff, the following triad labels are provided: I, 2m, 3m, 4, 5, 6m, 5/7.

8. Write in the rest of the triads in the key of Bb Major

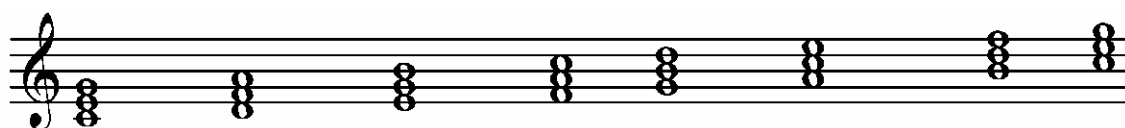


A musical staff in treble clef with a key signature of two flats (Bb, Eb). The staff contains a sequence of notes: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5. Below the staff, the following triad labels are provided: I, 2m, 3m, 4, 5, 6m, 5/7.

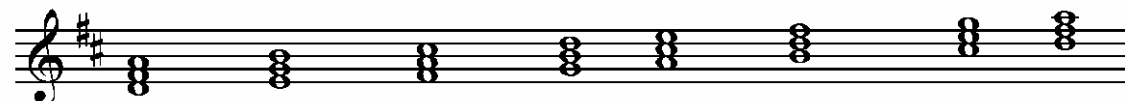
Answers

1. 

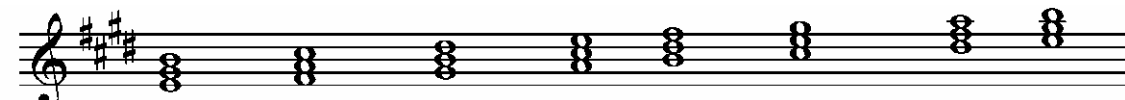
2. 

3. 

Nashville	I	2m	3m	4	5	6m	7dim	I
Chord Name (C)	(C)	(Dm)	(Em)	(F)	(G)	(Am)	(Bdim)	(C)
Roman	I	ii	iii	IV	V	vi	vii	I

4. 

Nashville	I	2m	3m	4	5	6m	5/7	I
Chord Name (D)	(D)	(Em)	(F#m)	(G)	(A)	(Bm)	(A/C#)	(D)

5. 

Nashville	I	2m	3m	4	5	6m	5/7	I
Chord Name (E)	(E)	(F#m)	(G#m)	(A)	(B)	(C#m)	(B/D#)	(E)

6-8. You get the idea. Fill in the 3rd and 5th above the bottom note.

Paul plays portions of “He Is Exalted” (Twila Paris) and “You Are My King (Amazing Love)” (Billy Foote)

E E2/G# A2
He is exalted, the king is exalted on high

E2/G# A2 B4
I'm forgiven because You were forsaken

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A chord fraction or slash chord is a modern way of expressing an inversion. The first part is the guitar chord and the piano's right hand chord while the second part of a chord fraction or slash chord is the bass note (played by bass player and piano's left hand).

Paul plays a portion of “Here I Am to Worship” (Tim Hughes) and song “Offering” (Paul Baloche).

F C/E F/A Bb
I 5/7 I/3 4
Here I am to worship, here I am to bow down, here I am to say that You're my God

F C/E Bb/D F/C
The sun cannot compare to the glory of Your love

F/A Bb C4 C
There is no shadow in Your presence

F C/E Bb/D F/C
No mortal man would dare to stand before Your throne

F/A Bb C4 C
Before the Holy One of Heaven

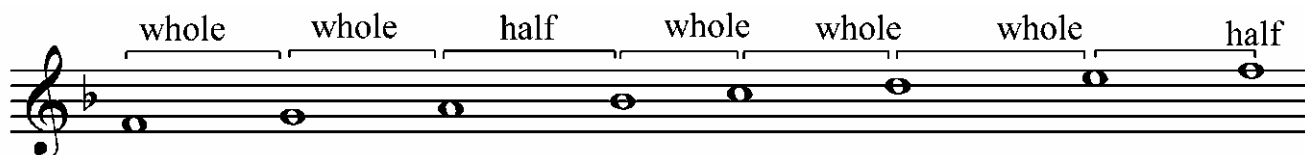
Download the all the chords to “Offering” in the online songbook at
www.leadworship.com

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Band plays the song "Offering"

► DVD Counter 00:43:50

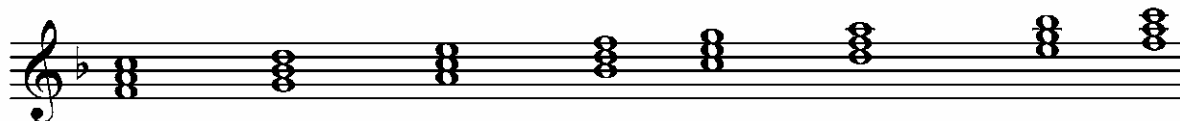
F scale with whole and half steps (Key has one flat – Bb)



**Remember, this is when we use numbers to describe the notes in a scale. For instance, in the key of F, D is the 6th degree of the scale.*

Diatonic chords in the key of F Major:

*** Now we are back to using numbers to describe the chords in a key.*



Nashville	I	2m	3m	4	5	6m	5/7	I
Chord Name	(F)	(Gm)	(Am)	(Bb)	(C)	(Dm)	(C/E)	(F)
Roman	I	ii	iii	IV	V	vi	V/vii	I

► DVD Counter 00:49:07

In the song “Offering”, inversions are used to make the chord progression more compelling.

F C/E B \flat /D F/C
The sun cannot compare to the glory of Your love

F C/E B \flat /D F/C

I 5/7 4/6 I/5

“one” “five over seven” “four over six” “one over five”

F F/A B \flat C F
I bring an offering of worship to my King

F F/A B \flat C F

I I/3 4 5 I

“one” “one over three” “four” “five” “one”

■ Exercise 6 -

Hear and say the chord numbers in the song “All For You”

▶ DVD Counter 0:1:02:00 - 4 types of triads

C Cm C+ Cdim

C = 1-3-5

Cm = 1 – flat3 – 5

C+ = 1 - #3 - #5

Cdim = 1 – flat3 – flat5

▶ DVD Counter 01:08:00 - Four part chords

CMaj7 Dm7 Em7 FMaj7 G7 Am7 Bm7(b5)

▶ DVD Counter 01:11:18 - Five part chords

CMaj9 Dm9 Em9 FMaj9 G9 Am9 G9/B

▶ DVD Counter 01:15:30 - Four part chords

Use these more in Pop or Jazz music

CMaj7 Am7 Dm7 F/G

▶ DVD Counter 01:22:22 - Paul and the band, part II

Play through the chord progression with Paul and the band.

▶ DVD Counter 01:25:19

I	6m	4	6m	2m	4	5	I	6m	4	6m	5	4	5	I
G	Em	C	Em	Dm	C	D	G	Em	C	Em	D	C	D	G

▶ DVD Counter 01:27:03

I	6m	4	5	6m	4	5	6m	4	5	I
G	Em	C	D	Em	C	D	Em	C	D	G

▶ DVD Counter 01:28:30

I	6m	4	b7	I	6m	4	5	b7	I
G	Em	C	F	G	Em	C	D	F	G

Common Progressions

1. 50's 1 6 4 5 "I Will Celebrate"
2. 90's 1 5 6 4 "Hallelujah (Your Love is Amazing)"
"I Will Not Forget You"
3. Rock 1 5 2 4 "Light the Fire Again"

■ Exercise 7

Practice spelling Major triads

The following grid shows the Root (1), the third (3) and the fifth (5) of different major triads:

Example 1:

	1	3	5
F Major	F	A	C
Db Major	Db	F	Ab
Bb Major	Bb	D	F

Hint: Between the root and third, there are 2 whole steps (4 half steps). Between the third and the fifth are one and a half steps (3 half steps).

Fill in the 5ths of each major chord (there are one and a half steps between the 3rd and the 5th).

Major Triad	Root	3rd	5th
G	G	B	
D	D	F#	
A	A	C#	

Major Triad	Root	3rd	5th
Ab	Ab	C	
Bb	Bb	D	
C	C	E	

Major Triad	Root	3rd	5th
Eb	Eb	G	
F	F	A	
F#	F#	A#	

Major Triad	Root	3rd	5th
G#	G#	B#	
A	A	C#	
B	B	D#	

Fill in the 3rds of each major chord (there are two whole steps between the root and the 3rd).

Major Triad	Root	3rd	5th
G	G		D
D	D		A
A	A		E

Major Triad	Root	3rd	5th
A ^b	A ^b		E ^b
B ^b	B ^b		F
C	C		G

Major Triad	Root	3rd	5th
E ^b	E ^b		B ^b
F	F		C
F#	F#		C#

Major Triad

	Root	3rd	5th
G#	G#		D#
A	A		E
B	B		F#

Fill in the root, 3rd and 5th of each chord.

Major Triad

	Root	3rd	5th
G			
D			
A			

Major Triad

	Root	3rd	5th
A^b			
B^b			
C			

Major Triad

	Root	3rd	5th
E^b			
F			
F#			

Major Triad**Root****3rd****5th**

G#

A

B

Answers**1. Fill in the 5ths****Major Triad****Root****3rd****5th**

G

D

A

G	B	D
D	F#	A
A	C#	E

Major Triad**Root****3rd****5th**

Ab

Bb

C

Ab	C	Eb
Bb	D	F
C	E	G

Major Triad**Root****3rd****5th**

Eb

F

F#

Eb	G	Bb
F	A	C
F#	A#	C#

Major Triad	Root	3rd	5th
G#	G#	B#	D#
A	A	C#	E
B	B	D#	F#

2. Fill in the 3rds

Major Triad	Root	3rd	5th
G	G	B	D
D	D	F#	A
A	A	C#	E

Major Triad	Root	3rd	5th
Ab	Ab	C	Eb
Bb	Bb	D	F
C	C	E	G

Major Triad	Root	3rd	5th
Eb	Eb	G	Bb
F	F	A	C
F#	F#	A#	C#

Major Triad	Root	3rd	5th
G#	G#	B#	D#
A	A	C#	E
B	B	D#	F#

3. Fill in all notes

Major Triad	Root	3rd	5th
G	G	B	D
D	D	F#	A
A	A	C#	E

Major Triad	Root	3rd	5th
Ab	Ab	C	Eb
Bb	Bb	D	F
C	C	E	G

Major Triad	Root	3rd	5th
Eb	Eb	G	Bb
F	F	A	C
F#	F#	A#	C#

Major Triad	Root	3rd	5th
G#	G#	B#	D#
A	A	C#	E
B	B	D#	F#

Appendix:

Variations of the Nashville Number System

There are variations nationwide in the exact symbols and numbers used in the Nashville Number System. All of the variations are trying to communicate the same thing – what chords to play for a song – no matter the key. Here is a partial, but by no means, complete list.

<u>Used on this DVD</u>	<u>Translates to</u>	<u>Variations</u>
1	Major triad	I, (1MAJ)
1m	Minor triad in place of major	1-, 1MIN, 1min
1m7	Minor 7 th chord	1-7, 1MIN7, 1min7, (1M7)
1maj7	Major 7 th chord	1M7, 1MAJ7, 1Δ, 1Δ7
2m	Minor triad	2-, 2MIN, 2min
2m7	Minor 7 th chord	2-7, 2MIN7, 2min7, (2M7)
2maj	Major triad in place of minor	2MAJ, 2M
3m	Minor triad	3-, 3MIN, 3min
3m7	Minor 7 th chord	3-7, 3MIN7, 3min7, (2M7)
3maj	Major triad in place of minor	3MAJ, 3M
4	Major triad	(4MAJ)
5	Major triad	(5MAJ)
6m	Minor triad	2-, 2MIN, 2min
6m7	Minor 7 th chord	2-7, 2MIN7, 2min7, (2M7)
7dim	Diminished triad	7 ^o , 7DIM
5/7	Major triad over it's 3 rd	V/VII

More resources for worship leaders and guitar players can be found at our website : www.leadworship.com

This companion workbook was written by Paul Baloché and Sean Swanson. Sean is a seasoned worship pastor and writes many of the charts for our free online songbook. You can contact Sean via his website : www.awaken.nu