

Worship Music for Guitar

Rob Brayton

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Acknowledgments

I would first like to thank my Creator and Savior, the Lord Jesus Christ, the best friend anyone could ever have. He has endowed me with the desire, talent, and resources to learn to worship Him in deeper ways than I thought possible. I would also like to thank my family, friends, and all the brothers and sisters in Christ who have been a great source of encouragement to me over the years. I especially want to thank those whom the Lord has brought in my path to help, teach, inspire and advise me in this endeavor: Brittain Fraley, Gerard Garno, Manny Novoa, Christy Shaw, John Michael Talbot, Christopher Whitenton, and Horace Worley.

This book is dedicated to the Lamb of God, the only One in heaven and earth who was found worthy. May we all strive to become worthy to worship Him only in spirit and truth.

Personal Note

A. W. Tozer stated, "To worship acceptably, is to be born anew by the Holy Ghost through faith in the Lord Jesus Christ and have the Holy Spirit of Christ teach us to worship and enable us to worship." The fact that you are reading this book almost assumes that you already have a personal relationship with the Lord Jesus. If you do not, that problem is easily remedied—He has done the hard parts. He was born of the virgin Mary by the Holy Spirit, lead a sinless life, presented Himself as the perfect, infinite atoning blood sacrifice for the sins of all humanity by dying on a cross, and arising from the dead on the third day. He now sits in heaven by the right hand of God the Father, and will come again as King, Lord, and Judge. All that is left for you to do is sincerely call on the name of the Lord Jesus Christ for the forgiveness of your sins in a spoken prayer, repent—turn away from—your sins and worldliness, and accept Him as your savior and Lord. Having done this, I recommend tell the world of your Savior, find a group of Christians to fellowship with on a regular basis, start having a daily time of worship, prayer, meditation, and Bible study (start with the Gospel of John), and get baptized.

Table of Contents

Worship Music for Guitar.....	1
Worship Music for Guitar.....	1
Table of Contents.....	2
Table of Contents.....	2
Forward.....	4
Introduction.....	5
Music in the Bible.....	5
Worship God Wherever You Are.....	5
Not In Your Own Strength.....	5
Find a Guitar.....	7
First, Find a Trustworthy Friend.....	7
Types of Guitars.....	7
Guitar Parts.....	8
.....	8
Head.....	8
Tuning Pegs.....	8
Neck.....	8
Nut, Bridge, and Saddle.....	8
Strings.....	8
Body.....	9
Frets.....	9
Guitar Basics.....	10
Tuning.....	10
Electronic Tuner.....	10
Relative Pitches.....	10
Harmonics.....	10
Notes of the Fingerboard.....	11
Position.....	12
Holding the Guitar.....	12
Using a Plectrum (pick).....	13
Music Basics.....	14
The Four Parts of Music.....	14
Music Notation.....	14
Standard Notation.....	14
Clefs.....	15
Key Signature.....	15
Meter.....	15
Notes.....	16
Tablature.....	17
Lead Sheet.....	17
Chord Diagrams.....	18
Hymnals.....	18
Chord Basics.....	19
Major Triad.....	19
Chord Variations.....	19
Minor Chords.....	20
Seventh Note of a Chord.....	20
Inversions.....	20
Other Chord Variations.....	20
Methods of Guitar Playing.....	21

Rhythm/Strumming.....	21
Finger Picking.....	21
Flat picking.....	21
Classical.....	21
Singing Basics.....	23
Relaxation.....	23
Breath and Pitch Control.....	23
Annunciation.....	23
Getting Started.....	24
Amazing Grace.....	25
Peace is Flowing Like a River.....	30
Performance Notes.....	30
Variations.....	31
More Music Basics.....	33
Keys.....	33
Modes.....	33
Circle of Fifths.....	33
Transposing Keys.....	35
Capo.....	35
Movable (Barré) Chords.....	36
Performance Notes.....	37
E-based Barré Chords.....	37
A-based Barré Chords.....	38
Repeat Designations.....	40
Harmonics.....	41
Intonation.....	41
Playing By Ear.....	42
Strum and Pick Patterns.....	44
Bass Runs.....	46
Practice Log.....	47
Now That You Are a Guitarist.....	48
Music in Worship.....	49
Godly Music.....	50
Bible References.....	53
Reading List.....	56
Glossary.....	57
Quick Reference Charts.....	61
Example 1 - Asus.....	61
Example 2 - Csus2, Csus4, Gsus4.....	61
Example 3 - Em7.....	61
Example 4 - Dmaj9, Dm7.....	61
Example 5 - A9.....	61
Keys.....	65
Tab Sheet.....	67
Hymnal.....	68

Forward

There are many resources on learning to play music, and there is certainly no shortage of books of Christian music. But for some reason, it is difficult to find a book on learning Christian *worship* music on the *guitar*. I struggled once with the guitar when I was younger, but was unsuccessful. This time around I was able to learn it with the Lord's help for the purpose of worshipping Him. Seeing a need for a book to help others with no musical background learn the guitar, I prayed the Lord would let me write a book on the subject. He did. The fact that I have only been playing guitar for a short time helps me to remember the early sticking points. Don't worry, this book has been proofread by some very knowledgeable guitarists for accuracy.

This book teaches the essentials of guitars and music. I cover only the music concepts that are required to learn to play the guitar. I cover various guitar techniques, but mostly focus on classical guitar techniques where I have found them useful. However, if it is your desire to learn to play "proper" classical guitar, this is probably not the right book for you. To be sure, the classical techniques are time proven and very worthy of study for those who intend to play the old masters. On the other hand, if you just have a burning desire to worship your Creator with whatever gifts He has given you, read on!

You may freely use and distribute this book for non-commercial purposes. Please send a donation of \$10 or more to paypal@cinenosin.com with a note telling me how you have been blessed by this work. If you teach someone else from this book, please encourage them to make a donation too. Thank you for your support.

Hopefully, I have done an adequate job of explaining things here, but if you have questions, comments, compliments, or complaints always feel free to write me.

Your servant in Christ,

Rob Brayton
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Introduction

Music in the Bible

Music is one of the most significant ways that God has given us to worship Him. The Bible contains hundreds of songs and references to song by God, Moses, David, Job, Solomon, Isaiah, Ezekiel, Nehemiah, Daniel, Hosea, Amos, Mary, Paul, and Jesus. After the Last Supper, Jesus and the disciples sang their last hymn together (Matthew 26:30). Many of the songs of David were prophetic songs about Jesus. David was renowned for his ability to play the harp (1 Samuel 16:18). The Bible says that after the tribulations of the book of Revelations, the Lord will give us a new song (Revelations 5). There will be song in the next life as well as in this life.

It seems that making music and singing are important to the Lord. The Bible talks about the ten-string lyre, flute, bagpipes (no wonder Amazing Grace sounds so good on bagpipes), cymbal, gong, tambourine, drum, dulcimer, and others. The Psalms even contain musical notations, such as the word “Selah.” Several Psalms even end with a Selah. Most Bible scholars believe this Hebrew word means “to pause.” While scholars may not agree on the exact application of this word, it makes sense that this is an indication for the singer to stop singing. During this time, the instruments would continue playing while the listeners reflected on what was just sung.

Worship God Wherever You Are

In Psalm 100, David sings that we should all “Make a joyful noise to the Lord.” In Ephesians 5:19 Paul exhorts us to always be, “Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.” Sometimes when I listen to an accomplished musician I think that my measly offering of song must grate on the Lord’s nerves. But then I remember how sweet *my* children’s music and singing sounds to my ears, even when it is less than perfection. We are all God’s children. I am convinced that when we really try to make a joyful noise, even though it may be less than perfect, God is pleased, honored, and glorified. It is important to always worship God from a pure heart. Do not sing lyrics that you are not also living. If there is sin in your life, God will not honor your hypocrisy (Amos 5:23). A. W. Tozer wrote in *The Pursuit of God*, “God reveals Himself to ‘babes’ and hides Himself in thick darkness from the wise and prudent. We must simplify our approach to Him. We must strip down to the essentials (and they will be found to be blessedly few). We must put away all effort to impress, and come with the guileless candor of childhood. If we do this, without doubt God will quickly respond.”

Even though I have a guitar, I do not always have it with me. There are other times when instrumental playing, no matter how simple, gets in the way of worship. In these times, I sing *a cappella*. There also are times when silence—just putting your hand over your mouth in the presence of the almighty God—is the most the appropriate form of worship.

Not In Your Own Strength

Not by power, not by might, but by *my* Spirit says the Lord of hosts (Zechariah 4:6). About one year before leading me to write this book, I prayed that the Lord would help me to worship and praise Him better. I was surprised when I felt that He was leading me to learn to play the guitar...and to sing. I had never done either publicly! He assured me that it was His will, and that He would help and strengthen me by His grace. I was glad to hear

that, since in a previous attempt to play the guitar about ten years earlier I didn't even learn a single chord. The Lord has indeed been with me every step of the way. His Holy Spirit has given me the guidance, patience, perseverance, and talent to carry out His will. I know that through Him I have blessed Him, and His other children. And certainly, I have also been blessed. Francis of Assisi (who is credited with the words to "All Creatures of Our God and King") said that who ever sings to the Lord, prays twice—once from the words, and once from the heart.

Find a Guitar

First, Find a Trustworthy Friend

The first step in this journey is to find someone who knows about guitars and where to find the perfect one for you, and who has your best interest in mind. That person is, of course, the Lord Jesus. The best way to start any journey is on your knees. The Lord knows where every guitar is in the world. If it is truly His will for you to learn the guitar, you can rest assured that He has one already picked out for you. He will show it to you (in His time)—but you must ask first. Also, if He chooses, He may send you help. That’s what He did for me.

Types of Guitars

There are four main types of guitars, and one “hybrid.” Each has advantages and disadvantages. If you are left-handed, as I am, you may be tempted to buy a left-handed guitar. Granted, strumming a right-handed guitar does feel a little awkward at first, but in some ways, a right-handed guitar is easier for the left-hander to play. Most of the difficult tasks in guitar playing is in the left hand. I learned to play on a right-handed guitar with very little difficulty. All the instructions in this book are geared toward right-handed playing.

Type	Advantages	Disadvantages
Classical/ Folk	<ul style="list-style-type: none"> Nylon strings are easy on the fingers Wide neck is easier to place fingers Can be “mic’ed”, or retrofitted with an electric pickup for amplification 	<ul style="list-style-type: none"> Not as loud, short sustain Wide neck makes some chords more difficult to finger for very small hands
Acoustic	<ul style="list-style-type: none"> Brighter and louder sounding steel strings with a longer sustain than nylon Narrow neck is easier for small hands Can be “mic’ed”, or retrofitted with an electric pickup for amplification 	<ul style="list-style-type: none"> Physically the most difficult to play due to the high-tensioned steel strings Narrow neck can be restrictive to large hands
Electric	<ul style="list-style-type: none"> Low tension strings and narrow neck With amplification, will fill any size room A headphone amplifier allows practice without disturbing others Very long (sometimes too long) sustain Signal modifiers create new sounds 	<ul style="list-style-type: none"> Low tension strings bend easily causing notes to be off pitch Narrow neck can be restrictive Requires an amplifier or “direct box” Worldly association
Acoustic- electric	<ul style="list-style-type: none"> Easy to amplify, but doesn’t require an amplifier With amplification, will fill any size room Has a warm acoustic sound 	<ul style="list-style-type: none"> More expensive Preamplifier may require batteries May not be as loud as a normal acoustic guitar (shallower body)
Left- handed	<ul style="list-style-type: none"> Initially easier to strum for lefties. However, with practice, right-handed guitars are just as easy. 	<ul style="list-style-type: none"> More expensive Need special chord books, etc. Much harder to find

Table 1 - Guitar Comparisons

Guitar Parts

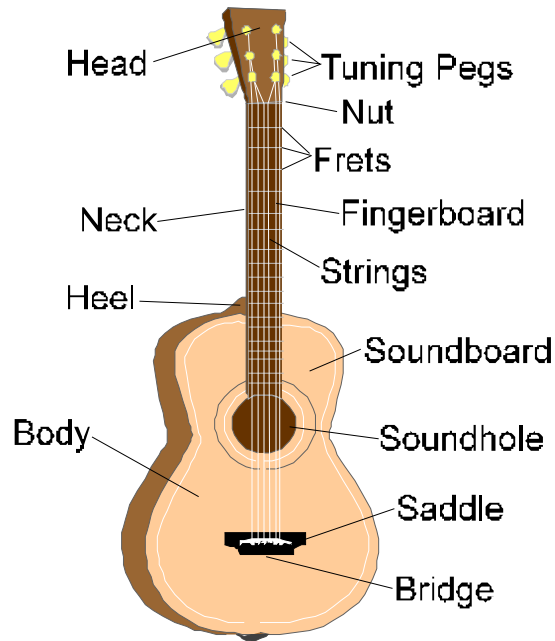


Figure 1 - Guitar Parts

Head

The head is the top of the guitar. Its job is to hold the tuning pegs...and to bang into things —be careful!

Tuning Pegs

The tuning pegs, or machines, hold one end of the string. They allow you to adjust the string tighter or looser to raise or lower the pitch of the string. When shopping for a guitar, make sure the tuning pegs are not loose and do not slip when you turn them.

Neck

The neck gives the strings a place to stretch, the frets a place to lie, and the guitarist a place to play. Inside the neck on steel-strung guitars is a truss rod. It adds stiffness to the neck. Some truss rods are adjustable to give the luthier a way to correct minor neck warpage.

Nut, Bridge, and Saddle

The nut holds the strings on the head, the bridge holds the strings on the body, and the saddle determines the height of the strings. The height of the strings relative to the neck determines the “action” of the guitar. The closer the strings are to the neck, the easier the strings are to press against the frets. This makes for a fast action. It also makes the strings a higher risk for buzzing against the other frets. The nut is, in effect, the 0 fret.

Strings

Strings vary for each guitar and each guitarist. Classical guitars use nylon strings. The bass strings are wire wound to add mass. The extra mass allows the core string be thinner, and therefore easier to play. Acoustic and electric guitars use steel strings.

Acoustic guitars generally have the lowest four strings wire wound, classical and electric guitars have the lowest three strings wire wound. The strings on an acoustic guitar have the highest tension. This makes the strings play louder, but it also makes them more difficult to play. When you are first learning to play, start with a light gauge of strings. The quality of the strings make a big difference in the sound quality and longevity of the strings—you do get what you pay for in strings.

Body

The body holds the bridge and amplifies the sound of the vibrating strings. To a lesser extent, it also gives the guitarist something to steady the guitar. The top of the body is the soundboard. Soundboards can be solid or laminate (plywood). A solid top is usually superior to a laminate top. Some woods, such as spruce improve their tone with age. The sound of cedar and laminate tops generally do not significantly improve.

On an electric guitar, the body is solid. It does not amplify the sound directly but has electric pickups. The pickups are coils of wire that generate an electric current when close to a vibrating steel string. This signal is connected to an electronic amplifier and speaker. Because the strings are not using their energy to make sound, the sustain is much longer.

Frets

The frets are mathematically spaced metal bars embedded in the fingerboard of the neck. Notes are sounded on a guitar by holding the string against the fret by pressing the string down slightly behind the fret. On all but classical guitars, there are markers on the neck to help the guitarist locate the frets more easily. Some bass guitars, and “slide” guitars do not have frets. After much use, the frets can become worn down. Be aware that worn frets and a warped neck can make a guitar especially difficult for a beginner to play. Some guitars have a zero fret in addition to the nut. The zero fret allows precise adjustment of the heights of the strings.

Guitar Basics

Tuning

The process of tuning a guitar puts each string in a known state of pitch.

Electronic Tuner

Electronic tuners are the way to go for novice players. Tuning by ear from relative pitches and harmonics are for advanced players. A quartz electronic tuner can be purchased for nominal cost at discount music stores. Learning to play a guitar is difficult enough without having to wonder if the guitar is in tune. And, if by accident, the guitar is out of tune, you can be even more confused about the sounds you are trying to make. A quartz electronic tuner is a good investment for the beginner and experienced player alike.

Relative Pitches

The traditional method of guitar tuning is by using relative pitches. In this method, you first tune the low E string, and then tune the A string relative to the E string by fretting the E string on the fifth fret. This process is repeated on the rest of the strings, except the B string, which is tuned relative to the G string, on the fourth fret. With relative tuning and harmonic tuning, the strings are adjusted for what is called "zero beat." Detecting this zero beat phenomena requires some practice to get it right. The relative pitches tuning method is the most used yet least accurate method of all. Get an electronic tuner.

Harmonics

Tuning by harmonics is even more complicated than relative pitch tuning. This method relies on the fact that the second harmonic of one string is the same note as the third harmonic of the next string, except for the second string, which is the third harmonic of the sixth string, and the first string, which is the fourth harmonic of the sixth string. On the plus side, this method is the most accurate of all. Properly applied, this method guarantees that at least four strings (6, 5, 2, and 1) are in tune. After you get used to the way the guitar sounds, try learning this method. There are other relationships of harmonics between the strings. For more information on harmonics, see Table 10 on page 41. Even so, the best advice for beginners is to find an electronic tuner.

Notes of the Fingerboard

Once you correctly tune the guitar, you then know the notes of each string. Figure 4 shows the notes for each string. While learning each note on each string is not required, it does help in picking out notes. Here are some aids in learning the fingerboard:

- An easy way to remember the open notes is:

Every Angel Declares God Be Exalted!

- Think of the high E, B and (sometimes) G strings as the melody strings, and the E, A and (sometimes) D strings as the bass strings. Whatever strings are currently not being played as bass or melody strings are for harmony.
- The notes on the fifth fret are the same as the open strings, except shifted up one, and the B turns into a C (see Figure 2).

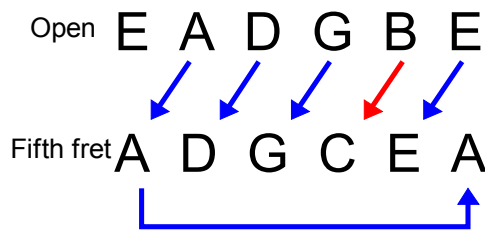
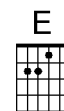
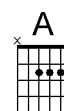
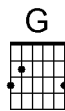
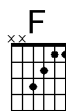
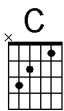


Figure 2 - Fifth Fret

- All the notes have a sharp or flat note (\sharp or \flat) between them, except B and C, and E and F. The musicians theory of relativity is not $E = mc^2$, rather it is $E = F\flat$. Likewise, $F = E\sharp$, $B = C\flat$, and $C = B\sharp$. Thus, on the fingerboard, B and C, and E and F are one fret apart; all the other notes are two frets apart. These two notes, B and E, are the notes for the two melody strings.
- As you are learning chords, pay attention to the position of the lowest note of each chord. This is the root of the chord. In other words, if you know a given chord, you also know where to find the bass note corresponding to that chord. For instance, the lowest note played in a C chord is the fifth string, third fret. The fifth string, third fret is C.
- Learn the notes of the basic chords: C = C E G, F = F A C, G = G B D, D = D F \sharp A, A = A C \sharp E, E = E G \sharp B. Notice that with these chords, the sharp notes only appear on the middle note (the third) of the chord. Almost all music for the guitar is based on these six chords, and their variations. (See the Chord Dictionary for recommended fingering.)



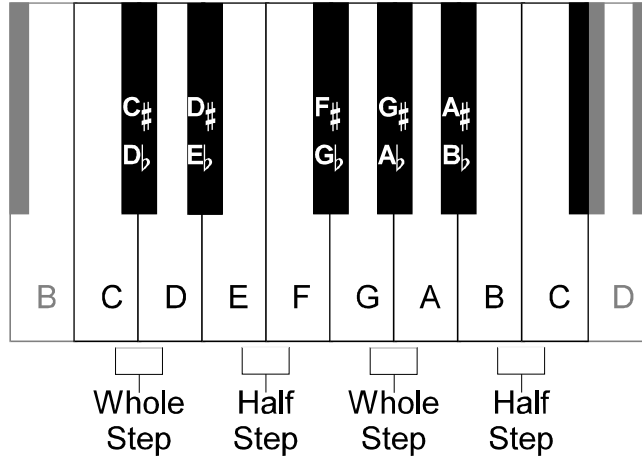


Figure 3 - Notes of the Keyboard¹

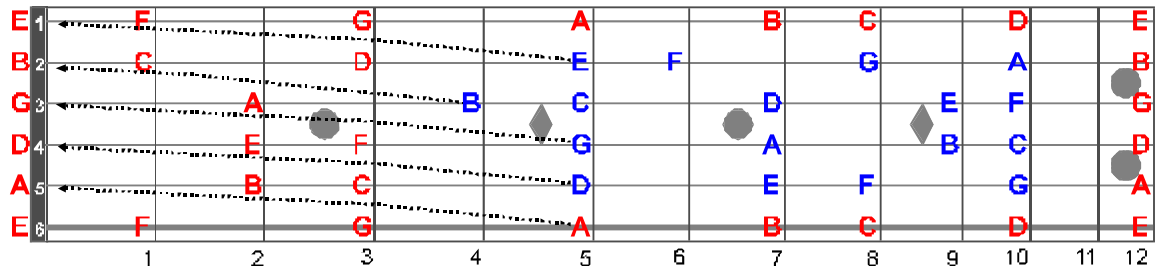


Figure 4 - Notes of the Fingerboard (each fret is a half-step)

Position

Holding the Guitar

There are three main ways to hold the guitar: classical, folk, and standing.

The classical position is the best method for reaching the fingerboard, and forces the wrist to rotate into a position that is less likely to cause Repetitive Stress Injury (RSI) problems. The one drawback is that the proper classical position is with your left foot propped up about 10 inches. “Real” classical guitarists, of course, carry a footrest with them at all times, so this is not a problem.

The folk position is basically the same as the classical position, except with the guitar on the right knee without a footrest. This is the method that I use the most.

When standing, I highly recommend using a guitar strap.² If you think that you might need to play while standing, be sure to practice some while standing...it’s a lot different than sitting.

Of all the ways people will tell you on how to hold a guitar, the best advice that I have found is:

¹ Some piano examples are included in this book for those who already know the piano and are now learning the guitar. If you do not already know the piano, you may ignore these examples.

² Classical guitars do not take well to guitar straps—they are designed to be played only while sitting (with your foot propped up about 10 inches).

- Don't hold the neck like a baseball bat. Play with your thumb pressed in the middle of the neck. This requires concentration. The natural tendency is to want to grab the neck like a baseball bat. The reason is twofold. The proper position feels wrong, and in the beginning, your thumb is weak. To make matters worse, some accomplished (non-classical) guitarists always hold the neck this way. They do it so they can use the thumb to fret the bass notes. After a while of holding the guitar properly, it will begin to feel more natural, and your thumb strength will increase.
- Hold your fingers of the left hand so that the tips come straight down on the strings. When you are first starting, the left hand and fingers are forever accidentally muting strings. Use just the tips of the fingers when fretting a string between other strings, press the string as near to the fret as possible, and only use only enough force to keep the string from buzzing against the fret.
- Don't allow the palm of your hand to touch the neck. This is a common problem—especially near the index finger. Make sure the fingers extend out and over the strings so this doesn't happen.
- If you start having RSI problems such as carpal-tunnel syndrome, try the classical position. Also, try to use your left hand less. If your problem persists, stop playing until you are able to consult with a doctor.

Using a Plectrum (pick)

This book is based mainly on fingerpicking styles and not plectrum styles. A pick is used for strumming and “flatpicking.” After a few weeks of fingerpicking, the fingers on the right hand become callused enough that a pick is not necessary. If you need a brighter sound, grow the fingernails on your right hand so they are even with the fingertip, and play with your nails. You should never use a pick on nylon strings.

Music Basics

As music has come down through the ages, there have been many standards develop. This section attempts to explain some of the concepts of music that are common to all music, especially those concepts relating to worship music on guitar. There is a danger in attempting to fit music concepts into too small a bottle, due to the almost limitless variations within music. There is also a danger in presenting all the concepts of music, in that it can be overwhelming, confusing, and unnecessary. So, as you read the following, keep in mind that these are only the *required* basics—required for simple songs and hymns for the guitar. For any concept presented here, there is invariably at least one exception or variation that is not mentioned. This is why I use the words, “*almost* always,” “generally speaking,” “usually,” etc., throughout. Nonetheless, we must start somewhere, so here is where we start.

The Four Parts of Music

Music is made of sound: melody and harmony, and occurs in time: rhythm and tempo. Musical sound occurs within three strata, or layers. The lowest layer is the foundation—the base. In fact, the word “bass” is derived from the Latin word for “base.” The next layer is the harmony layer. The highest layer is the melody. In hymn music, this is true almost without exception. The soprano part, the top note, is the melody. The middle notes, alto and tenor fill in the harmony. The bass part, the lowest note, is the foundation for the harmony, and helps to delineate the rhythm. All these layers interact to form an interesting sound called music. The presence and interaction of the layers are carefully timed and syncopated. This timing forms the rhythm, or beat, of the music. The speed with which the music is played is called the tempo.

Music Notation

Standard Notation

Standard musical notation defines the rhythm, and the pitch and duration for the notes of a song. Figure 5 is an example of standard notation. The notes shown are the notes of the open strings on the guitar. For the guitar, the notes are written one octave higher on the staff than they sound. By writing guitar music one octave higher than is sounds, more of the notes are in the treble clef.

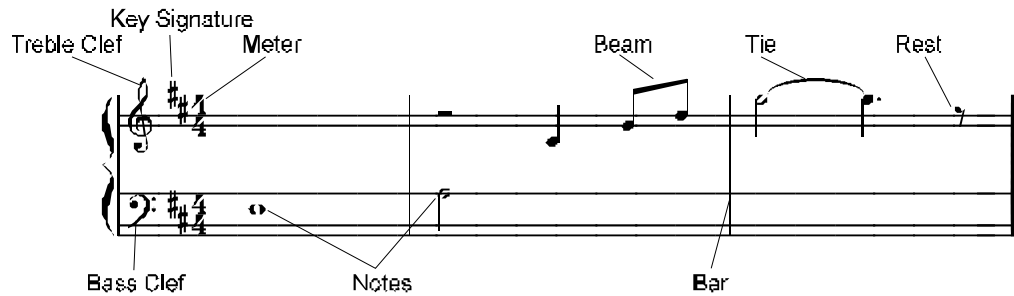


Figure 5 - Standard Notation

Clefs

With a little imagination, you can see the treble clef, also called the G clef, symbol is a stylized D sitting on top of a G. Careful study further reveals that the D is sitting on top of the D line, and the G is wrapped around the G line. With a little more imagination you can see that the bass clef, also called the F clef, symbol is actually the letter “F”. The two dots of the bass clef symbol are on either side of the F line. The treble clef and bass clef together form the grand staff, also called the piano staff. The lyrics (words) are written below the staff.

Key Signature

The key signature declares the key of the music. Keys will be covered in more detail in a later section.

Meter

The meter determines the rhythm of the music. It consists of a number on top of another number. In this example the meter is 4/4. The top number tells you the number of beats in each measure. The bottom number tells you the value, or “time” of each beat. The meter in the example indicates four quarter note beats for each measure. The top number is generally 2, 3, 4, or 6. The bottom number is generally 2, 4, or 8. Sometimes the 4/4 and 2/2 meters are abbreviated with **C** or **C**.³

³ In guitar notation, these symbols are also used to signify full and half-barré.

Meter	Count	Tempo	Uses
2 2	Two half notes per measure: One two one two	Slow to medium	Slow march
2 4	Two quarter notes per measure: One two one two	Medium to fast	Quick March
3 4	Three quarter notes per measure: One two three	Slow to fast	General purpose, Waltz (oom pah pah)
4 4	Four quarter notes per measure: ⁴ One two three four	Slow to fast	General purpose
6 8	Six eighth notes per measure: One two three four five six Or One and two and three and	Medium to fast	Same as 3/4 time, but busier. Sometimes it helps to think of each measure of 6/8 time as two measures of 3/4 time.

Table 2 - Common Meters

Another factor of the rhythm is the tempo. The tempo indicates the number of beats per minute. A fast song might have 120 beats per minute. A slow song might have 60 beats per minute. When you are first learning to play, try to keep as steady a beat as possible. There is a tendency to play the easy parts faster than the hard parts, or not to hold the notes in relative time with each other; cutting the long notes too short, and holding the short notes too long. After you learn to play a little, a metronome is a good investment.

Notes

The notes describe the pitch and duration of each instrument that is to be played. The pitch is determined by the relative vertical position of the note on the staff. The notes on the lines of the bass clef (from bottom to top) spell Good Boys Do Fine Always. The spaces spell All Cows Eat Grass. The lines of the treble clef spell Every Good Boy Does Fine. The spaces spell F A C E. There is one ledger line between the bass and treble clef. It is middle C. Ledger lines allow the staves to be extended *ad hoc*.

The duration of notes are signified by their shape.⁵ Two methods are used to extend a note beyond its normal duration. One is to “tie” notes together. The other is to “dot” notes. Dotted notes are extended one half of their value. For instance, in 4/4 time, a half note is two beats. A dotted half note is then three beats. That is, 2 + 1 = 3. Likewise, a dotted quarter note is one and one-half beats. Sometimes consecutive eighth notes are “beamed.” Consecutive sixteenth notes can be double beamed.

⁴ Be sure to only accent the odd beats. Continuous accent on the even beats can cause a *backbeat*—the foundation of rock music rhythm.

⁵ Some hymnals further shape the notes as triangles, diamonds, etc., to also signify the relative pitch.

Name	Note	Tied	Rest	2 time	4 time	8 time
Dotted Whole	♩.	♩ + ♩	■	3 beats	6 beats	12 beats
Whole	♩		■	2 beats	4 beats	8 beats
Dotted Half	♩. or ♩.	♩ + ♩	■ ♯	1 ½ beats	3 beats	6 beats
Half	♩ or ♩		■	1 beat	2 beats	4 beats
Dotted Quarter	♩. or ♩.	♩ + ♩	♯ ♯	¾ beat	1 ½ beats	3 beats
Quarter	♩ or ♩		♯	½ beat	1 beat	2 beats
Dotted Eighth	♩. or ♩.	♩ + ♩	♯ ♯	⅜ beat	¾ beat	1 ½ beat
Eighth	♩ or ♩		♯	¼ beat	½ beat	1 beat
Sixteenth	♩ or ♩		♯	⅛ beat	¼ beat	½ beat

Table 3 - Note and Rest Durations

Tablature

Standard musical notation defines the rhythm, pitch and duration for the notes of a song, but it does not define which strings these notes should be played. That is where tablature comes in. Guitar tablature consists of six parallel lines. Each line signifies a string. On the lines are written numbers. These numbers signify which fret is to be played. The number 0 signifies that the string is played open (unfretted). Figure 6 shows tablature for playing each string in a slow strum with no strings being fretted.

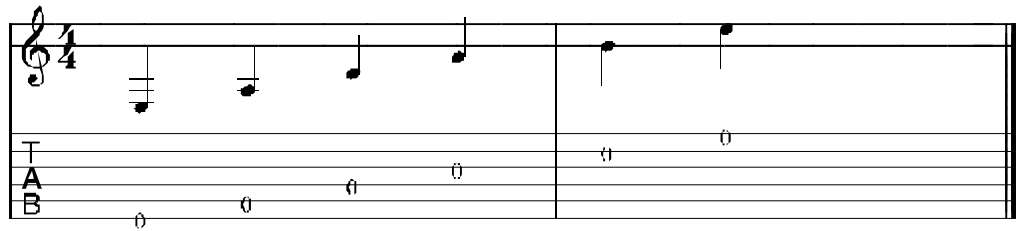


Figure 6 - Tablature

Lead Sheet

A lead sheet contains the melody, written as notes on a treble staff, the harmony, written as chords above the staff, and lyrics, written below the staff.

Amazing Grace

Moderately

A - maz - ing - grace! How sweet the

Figure 7 - Lead Sheet Example

Chord Diagrams

Some music written “for guitar” contains chord diagrams above the staff, such as in the lead sheet example. Beware of music written in flat keys (B \flat , E \flat , etc.), and/or containing a lot of flat chords. Also beware of music with a chord for every note or nearly every note of the melody. This is not really guitar music. This is piano music with guitar chord diagrams added. Only the most skilled guitarist could ever hope to play this as it is written! Music written in C, G, D, A, E, or sometimes F (in other words, keys with mostly sharps, not flats) are the easiest to play on a guitar. Avoid keys with flats until you can learn to transpose and use a capo (see page 35). While a skilled pianist plays a different chord for each note of the melody, the beginning guitarist can generally get away with playing one, two, or at most, three chords per measure. Practice will help you learn which ones to play and which ones to throw away. For example, referring again to the lead sheet example above, you can skip the D7 and C chords.

Hymnals

Most hymnals are written for piano and organ. However, with a little practice, you can learn to play some hymns from a hymnal. The secret is learning to stay away from hymns with a lot of flats in the key signature (or learning to transpose), learning to read notes on the bass clef, and learning to play the II, III, and VI chords as minor chords (more on this in the next section). Generally speaking, the first bass note of each measure is the root or fifth of the harmony for that measure. In other words, if the first bass note of a measure is G, chances are good that a G chord will be the correct chord for that measure. Compare the chords in Figure 7 with the bass notes in Figure 8. They are identical. And in fact, the chords themselves are identical. On the lead sheet, the chords are written as text above the staff. In the hymnal, the chords are written explicitly, note by note. For more instruction on these concepts, see page 42.

146 **Amazing Grace**

John Newton

A - maz - ing - grace! How sweet the

Figure 8 - Hymnal Example

Chord Basics

A chord is a group of two or more notes that are played to support the melody of a song. The harmony of most hymns is based on three notes called the Major Triad. Chords

mainly exist in the harmony strata. For the most part, beginning guitarists just learn to play chords from memorizing and practicing from chord charts.

Part of the confusion of learning music is the fact that the same terminology is used with keys and chords. Within a key, there are fifth, seventh, third, etc., chords. Likewise, within a chord there are also fifth, sevenths, thirds, etc., notes. To help distinguish the chords of a key versus the notes of a chord, the chords of a key are written in Roman numerals (V, VII, III, etc.). The notes of a chord are written in Arabic numbers (5, 7, 3, etc.).

Major Triad

The notes of the chord in most common music are based on a root (1), a third (3), and a fifth (5). The root identifies the chord. For instance, a chord with a C as the root is a C chord. The other two notes are the third and the fifth. E is the third whole note above C, and G is the fifth note above C⁶. Thus, the C chord consists of C, E, and G. Sometimes the root is referred to as the tonic, the third is referred to as the mediant, or middle, and the fifth is referred to as the dominant.

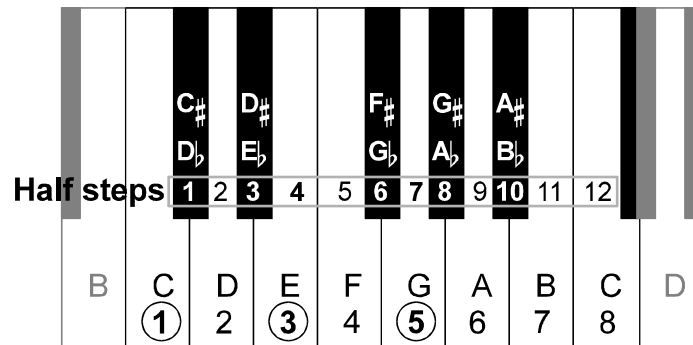


Figure 9 - Piano Chord Construction for C-chord (C E G)

Chord Variations

There are literally hundreds of chord variations. Most of the variations are used for special effect. Chord variations fall into four categories: modifying the root, modifying the third, modifying the fifth, and adding more notes to the basic triad. Fortunately, 90% of the time, a minor (flattening the third) or seventh (adding the note 10 half steps above the root) are the only *required* variations to build chord progressions. Even more fortunate is the fact that they are easy to learn and play. For instance, right now, find a standard-tuned guitar, and strum the four thinnest strings. You just played a variation of E-minor-seventh-over-D (Em7/D) chord. This is a real chord, used in real music. The point is, sometimes chords that look difficult are sometimes the easiest to play.

Minor Chords

The major triad is converted to a minor chord by flattening the third by a half step. Thus, C minor is C, E^b, G⁷. For a given key, the root (I), fourth (IV), and fifth (V) of that key are naturally major chords. The second (II), third (III), and sixth (VI) chords of a given key are naturally minor chords. The seventh chord of the key (VII) is naturally diminished (the third *and* the fifth notes are flattened). Diminished chords are rarely required.

⁶ More precisely, the third is four half-steps above the root, and the fifth is seven half-steps above the root.

⁷ The flattened third is three half-steps above the root, the fifth is seven half-steps above the root.

Seventh Note of a Chord

There are two varieties of the seventh. The major seventh (maj7 or $\Delta 7$), and the more common “just plain” seventh (7), also called the dominant seventh. Both are added to a major or minor chord triad. The seventh adds the note ten half steps above the root. The major seventh adds a note eleven half steps above the root. Thus, C7 is C, E, G, B \flat , and Cmaj7 is C, E, G, B. The seventh adds a small amount of dissonance to the chord. Sevenths are usually used right before the end of a phrase to signal that “something big” is about to happen. They help push the music along back to the root chord of the song.

The major seventh note is only one half step from the octave of the root. Because of this the major seventh chord really stands out when used in a song. The major seventh is rarely required in hymn music.

Inversions

As far as chords and music are concerned, it matters little which C, E, and G notes are played to form a C chord as long as it doesn't interfere with the melody strata. Within the context of a song, few people would ever notice if the C chord were played C E G, or E G C, or G C E. That is, provided a C note is played in the bass strata, and the notes of the chord do not wander into the melody strata. These other forms, E G C and G E C, are called the first and second inversions of the chord. Many of the guitar chords are based on inversions. It is not important that you understand the inversions, only that you know that inversions are used in guitar chords.

Other Chord Variations

Other common variations include suspend fourth (sus 4, or sus), suspend second (sus 2), sixth (6), add ninth (add 9), ninth (9), and alternate bass (/bass). To suspend a fourth or second, the third is removed, and the second or fourth is used in its place. The sixth is two half-steps above the fifth. The ninth is the same as a second, but usually played an octave above the root. For add 9, only the ninth is added. For 9, add the ninth and the seventh. An alternate bass merely means to play a different note for the bass. It is also sometimes referred to as the alternate root. You may also see chords with “no3.” These are sometimes the two note “power chords” common in Rock music. For these chords, just play the lowest two I and V notes of the chord.

Variation	Action to a major triad	Example for A (A C# E)
Minor	Flat the third ($\flat 3$)	Am (A C E)
Suspend second	Replace the third with the second ⁸ (2)	A sus 2 (A B E)
Suspend fourth	Replace the third with the fourth (4)	A sus or A sus 4 (A D E)
Diminished	Flat the third and fifth ($\flat 3, \flat 5$)	A dim or A ^o (A C E \flat)
Augmented	Sharp the fifth ($\sharp 5$)	A aug (A C# E#)
Sixth	Add the sixth (6)	A6 (A C# E F#)
Seventh	Add the seventh (7)	A7 (A C# E G)
Minor seventh	Flat the third ($\flat 3$), add the seventh (7)	Am7 (A C E G)
Major seventh	Add the major seventh (M7)	Amaj7 or A Δ 7 (A C# E G#)
Ninth	Add the seventh and ninth ⁸ (7 and 9)	A9 (A C# E G# B)
Add ninth	Add the ninth ⁸ only (9)	A add 9 (A C# E B)
Alternate bass	Add the bass as the bass note	A/E (E A C# E)

Table 4 - Common Chord Variations

Methods of Guitar Playing

Various methods of picking and strumming the chords add interesting variations to the music. This book leans heavily toward the classical technique.

Rhythm/Strumming

This is the staple of folk guitar playing. In this method, the guitarist fingers chords with the left hand and strums the strings down and up in various rhythm patterns using the right hand. Alternating bass patterns are very good with simple music, such as hymns.

Finger Picking

Finger picking can mean either broken “arpeggiated” chords, or playing individual strings independent of chord patterns. The latter method is sometimes used in classical music.

Flat picking

With enough practice, you can pick out the strings using a single pick. Flat-picking and finger picking are common in folk and bluegrass music.

Classical

Classical guitar is sometimes based on chords, but it also allows non-chord picking. Most classical guitarist do not use tablature, but instead use standard notation. To signify which string to play, tiny numbers are written by the notes. Usually, only the treble clef is used with the notes written one octave higher than the actual sound.

In classical guitar playing, the thumb and first three fingers of the right hand are given the names P, I, M, and A. These are derived from the Italian names for the fingers. In Italian, thumb is Pulgar, the index finger is called Indice, the middle is Medio, and the ring finger is the Annular: hence, P, I, M, and A. The right “little” finger generally is not used in classical playing, but when it is, it is designated the “X,” “E,” or even “C,” depending which book you read. Each finger is assigned to generally only play specific strings. The thumb, P, plays

⁸ Remember, the second and ninth are the same note. The second is usually played in the same octave as the root where the ninth is usually played in a higher octave than the root.

only the bass strings (4, 5, and 6), I plays the 3 string, M plays the 2 string, and A plays the 1 string. Let me repeat that. For classical style playing (recommended), the thumb, P, plays only the bass strings (4, 5, and 6 strings), I plays the 3 string, M plays the 2 string, and A plays the 1 string.

This may seem strange at first, but it is worth learning. By playing in this manner, the right hand does not move; only the fingers of the right hand move. This ultimately makes it easier to hit the correct strings. Also, you are able to better control what strings are played without having to resort to damping individual strings with the left hand. Furthermore, this allows you to pluck all the notes of a chord at the same time.

For all its advantages, the classical position makes ordinary strumming very difficult. To play a strum, the thumb plays 6, 5, or 4, I plays 3, M plays 2, and A plays 1. This is done in rapid succession so it sounds like the strings were strummed. Again, the advantage is that the hand does not move relative to the strings. If you are fingerpicking a song that needs a strum in the middle, practice this method. If you are playing a song that is completely strummed, just use the thumb or a pick to strum all the strings. Alternatively, a single finger strum (index or middle finger) can be used without moving the whole hand. This is called a brush stroke. Because the brush stroke method does not require the whole hand to move, it works best with the classical position.

Most “real” classical guitars do not have dot markings on the fingerboard. It is still relatively easy to pick out frets if you remember this about the classical guitar:

- There are twelve frets from the nut to where the neck meets the body
- The eye can reliably count up to about six frets. To find higher frets, count back from the neck. For example, C is on the seventh fret. For most people, it is easier to count back five frets from the neck, than it is to count seven frets from the nut.
- Unless you are having extreme difficulty in finding a fret, avoid the use of “cheater markers.”

Singing Basics

Whether you intend only to sing to the Lord in private or to lead others in worship, you should work on improving your singing. The key to singing is remembering to whom you are singing. If you are not singing to the Lord when you practice, don't expect Him to show up when you are singing in a group. When you practice, concentrate on being relaxed, controlling your breath, and annunciation. Use vocal exercises to practice scales and intervals. You will be amazed at how well vocal exercises help to improve your singing.

Relaxation

It is difficult to have a good tone when you are tense. Being relaxed can also help your guitar playing, and can make the whole experience a greater blessing. Start your practice with prayer. Clear your mind of the world, and focus your mind on God and making beautiful worship music to Him. Pray for peace in your soul and spirit. Ask God to help you relax so that you can better focus on worshipping Him. Having done this, it is good to relax your muscles. To do this, first get into a comfortable position. Take several deep breaths, inhaling from the diaphragm, and letting the air escape slowly. Then, starting with your feet and working your way all the way up your body, clench and relax each muscle. If you are really serious about improving your singing, try an aerobic workout followed by stretching exercises. Some experts recommend you avoid practice altogether unless you are relaxed. Clear your mind of the world and focus on singing praises and worship to the Lord.

Breath and Pitch Control

Some people have a naturally pure tone; others have a raspy voice. The same Creator gives both. The key to pleasant singing is not the quality of the vocal cords, but rather the steadiness of breath and correctness of pitch of what is sung. When you practice, strive for a correct and steady pitch.

Here are some basic breathing exercises. Keep your neck stretched out by positioning your head such that the top of your head is as far away from the floor as possible. Keep your ribcage expanded and your shoulders low, and breathe from your diaphragm. Inhale silently with the back of your throat and jaw in a slight “yawn” position. Exhale slowly by blowing a stream of air. Repeat this slowly up to ten times. Next, take a deep breath and silently pant small steady breaths in and out. Repeat about twenty pants and exhale completely. Rest, and repeat up to five times.

Use vocal warm-ups—singing up and down the scales—to strengthen your vocal abilities. As you practice the vocal warm-ups, use “ah” based syllables (la, ma, na, fa, etc.) Long E-based syllables such as “mee,” “nee,” etc., help brighten your tone with nasal resonance. If your tone is already too bright, long O-based syllables such as “lo,” “go,” “mo,” etc., help build mouth and throat resonance.

Annunciation

When singing, you must speak the words of the song so the listeners can understand what you are singing. Sure, the Lord knows even our groaning, but the people listening need to hear it clearly. Vocal warm-ups also help to build volume. Declare the truths of the Lord boldly!

Getting Started

Well, enough music theory...let's get playing! The keys to learning to play are summed up in these carefully selected nuggets of advice:

- For the first few days (or maybe weeks), your fingertips will be sore. Eventually, calluses will build up on your fingertips and they will not hurt anymore. Keep your fingernails trimmed very short on your left hand.
- At first, you will feel very clumsy. This is normal. Over the months, your fingers will eventually become “programmed” to hit right notes.
- Learning a new instrument generally happens in stages. In the beginning, it seems totally hopeless. Then, slowly, you will begin to make good progress for a while, and then seem to reach a plateau. When you reach a plateau, it sometimes seems like you will never get beyond this one step. Practice regularly, and just stick with it. Then one day, you will break through the plateau. It will happen if you just stick with it. Be sure your motivation is pure, and pray.
- Prioritize tone and form over speed. It is better to have a good sound and steady timing than to be able to play fast. When you are learning a new piece, work out the difficult sections independently and play them slowly. Concentrate and analyze every movement. A metronome can help you learn steadiness of beat.
- To start, try to practice five days per week, with at least five minutes of actual playing. Regular practice is critical! After your fingers stop hurting, gradually work your way up to 20 to 30 minutes at least three, preferably five, times per week. Remember that this time is not just guitar practice, but is time for worship. Don't get so involved making music that you totally forget the Maker of music. Always begin with prayer.
- Bad habits learned at the start are hard to break. Pay attention to practice, posture, and position. Practice regularly, use correct form, and be mindful of where your fingers are and what notes and chords you are playing. Take a lesson or sit down with an experienced player, if need be, to ensure you are holding and playing the guitar correctly. Keep your guitar in tune.
- When forming the chords, remember to place your fingers just slightly behind the frets. Press only hard enough that the strings do not buzz when played.
- If you get tired of singing a song during your practice, try whistling, humming, or singing “do-do-do.” Whistling sounds very nice with some songs.
- Music teachers often recommend regular playing before an audience (or even a tape recorder). It gives you a good incentive for polishing your playing.
- Don't be afraid to take a lesson now and then, or even regularly. Play with as many different people as you can. Practice with vocal warm-ups. Practice singing along with recordings of professional musicians. Attempt to emulate their technique, but apply your own God-given personality. Make tapes of yourself. This can be a great help in polishing your sound. However, don't be discouraged by what you record. You are by far your worst critic. You really don't sound as bad to others as you sound to yourself. Strive to do your best and leave perfection to the professionals.

Amazing Grace

Sometimes called the Christian National Anthem, Amazing Grace is the one of the most revered and recognized songs in the world. It was written by John Newton, a converted slave trader who later became an abolitionist preacher. The importance of learning this song as presented here cannot be over-estimated. Here are all the elements of any song that you will ever learn: chord patterns, counting, strumming, arpeggiating, and tablature. While it may seem that an inordinate amount of time is spent learning just this one piece, I assure you that it is time well spent. Learn each step as best as possible.

Most hymnals have this written in the key of G. This arrangement⁹ is in the key of C. It uses four chords: C (I), F (IV), G (V), and Am7 (VIIm7). The I, IV, V, and to a lesser extent, VIIm7 are the basic chords used in all guitar music. The C, F, G and Am7 chords go particularly well together due to the fact that the fingers of the left hand move relatively little between these chords. Try to make the chord changes with a single fluid motion. With practice (OK, with much practice) changing chords will eventually become automatic.

The chord pattern for Amazing Grace is C C F / C C C G / G7 C C F / C Am7 G C. The song is divided into four musical phrases of four bars each. The first phrase ends in the middle of a sentence on the sub-dominant F. The second phrase ends the sentence with the dominant G. A G7 leads¹⁰ the third phrase that again ends in the middle of a sentence with a sub-dominant F. The final phrase takes a daring leap to Am to signal the end is near. After one last visit to the dominant G, the song returns safely home to end with C. It is this simple and predictable chord structure that so endears the melody of this song in our hearts. Sophisticated chord structures may make for better conversation among music scholars, but it is hard to beat the pure simplicity of this great old hymn.

Start by learning the chord changes. Practice C to F and C to F until they become single motions. Then learn C to G and C to G until they become single motions. Finally, practice the other chord changes until they also become automatic.

As you are learning, work toward keeping a steady tempo. The strums should occur steadily at a rate of about one strum every two or three seconds. It might help to tap your foot at a slow, steady beat and count **one** two three, **one** two three, etc., for each measure. After you can play with some regularity, get a metronome. Set it for 60 to 70 beats per minute.

⁹ G is a perfectly good key for the guitar. I have transposed it to C to facilitate fingerpicking the melody.

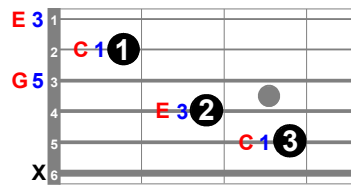
¹⁰ This is no surprise. The dominant seventh (V7) is technically referred to as the leading chord.

Amazing Grace

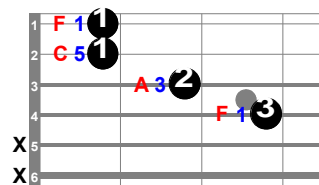
3 4	A -	C Mazing	C grace how	F sweet the
C	sound that	C saved a	C wretch like	G me.
G7 (selah)	I	C Once was	C lost, but	F now am
C	found. Was	Am7 Blind but,	G now I	C see!

To play Amazing Grace, follow these steps:

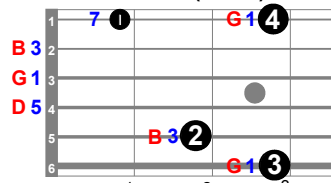
1. Form the C chord with your left hand.
2. Pluck the 3 string (G)—this is the first note of the song. Sing “A-.”
3. Strum the strings from 5 to 1 (down) with the thumb of your right hand and sing the first measure, “-mazing.”
4. Strum again and sing, “grace how.”
5. Change to the F chord and strum 4 to 1 and sing, “sweet the.”
6. Change back to the C chord, strum, and sing, “sound that.”
7. Strum and sing, “saved a.”
8. Strum and sing, “wretch like.”
9. Change to a G chord, strum, and sing, “me.”
10. Change to, and strum a G7 chord.
11. Change to a C chord, strum, and sing, “I once was.”
12. Strum and sing, “lost. But.”
13. Change to an F chord, strum, and sing, “now am.”
14. Change to a C chord, strum, and sing, “found, was.”
15. Change to an Am7 chord, strum, and sing, “blind but.”
16. Change to a G chord, strum, and sing, “now I.”
17. And for the final chord, change to a C chord, strum slowly, and sing, “see.”



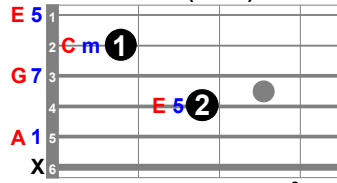
C (C E G)



F (F A C)



G (G B D)



Am7 (A C E G)

Chord	Diagram	Motion
C to F		<ol style="list-style-type: none"> 1. Rotate your 1 finger down so that it frets both the 1 and 2 strings. 2. Move the 2 and 3 fingers on the same frets on the 3 and 4 strings. 3. Do not play the 5 and 6 strings.
F to C		<ol style="list-style-type: none"> 1. Rotate the 1 finger up so that only the 2 string is fretted. 2. Move the 2 and 3 fingers to the 4 and 5 strings. 3. Do not play the 6 string.
C to G		<ol style="list-style-type: none"> 1. Lift the 1 finger. 2. Move the 2 and 3 fingers to the same frets on the 5 and 6 strings. 3. Place the 4 finger on the 1 string, third fret.
G to C		<ol style="list-style-type: none"> 1. Lift the 4 finger. 2. Move the 2 and 3 fingers to the 4 and 5 strings. 3. Fret the 2 string with the 1 finger on the first fret. 4. Do not play the 6 string.
G to G7		<ol style="list-style-type: none"> 1. Place the 1 finger on the 1 string, first fret. 2. Lift the 4 finger.
G7 to C		<ol style="list-style-type: none"> 1. Move the 1 finger to the 2 string. 2. Move the 2 and 3 fingers to the 4 and 5 strings.
C to Am7		<ol style="list-style-type: none"> 1. Lift the 3 finger. 2. Do not play the 6 string.
Am7 to G		<ol style="list-style-type: none"> 1. Lift the 1 finger. 2. Move the 2 finger to the 5 string. 3. Place the 3 finger on the 6 string. 4. Place the 4 finger on the 1 string.

Once you have mastered one strum per measure, try the 3/4 Simple Strum. To learn this strum, start repeating, **one** and two and three and **one** and two and three and, and so on. As you are counting, play:

One	Accented strum down
And	
Two	Light strum up
And	Strum down
Three	Light strum up
And	Strum down

Figure 10 - 3/4 Simple Strum

This looks much easier than it is to do. When I first learned this, I could not believe how clumsy I felt. After all, how hard is it to count to three? This should be like walking and chewing gum, right? Fortunately, after a few sessions, I began to get the hang of it. Now I can even strum and chew gum without losing a beat!

After learning to play Amazing Grace with the 3/4 Simple Strum reasonably well, next learn the 3/4 Simple Arpeggio (see page 44). To play the 3/4 Simple Arpeggio assume the classical position with your right hand. That is, the I (index) finger plays only the 3 string, the M (middle) finger plays only the 2 string, the A (annular or ring) finger plays only the 1 string, and the P (thumb) plays all bass notes of the 4, 5, and 6 strings. To play it, simply play the bass note on the first beat, the 3 string on the second beat, and the 2 string on the third beat of each measure. In other words, repeat: P I M pattern. End the song with a light strum across all the strings.

The 3/4 Simple Arpeggio may seem boring when played by itself. Well, it is. That brings us to the tablature. The tablature arrangement takes the 3/4 Simple Arpeggio and adds the melody on top. The tablature is based on the same chords with only a few extra notes added for the melody. Playing it is mostly a matter of playing the chords arpeggio. You may notice that some of the notes of arpeggiated harmony are in the melody strata. This is because the melody collides with the F chord arpeggio. Rather than break the steady beat of the arpeggio, the next note up of the arpeggio is substituted. If you are able to play a full barré F, start the arpeggio on the 4 string to avoid the collision altogether. In other places, the arpeggio is started a string lower to avoid colliding with the melody. In yet other places, where the melody gets busy, the notes of the arpeggio are dropped. Otherwise the harmony can begin to “upstage” the melody. The melody notes should be slightly accented so as to rise above the rest of the notes.

If you have never played a guitar before, expect this to take at least one month, possibly as long as three months of steady practice (five to thirty minutes a day, three to five days a week) to learn this song. Don't worry: **It gets easier with practice.**

Amazing Grace

Arrangement by: Rob Brayton

John Newton

Sheet music for guitar, featuring a treble clef, key signature of one sharp (F#), and a 3/4 time signature. The music is arranged in four systems, each with a vocal line and a guitar tablature line. The lyrics are: "A - maz - ing grace how sweet the sound that saved a wretch like me! I once was lost but now am found, was blind but now I see!"

System 1: Chords C and F. Lyrics: A - maz - ing grace how sweet the

System 2: Chords C and G. Lyrics: sound that saved a wretch like me!

System 3: Chords G7, C, and F. Lyrics: I once was lost but now am

System 4: Chords C, Am, G, and C. Lyrics: found was blind but now I see!

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Peace is Flowing Like a River

Having more or less mastered Amazing Grace, it is time to learn another song. The good news is that once you have learned these two songs, you will have developed the skills to tackle nearly any song.

Performance Notes

The chord pattern is based on D, A, and Em. In the key of D, A is the fifth (V), and Em is the second (II). The G chord, learned in Amazing Grace, is the fourth (IV), but is not used in this arrangement. This arrangement blends the melody on top of arpeggio chords. The nice thing about this song is that the melody conforms amazingly well to the 4/4 Arpeggio 1 pattern. The E chord is included in the chord table. It is good to learn E and Em together, even though E is not used in this song.

To play an Em chord, fret the 4 and 5 strings. However, in this arrangement, these strings are not played for the arpeggiated Em chord. OK, but should you fret these strings anyway? The answer is yes and no. Yes, you should ensure the strings are not allowed to sustain from previously played chords. This can be done by muting the strings with the heel of your right hand. No, it is not absolutely necessary to fret unplayed strings. It is good form, however, to fret them—especially those times when your right hand accidentally plays a wrong string. Also, if you do not fret the strings, you will not learn to play the Em chord. I highly recommend fretting unplayed strings.

To play the A chord, stagger your fingers at an angle rather than trying to cram all in close to the fret. Hopefully by now your fingers are strong enough to be able to do this. If your fingers are just too thick to all fit, try using **2 1 3**, or **2 3 4** fingering instead. These are easier to play, but are more difficult to change to other chords. If your fingers are so thick that neither of these methods work, try using just the **1**, or even the **3** finger¹¹ to barré, that is, to simultaneously fret the 2, 3, and 4 strings with the single finger. This is quite a challenge at first, but it will come with practice. You might also consider a wider necked guitar so that the strings are a little more spaced out.

In bar 14 of the song, the 1 string is fretted on the second fret. This is accomplished by rotating the **3** finger down to temporarily barré the 1 and 2 strings (A6). The last measure has “0 H 2” on the 1 string. This is a technique called a “hammer on,” or “hammer.” To play this, play the 1 string open (0), and then quickly fret the string (2) hard enough to cause the string to clearly sound the fretted note.

¹¹ Using the **3** finger will come in handy for A-based barré chords later.

Variations

This hymn is based on Galatians 5:22: The fruits of the spirit are love, joy, peace, etc. This song can be allowed to repeat for each of the fruits. You might even throw in a verse of repeated alleluias. Just be sure to start and end with peace.

Verse 1: Peace is flowing like a river...

Verse 2: (God's) Love is flowing like a river...

Verse 3: Joy is flowing like a river...

Verse 4: Alleluia, alleluia, *(repeat)*...

Verse 5: Peace is flowing like a river...

D (D F# A)

A (A C# E)

Em (E G B)

E (E G# B)

Peace is Flowing Like a River

Arrangement by: Rob Brayton

Traditional

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four systems, each with a vocal line and a guitar tablature line. The lyrics are: "Peace is flowing like a river. Flowing out of you and me. Flowing out into the desert. Setting all the captives free." The guitar tablature includes fret numbers (0, 2, 3) and chord diagrams for D, Em, and A.

System 1: Chord: D. Lyrics: Peace is flow - ing like a ri - ver. Tab: 2 3 0 | 3 2 3 0 | 2 3 0 | 3 2 3 2

System 2: Chords: Em, A, D. Lyrics: Flow - ing out of you and me. Tab: 0 0 3 | 2 2 2 0 | 2 3 0 | 3 2 3 0

System 3: Chords: D. Lyrics: Flow - ing out in - to the des - ert. Tab: 2 3 0 | 3 2 3 0 | 2 3 0 | 3 2 3 2

System 4: Chords: Em, A, D. Lyrics: Set - ting all the cap - tives free. Tab: 0 0 3 | 2 2 2 0 | 3 2 3 0 | 2 0

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More Music Basics

Now that you can play two songs, it is time for some more music theory.

Keys

The key determines the overall pitch of the song. The chords you have learned so far: C, F, G, and Am7 from *Amazing Grace*, and D, A, Em, and E from *Peace is Flowing Like a River*, make a well-rounded chord arsenal. With these chords, you can play most songs in the keys of C, G, D and A. These keys cover a wide range of songs and vocal ranges. If you learn to play by ear, D and G are the only keys you are likely to ever need.

Key	Sharps	I	IV	V
C	0	C	F	G
G	1	G	C	D
D	2	D	G	A
A	3	A	D	E
E	4	E	A	B(7)
B	5	B	E	F#

Table 5 - Sharp Keys

In Table 5, the chords you already know are in **bold** letters. Usually, in the key of E, the fifth (V) is played as a B7 (see chord dictionary). In the key of B, start with playing B and F# in the half-barré positions (see the section on barré chords). Then, gradually work your way up to full-barré positions. For the key of B, you might be better off to transpose to A, capo 2, or, better yet, if your guitar is the only instrument, transpose to C and sing a half step higher (see the section on transposing keys). Major A-based full-barré chords such as B are difficult for beginners to play.

Modes

Most music, and certainly most worship music, is played within the twelve-interval scale. These twelve intervals are broken up into eight “whole” notes. To simplify the process, the twelve intervals were divided into eight whole notes by adding “half steps” between the whole notes. Two of the half steps had to be dropped to leave just twelve intervals. The result is the “scale.” A scale of whole notes can be started on any of the eight whole notes. Look at the fingerboard on page 12 and play a scale of whole notes starting on each note. You will notice that each scale has a different feel. The scale starting with A is the minor scale. The scale starting with C is the major scale. That leaves five other modes that most people do not know exist. There are also pentatonic and whole step scales. All of this is mentioned to raise your awareness of the fact that modes exist beyond just the major and minor scales.

Circle of Fifths

Within the major and minor scales, there exists a concept called the circle of fifths. The circle of fifths is derived by counting a fifth (that is, seven half steps) to create a circle of chords. It is not critical that you understand the circle of fifths perfectly—it is only a tool to help that can help you understand the relationship of keys, chords and notes. You can impress your friends by remembering: Good Deeds Are Ever Beating Fruit.

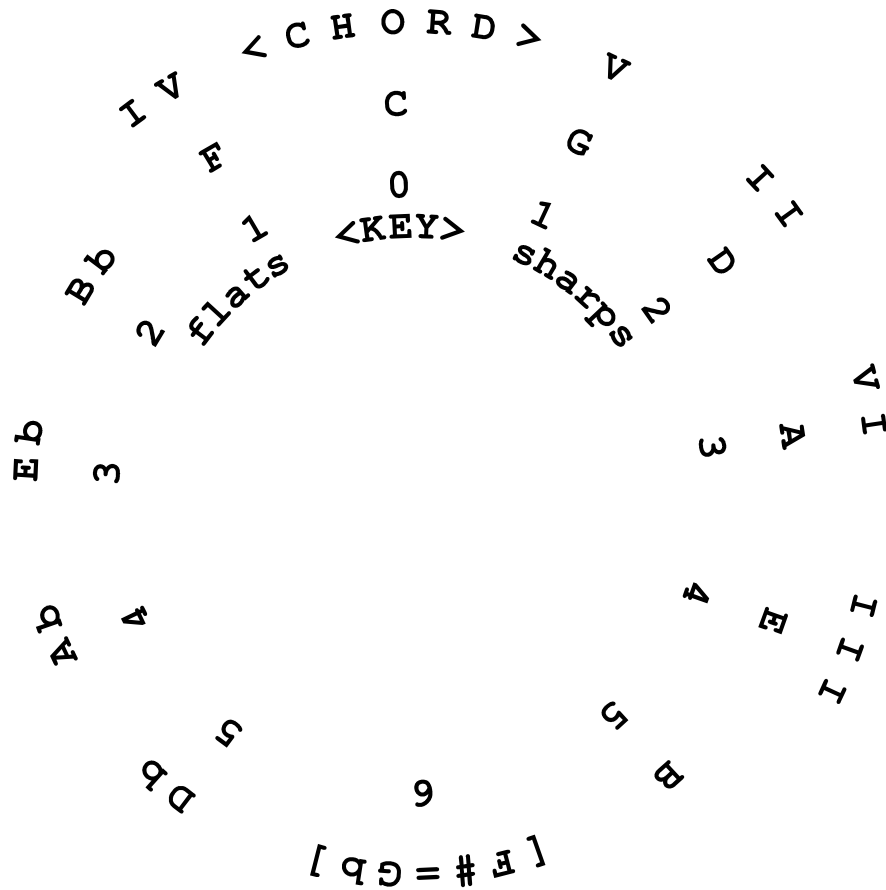


Figure 11 - Circle of Fifths¹²

As you pick any given chord on the circle, the chord immediately clockwise is the fifth (V), and the chord immediately counter-clockwise is the fourth (IV). (The root of a fifth is always the fourth of that fifth and vice versa). These are major chords for the key (I, IV, and V). Continuing clockwise, the next three are the second (II_m), sixth (VI_m), and third (III_m). These are the most used minor chords for the key. It is rare that any given song requires¹³ other chords beyond these six.

The circle of fifths is also helpful for determining key signatures. The key of C does not have sharps or flats in the key signature. Proceeding clockwise from C, each key adds a sharp in the key signature. Proceeding counter-clockwise from C, each key adds a flat. On the guitar, steer toward keys with sharps. As already noted, a guitarist who knows only F, C, G, D, A, and E chords in major, minor and seventh variations can play nearly any song played in the key of C, G, D, or A. For each major scale key in the circle of fifths, the equivalent minor scale key is three steps clockwise.

Sharps and flats are added to a key signature in a specific order that is also shown by the circle of fifths. Sharps accumulate starting with the key of G. The accumulated sharps start with F, and are all the notes one key counter-clockwise. For example, the key of G uses F#, the key of D uses F# and C#, the key of A uses F#, C# and G#, and so on. Flats accumulate starting with the key of F. The accumulated flats are the next key counter-clockwise. For example, the key of F uses Bb, the key of Bb uses Bb and Eb, the key of

¹² You may notice that there are thirteen chords in the circle. This is because F# and Gb are actually the same chord (this is called "enharmonic" notes).

¹³ Some music may have other chords, but they are rarely *required*.

E \flat uses B \flat , E \flat , and A \flat , and so on. Notice that the flats read backwards from the sharps: the sharps are G, D, A, E, B, F, and the flats are F, B, E, A, D, G. Also, as the sharps grow in fifths (D is the fifth of G, A is the fifth of D, etc.), the flats grow in fourths (B is the fourth of F, E is the fourth of B, etc.).

Transposing Keys

Sometimes you might come across a song that is too high or too low to sing. In this case, you might want to transpose the song into a lower or higher key. Transposing is simply a matter of raising or lowering all the notes and chords by number of half-step differences between the keys. The chord variations remain the same—minors are still minors, sevenths are still sevenths, etc.

If you need to transpose up one or two half steps, try a capo. Otherwise, refer to Table 6 to locate the new transposed chords. If the music belongs to you, you might want to write the transposed chords next to the printed chords using a pencil (or better yet, a bright red pen). For example, to transpose from C to A, play all C chords as A chords, G chords as E chords, F chords as D chords, etc. In this table, each key is listed a row, and the chords for the keys are in the columns. The recommended guitar keys are lightly shaded. The I, IV, and V chords are shaded in blue, and the II, III, and VI chords are shaded gray.

I	II _m	III _m	IV	V	VI _m	VII ^o
C	D	E	F	G	A	B
D \flat	E \flat	F	G \flat	A \flat	B \flat	C
D	E	F \sharp	G	A	B	C \sharp
E \flat	F	G	A \flat	B \flat	C	D
E	F \sharp	G \sharp	A	B	C \sharp	D \sharp
F	G	A	B \flat	C	D	E
F \sharp G \flat	G \sharp A \flat	A \sharp B \flat	B	C \sharp D \flat	D \sharp E \flat	F
G	A	B	C	D	E	F \sharp
A \flat	B \flat	C	D \flat	E \flat	F	G
A	B	C \sharp	D	E	F \sharp	G \sharp
B \flat	C	D	E \flat	F	G	A
B	C \sharp	D \sharp	E	F \sharp	G \sharp	A \sharp

Table 6 - Universal Transposing Chart

Capo

A capo is a device that clamps onto the neck of the guitar. The elastic band capo suitable for most playing. The capo is placed so that it simultaneously presses all the strings to a given fret, effectively making that fret the new zero fret. It is used to raise the pitch of the

guitar. A capo placed on the first fret raises all the notes one half step, etc. It transposes up without having to play different chords. For example, to raise Amazing Grace one step, place the capo just behind the second fret and play the same chords (C, F, G, and Am7). Now you will be playing in the key of D (one step above C), and sounding the chords D, G, A, and Bm7. Generally speaking, it is better to not attempt to play with the capo above the third or fourth fret.

In an earlier section I suggested steering away from keys with flats. Well, that is good advice in theory, but many songs are written in keys with flats. Fortunately, those songs can easily be moved into an easier key by using a capo. For example, a song that was written in D \flat can be played in the key of C (one half-step lower) with a capo on the first fret. The capo raises all notes one half step. This, combined with laying all the chords one half step lower in the key of C, results in the notes sounding as written. Of course, if you are playing by yourself, don't bother with the capo, just transpose and sing lower. Obviously, if you are able to play the chords with flats as written, don't transpose or capo—just play it!

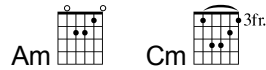
Written Key	Flats	Transpose to:	Capo	I	IV	V
F	1	E	1	F \Rightarrow E	B \flat \Rightarrow A	C \Rightarrow B7
B \flat	2	A	1	B \flat \Rightarrow A	E \flat \Rightarrow D	F \Rightarrow E
E \flat	3	D	1	E \flat \Rightarrow D	A \flat \Rightarrow G	B \flat \Rightarrow A
A \flat	4	G	1	A \flat \Rightarrow G	D \flat \Rightarrow C	E \flat \Rightarrow D
D \flat	5	C	1	D \flat \Rightarrow C	G \flat \Rightarrow F	A \flat \Rightarrow G
G \flat	6	E	2	G \flat \Rightarrow E	B \Rightarrow A	D \flat \Rightarrow B7
F (alt.)	1	D	3	F \Rightarrow D	B \flat \Rightarrow G	C \Rightarrow A

Table 7 - Transposing Keys with Flats

These keys are relatively easy to transpose due to the fact that the keys are close to a key with sharps. For the most part, you can ignore the flat sign and just play one letter below what is written. For instance, music with five flats is likely to have a lot of D \flat , G \flat , and A \flat chords for the I, IV, and V chords. To play this music (refer to Table 7), put your capo on the first fret, and transpose to C. To transpose, play D \flat as C, G \flat as F, and A \flat as G. In other words, for most instances, to play the flat keys of F, B \flat , E \flat , A \flat , or D \flat : capo1, drop the flat, and play the chord one letter below what is written. To play G \flat , capo 2. F might be played capo 1 or, if you have trouble with the B7 chord, capo 3. When all else fails, remember this: **capo up, transpose down.**

Movable (Barré) Chords

C, G, A, D, and E are known as the “open” chords. They all have two things in common: they have at least one open string being played in the chord, and they use three fingers to form the chord. This means that if the index finger can be used like a capo, these chords can be moved to any position on the fingerboard. Hence, the term “movable” chords. Barré chords are the only way some chords can be played. For instance, it is impossible to make a Cm from an open C chord. Recall that a C chord is made from C, E, and G. The third (3), E, must be flatted to create the minor variation. However, it is an open string—it cannot be flatted. So, the Cm chord is played as an Am chord barréd on the third fret to raise it to Cm. The ① finger is used for the barré, and the chord is played with the ②, ③, and ④ fingers, instead of the usual ①, ②, and ③ fingers.



Of these open chords, A and E are especially attractive for using as barré chords. This is due to the fact that they are played on the first and second frets (less of a stretch), and that the seventh (7) and minor (m) variations are made by either moving, or removing fingers rather than adding or changing fingers. The barré chords in this book are all A and E based. The names of the E-based barré chords are determined by the names of the notes of the first and sixth string. Likewise, the names of the A-based barré chords are determined by the names of the notes of the fifth string. With these barré chords, added to the open chords, you are able to play almost any conceivable chord.

Another feature of the E- and A-based barré chords is the relative intervals of E and A themselves. E is the fifth (V) of A, and A is the fourth (IV) of E. So, if you are playing an A-based barré chord, changing to the fifth (V) is a matter of changing the ②, ③, and ④ fingers to the E-based chord of the same fret. Likewise, when playing a E-based barré chord, the fourth (IV) is the A-based chord of the same fret.

Performance Notes

To play full barré chords, lay the first and second joints of the ① finger flatly across the base fret in such a way that all the strings are fretted just behind the base fret. The half barré is much easier. Just place first joint of the ① finger so that the required strings are fretted. You might find it more comfortable to angle the fingers of the left hand, rather than the standard position of keeping the fingers perpendicular to the fingerboard. Refer below for a diagram of full-barré fingering.

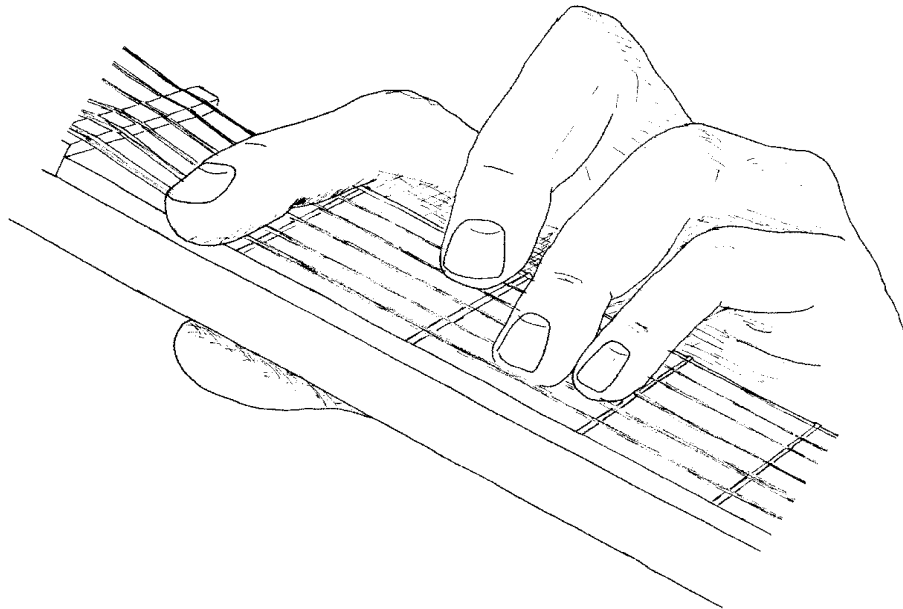


Figure 12 - Full Barré Fingering

E-based Barré Chords

E-based minor (m) chord variations are formed by removing the ② finger. Beginners can then press the ② finger on top of ① finger to help it with the barré. Seventh (7) variations

are formed by removing the ④ finger. To play a ninth variation (9), move the ④ finger to the 1 string. The E-based chords require different fingering to form the Major 7 (M7) variations (see the Chord Dictionary).

On E-based barré chords, the root (1) is repeated on the 4 string. As a result, the 5 and 6 strings are optional. This fact simplifies the playing of these chords to where even a beginner can easily play these chords. When you are first learning to play, don't bother with the full barré, but only barré the 1 and 2 strings with the tip of the ① finger. This is called a half-barré (anything less than a full barré is a half barré). Also, fret the 4 string with the ③ finger instead of the ④ finger (refer to the chord chart below).

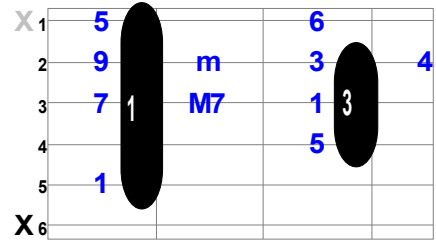
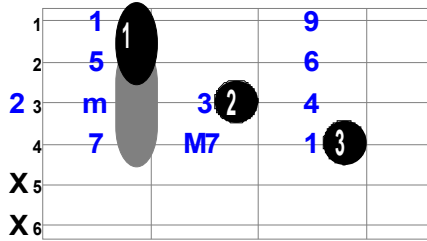
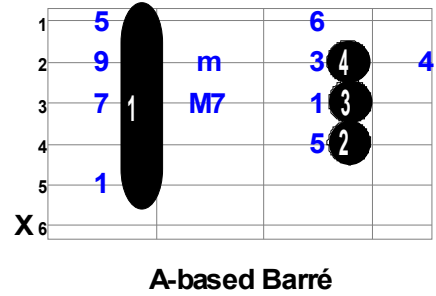
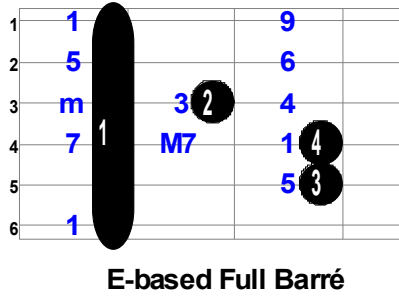
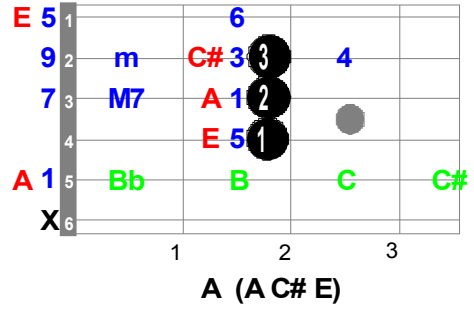
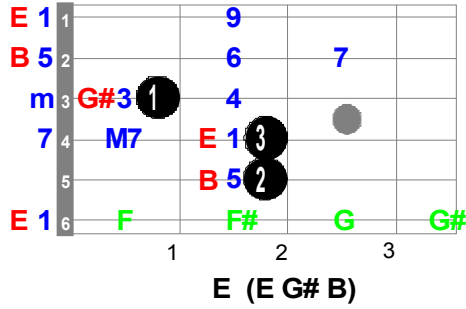
A-based Barré Chords

The A-based major chords can alternatively be formed by barring the first joint of the ③ finger across the 2, 3, and 4 strings instead of the standard ②, ③, and ④ finger placement. This is especially handy in the higher frets where there is less room. In practice, the most common chords based on the A-based chord are minor (m) and minor seventh (m7) variations. Major A-based barré chords are difficult to play.

As in the E-based barré chords, the root (1) is repeated on the 3 string. Conceivably then, A-based barré chords can be played on just the 1, 2 and 3 strings. This is not usually done due to the rather thin sound of only three strings.

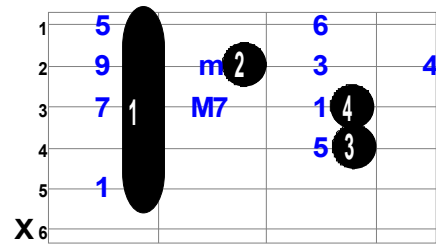
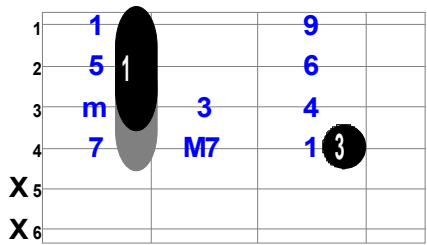
Position (fret)	E-based (notes of the 6 string)		A-based (notes of the 5 string)	
Open	E	E G# B	A	A C# E
1	F	F A C	Bb	Bb D F
2	F#	F# A# C#	B	B D# F#
3	G	G B D	C	C E G
4	G#	G# C D#	C#	C# F G#
5	A	A C# E	D	D F# A
6	A#	A# D F	D#	D# G A#
7	B	B D# F#	E	E G# B

Table 8 - Barré Chords



E-based Half Barré for Major Chords

A-based Alternate for Major Chords



E-based Half Barré for Minor Chords

A-based Alternate for Minor Chords

Repeat Designations

Music often repeats. This fact allows written music to be shortened with repeat designations. Table 9 shows the meaning of common repeat designations.

Marking	Italian	Translation	Meaning
⌘	Segno (sane'yoh)	A signpost	A general purpose marker
⊕	Coda	A tailpiece	A marker for the formal ending of the song
<i>Fine</i> or ∞	Fine (fee'nay)	The end	Marks the final measure. Only valid after an encounter with an " <i>al fine</i> " designation
<i>D.C.</i>	Da Capo	From the beginning	Start playing from the beginning of the song
<i>D.S.</i>	Dal Segno	From the sign	Start playing from the <i>Segno</i>
<i>D.C. al fine</i>	Da Capo al Fine	From the beginning to the final measure	Start playing at the beginning and end at the <i>fine</i>
<i>D.S. al fine</i>	Dal Segno al Fine	From the sign to the final measure	Start playing from the <i>Segno</i> and end at the <i>fine</i>
<i>D.C. al Coda</i>	Da Capo al Coda	From the beginning to the ending	Start from the beginning until encountering the <i>To Coda</i> , jump to the Coda
<i>D.S. al Coda</i>	Dal Segno al Coda	From the sign to the ending	Start playing from the <i>Segno</i> until the <i>To Coda</i> , jump to the Coda
<i>To Coda</i> ⊕	To Coda	Go to the ending	Jump to the Coda. Only valid after an encounter with an " <i>al Coda</i> " designation
:			Repeat all measures within these double dotted bars
:			Repeat from the beginning (same as <i>D.C.</i>)

Table 9 - Repeat Designations

Music contained with repeat bars is repeated for all verses. Some songs might have alternate endings for some of the repeats. The Italian designations allow a very precise granularity of parts of songs to be repeated. Fortunately, not all music is this cryptic.¹⁴ Many times you will also encounter music with clear (English) designations such as, "Refrain," "Verses," "Repeat Refrain," "go to Verse 3," etc. These are intended to be self-explanatory.

¹⁴ Actually it gets worse. My favorite is *Da Capo senza ripetizione*—repeat from the beginning ignoring any repeats.

Harmonics

A given string vibrates at a certain rate when plucked. This rate determines the pitch, or fundamental frequency. The string is also vibrating at higher rates that are multiples of the fundamental frequency. These are called the harmonics, or overtones. You can play these harmonics by lightly touching the string at certain frets with your left hand, and plucking the string near the bridge with your right hand.

Harmonic	Fret	Notes	Interval
1	12	E A D G B E	One octave
2	7, 19	B E A D F# B	One octave + fifth (5)
3	5, 24	E A D G B E	Two octaves
4	4, 9, 16	G# C# F# B D# G#	Two octaves + third (3)
5	3 ¼	B E A D F# B	Two octaves + fifth (5)

Table 10 - Harmonics

You will recall that the major chord consists of a root, third (3) and fifth (5). Notice in Table 10 that some of the harmonics just happen to fall on the fifth and third. It is no coincidence that these are the notes of a chord. The reason that the fifth harmonizes with the root is because the second harmonic of the root *is* the fifth (5) played an octave higher. The fifth harmonic repeats it again two octaves higher. The fourth harmonic *is* the third (3), two octaves higher. The importance of these facts cannot be overestimated in the development of major chord triads, and chord progressions.

As stated earlier, harmonics are also useful for guitar tuning. Except for the 2 string, the third harmonic on any string is the same as the second harmonic on the string above it. Also, the third harmonic of the 6 string is the same note as the 1 string. Likewise, the second harmonic of the 6 string is the same note as the 2 string. Armed with this knowledge, try tuning your guitar by these harmonic relationships. By the way, harmonics can help even when tuning with an electronic tuner (chromatic). The higher, clearer sound of a harmonic is sometimes easier for the tuner to “lock on” to.

Intonation

One last word about harmonics. Notice the first harmonic, an interval of one octave, is on the twelfth fret. This should be the same pitch as the note played at the twelfth fret. Similarly, the second harmonic, one octave plus one fifth, can be played on fret seven or nineteen. Fret nineteen also happens to be one octave and one fifth of the string. Again, the harmonic played at the nineteenth fret should be the same pitch as the note played at the nineteenth fret. This is called “intonation.” There are two things that can cause incorrect intonation: a bad guitar, or old strings. When you are shopping for a guitar always check that the intonation is reasonably close for each string.

Playing By Ear

With enough practice, many simple hymns can be played by ear. Most people enjoy hearing the old hymns more than new music anyway. Some hymns work well with I, IV, and V chords, and others do not. This table is a small sampling of ones that are known to work reasonably well. Expect your first ones to take several hours to accomplish. The hymns listed in boldface type are in this book.

Hymns with mostly I, IV, and V chords	
All Creatures of Our God and King	In the Garden
Amazing Grace	Leaning on the Everlasting Arms
Blessed Assurance	Love Lifted Me
Bringing In the Sheaves	Rock of Ages
Christ Arose	Old Rugged Cross
Come Thou Fount of Every Blessing	Onward Christian Soldiers
Count Your Blessings	Peace is Flowing Like a River
Crown Him With Many Crowns	Rejoice, the Lord is King
For the Beauty of the Earth	Silent Night
God is So Good	The Solid Rock
Great is Thy Faithfulness	Sweet Hour of Prayer
Have Thine Own Way, Lord	Swing Low, Sweet Chariot
Holy, Holy, Holy	Take Time to be Holy
I Have Decided to Follow Jesus	Tell Me the Story of Jesus
I Surrender All	This is My Father's World
I Am Thine, Oh Lord	What a Friend We Have in Jesus
I Know Whom I Have Believed	Victory in Jesus
I'll Fly Away	<i>Most children's hymns and spirituals</i>

To play these hymns by ear, follow these steps:

1. Write the words down on a sheet of paper. Leave some space between the lines.
2. If you have this song in a hymnal or songbook, use the meter from it, and use the first bass note of each measure as a guide for the chord selection. Skip to step 6.
3. Try various chords (start with C, G, D, and A) until you find one that seems to fit your singing range. Most songs start and end with the tonic chord (I), and start with the tonic (1), third (3), or fifth (5) note.
4. Using a pencil, write this chord above the first word.
5. Determine the meter by humming the song while counting in your head (1 2 3, and 1 2 3 4) while playing the 3/4 and 4/4 basic strum patterns until you find the one that seems right.
6. Start playing the song with the selected chord and meter until the chord no longer sounds right, or sounds like it needs to change. It might be one measure, half a measure, or 20 measures, it all depends on the song. If you do end up with a long section without a chord change, you can go back and try other chords later.
7. Try the I, IV, and V chords to see which sounds the best (the *best*, not necessarily perfect). Try II, III, and VI chords (might need to be minor) where the I, IV, and V chords do not sound completely right. Very often, the V and VI chords will be in the seventh (7) variation.
8. Write this chord above the word.

9. Repeat the previous three steps for the rest of the hymn.
 10. When you get done, you should have something like the *Amazing Grace* chord guide on page 26 (Surprise! you have been playing by ear from the beginning).
 11. If you are picking chords by bass notes from a hymnal or piano arrangement, and the first bass note in a measure doesn't sound right, try one of the other bass notes within the measure. If that doesn't work, assume the bass note is the fifth (5), and try the chord with the bass note as the fifth (5). If that doesn't sound right, assume the bass note is a third (3), and try the chord with the bass note as a third (3). For instance, if the bass note is an E, and an E chord (E G# B) doesn't sound right, try a C chord (C E G), or an A chord (A C# E). If all else fails, look at all the notes in the arrangement to determine the exact chord that is written in there.
 12. Try various strum and pick patterns until you find the combination that sounds the best. Add seventh (7) variations (especially on V and VI chords) and/or bass runs at the end of phrases or where needed.
 13. Play it for someone (especially another guitarist) to see how they like it. Be open to suggestions.
 14. If you are using a your own hymnal or songbook, write the chords in big letters using a red marker. Make sure to use one that doesn't bleed through the paper. The bright red ink makes it easy to read in the heat of a live performance.
- If none of the above steps work, consider these points:
- Not all songs sound good on guitar (excessive chord changes, or too "orchestrated")
 - Not all songs can be easily played on a guitar (see above)
 - You need more practice with other songs before attempting this song
 - Try to find a songbook with the chords already worked out (I promise not to tell)

Strum and Pick Patterns

The strum and pick patterns are for the right hand what chord diagrams are for the left hand. These show various rhythm patterns that are played with the right hand, while the chords are being formed with the left hand. Once you have determined the chord patterns for a song, select strum and pick patterns to go with the music. Below are some guidelines for playing patterns:

- If a pattern seems too busy for a given song, play the pattern over two measures. If a pattern seems too thin, play it twice per measure.
- To play a song in 6/8 time, play a 3/4 pattern twice for each measure.
- It is not necessary to play a single pattern for the entire song, or even phrase.
- Make sure the pattern really fits the music. For instance, a fast alternating bass folk rhythm is not going to do well with a stately hymn such as Holy, Holy, Holy.
- Arpeggio runs may be extended beyond a single measure. However, do not play more than two measures without playing a bass note.
- Usually, you should damp all the strings before changing to a new chord.
- For measures with more than one chord, restart the pattern for the each chord.
- For measures with a chord for each beat, play the P and A (or sometimes M) notes for each chord in each beat. Or, ignore the chords on the even numbered beats. That is, only change chords on the first (and possibly the third) beat.
- Strums may either be done with the thumb, or with the index finger. Using the index finger is called a “brush stroke”. It is especially good for the folk and Carter patterns. Here, the thumb plays the alternating bass notes while the index finger plays the rest of the strings.
- The alternate bass note is always the next higher string, except for the D chord, where you might play either the next lower (5), higher (3), or even the same (4) string (non-alternating).
- An arpeggio is played one note at a time. A pinch is when a bass note is played with another note. A pull is when several notes are played together, but not with an opposing bass note.
- Travis Picking is usually (but not necessarily) played with only the thumb and index fingers.

The strum patterns may be played with either your thumb or a pick (do not use a pick on nylon strings). The PIMA patterns are played with the P (thumb) primarily playing the bass strings, the I (Index) primarily playing the 3 string, the M (Middle) primarily playing the 2 string, and the A (ring finger) primarily playing the 1 string. There are literally thousands of possible patterns. There is space in the table for you to write in your own patterns.

Pattern	3 / 4						4 / 4							
	1	&	2	&	3	&	1	&	2	&	3	&	4	&
Basic Strum	↓		↓		↓		↓		↓		↓		↓	
Simple Strum	↓		↓	↑	↓	↑	↓		↓	↑	↓	↑	↓	↑
Carter Folk Strum	B		↓	↑	↓	↑	B		↓	↑	b		↓	↑
“Hebrew” Strum	B		↓	↑	b	↓	B		↓	↑	b		↓	
Syncopated Strum	↓			↓		↑	↓		↓		↓	↑	↓	↑
Folk Strum	B	↓	↑	b	↓	↑	B		↓		B		↓	
Simple Arpeggio	P		I		M		P		I		M		A	
Folk “Strum”	P	IMA	IMA	p	IMA	IMA	P		IMA		p		IMA	
Arpeggio 1	P	I	M	A	M	I	P	I	M	A	M	I	M	A
Arpeggio 2	P	I	A	M	I	M	P	I	M	I	A	I	M	I
Simple Pull	P		MA		I		P		MA		I		MA	
Slow Pull	P	I	MA	I	MA	I	P	I	MA	I	p	I	MA	I
Arpeggio Pull 1	P	I	MA	I	A	M	P		IMA		p	I	M	A
Arpeggio Pull 2	P		I	MA	p	I	P		I	MA	p	I	MA	
Simple Pinch	PA		I		M		PA		I		M		A	
Slow Pinch	P	I	pMA	I	A	M	P	I	pMA	I	P	I	PMA	I
Arpeggio Pinch	PA	M	I	A	P	M	PA	M	I	A	p	M	I	
Moving Bass	P	I	pM	I	p+A	I	P	M	A	p	M	A	p+	A
Minor Arpeggio	P	I	M	A		p	P	I	M	A		M	I	A
Folk Fingerpick	P	M	I	A	I	A	P	M	I	A	p	M	I	A
Travis Picking 1 ¹⁵							PA		I	M	P	A	I	M
Travis Picking 2							P		pA		P	I	P	
Legend														
↓ ↑	Downstroke (6 to 1) and upstroke (1 to 6) strums													
B, b	Bass note, alternate bass note													
P I M A	Pulgar (thumb), Index, Middle, and Annular (sometimes called T 1 2 3).													
p, p+	Alternate bass notes													
Bold	Bold symbols indicate an accented beat													

Strum and Pick Patterns

¹⁵ This style of pattern was made famous by Merte Travis. It is a 4/4 only pattern. For a “Chet Atkins” sound, lightly damp the bass string with the heel of the right hand.

Bass Runs

Used in sparingly and in good taste, bass runs are especially effective with faster moving folk rhythm patterns. A bass run is a series of bass notes that usually signals that a new phrase is coming. The bass run is played instead of the normal chord pattern for the last measure of the phrase. The run may be either descending or ascending, that is, going up or down. When you are playing a bass run, use the left-hand finger that corresponds to the fret number (the fret per finger rule). That is, in the C to G run, the 2nd finger is used for B, and the 3rd finger is used for C and G. In the D to A, and A to E runs, the 2nd finger is used for B and D[♯], and the 4th finger is used for C[♯] and G[♯]. As with any flourish, a little goes a long ways: one or two bass runs at most are enough for most songs. Below is a table of common bass runs.

I ⇨ V	IV ⇐ I	Diagram	Bass Run			
C	G		⇨ C	⇨ B ⇐	⇨ A ⇐	⇨ G ⇐
D	A		⇨ D	⇨ C# ⇐	⇨ B ⇐	⇨ A ⇐
A	E		⇨ A	⇨ G# ⇐	⇨ F# ⇐	⇨ E ⇐

Bass Runs

Now That You Are a Guitarist

Did the Lord lead you to play the guitar only for Him, or does He want you to share this talent that He has given you? There are many places that He can use you. Below is a list of places that you might consider:

- Sing your children (grandchildren, younger siblings) to sleep with the old sweet hymns
- Lead the worship time in your Sunday School class, church, Bible study, etc.
- Church “special” music
- Make tapes to send to friends and loved ones: it ministers to the saved and witnesses to the lost
- Lead carols at your department’s Christmas party. This is one way to lift up the name of Jesus among your co-workers that is less likely to cost you your job.
- Hospitals. Physical therapy rehab patients are usually mobile enough to meet in a day room. Arrange a regular time (30 to 45 minutes, one or two Sunday afternoons per month) with the rehab head nurse, or coordinator.
- Retirement homes, shut-ins, orphanages, battered women homes, prisons, etc., are often very receptive
- Play outdoors in the park or some other location, either alone with the Lord, or for passers-by
- Have get-togethers for your lost neighbors at your house (I call them “Hymnborees”). Be sure to also invite lots of Christian friends. Don’t get discouraged when no one, or only a few come...it happens.

The important thing is to not bury your talent in the earth, but use it for the Kingdom (Matthew 25).

Music in Worship

Although any joyful noise is encouraged for worship in Psalms 100, the most common instruments for worship music today are the voice, piano, organ, and guitar. David played the ten-string lyre. It is likely that David's lyre had ten strings to play two pentatonic (five-step) octaves. The modern guitar has only six strings, but uses frets to create up to four twelve-step octaves.

Up until a few hundred years ago, church music was sung *a cappella*, that is, without instruments. In fact, the term "*a cappella*" is Italian for "as in the chapel." Before that, church music was chanted. If you ask five Christians to define worship music, you are likely to get five different answers. For one thing, modern Christian music can be categorized into several groups: worship, praise, gospel, spiritual, inspirational, contemporary, etc. Within these groups, there are differing styles, such as *a cappella*, classical, chant, folk, easy listening, country and western, jazz, rock, new age, etc. In some churches, only voice is allowed for the purposes of worship. In other circles, it seems that any "joyful noise" is considered worship.¹⁶

When I think of worship music, I think of music that augments my meditation, prayer, praise, and worship of God (please see the referenced Bible verses provided in the next appendix):

- Will the object of this worship (God) be pleased with the words and music? Worship music always worships something. Make certain that God, and only God, is the only object of your worship (Exodus 20:3, Matthew 4:10, Revelation 19:10, 22:8 - 9). Whatever you do, do *all* to the glory of God (I Corinthians 10:31). Would Jesus have sung this song in this manner (I Corinthians 6:15)?
- Are the lyrics in perfect agreement with the Bible, and Biblical principles? (Romans 16:17, 2 John 7 - 11) Obviously, lyrics taken straight from God's word, the Bible are the best starting place (Psalms 12:6). God must be worshipped in spirit and in truth (John 4:24).
- Will meditating on, and memorizing the lyrics augment my daily walk with the Lord the way that meditating on, and memorizing the Bible does (Joshua 1:8, Psalms 119:11)?
- Is the accompanying music Godly? Does it refresh and bring peace to the soul? (1 Samuel 16:23)
- If I were listening to this music live, when the music ends, would I feel like just praising the Lord because the music magnified the Lord (Psalm 47:1), or would I feel that I should applaud because of a great performance (praise of man)?
- Does the music help me in my personal worship, praise, meditation, and prayer (Colossians 3:16)?

This is the criteria that I use for selecting worship music, hence the music in this book.

¹⁶ John McArthur, *Ashamed of the Gospel*, "Almost nothing is dismissed as inappropriate: rock "n" roll oldies, disco tunes, heavy metal, rap... In fact, one of the few things judged out of place in church these days is clear and forceful preaching."

Godly Music

Before Elisha was able to prophecy in 2 Kings 3:15, he required listening to a minstrel. He required a minstrel—one who plays a stringed instrument, not a singer. (cf. 1 Samuel 10:5 – 6.) It was David's virtuoso harp playing that drove out the evil spirit from Saul in 1 Samuel 16:23. Music alone, with or without lyrics, is able to get the hand of the Lord into people, and evil spirits out of (or into?) people.

The word "holy" means "to be separated unto God." Some Christian music has, or attempts to have God-honoring lyrics, but is mixed with accompanying music that is worldly. This music has brought some to hear the Gospel who might not have heard it otherwise and possibly even unto salvation. I rejoice, for this is a good thing (Philippians 1:18). However, just because this music sometimes helps to bring the lost to a knowledge of the Gospel does not mean that it is the best music to promote the growth of Christians, or that it is conducive to meditation and prayer (1 Corinthians 10:23, 2 Timothy 3:5, 1 John 2:15 – 16). In the Bible, music is used for worship, praise, meditation and exhortation—not for reaching the lost. God's method of reaching the lost is through the preaching (Romans 10:14) and sharing of His pure word (Isaiah 55:11, Acts 1:8).

In 1 John 4:1 – 6, the beloved apostle warns Christians to try the spirits. Every prophet, preacher, teacher, song, songwriter, songleader, book, author, and translator are influenced by a spirit. The spirit is either of Christ, or of antichrist (Matthew 12:30). Verse 5 of 1 John 4 reads (referring to spirit of antichrist), "They are of the world: therefore speak they of the world, and the world hears them." Jesus taught in Matthew 13:24 – 30 that the enemy has sown tares among the wheat. These false prophets intend to make merchandise of you (2 Peter 2:3). Today's Christian music is big business. Recently, a friend attended a concert of a widely popular contemporary Christian artist. She said the artist that she went to see was a blessing for her. However, she discerned the "opening act" was nothing more than wolves in sheep's clothing (Matthew 7:15). Remarkably, the concessions stand (the concert was not at a church) sold alcoholic beer throughout the *entire* concert!

J.I. Packer lamented that modern Christianity is 3,000 miles wide and half an inch thick. We need less of the shallow hypocrisy of the world and a passion for more of God's infinite deep truth. This is not only my opinion. Consider what some great men of God have said:

"Some will maintain that if biblical principles are presented, the medium doesn't matter. That is nonsense. If an entertaining medium is the key to winning people, why not go all out? Why not have a real carnival? A tattooed acrobat on a high wire could juggle chain saws and shout Bible verses while a trick dog balanced on his head. That would draw a crowd. And the *content* of the message would still be biblical. It's a bizarre scenario, but one that illustrates how the medium can cheapen and corrupt the message." (John McArthur, *Ashamed of the Gospel*, 1993, emphasis in the original)

"Be alarmed if the plain Gospel, setting forth man's utter ruin and helplessness, and God's free and full salvation, fails to impress you and you feel it is trite and tiresome. Those who tire of the wholesome water of life and seek a more sophisticated drink often become intoxicated with their own cleverness instead of God's goodness, and end up promoting their own glory instead of God's." (Dr. Spiros Zodhiates, *Conquering the Fear of Death*, 1970)

"For centuries the Church stood solidly against every form of worldly entertainment, recognizing it for what it was—a device for wasting time, a refuge from the disturbing voice of conscience, a scheme to divert attention from moral accountability. ... So today we have the astonishing spectacle of millions of dollars being poured into the unholy job of providing earthly

entertainment for the so-called sons of heaven.” (A. W. Tozer, *The Root of the Righteous*, 1955)

“The fact is, that many would like to unite church and stage, cards and prayer; dancing and sacraments. If we are powerless to stem this torrent, we can at least warn men of its existence, and entreat them to keep out of it. When the old faith is gone, and enthusiasm for the gospel is extinct, it is no wonder that people seek something else in the way of delight. Lacking bread, they feed on ashes; rejecting the way of the Lord, they run greedily in the path of folly.” (C. H. Spurgeon,¹⁷ 1887)

“The kingdom of God is within you, says Christ, our Savior. Turn yourself, therefore, with all your heart to God and forsake this wretched world, and you will soon find great inward rest. Learn to despise outward things, and give yourself to inward things, and you will see the kingdom of God come into your soul.” (Thomas á Kempis, *Imitation of Christ*, 1427)

Some attempt to justify their music by citing that, in an effort to win the lost souls at the local tavern, Martin Luther based hymn melodies on the drinking songs of his day. Luther was an accomplished musician and a good tenor. In reality, the majority of his more than thirty hymns were written, music and all, by himself and others in his church—not the drunks at the local tavern. Luther wrote in the preface to his hymnbook, “I wish that the young men might have something to rid them of their love ditties and wanton songs and might instead of these learn wholesome things and thus yield willingly to the good; also, because I am not of the opinion that all the arts shall be crushed to earth and perish through the Gospel, as some bigoted persons pretend, but would willingly see them all, and especially music, servants of Him who gave and created them.” Clearly, Luther’s desire was for young persons to turn from the sensual and “wanton” music of the day, and replace it with good, wholesome songs. He wrote:

*A mighty fortress is our God, a bulwark never failing;
Our helper He, amid the flood of mortal ills prevailing.
For still our ancient foe doth seek to work us woe;
His craft and power are great,
And, armed with cruel hate, on earth is not His equal.*

I was addicted to rock music for many years. It was only after hearing that it might be bad, that I decided to try to completely stop listening to it. Unfortunately, I went overboard. This led to a major problem with legalism in my life and family. Quitting rock music and television has helped me to improve my walk with the Lord tremendously, and has made it easier to get rid of other sin in my life. However, I tried to impose my convictions on others. Each Christian must evaluate God’s calling for themselves. In learning the guitar, I have purposed to only learn songs that worship Him. I share this with you in love, that you might also improve your walk with the Lord.

¹⁷ Spurgeon spent over 20 years writing seven volumes of exegesis on the Psalms—nearly 400 pages on Psalms 119 alone. He later wrote, “Only those who have meditated profoundly upon the Psalms can have any adequate conception of the wealth they contain. Sometimes as I pondered over them holy fear fell upon me, and I shrank from the attempt to explain themes so sublime.”

Bible References

Here are the Bible verses named in this book. Please read and meditate on these. Can there be any doubt that God has high standards for what He desires in worship music?

Exodus 20:3 Thou shalt have no other gods before me.

Joshua 1:8 This book of the law shall not depart out of thy mouth; but thou shalt meditate therein day and night, that thou mayest observe to do according to all that is written therein: for then thou shalt make thy way prosperous, and then thou shalt have good success.

1 Samuel 10:5 – 6 After that thou shalt come to the hill of God, where is the garrison of the Philistines: and it shall come to pass, when thou art come thither to the city, that thou shalt meet a company of prophets coming down from the high place with a psaltery (*guitar*), and a tabret (*tambourine*), and a pipe, and a harp, before them; and they shall prophesy: and the Spirit of the LORD will come upon thee, and thou shalt prophesy with them, and shalt be turned into another man.

1 Samuel 16:18 Then answered one of the servants, and said, Behold, I have seen [David], that is cunning in playing...and the Lord is with him.

1 Samuel 16:23 And it came to pass, when the evil spirit from God was upon Saul, that David took a harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him.

2 Kings 3:15 (*Elisha is speaking*) But now bring me a minstrel. And it came to pass, when the minstrel played, that the hand of the Lord came upon him.

Psalms 12:6 The words of the Lord are pure words: as silver tried in a furnace of earth, purified seven times.

Psalms 47:1 O clap your hands, all ye people; shout unto God with the voice of triumph.

Psalms 119:11 Thy word have I hid in mine heart, that I might not sin against thee.

Isaiah 55:11 So shall my word be that goeth forth out of my mouth: it shall not return unto me void, but it shall accomplish that which I please, and it shall prosper in the thing whereto I sent it.

Amos 5:12, 23 For I know your manifold transgressions and your mighty sins...take thou away from me the noise of thy songs; for I will not hear the melody of thy viols. (*“Viol” is from the Hebrew word nebel (nebel is more often translated “psaltery”). It is believed to be an ancient forerunner to the guitar.*)

Matthew 4:10 (also Luke 4:8) Then saith Jesus unto him, Get thee hence, Satan: for it is written, Thou shalt worship the Lord thy God, and him only shalt thou serve.

Matthew 7:15 Beware of false prophets, which come to you in sheep's clothing, but inwardly they are ravening wolves.

Matthew 12:30 (also Luke 11:23) He that is not with me is against me; and he that gathereth not with me scattereth abroad.

Matthew 13:25 But while men slept, his enemy came and sowed tares among the wheat, and went his way.

Matthew 26:30 (also Mark 14:26) (*immediately following the Last Supper*) And when they had sung an hymn, they went out into the mount of Olives. (*“They”, of course, refers to Jesus and the eleven apostles.*)

John 4:24 God is a Spirit: and they that worship him must worship him in spirit and in truth.

John 15:4 Abide in me, and I in you. As the branch cannot bear fruit of itself, except it abide in the vine; no more can ye, except ye abide in me.

Acts 1:8 But ye shall receive power, after that the Holy Ghost is come upon you: and ye shall be witnesses unto me both in Jerusalem, and in all Judaea, and in Samaria, and unto the uttermost part of the earth.

Romans 10:14 How then shall they call on him in whom they have not believed? and how shall they believe in him of whom they have not heard? and how shall they hear without a preacher?

Romans 16:17 Now I beseech you, brethren, mark them which cause divisions and offenses contrary to the doctrine which ye have learned; and avoid them.

1 Corinthians 6:15 Know ye not that your bodies are the members of Christ? Shall I then take the members of Christ, and make them the members of a harlot? God forbid.

1 Corinthians 10:23 All things are lawful for me, but all things are not expedient: all things are lawful for me, but all things edify not.

1 Corinthians 10:31 Whether therefore ye eat, or drink, or whatsoever ye do, do all to the glory of God.

2 Corinthians 6:14 – 18 Be ye not unequally yoked together with unbelievers: for what fellowship hath righteousness with unrighteousness? And what communion hath light with darkness? And what concord hath Christ with Belial? Or what part hath he that believeth with an infidel? And what agreement hath the temple of God with idols? For ye are the temple of the living God; as God hath said, I will dwell in them, and walk in them; and I will be their God, and they shall be my people. Wherefore come out from among them, and be ye separate, saith the Lord, and touch not the unclean thing and I will receive you, and will be a Father unto you, and ye shall be my sons and daughters, saith the Lord Almighty. *(From Isaiah 52 and Jerimiah 31.)*

Galations 5:16 – 17 This I say then, Walk in the Spirit, and ye shall not fulfill the lust of the flesh. For the flesh lusteth against the Spirit, and the Spirit against the flesh: and these are contrary the one to the other: so that ye cannot do the things you would.

Galations 5:22 But the fruit of the Spirit is love, joy, peace, longsuffering, gentleness, goodness faith, meekness, temperance: against such there is not law.

Ephesians 5:8 – 11 For ye were sometimes darkness, but now are ye light in the Lord: walk as children of light: (for the fruit of the Spirit is in all goodness and righteousness and truth;) proving what is acceptable unto the Lord. And have no fellowship with the unfruitful works of darkness, but rather reprove them.

Philipians 1:18 What then? Notwithstanding, every way, whether in pretense, or in truth, Christ is preached; and I therein do rejoice, yea, and will rejoice.

Colossians 3:16 Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord.

2 Timothy 3:5 Having a form of godliness, but denying the power thereof: from such turn away.

2 Peter 2:3 And in covetousness shall they (*false prophets*) with feigned words make merchandise of you: whose sentence now from of old lingereth not, and their destruction slumbereth not.

1 John 2:15 – 17 Love not the world, neither the things that are in the world. If any man love the world, the love of the Father is not in him. For all that is in the world, the lust of the flesh, and the lust of the eyes, and the pride of life, is not of the Father, but is of the world. And the world passeth away, and the lust thereof: but he that doeth the will of God abideth forever.

1 John 4:1 – 6 Beloved, believe not every spirit, but prove the spirits, whether they are of God; because many false prophets are gone out into the world. Hereby know ye the Spirit of God: every spirit that confesseth that Jesus Christ is come in the flesh is of God: and every spirit that confesseth not Jesus is not of God: and this is the spirit of the antichrist, whereof ye have heard that it cometh; and now it is in the world already. Ye are of God, my little children, and have overcome them: because greater is he that is in you than he that is in the world. They are of the world: therefore speak they as of the world, and the world heareth them. We are of God: he that knoweth God heareth us; he who is not of God heareth us not. By this we know the spirit of truth, and the spirit of error.

2 John 7 – 11 For many deceivers are entered into the world, who confess not that Jesus Christ come in the flesh. This is a deceiver and an antichrist. Look to yourselves, that we lose not those things which we have wrought, but that we receive a full reward. Whosoever transgresseth, and abideth not in the doctrine of Christ, hath not God. He that abideth in the doctrine of Christ, he hath both the Father and the Son. If there come any unto you, and bring not this doctrine, receive him not into your house, neither bid him God speed:

Revelation 3:16 and 21 So then because thou art lukewarm, and neither cold nor hot, I will spew thee out of my mouth... To him that overcometh will I grant to sit with me in my throne, even as I also overcame, and am set down with my Father in his throne. *(There are three ways to make something "lukewarm." Either taking something that is cold and heating it—but not too much, by taking something that is hot and allowing it to grow cold, or by mixing hot with cold. Adding worldly music to God's truths is mixing hot and cold.)*

Revelation 19:10 And I fell at his feet to worship him. And he said unto me, See thou do it not: I am thy fellow servant, and of thy brethren that have the testimony of Jesus: worship God: for the testimony of Jesus is the spirit of prophecy.

Revelation 22:8 – 9 And I John saw these things, and heard them. And when I had heard and seen, I fell down to worship before the feet of the angel which showed me these things. Then saith he unto me, See thou do it not: for I am thy fellowservant, and of thy brethren the prophets, and of them which keep the sayings of this book: worship God.

Reading List

From Mel Bay Publications:

Mel Bay's Deluxe Gospel Guitar Method: Volume 1 – Bill Bay

The first part does an excellent task of explaining guitar basics. The first half of the book is focused primarily on strumming, where the second half of the book is more fingerpicking. The second half has some original worship songs by Bill Bay himself. After you finish volume 1, you can proceed to volume 2.

Favorite Hymns for Acoustic Guitar – Rick Foster

Sweet Tennessee Hymns - Gerard Garno

These are collections of hymns with cassette tapes available for each. When you are ready for the next step up, try these books.

Other publishers:

How to Play Guitar - Roger Evans, St. Martin's Press

Ironically, this is one of the least expensive general-purpose guitar books that is also one of the best. St. Martin's Press also has similar books for other instruments.

All the Best Song for Easy Guitar – David Winkler, Lillenas Publishing Co.

This contains 75 hymns and choruses that are arranged in order of difficulty from simple to difficult. The songs are arranged for guitar strumming.

Worship: the Missing Jewel in the Evangelical Church – A. W. Tozer, Christian Publications

All of Tozer's books are worth reading. This one deals specifically with worship.

Glossary

A cappella Italian for, “as in the chapel (Church).” Singing, generally in harmony, without instruments. It is different from a chant in that chant is mostly sung in unison.

Accelerando To accelerate, or speed up the tempo of a song.

Accidental A sharp or flat note that is sharped or flatted other than because of the key signature.

Alamoth Musical notation from the Psalms that probably means “for high voices” (literally for the virgins).

Alleluia Hebrew for “praise Yahweh.”

Arpeggiate To play “harp-like.” To break chords into individual notes.

Arrangement A specific way of playing a song. Any given song may be played a multitude of different “ways”—with different chord structures, tempos, rhythms, instruments, etc. The “ways” are the arrangements.

Backbeat Music with accents on the second and fourth beats of a measure that are often accented by a drum or other percussion instrument.

Bar Another word for measure.

Barré French for “bar.” To use the index finger as a bar across the strings.

Beat A single unit of time in a song.

Capo A small movable bar that is clamped to the neck of a guitar to raise the pitch of all the strings.

Chant Plainsong, generally based on the Psalms, sung in single note unison, or simple, predefined harmony, and usually without instruments. Chant is largely unique to old orders of the Catholic churches, and the Amish. See *acappella*.

Consonance A perfect blending of harmony.

Dampen To lightly mute a string.

Descant A harmony part of music that intentionally occurs above the melody.

Diatonic Based on the standard eight-note octave.

Dissonance An imperfect blending of harmony. A little dissonance gives a song a contrast and adds variety. Too much dissonance draws attention away from the lyrics and melody.

Enharmonic Notes or chords that are written differently, but sound the same. For instance, F \sharp and G \flat sound the same pitch.

Fingerpicking Any style of guitar playing that does not use a plectrum.

Gittith Musical notation from the Psalms of uncertain meaning. It most likely indicates to play in an uplifting manner, or possibly refers to playing on a Gittite harp.

Godly Music Music that worships God in spirit and in truth.

Lyrics

- Exalts, worships and praises the name of the Lord
- Exhorts Christians to more Godly living
- Extracted from the Bible, or built on solid Bible doctrine
- Is not intended to evangelize or preach the Gospel to the lost

Melody

- Singable and pleasing
- Prosody - the melody must “fit” the lyrics
- Righteous lyrics cannot have prosody with wicked music 1 Cor 6:14 & 15

Harmony

- Augments the melody
- Dissonance does not overtake consonance

Rhythm

- Gives the song a predictable and interesting framework
- Accented odd beats - the rhythm follows the heartbeat
- Does not require a drumbeat - drums are not mentioned in the Bible
- Syncopation is the exception, not the rule

Half-step The smallest interval in the diatonic scale. There are twelve half steps in an octave.

Harmonic 1. (noun) A frequency of pitch related to another pitch by a whole number multiple of that pitch. 2. (adj.) Pleasantly related in pitch.

Holy Set apart for the service of God.

Interval The difference in pitch between two tones.

Key The tonic foundation of a song.

Leannot A term from the Psalms of uncertain meaning. It most likely indicates to play either in a low register, or perhaps “with deep feeling.”

Legalism When someone singles out a doctrine that they use to judge themselves and others, and require blind obedience to this doctrine. We are to judge ourselves with God’s word, and shun anything that stifles our relationship with the Lord (John 15:4).

Luthier Literally, a lute maker. One who makes or repairs stringed instruments, specifically lutes, guitars or violins.

Lyrics The words of a song.

Mahalath Musical notation from the Psalms probably meaning “played on a harp,” or “to play solemnly.”

Maschil A word from the Psalms of uncertain meaning. It most likely indicates a psalm for contemplation or meditation.

Measure The basic rhythmic unit of music.

Meter The rhythmic foundation of a song.

Metronome A device to help musicians keep a steady beat.

MIDI Music Instruments Digital Interface. This is an way of connecting two or more electronic musical devices so that musical events (such as pressing or releasing a key) generated by one device produces music sounds on the other device. For the most part, the musical events are starting and ending notes.

Mode Scale progressions established in the Middle Ages and codified in the Gregorian chants. The seven modes can be heard by playing an octave of white keys on a piano. Depending on where you start determines the mode. C to C is Ionian, D to D is Dorian, E to E is Phrygian, F to F is Lydian, G to G is Mixolydian, A to A is Aeolian, and B to B is called the Locrian mode. Today, the Ionian mode is called the major scale, and the Aeolian mode is called the minor scale. Some modern songs that sound like they are in a minor key, are in the Dorian mode. More generally, a mode can be any set of note intervals. Sometimes the words “mode” and “scale” are used interchangeably.

Mute To play with little or no sound.

Natural To flatten a sharped note, or sharpen a flatted note.

Neginoth Musical notation from the Psalms that probably means “with string instruments.”

Nehiloth Musical notation from the Psalms that probably means “with flute accompaniment.”

Octave An interval of eight whole steps, or twelve half-steps, where one tone has twice as many vibrations per second as the other.

Phrase A segment of a song, poem, or sentence.

Pitch The frequency of a sound measured in cycles or vibrations per second (cps) or Hertz (Hz).

Plectrum A pick.

Reprise To play a part of a song again.

Rest To cease playing for a specified period of time.

Ritardo To retard, or gradually slow the tempo of a song.

Scale A series of successive tones that make up an octave. The most common are the major and minor scales. They consist of seven tone intervals made from twelve semitones.

Selah Musical notation from the Psalms directing the singer(s) to rest while the instruments continued to play.

Semitone See half-step.

Sheminith Musical notation from the Psalms that probably means “for low voices.”

Shiggiaon A word from the Psalms of uncertain meaning. It most likely indicates a stringed instrument.

Shoshahannim Musical notation from the Psalms that probably means “played with a trumpet” (literally refers to a lily).

Stopped Anapestic Rhythm A dangerous 3/4 time rhythm of two rapid beats, a single beat, and a missing beat.

Syncopation An imperfect adherence to an established rhythm. Like dissonance, syncopation can be good in small quantities, but can draw attention away from the lyrics and melody when not used in balance.

Tacit To cease making sound.

Tempo The exact timing of music, measured in beats per minute.

Largo	40 – 60
Larghetto	60 – 66
Adagio	66 – 76
Andante	76 – 108
Moderato	108 – 120
Allegro	120 – 168
Presto	168 – 200
Prestissimo	200 – 208

Tonic 1. The first note of a scale. 2. The root note of a chord.

Worship In the Bible, this word literally means to fall on your face to pay homage, and to show reverence and adoration. The Greek word used in the Bible is derived from the concept of a dog licking its master's hand.

Zero Beat When two pitches are almost identical, they will generate a warbling or throbbing sound as the frequencies heterodyne or “beat” against each other. The frequency of the beating is the frequency difference of the two pitches. As the two pitches become identical, the frequency of this beating diminishes to zero.

Quick Reference Charts

The chord diagrams show where to fret the strings with the left hand to form various chords. The chord diagrams in this book show the names of the notes that are being played, and other important notes relative to that chord. Chord variations fall into four categories: root modifications, third modifications, fifth modifications, and added notes. Root modifications include alternate root (*r*), and to a lesser degree, chord inversions. Third (3) modifications consist of *m*, *m7*, *sus2* *sus4*, *dim*, and *no3*. Fifth (5) modifications consist of *dim* and *aug* variations—these are rarely required. Added notes modifications consist mainly of 6, 7, *m7*, 9, and *add9*. With the exceptions noted below, the chord charts in this book are intended to be self-explanatory.

Example 1 - Asus

From Chord Variations table, we see that replacing the third (3) with the fourth (4) creates the “sus” variation. Looking in the chord dictionary, we see that the third (3) is played on the second fret of the 2 string, and that the fourth (4) is on the third fret of the 2 string. So, to play the Asus chord, fret the third fret of the 2 string with the ④ finger.

Example 2 - Csus2, Csus4, Gsus4

As noted earlier, the C chord has two thirds (3)—one on the 1 string, and one on the 4 string. To create the “sus2” variation, the third (3) must be replaced with the 2. Unfortunately, the 1 string is open—it cannot be played any lower. There are two possibilities: play the Csus2 as an A-based Asus2 barré chord on the third fret, or remove the ② finger from the 4 string to create the sus2, and mute, or do not play the 1 string. Likewise, Csus4 (also called Csus) is formed by rotating the ① finger to barré the 1 and 2 strings on the first fret, and muting the 4 string with the ② finger. Like the C chord, the G chord also has the third (3) on two strings. Because the third on the 2 string is an open string, the only possible third modification variation for G is Gsus4. This is usually played by adding the fourth (4) on the 2 string without changing the 5 string fingering. Technically, this is a Gadd4.

Example 3 - Em7

This chord is formed by playing the 3 (*m*) and 4 (7) strings in the open position, and adding the 4 finger on the third fret, 2 string (7).

Example 4 - Dmaj9, Dm7

A proper maj9 chord requires at least 5 notes, namely, D, F \sharp , A, C \sharp , and E. The normal D chord only uses 4 strings. The D on the six stringed E-based barré chord is played on the 10th fret. That’s out. The A-based barré chords do not allow a maj9 variation. Strike two. This is a case where you substitute a Dmaj7 (barré the 1, 2 and 3 strings on the second fret) and don’t tell anybody—they’ll never miss it. To form the Dm7 chord, start with Dm, barré the ① finger across the 1 and 2 strings, and remove the ③ finger.

Example 5 - A9

Some chord charts show A9 as the normal A chord with the 2 string open. This is because the 2 and the 9 are the same note. However, in reality this is an Asus2, or Aadd9no3 chord. A proper A9 is formed by barring the ① finger on the second fret across the 2, 3, and 4 strings, using the ② finger to fret the 1 string on the third fret, and the 3 finger on the 3 string, fourth fret.

Basic Chords

A (A C# E)

Am7 (A C E G)

B7 (B D# F# A)

C (C E G)

D (D F# A)

Dm (D F A)

D7 (D F# A C)

E (E G# B)

F (F A C)

G (G B D)

Barré Chords

E (E G# B)

A (A C# E)

F (F A C)

Bb (Bb D F)

F# (F# A# C#)

B (B D# F#)

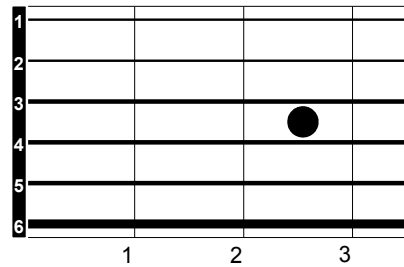
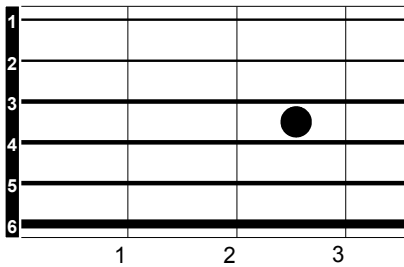
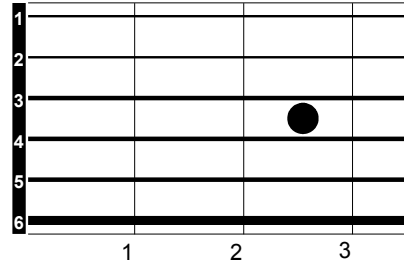
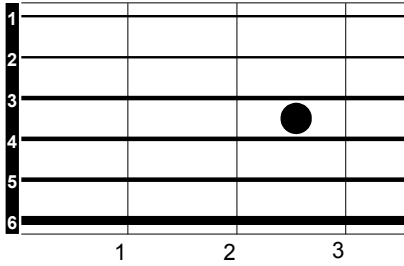
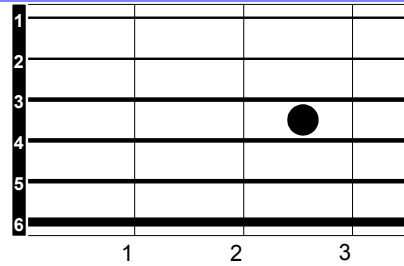
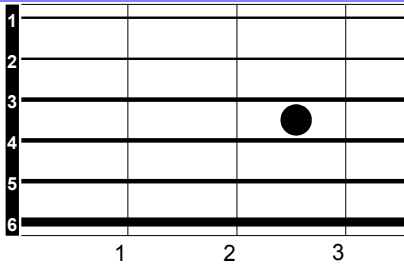
G (G B D)

C (C E G)

G# (G# C D#)

C# (C# F G#)

More Chords



Variation	Action to a major triad	Example for A (A C# E)
Alternate bass	Add the bass as the bass note	A/E (E A C# E)
Minor	Flat the third (b3)	Am (A C E)
Suspend second	Replace the third with the second (2)	A sus 2 (A B E)
Suspend fourth	Replace the third with the fourth (4)	A sus or A sus 4 (A D E)
Diminished	Flat the third and fifth (b3, b5)	A dim or A° (A C E b)
Augmented	Sharp the fifth (#5)	A aug or A+ (A C# E#)
Sixth	Add the sixth (6)	A6 (A C# E F#)
Seventh	Add the seventh (7)	A7 (A C# E G)
Minor seventh	Flat the third (b3), add the seventh (7)	Am7 (A C E G)
Major seventh	Add the major seventh (M7)	Amaj7 or AΔ7 (A C# E G#)
Ninth	Add the seventh and ninth (7 and 9)	A9 (A C# E G B)
Add ninth	Add the ninth only (9)	Aadd9 (A C# E B)
Major ninth	Add the major seventh and ninth (M7 and 9)	Amaj9 or AΔ9 (A C# E G# B)

Chord Variations

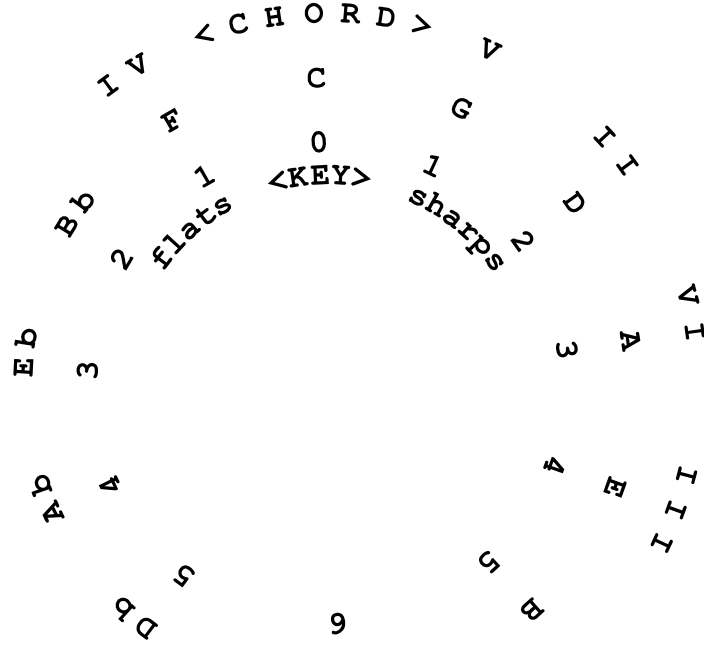
Keys

Key	Sharps	I	IV	V
C	0	C	F	G
G	1	G	C	D
D	2	D	G	A
A	3	A	D	E
E	4	E	A	B(7)
B	5	B	E	F#

Sharp Keys

Written Key	Flats	Transpose to:	Capo	I	IV	V
F	1	E	1	F ⇒ E	B _b ⇒ A	C ⇒ B7
B _b	2	A	1	B _b ⇒ A	E _b ⇒ D	F ⇒ E
E _b	3	D	1	E _b ⇒ D	A _b ⇒ G	B _b ⇒ A
A _b	4	G	1	A _b ⇒ G	D _b ⇒ C	E _b ⇒ D
D _b	5	C	1	D _b ⇒ C	G _b ⇒ F	A _b ⇒ G
G _b	6	E	2	G _b ⇒ E	B ⇒ A	D _b ⇒ B7
F (alt.)	1	D	3	F ⇒ D	B _b ⇒ G	C ⇒ A

Flat Keys



[F# = Gb]
Circle of Fifths

I	II	III	IV	V	VI	VII					
C	C# D _b	D	D# E _b	E	F	F# G _b	G	G# A _b	A	A# B _b	B
B	C	C# D _b	D	D# E _b	E	F	F# G _b	G	G# A _b	A	A# B _b
A# B _b	B	C	C# D _b	D	D# E _b	E	F	F# G _b	G	G# A _b	A
A	A# B _b	B	C	C# D _b	D	D# E _b	E	F	F# G _b	G	G# A _b
G# A _b	A	A# B _b	B	C	C# D _b	D	D# E _b	E	F	F# G _b	G
G	G# A _b	A	A# B _b	B	C	C# D _b	D	D# E _b	E	F	F# G _b
F# G _b	G	G# A _b	A	A# B _b	B	C	C# D _b	D	D# E _b	E	F
F	F# G _b	G	G# A _b	A	A# B _b	B	C	C# D _b	D	D# E _b	E
E	F	F# G _b	G	G# A _b	A	A# B _b	B	C	C# D _b	D	D# E _b
D# E _b	E	F	F# G _b	G	G# A _b	A	A# B _b	B	C	C# D _b	D
D	D# E _b	E	F	F# G _b	G	G# A _b	A	A# B _b	B	C	C# D _b
C# D _b	D	D# E _b	E	F	F# G _b	G	G# A _b	A	A# B _b	B	C

Transposing Chart


Fret	1	2	3	4	5	6	7	8	9	10	11	12
E 1	F	F# G _b	G	G# A _b	A	A#/B _b	B	C	C#/D _b	D	D#/E _b	E
B 2	C	C# D _b	D	D# E _b	E	F	F#/G _b	G	G#/A _b	A	A#/B _b	B
G 3	G# A _b	A	A# B _b	B	C	C#/D _b	D	D#/E _b	E	F	F#/G _b	G
D 4	D# E _b	E	F	F# G _b	G	G#/A _b	A	A#/B _b	B	C	C#/D _b	D
A 5	A# B _b	B	C	C# D _b	D	D#/E _b	E	F	F#/G _b	G	G#/A _b	A
E 6	F	F# G _b	G	G# A _b	A	A#/B _b	B	C	C#/D _b	D	D#/E _b	E

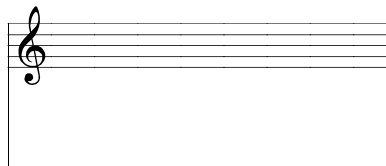
Fretboard Notes

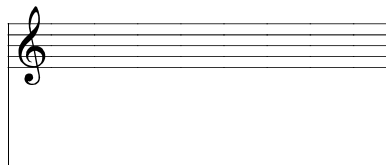
Harmonic	Fret	Notes	Interval
1	12	E A D G B E	One octave
2	7, 19	B E A D F# B	One octave + fifth (5)
3	5, 24	E A D G B E	Two octaves
4	4, 9, 16	G# C# F# B D# G#	Two octaves + third (3)
5	3 1/4	B E A D F# B	Two octaves + fifth (5)

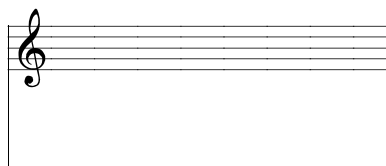
Harmonics

Tab Sheet

		
T A B		

		
T A B		

		
T A B		

		
T A B		

Hymnal

Included here is a short hymnal for guitar. The hymns are in alphabetical order. Whenever possible, the keys for this hymnal were selected with two main objectives: to be in one of the basic “guitar” keys, and to be within the range of the soprano recorder. This lets you play with soprano instruments such as the recorder, flute or violin. Also, the key of D is used whenever possible for those who enjoy playing with the Appalachian lap dulcimer. For some, the selected key may be a little low. In these cases, use a capo to raise the guitar to a higher pitch. A capo may also be used on the third fret to accompany E₇ (alto) instruments.

All Things Bright and Beautiful
 And Can It Be?
 Are You a Soldier of the Cross
 Are You Washed in the Blood?
 At Calvary
 Be Still and Know
 Be Thou My Vision
 Blessed Assurance
 Blest Be the Tie That Binds
 Break Thou the Bread of Life
 Brethren We Have Met to Worship
 Face to Face
 Fairest Lord Jesus
 Faith of Our Fathers
 For the Beauty of the Earth
 Give Me Jesus
 God is So Good
 Great is Thy Faithfulness
 Hallelujah! What a Savior!
 He Leadeth Me
 Higher Ground
 Holy, Holy, Holy
 How Firm a Foundation
 I Am Bound for the Promised Land
 I Know Whom I Have Believed
 I Must Tell Jesus
 I Need Thee Every Hour
 Immortal, Invincible
 In the Garden
 It Is Well With My Soul

Jesus is All the World to Me
 Jesus Loves Me
 Joyful, Joyful, We Adore Thee
 Just As I Am
 Just Over in Glory Land
 Let the Lower Lights be Burning
 Like a River Glorious
 My Country, 'Tis of Thee
 My Jesus, I Love Thee
 Near to the Heart of God
 Nothing But the Blood of Jesus
 On Jordan's Stormy Banks
 Rise Up, O Men of God
 Rock of Ages
 Shall We Gather at the River?
 Standing on the Promises
 Sweet By and By
 Sweet Hour of Prayer
 Take Time to be Holy
 The Solid Rock
 There is a Fountain Filled with Blood
 This Is My Father's World
 'Tis So Sweet
 To God be the Glory
 Trust and Obey
 Turn Your Eyes Upon Jesus
 Victory in Jesus
 What a Friend We Have in Jesus
 We Gather Together
 When I Survey the Wondrous Cross
 When We All Get to Heaven

All Things Bright and Beautiful

Cecil F. Alexander

Traditional English Melody

Guitar chord diagrams: G, D, G, C, D, G

All things bright and beau— ti— ful, All crea tures great and— small

Guitar chord diagrams: D, G, C, D, G

All things wise and won— der— ful; The Lord God made them— all. Each
The
The
He

Guitar chord diagrams: C, D, G

lit - tle flow'r that— o pens, Each lit— tle bird— that sings, He—
pur ple head ed— moun tain, The riv— er run— ning by. The—
cold wind in the— win ter, The pleas— ant sum— mer sun, The—
gave us eyes to— see them, And lips— that we— might tell How—

Guitar chord diagrams: C, D, G, D, G

made their glow ing— col— ors, He— made their ti ny— wings.
sun set, and the— morn— ing That— bright ens up the— sky.
ripe fruits in the— gar— den: He— made them, ev ery— one.
great is God Al— might— y, Who— has made all things well.

Am I a Soldier of the Cross?

Isaac Watts

Thomas A. Arne

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of three staves of music. Each staff includes guitar chord diagrams for G, D, and C chords. The lyrics are written below the notes, with some words having blank lines for musical notation.

Staff 1:

Am I a sol dier of the cross, A
 Must I be car ried for to the skies On
 Are there no foes fight for is me to face? Must
 Sure I must fight is I would reign: In

Staff 2:

fol I'wer of the Lamb, And shall I fear to
 flow ery beds of ease, While oth ers fought to
 I not stem the flood? Is this wile world a
 crease my cour age, Lord; I'll bear the toil, en

Staff 3:

own His cause, Or blush to speak His name?
 win the prize, And sailed thro' blood y seas?
 friend to grace, to help me on to God?
 dure the pain, Sup port ed by Thy Word.

And Can It Be That I Should Gain?

Charles Wesley

Thomas Campbell

The musical score is written in G major (one sharp) and 4/4 time. It consists of four staves of music. Above each staff are guitar chord diagrams for G, C, D, and A. The lyrics are arranged in three columns under each staff, with some words connected by lines to indicate phrasing.

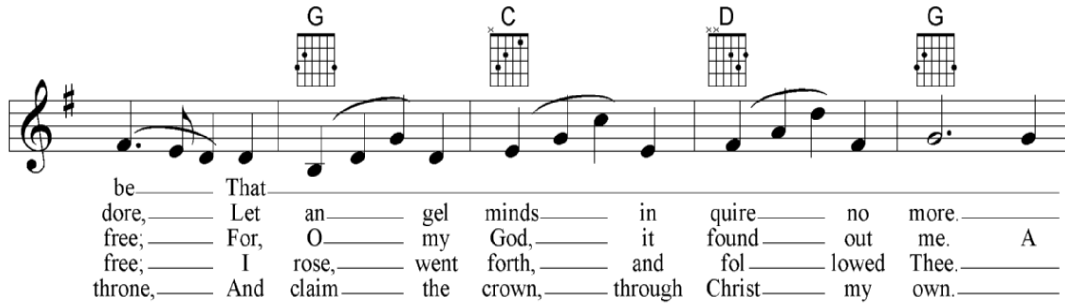
Staff 1: Chords: G, C, D, G. Lyrics: And can it be that I should gain An; 'Tis mys tery all! Th'Im mor tal dies! Who; He left His Fa ther's throne a bove, So; Long my im pris oned spir it lay Fast; No con dem na tion now I dread; Je

Staff 2: Chords: D, G, D, A, G, D. Lyrics: in t'rest in the Sav ior's blood? Died He for; can ex plore His strange de sign? In vain the; free, so in fi nite His grace; Emp tied Him; bound in sin and na ture's night; Thine eye dif; sus, and all in Him, is mine! A live in

Staff 3: Chords: G, D, G, D, C, G, D. Lyrics: me, who caused His pain? For me, who Him to; first born ser aph but tries love; And sound the depths of; self of all but love; And bled for Ad am's; fused a quick 'ning ray, I woke, the dun geon; Him, my liv ing Head, And clothed in right eous

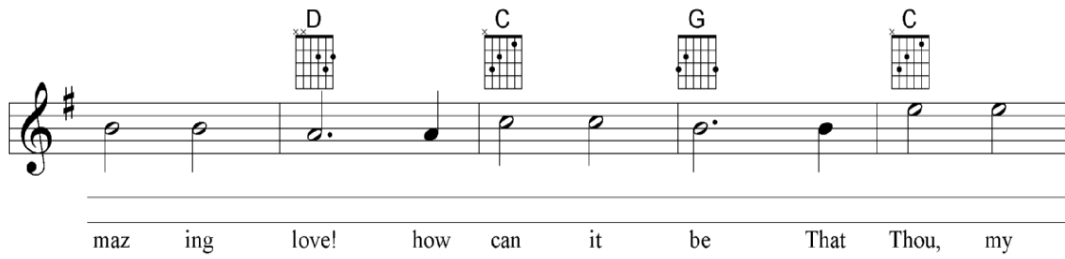
Staff 4: Chords: G, D, G, D, G, D, C, D. Lyrics: death pur sued? A maz ing love! how can it; love di vine! 'Tis mer cy all! let earth a; help less race; 'Tis mer cy all, im mense and; flamed with light; My chains fell off, my heart was; ness di vine, Bold I ap proach th'e er nal

G C D G



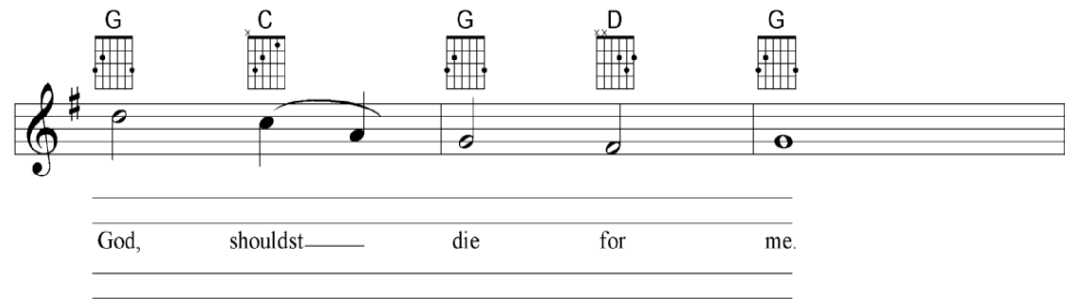
be That
dore; Let an gel minds in quire no more.
free; For, O my God, it found out me. A
free; I rose, went forth, and fol lowed Thee.
throne, And claim the crown, through Christ my own.

D C G C



mazing love! how can it be That Thou, my

G C G D G



God, shouldst die for me.

Are You Washed in the Blood?

Elisha A. Hoffman

Elisha A. Hoffman

Musical notation for the first line of the song, featuring a treble clef, 4/4 time signature, and guitar chord diagrams for C, F, and C.

Have you been to Je sus for the cleans ing pow'r? Are you washed in the blood of the
 Are you walk ing dai ly by the Sav ior's side? Are you washed in the blood of the
 When the Bridegroom com eth, will your clothes be white? Are you washed in the blood of the
 Set a side the gar ments that are stained with sin, And be washed in the blood of the

Musical notation for the second line of the song, featuring a treble clef, 4/4 time signature, and guitar chord diagrams for G, C, F, C, and G.

Lamb? Are you ful ly trust ing in His grace this hour? Are you washed in the blood of the
 Lamb? Do you rest each mo ment in the Cru ci fied? Are you washed in the blood of the
 Lamb? Will your soul be read y for the man sions bright, And be washed in the blood of the
 Lamb; There's a four tain flow ing for the soul un clean, O be washed in the blood of the

Musical notation for the third line of the song, featuring a treble clef, 4/4 time signature, and guitar chord diagrams for C, F, and C.

Lamb?
 Lamb? Are you washed in the blood, In the cleans ing blood of the
 Lamb?
 Lamb?

Musical notation for the fourth line of the song, featuring a treble clef, 4/4 time signature, and guitar chord diagrams for G, C, F, C, and G.

Lamb? Are your gar ments spot less? Are they white as snow? Are you washed in the blood of the

Musical notation for the fifth line of the song, featuring a treble clef, 4/4 time signature, and a guitar chord diagram for C.

Lamb?

At Calvary

William R. Newell

Daniel B. Towner

The musical score is written in 4/4 time and consists of four systems. Each system includes a guitar chord diagram above the staff and lyrics below. The chords used are C, F, G, and C.

System 1: Chords: C, F, C, G, C, F, C. Lyrics: Years I spent in vanity and pride, Car ing not my Lord was cru ci fied, Then God's Word at last my sin I learned, Then I trem bled at the law I'd spurned, Now I've giv'n to Je sus ev ery thing; Now I glad ly own Him as my King; Oh, the love that drew sal va tion's plan! Oh, the grace that brought it down to man!

System 2: Chords: F, C, G, C. Lyrics: Know ing not it was for me He died On Cal va ry. Till my guilt y soul im plor ing turned To Cal va ry. Now my rap tured soul can on ly sing Of Cal va ry. Oh, the might y gulf that God did span At Cal va ry!

System 3: Chords: F, C, G, C. Lyrics: Mer cy there was great, and grace was free; Par don there was mul ti plied to me;

System 4: Chords: F, C, G, C. Lyrics: There my bur dened soul found lib er ty, At Cal va ry.

Blessed Assurance

Fanny J. Crosby

Phoebe P. Knapp

D G D A

Blessed as sur-ance, Je-sus is mine!— O, what a fore-taste of glo-ry di-
 Perfect sub-mis-sion, per-fect de-light,— Vi-sions of rap-ture now burst on my
 Pre-fect sub-mis-sion, all is at rest,— I in my Sav-ior am hap-py and

D G D A

vine!— Heir of sal-va-tion, pur-chase of God,— Born of His Spir-it, washed in His
 sight,— An-gels de-send-ing, bring from a-bove— Ech-oes of mer-cy, whis-pers of
 blest;— Watch-ing and wait-ing, look-ing a-bove,— Filled with His good-ness, lost in His

D G D G A

blood.—
 love.— This is my sto-ry, this is my song,— Praising my Sav-ior all the day
 love.—

D G D G A

long;— This is my sto-ry, this is my song,— Praising my Sav-ior all the day

D

long.—

Break Thou the Bread of Life

Mary A. Lathbury

William F. Sherwin

The musical score is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of four staves of music. Chord diagrams are provided above the notes for each staff. The lyrics are printed below the notes, with some words appearing on multiple lines to align with the melody.

Staff 1: Chords: D, A. Lyrics: Break Thou the bread of life, Dear Lord, to me, Bless Thou the truth, dear Lord, To me, to me, Thou art the bread of life, O Lord to me, Oh, send Thy Spirit Lord, Now unto me,

Staff 2: Chords: D, A, G, A. Lyrics: As Thou didst break the loaves Beside the sea, As Thou didst bless the bread By Galilee, Thy holy Word the Truth that saveth me; That He may touch my eyes And make me see;

Staff 3: Chords: G, D, A, G, A. Lyrics: Beyond the sacred page I seek Thee Lord, Then shall all bondage cease, all fetters fall; Give me to eat and live, with Thee a bove; Show me the truth concealed With in Thy Word,

Staff 4: Chords: D, G, A, D. Lyrics: My spirit pants for Thee, O living Word, And I shall find my peace, My All in all, Teach me to love Thy truth, For Thou art love, And in Thy Book revealed I see the Lord.

Brethren, We Have Met to Worship

George Atkins

William Moore

Breth ren,— we have met to— wor— ship— And a— dore the Lord our God;
 Let us— love our God su— preme— ly,— Let us— love each oth er too;

Will you— pray with all your— pow— er,— While we— try to preach the Word?
 Let us— love and pray for— sin— ners— Till our— God makes all things new.

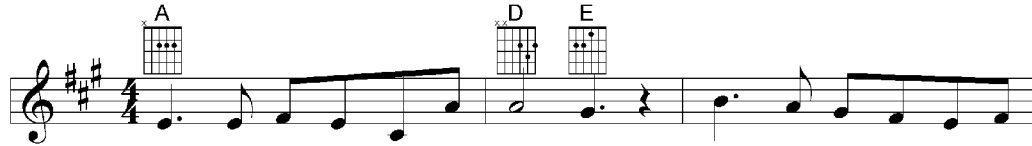
All is vain un less the— Spir it of the Ho ly One comes— down;
 Then He'll call us home to— heav en, At His ta ble we'll sit— down;

Breth ren,— pray, and ho ly— man— na— Will be— show ered all a round.
 Christ will— gird Him self and— serve— us— With sweet— man na all a round.

Face to Face

Carrie E. Breck

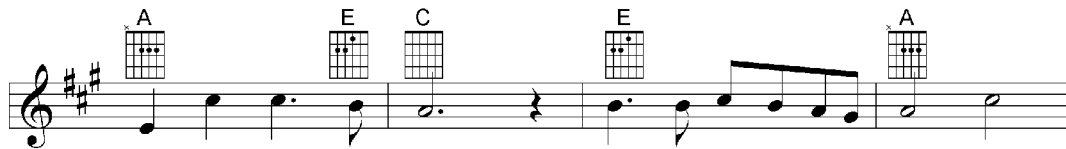
Grant C. Tullar



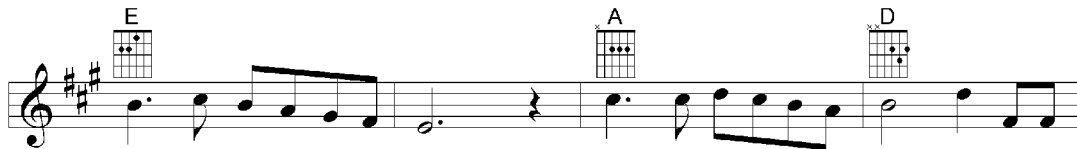
Face to face with Christ my Sav ior, Face to face what will it
 On - ly faint ly now I see Him, With the dark ling veil be
 What re joic ing in His pres ence When are ban ished grief and
 Face to face! O bliss ful mo ment! Face to face to seee and



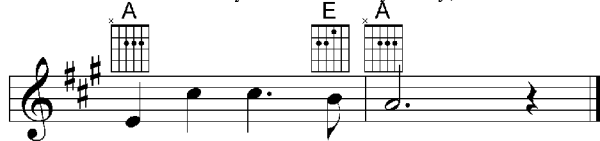
be When with rap ture I be hold Him, Je sus
 tween; But a bless ed day is com ing When His
 pain; When the crook ed ways are straight ened And the
 know, Face to face with my Re deem er, Je sus



Christ who died for me? Face to face shall I be hold Him,
 glo ry shall be seen. dark things shall be plain.
 Christ who loves me so.



Far be yond the star ry sky; Face to face in all His glo ry, I shall



see Him by and by!

Fairest Lord Jesus

Munster Gesangbuch
Tr. Joseph A. Seiss and Anonymous

Schlesische Volkslieder
Arr. Richard S. Willis

D
A
D
G
A
D
G

Fair - est Lord Je - sus! Ru - ler of all na - ture, O Thou of
 Fair are the mead - ows, Fair er still the wood - lands, Robed in the
 Fair is the sun - shine, Fair er still the moon - light, And all the
 Beau - ti ful Sav - ior! Lord of the na - tions! Son of -

D
G
D
A
D
G
D
G

God and - man the Son! Thee will I cher - ish,
 bloom ing - garb of spring; Je - sus is fair - er,
 twink ling - star ry host: Je - sus shines bright - er,
 God and - Son of Man! Glo - ry and hon - or,

A
D
A
D

Thee will I hon - or, Thou, my soul's glo ry, joy, and crown!
 Je - sus is pur - er, Who makes the woe ful heart to sing.
 Je - sus shines pur - er, Than all th an gels heav'n can boast.
 Praise, ad o ra - tion, Now and for ev er more be Thine!

Faith of Our Fathers

Frederick W. Faber

Henri F. Hemy
Arr. James G. Walton

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of five systems of music, each with a guitar chord diagram above the staff and lyrics below. The chords used are G, C, D, A, and G.

System 1: Chords: G, C, D, G, C. Lyrics: Faith of our fa—thers! liv— ing still In spite of
Our fa thers, chained— in pris— ons dark, Were still in
Faith of our fa—thers! we— will strive To win all
Faith of our fa—thers! we— will love Both friend and

System 2: Chords: G, A, D, G. Lyrics: dun geon, fire— and sword: O how our hearts— beat
heart and con— science free: How sweet would be— their
na tions un— to thee, And thro' the truth— that
foe in all— our strife: And preach thee too— as

System 3: Chords: C, D, G, C, G, A. Lyrics: high— woth joy When e're we hear that glo— rious
chil— dren's fate, If they like them could die— for
comes— from God, Man kind shall then be tru— ly
love— knows how, By kind ly words and vir— tuous

System 4: Chords: G, C, G, D, G. Lyrics: word!
Thee! Faith of our fa thers, ho ly faith!
free.
life:

System 5: Chords: C, D, G. Lyrics: We will be true to thee till death!

For the Beauty of the Earth

Folliott S. Pierpoint

Conrad Kocher

For the— beau ty of the earth, For the glo ry of the skies,
 For the— beau ty of each hour Of the day and of the night,
 For the— joy of ear and eye, For the heart and mind's de lighr,
 For the— joy of hu man love, Broth er, sis ter, par ent, child,
 For each— per fect gift of Thine To our race so free ly giv'n

For the— love which from our birth O ver and a round us lies,
 Hill and— vale, and tree, and flow'r, Sun and moon and stars of light,
 For the— mys tic har mo ny Link ing sense to sound and sight,
 Freinds on— earth and freinds a bove, For all gen tle thoughts and mild,
 Grac es— hu man and di vine, Flow'rs of earth and buds of heav'n,

Lord of all, to Thee we raise This our hymn of grate ful praise.
 Lord of all, to Thee we raise This our hymn of grate ful praise.
 Lord of all, to Thee we raise This our hymn of grate ful praise.
 Lord of all, to Thee we raise This our hymn of grate ful praise.
 Lord of all to Thee we raise This our hymn of grate ful praise.

Give Me Jesus

Fanny J. Crosby

John R. Sweney

Take the world, but give me Je sus, All its joys are but a
 Take the world, but give me Je sus, Sweet est com fort of my
 Take the world, but give me Je sus, Let me view His con stant
 Take the world, but give me Je sus, In His cross my trust shall

name; But His love a bid eth ev er, Thru e ter nal years the
 soul; With my Sav ior watch ing o'er me, I can sing tho bil lows
 smile; Then thru out my pil grim jour ney Light will cheer me all the
 be; Till, with clear er, bright er vi sion, Face to face my Lord I

same.
 roll. O the height and depth of mer cy! O the length and breadth of love! O the
 while.
 see.

full ness of re demp tion, Pledge of end less life a bove!

God Is So Good

Traditional

Traditional

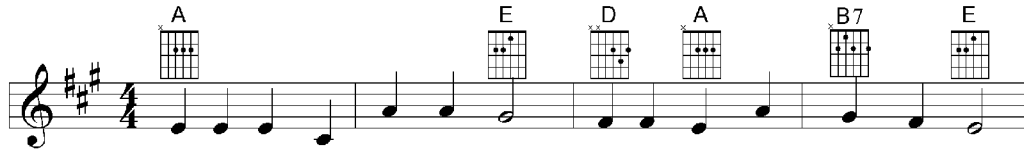
God	is	so	good,	God	is	so	good,	God	is	so
He	cares	for	me,	He	cares	for	me,	He	cares	for
I'll	do	His	will,	I'll	do	His	will,	I'll	do	His
He	loves	me	so,	He	loves	me	so,	He	loves	me

good,	He's	so	good	to	me.
me,	He's	so	good	to	me.
will,	He's	so	good	to	me.
so,	He's	so	good	to	me.

Hallelujah! What a Savior!

Philip P. Bliss

Philip P. Bliss



Man of sor rows," what a name
 Bear-ingshame and scoff ing rude,
 Guilt-y, vile and help less, we;
 Lift-ed up was He to die,
 When He comes, our glo rious King,

For the Son of God who came
 In my place con demned He stood;
 Spot less Lamb of God was He;
 "It is fin ished" was His cry;
 All His ran somed home to bring,



Ru ined sin ners to re claim! Hal le lu jah! What a Sav ior!
 Sealed my par don with His blood; Hal le lu jah! What a Sav ior!
 "Full a tone ment" can it be? Hal le lu jah! What a Sav ior!
 Now in heav'n ex alt ed high; Hal le lu jah! What a Sav ior!
 Then a new this song we'll sing; Hal le lu jah! What a Sav ior!

Higher Ground

Johndon Oatman, Jr.

Charles H. Gabriel

1. press ing on the up ward way, New heights I'm
 2. heart has no de sire to stay Where doubts a
 3. want to live a bove the world, Though Sa tan's
 4. want to scale the ut most height, And catch a

gain ing ev ery day; Still pray ing as I'm on ward
 rise and fears dis may; Though some may dwell where these a
 darts at me are hurled; For faith has cought the joy ful
 gleam of glo ry bright; But still I'll pray till heav'n I've

bound, "Lord, plant my feet on high er ground."
 bound, My prayer, my aim is high er ground. Lord, lift me up and let me
 sound, The song of saints on high er ground.
 found, "Lord, lead me on to high er ground."

stand By faith on heav en's ta ble land, A high er plane than I have found; Lord, plant my

feet on high er ground.

Holy, Holy, Holy!

Reginald Heber

John B. Dykes

1. ly, ho ly, ho ly! Lord— God Al might y!
 2. ly, ho ly, ho ly! all the saints a dore Thee,
 3. ly, ho ly, ho ly! though the dark ness hide Thee,
 4. ly, ho ly ho ly! Lord— God Al might y!

Ear ly in the morn— ing our song shall rise to Thee;
 Cast ing down their gold en crowns a round the glass y sea;
 Though the eye of sin ful man Thy glo ry may not see;
 All Thy works shall praise Thy name, in earth, and sky, and sea;

Ho ly, ho ly, ho— ly! mer ci ful and might y!
 Cher u bim and ser a phim fall ing down be fore Thee,
 On ly Thou art ho— ly; there is none be side Thee,
 Ho ly, ho ly, ho— ly! mer ci ful and might y!

God in three per sons, bless ed Trin i ty!
 Which wert and art and ev er more shalt be.
 Per fect in pow'r, in love, and pu ri ty.
 God in three per sons, bless ed Trin i ty!

How Firm a Foundation

Rippon's Selection of Hymns

Traditional American Melody

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems of music, each with a guitar chord diagram above the staff. The lyrics are written below the notes.

System 1: Chords: G, C, G. Lyrics: How - firm a foun da tion, ye saints of the / Fear - not, I am with thee; O be not dis / When - through the deep wa ters I call thee to / When - through fier y tri als the path way shall / The - soul that on Je sus hath leaned for re

System 2: Chords: D, G, C, G, D, G. Lyrics: Lord, Is - laid for your faith in His ex cel lent Word! What / mayed, For - I am thy God, and will still give thee aid; I'll / go, The - riv ers of sor row shall not o ver flow; For / lie, My - grace, all suf fi cient, shall be thy sup ply; The / pose, I - will not, I will not de sert to his foes; That

System 3: Chords: C, G, D, C. Lyrics: more can He say than to you He hath siad, To - you who for / strength en thee, help thee, and cause thee to stand, Up - held by my / I will be with thee, thy trou bles to bless And - sanc ti fy / flame shall not hurt thee, I on ly de sign Thy - dross to con / soul, though all hell should en deav or to shake, I'll - nev er, no

System 4: Chords: G, D, G. Lyrics: re right to some, nev / fuge eous, thee and er, / to om thy thy no, / Je nip deep gold nev / sus o est to er / have tent dis re for / fled? hand. tress. fine. sake!"

I Know Whom I Have Believed

Daniel W. Whittle

James McGranahan

The musical score is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of five systems of music, each with a guitar chord diagram above the staff and lyrics below. The chords used are D, G, and A. The lyrics are as follows:

I know not why God's wondrous grace To
 I know not how this saving faith To
 I know not how the Spirit it moves, Con
 I know not when my Lord may come, At

me He hath made known, Nor why, unworthy,
 me He did impart, Nor how believ
 vinc ing men of sin, Re veal ing Je sus
 night or noon day fair, Nor if I'll walk the

Christ in love Re deemed me for His own.
 in His Word Wrought peace with in my heart. But "I
 through the Word, Cre at ing faith in Him.
 vale with Him, Or "meet Him in the air."

know Whom I have be liev ed, And am per suad ed that He is a ble To

keep that which I've com mit ted Un to Him a gainst that day".

I Need Thee Every Hour

Annie S. Hawks

Robert Lowry

I need Thee ev ery hour, Most gra— cious— Lord; No
 I need Thee ev ery hour, Stay Thou— near— by; Temp
 I need Thee ev ery hour In joy— or— pain; Come
 I need Thee ev ery hour, Most Ho— ly— One; O

ten der voice like Thine Can peace af— ford. I need Thee, O I
 ta tions lose their pow'r When Thou art nigh. I need Thee, O I
 quick ly and a bide Or life is vain. I need Thee, O I
 make me Thine in deed, Thou bless— ed— Son!

need Thee; Ev ery hour I need Thee O bless me now, my Sav ior, I

come to Thee!

Immortal, Invisible

Walter Chalmers Smith

Traditional Welsh Hymn Melody

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four staves of music. Each staff begins with a guitar chord diagram: G, C, D, G, D for the first staff; G, C, D, G, G for the second; D, G, C for the third; and D, G, D, G for the fourth. The lyrics are aligned with the notes on the staff.

Im - mor tal, in vis i ble, God on ly
 Un - rest ing, un hast ing, and si lent as
 To all, life Thou giv est, to both great and
 Great Fa ther of glo ry, pure Fa ther of

wise, In light in ac ces si ble hid from our eyes Most
 light, Nor want ing, nor wast ing, Thou rul est in might; Thy
 small, In all life Thou liv est the true life of all; We
 light, Thine an gels a dore Thee, all veil ing their sight; All

bles ed, most glo rious, the An cient of Days, Al might y, vic
 jus tice, like moun tains, high soar ing a bove Thy clouds, which are
 blos som and flour ish as leaves on the tree, And with er and
 praise we would ren der O help us to see 'Tis on ly the

to foun rious, Thy great good name we praise.
 doun tains ish but of light hid eth eth Thee.
 splen dor of light hid eth Thee!
 Thee!

It Is Well with My Soul

Horatio G. Spafford

Philip P. Bliss

The musical score is written in 4/4 time and consists of four systems of music. Each system includes a guitar chord diagram above the staff and lyrics below. The chords used are C, G, F, Am, D, and Dm7.

System 1: Chords: C, G, F, G. Lyrics: When peace like a river at tend eth my / Though Sa tan should buf fet, tho' tri als should / My sin O, the bliss of this glo ri ous / And, Lord, haste the day when the faith shall be

System 2: Chords: C, Am, D, G, C. Lyrics: way, When sor rows like sea bil lows roll; What ev er my / come, Let this blest as sur ance con trol; That Christ has re / thought, My sin not in part back but the whole, Is nailed to the / sight, The clouds be rolled as a scroll, The trump shall re

System 3: Chords: F, Dm7, G, C, G. Lyrics: lot, Thou hast taught me to say, "It is well, it is well with my / gard ed my help less es tate, And hath shed His own blood for my / cross and I bear it no more, Praise the Lord, Praise the Lord, O my / sound and the Lord shall de scend, "E ven so" it is well with my

System 4: Chords: C, G, C. Lyrics: soul." / soul. It is well with my soul, It is well, it is / soul.

System 5: Chords: C, G, C. Lyrics: well with my soul.

Jesus Is All the World to Me

Will L. Thompson

Will L. Thompson

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four systems of music, each with a guitar chord diagram above the staff and lyrics below. The chords used are G, C, D, A, and G.

System 1: Chords: G, C, G, D, G, C, G. Lyrics: Je-sus is all the world to me, My life, my joy, my all; He Je-sus is all the world to me, My Friend in tri als sore; I Je-sus is all the world to me, And true to Him I'll be; O, Je-sus is all the world to me, I want no bet ter friend; I

System 2: Chords: D, G, D, A, D. Lyrics: is my strength from day to day, With out Him I would fall. is go to Him for bless ings, and He gives them o'er and o'er. how could I this Friend de ny, When He's so true to me? trust Him now, I'll trust Him when Life's fleet ing days shall end.

System 3: Chord: G. Lyrics: When I am sad to Him I go, No oth er one can cheer me so; He sends the sun shine and the rain, He sends the har vest's gold en grain; Fol low ing Him I know I'm right, He watch es o'er me day and night; Beau ti ful life with such a Friend; Beau ti ful life that has no end;

System 4: Chords: A, G, D, G. Lyrics: When I am sad He makes me glad, He's my Friend. Sun shine and rain, har vest of grain, He's my Friend. Fol low ing Him by day and night, He's my Friend. E ter nal life, e ter nal joy, He's my Friend.

Jesus Loves Me

Anna B. Warner

William B. Bradbury

The musical score is written in 4/4 time and consists of three staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The first staff has a 2/4 time signature. Chord diagrams for C, F, and G are provided above the notes. The lyrics are written below the notes, with some words split across lines. The second staff continues the melody and includes a fermata over the word 'strong'. The third staff concludes the piece with a double bar line and includes a 'v' (accendo) marking above a note.

Staff 1:
 Chords: C, F, C
 Lyrics: Je-sus loves me! this I know, For the Bi ble tells me so; Lit tle ones to
 Je-sus loves me! He who died Heav en's gate to o pen wide; He will wash a
 Je-sus loves me! He will stay Close be side me all the way; Thou hast bled and

Staff 2:
 Chords: F, C, G, C, F
 Lyrics: Him be long, They are weak but He is strong. ————— Yes, Je sus loves me!
 way my sin, Let His lit tle child come in. —————
 died for me, I will hence forth live for Thee. —————

Staff 3:
 Chords: C, G, C, F, C, G, C
 Lyrics: Yes, Je sus loves me! Yes, Je sus loves me! The Bo ble tells me so.

Joyful, Joyful, We Adore Thee

Henry Van Dyke

Ludwig Van Beethoven

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of music, each with a treble clef staff and guitar chord diagrams above it. The lyrics are printed below the notes.

System 1: Chords: G, D, G, D. Lyrics: Joy-ful, joy-ful we a-dore Thee, God of glo-ry, Lord of love; All Thy works with joy sur-round Thee, Earth and heav'n re-flect Thy rays, Thou art giv-ing and for giv-ing, Ev-er bless-ing, ev-er blest, Mor-tals join the might-y cho-rus Which the morn-ing stars be-gan;

System 2: Chords: G, D, G, D, G. Lyrics: Hearts un-fold like floe'rs be-fore Thee, Open-ing to the sun a-bove. Stars and an-gels sing a-round Thee, Cen-ter of un-bro-ken praise. Well-spring of the joy of liv-ing, O cean depth of hap-py rest! Fa-ther love is reign-ing o'er us, Broth-er love binds man to man.

System 3: Chords: D, G, D, G, D, A, D. Lyrics: Melt the clods of sin and sad-ness; Drive the dark of doubt a way; Field and for-est, vale and moun-tain, Flow-ery mead-ow, flash-ing sea, Thou our Fa-ther, Christ our Broth-er, All who live in love are Thine; Ev-er sing-ing, march we on-ward, Vic-tors in the midst of strife;

System 4: Chords: G, D, G. Lyrics: Giv-er of im-mor-tal glad-ness, Fill us with the light of day! Chant-ing bird and flow-ing foun-tain, Call us to re-joice in Thee. Teach us how to love each oth-er, Lift us to the joy di-vine. Joy-ful mu-sic leads us sun-ward In the tri-umph song of life.

Just As I Am, Without One Plea

Charlotte Elliott

William B. Bradbury

Just as I am, without one plea But
 Just as I am, and waiting not To
 Just as I am, though tossed about With
 Just as I am, poor, wretched, blind, Sight,
 Just as I am, Thou wilt receive, Wilt

that Thy blood was shed for me, And that Thou bidd'st me
 rid my soul of one dark blot, To Thee whose blood can
 man - y a conflict, many - a - doubt Fight - ings with in - and
 rich - es, heal ing of the mind, Yea, - all I need, - in
 wel - come, par don, cleanse, re lieve; Be - cause Thy prom - ise

come to Thee, - O Lamb of God, - I come! I come!
 cleanse each spot, - O Lamb of God, - I come! I come!
 fears with out - O Lamb of God - I come! I come!
 Thee I find, - O Lamb of God - I come! I come!
 I be lieve, - O Lamb of God, - I come! I come!

Like A River Glorious

Frances R. Havergal

James Mountain

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of five systems of music, each with a guitar chord diagram above the staff and lyrics below. The chords are: D, A, D, G, A, D; A, D, A, G, A, D; G, D, G, D, A, D, A, G; D, A, D, G, D, A; and G, D, A, D, A, G, D, A.

Like a riv er glo rious Is God's per fect peace,
Hid- den in the hol low Of His bless ed hand,
Ev - ery joy or tri al Fall eth from a bove,

O ver all vic to rious In its bright in crease: Per fect, yet it
Nev er foe can fol low, Nev er trai tor stand; Not a surge of
Traced up on our di al By the Sun of Love. We may trust Him

flow eth Full er ev ery day, Per fect, yet it grow eth
wor ry, Not a shade of care, Not a blast of hur ry
ful ly All for us to do; They who trust Him whol ly

Deep er all the way. Stayed up on Je ho vah,
Touch the spir it there. Find Him whol ly true.

Hearts are ful ly blest; Find ing as He prom ised, Per fect peace and

My Jesus, I Love Thee

William R. Featherstone

Adoniram J. Gordon

My Je sus I love Thee, I know Thou art
 I love Thee, be cause Thou hast first love ed
 I love Thee in life, I will love Thee in
 In man sions of glo ry and end less de

mine; For Thee all the fol lies of sin I re sign; My
 me, Amd pur chased my par don on Cal va ry's tree; I
 death, And praise Thee as long as Thou lend est me breath; And
 light, I'll ev er a dore Thee in heav en so bright; I'll

grac ious Re deem er, my Sav iour art Thou;
 love Thee for wear ing the thorns on Thy brow; If ev er I
 say when the death dew lies cold on my brow;
 sing with the glit ter ing crown on my brow;

loved Thee, my Je sus, 'tis now.

Nothing But the Blood of Jesus

Robert Lowry

Robert Lowry

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of music, each with a guitar chord diagram above the staff and lyrics below. The lyrics are arranged in three columns for each system.

System 1: Chords: G, D, G, D, G. Lyrics: What can wash a way my sin? Noth ing but the blood of Je sus; For my par don this I see Noth ing but the blood of Je sus; Noth-ing can for sin a tone Noth ing but the blood of Je sus; This is all my hope and peace Noth ing but the blood of Je sus;

System 2: Chords: D, G, D, G. Lyrics: What can make me whole a gain? Noth ing but the blood of Je sus. For my cleans ing this my plea Noth ing but the blood of Je sus. Naught of good that I have done Noth ing but the blood of Je sus. This is all my right eous ness Noth ing but the blood of Je sus.

System 3: Chords: D, G, D, G, D. Lyrics: O! pre cious is the flow That makes me white as snow;— No oth er

System 4: Chords: G, D, G. Lyrics: fount I know, Noth ing but the blood of Je sus.

Praise Him! Praise Him!

Fanny J. Crosby G C G Chester G. Allen

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of seven staves of music. Each staff includes guitar chord diagrams (G, C, A, D) and lyrics. The lyrics are as follows:

Praise Him! Praise Him! Je sus, our bless ed Re deem er!
 Praise Him! Praise Him! Je sus, our bless ed Re deem er!
 Praise Him! Praise Him! Je sus, our bless ed Re deem er!

Sing, O earth, His won der ful love pro claim! Hail Him!
 For our sins He suf fered, and bled and died; He our
 Heav'n ly por tals loud with ho san nas ring! Je sus,

Hail Him! high est arch and gels in glo ry; Strength and hon or
 Rock, our hope of e ter nal sal va tion, Hail Him! Hail Him!
 Sav ior, reign eth for ev er and ev er; Crown Him! Crown Him!

give to His ho ly name! Like a shep— herd
 Je sus the Cru ci fied! Je Sound a His prais— es!
 Proph et and Priest and King! Christ is com— ing!

Je sus will guard His chil dren, In His arms He car ries them all day
 Je sus who bore our sor rows; Love un bound ed, won der ful, deep and
 O ver the world vic to rious, Pow'r and glo ry un to the Lord be

long:— Praise Him! Praise Him! tell of His ex cel lent great ness;
 strong:—
 long:—

Praise Him! Praise Him! ev er in joy ful song!

Rise Up, O Men of God

William P. Merrill

William H. Walter

Rise up, O men of God! Have done— with less er things; Give
 Rise up, O men of God! His King— dom tar ries long; Bring
 Rise up, O men of God! The Church— for you doth wait; Her
 Lift high the cross of Christ! Tread where— His feet have trod; As

heart and— soul and mind and strength To serve— the Kings of kings.
 in the— day of broth er hood And end— the night of wrong.
 strength un— e qual to her task Rise up,— and make her great!
 broth ers— of the Son of Man, Rise up,— O men of God!

Shall We Gather at the River?

Robert Lowry

Robert Lowry

Shall we gath er at the riv er, Where bright an gel feet have
 On the bos om of the riv er, Where the Sav ior King we
 Ere we reach the shin ing riv er, Lay we ev ery bur den
 Soon we'll reach the shin ing riv er, Soon our pil grim age will

trod; _____ With its crys tal tide for ev er Flow ing
 own; _____ We shall meet, and sor row nev er, 'Neath the
 down; _____ Grace our spir its will de liv er, And pro
 cease; _____ Soon our hap py hearts will quiv er With the

by the throne of God?
 glo ry of the throne. Yes, we'll gath er at the riv er, The
 vide a robe and crown.
 mel o dy of peace.

beau ti ful, the beau ti ful — riv er, Gath er with the saints — at the riv er That

flows by the throne of God.

Sweet By and By

Sanford F. Bennett

Joseph P. Webster

Musical notation for the first line of the song, including guitar chords G, C, G, and D.

There's a land that is fair er than day, And by faith we can see it a far, For the
 We shall sing on that beau ti ful shore The me lo di ous songs of the blest; And our
 To our boun ti ful Fa ther a bove We will of fer our trib ute of praise, For the

Musical notation for the second line of the song, including guitar chords G, C, G, C, D, and C.

Fa ther waits o ver the way To pre pare us a dwelling place there.
 spir its shall sor row no more Not a sigh for the blessing of rest. In the sweet by and
 glo ri ous gift of His love And the blessing that hal low our days.

Musical notation for the third line of the song, including guitar chords D, G, and C.

by, We shall meet on that beau ti ful shore; In the sweet by and by, We shall

Musical notation for the fourth line of the song, including guitar chords G, D, and G.

meet on that beau ti ful shore.

Sweet Hour of Prayer

William Walford

William B. Bradbury

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of five systems of music, each with a guitar chord diagram above the staff and lyrics below. The chords used are D major, G major, and A major. The lyrics are as follows:

Sweet hour of prayer, sweet hour of prayer, That calls me from — a
 Sweet hour of prayer, sweet hour of prayer, Thy wings shall my — pe
 Sweet hour of prayer, sweet hour of prayer, May I thy con — so

world of care, And bids me at my Fa ther's throne Make
 ti tion bear, To Him whose truth and faith ful ness En
 la tion share, Till, from Mount Pis gah's loft y height, I

all my wants — and wish es known; In sea sons of dis tress and grief, My
 gage the wait — ing soul to bless; And since He bids me seek His face, Be
 view my home, — and take my flight: This robe of flesh I'll drop, and rise to






soul has oft en found re lief, And oft es caped the tempt er's snare, By
 lieve His word and trust His grace, I'll cast on Him my ev ery care, And
 seize the ev er last ing prize; And shout, while pass ing through the air, Fare

thy re turn, — sweet hour of prayer.
 wait for thee — sweet hour of prayer.
 well, fare well — sweet hour of prayer!




Take Time to Be Holy

William D. Longstaff





George C. Stebbins





Take time to be ho ly, Speak oft with thy Lord; _____
 Take time to be ho ly, The world rush es on; _____
 Take time to be ho ly, Let Him be thy guide, _____
 Take time to be ho ly, Be calm in thy soul; _____

A bide in Him al ways, And feed on His Word. _____
 Spend much time in se cret With Je sus a lone; _____
 And run not be fore Him What ev er be tide; _____
 Each thought and each mo tive Be neath His con trol; _____

Make friends of God's chil dren; Help those who are weak; _____
 By look ing to Je sus, Like Him thou shalt be; _____
 In joy or in sor row Still fol low the Lord; _____
 Thus led by His spir it To foun tains of love, _____

For get ting in noth ing His bless ing to seek. _____
 Thy friends in thy con duct His like ness shall see. _____
 And, look ing to Je sus, Still trust in His Word. _____
 Thou soon shalt be fit ted For ser vice a bove. _____

There Is a Fountain Filled with Blood

William Cowper

Traditional American Melody

Arr. Lowell Mason

The musical score is written in 4/4 time and consists of five systems of music. Each system includes a treble clef, a key signature of one flat (B-flat), and a series of notes with stems. Chord diagrams for C, F, G, and C are provided above the staff at various points. The lyrics are printed below the notes, with some words underlined to indicate phrasing. The score concludes with a double bar line.

There is a fountain filled with blood Drawn—
 The dying thief re-joiced to see That—
 Dear dying Lamb, Thy precious blood Shall—
 E'er since by faith I saw the stream Thy—
 When this poor lisp-ing stamm-'ring tongue Lies—

from Im man-uel's veins; And sin ners, plunged be
 foun tain in his day; And there may I, though
 nev er lose its power Till all the ran somed
 flow ing wounds sup ply, Re deem ing love has
 si lent in the grave, Then in a no bler,

neath that flood, Lose all their guilt y stains; Lose all their guilt y
 vile as he, Wash all my sins a way; Wash all my sins a
 church of God Be saved, to sin no more; Be saved to sin no
 been my theme, And shall be till I die; And shall be till I
 sweet er song I'll sing Thy pow'r to save; I'll sing Thy pow'r to

stains, Lose all their guilt y stains; And sin ners plunged be
 way, Wash all my sins a way; And there may I though
 more, Be saved, to sin no more; Till all the ran somed
 die, And shall be till I die; Re deem ing love has
 save, I'll sing Thy pow'r to save; Then in a no bler

neath that flood, Lose all their guilt y stains.
 vile as he, Wash all my sins a way.
 church of God Be saved, to sin no more.
 been my theme, And shall be till I die.
 sweet er song I'll sing Thy pow'r to save.

'Tis So Sweet to Trust in Jesus

Louisa M. R. Stead

William J. Kirkpatrick

The musical score is written for guitar and voice. It is in the key of G major (one sharp) and 4/4 time. The score consists of four systems of music. Each system includes a guitar line with chord diagrams and a vocal line with lyrics. The lyrics are as follows:

'Tis so sweet to trust in Je sus, Just to take Him at His Word;
 Oh, how sweet to trust in Je sus, Just to trust His cleans ing blood;
 Yes, 'tis sweet to trust in Je sus, Just from sin and self to cease;
 I'm so glad I learned to trust Thee, Pre cious Je sus, Sav ior, Friend;

Just to rest up on His prom sie; Just to know, "Thus saith the Lord."—
 Just in sim ple faith to plunge me 'Neath the heal ing, cleans ing flood!
 Just from Je sus sim ply tak ing Life and rest, and joy and peace.—
 And I know that Thou art with me, Wilt be with me to the end.—

Je sus, Je sus, how I trust Him! How I've proved Him o'er and o'er! Je sus, Je sus,

pre cious Je sus! O for grace to trust Him more!

To God Be the Glory

Fanny J. Crosby

William H. Doane

To God be the glo ry, great things He hath done, So loved He the
 Oh per fect re demp tion, the pur chase of blood, To ev ery be
 Great things He hath taught us, great things He hath done, And great our re

world that He gave us His Son, Who yield ed His life an a tone ment for sin, And
 liev er the pro mise of God; The vil est of fend er who tru ly be lieves, That
 joic ing thro' Je sus the Son; But pur er, and high er, and great er will be Our

o pened the Life gate that all may go in. Praise the Lord, praise the
 mo ment from Je sus a par don re ceives. see.

Lord, Let the earth hear His voice! Praise the Lord, Praise the Lord, Let the

peo ple re joice! O come to the Fa ther thro' Je sus the

Son, And give Him the glo ry great things He hath done.

Trust and Obey

John H. Sammis

Daniel B. Towner

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of five systems of music, each with a guitar chord diagram above the staff and lyrics below. The chords used are D, A, G, and B.

System 1: Chords: D, A, D, A, D. Lyrics: When we walk with the Lord in the light of His Word, What a
Not a shadow can rise, not a cloud in the skies, But His
Not a burden we bear, not a sorrow we share, But our
But we never can prove the delights of His love Un til
Then in fellowship sweet we will sit at His feet, Or we'll

System 2: Chords: G, D, A, D, A, D. Lyrics: glo ry He sheds on our way! While we do His good will He a
smile quick ly drives it a way; Not a doubt nor a fear, not a
toil He doth rich ly re pay; Not a grief nor a loss, not a
all on the altar we lay; For the fa vor He shows and the
walk by His side in the way; What He says we will do, where He

System 3: Chords: A, D, G, D, A, D. Lyrics: bides with us still, And with all who will trust and o bey.
sigh nor a tear, Can a bide while we trust and o bey.
frown nor a cross, But is blest if we trust and o bey.
joy He bestows Are for them who will trust and o bey.
sends we will go Nev er fear, on ly trust and o bey.

System 4: Chords: A, D, B, G. Lyrics: Trust and o bey, for there's no oth er way To be hap py in

System 5: Chords: D, A, A. Lyrics: Je sus, But to trust and o bey.

Victory in Jesus

Eugene M. Bartlett

Eugene M. Bartlett

The musical score is written in G major and 4/4 time. It consists of seven staves of music with corresponding lyrics and guitar chords. The chords are: G, C, G, A, D, G, Em, G, D, G, Em, G, A, D, G, C, G, D, G.

I heard an old, old sto ry, how a Sav ior came from glo ry, How Hw
 I heard a bout His heal ing, of His cleans ing pow'r re veal ing, How He
 I heard a bout a man sion He has built for me in glo ry, And I
 gave His life on Cal va ry to save a wretch like me; I
 made the lame to walk a gain, and caused the blind to see; And
 heard a bout the streets of gold be yond the crys tal sea; A
 heard a bout His groan ing, of His pre cious blood's a ton ing Then
 then I cried "Dear Je sus, come and heal my bro ken spir it," And
 bout the an gels sing ing, and the old re demp tion sto ry, And
 I re pent ed of my sin and won the vic to ry.
 some how Je sus came and bro't to me the vic to ry. O vic to ry in
 some sweet day I'll sing up there the song of vic to ry.
 Je sus, my Sav ior, for ev er, He sought me and bought me with
 His re deem ing blood; He loved me ere I knew Him, and all my love is
 due Him, He plunged me to vic to ry be neath the cleans ing flood.

What a Friend We Have in Jesus

Joseph M. Scriven

Charles C. Converse

The musical score is written in treble clef, 4/4 time, with a key signature of three sharps (F#, C#, G#). It consists of five systems of music, each with a guitar chord diagram above the staff and lyrics below. The lyrics are arranged in two columns per system, with some words split across lines.

System 1: Chords: E, A, E. Lyrics: What a Friend we have in Je sus, All our sins and griefs to / Have we tri als and temp ta tions? Is there trou ble an y / Are we weak and heav y la den, Cum bered with a load of

System 2: Chords: B7, E, A, E, B7. Lyrics: bear! where? care? What a priv i lege to car ry Ev ery thing to God in / We should nev er be dis cour aged, Take it to the Lord in / Pre cious Sav ior, still our ref uge take it to the Lord in

System 3: Chords: E, B7, E. Lyrics: prayer! prayer. prayer. O what peace we of ten for feit, / Can we find a friend so faith ful / Do thy friends de spise, for sake thee?

System 4: Chords: A, E, B7, E. Lyrics: O what need less pain we bear, All be cause we do not / Who will all our sor rows share? Je sus knows our ev ery / Take it to the Lord in prayer; In His arms He'll take and

System 5: Chords: A, E, B7, E. Lyrics: car ry ness, Ev ery thing to God in prayer! / weak shield thee, Thou wilt find a sol ace there.

When We All Get to Heaven

Eliza E. Hewitt

Emily D. Wilson

Musical notation for the first line of the song, featuring a treble clef, a 4/4 time signature, and guitar chords C and G.

Sing the won drous love of Je sus, sing His mer cy
 While we walk the pil grem path way Clouds will o ver
 Let us then be true and faith ful, Trust ing, serv ing
 On ward to the prize be fore us! Soon His beau ty

Musical notation for the second line of the song, featuring a treble clef, a 4/4 time signature, and guitar chords C, F, C, and F.

and His grace; In the man sions bright and bless ed he'll pre pare for us a
 spread the sky; But when trav 'ling days are o ver, Not a sha dow not a
 ev ery day; Just one glimpse of Him in glo ry Will the toils of life re
 we'll be hold; Soon the pearl y gates will o pen, We shall tread the streets of

Musical notation for the third line of the song, featuring a treble clef, a 4/4 time signature, and a guitar chord C.

place
 sigh. When we all get to heav en, What a day of re joic ing that will
 pay.
 gold.

Musical notation for the fourth line of the song, featuring a treble clef, a 4/4 time signature, and guitar chords G, C, F, C, G, and C.

be! When we all see Je sus, We'll sing and shout the vic to ry.

When I Survey the Wondrous Cross

Isaac Watts

Lowell Mason

The musical score is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of four staves of music. Chord diagrams are provided above the notes for each staff. The lyrics are printed below the notes, with some words underlined to indicate phrasing.

Staff 1: Chords: D, G, D. Lyrics: When I sur-vey the— won- drous— cross, For - bid it, Lord, that— I should— boast, See, from His head, His— hands, His— feet, Were the whole realm of— na- ture— mine,

Staff 2: Chords: G, D, A, D. Lyrics: On which the Prince of— glo- ry— died, My rich- est Save in the death of— Christ, my— God; All the vain Sor- row and love flow— min- gled— down; Did e'er such That were a pres- ent— far too— small; Love so a

Staff 3: Chords: G, D, A, D. Lyrics: gain I— count but— loss, And pour con- tempt on things that— charm me— most, I sac- ri- fice them love and— sor- row— meet, Or thorns com- pose so maz- ing,— so di— vine, De- mands my soul, my

Staff 4: Chords: A, D. Lyrics: all my— pride. to His— blood. rich a— crown? life, my— all.

