



the contemporary guitarist

methods for the worship musician

BY JAMES COX

INCLUDES
Simple Instructional DVD
for easy learning of today's
modern worship songs

Full Mix Audio CD

LEVEL 2



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The Lord Jesus Christ, to whom I dedicate all of my efforts, and who I thank for the opportunity to use music as a way to worship Him.

The Salvation Army, in particular the USA Southern Territory and the Southern Territorial Music Department, who made the production of this book possible. Also the Southern Territorial Communications Bureau who filmed and produced the videos.

Andrew Barrington, the Divisional Music Director for The Salvation Army in Arkansas and Oklahoma. Andy has become a friend, a boss, and a musical and spiritual influence in my life. He came up with the concept of this curriculum and tasked me with writing it.

The Arkansas and Oklahoma Division of The Salvation Army. They field tested many versions of this material for a year before it ever went to print. Thank you for your patience and enthusiasm!

All my music teachers who have shaped me as a musician and a person. There are too many to list, but you know who you are.

All my family. Most notably my father, who taught me how to play guitar and how to be a strong Christian man. And also thanks to my wonderful wife, Kayla, who is such a strong supporter of all that I do; and to our daughter Wrynlee who brings so much joy to our lives.

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Foreword

from Andrew Barrington

It is with pleasure that, along with Nicholas Simmons-Smith and Marty Mikles, I present to you *The Contemporary Guitarist: A Musician's Guide to Worship* written by Jimmy Cox.

In worship, live accompaniment to congregational singing is of utmost importance. While it is desirable to have a full brass ensemble, a pianist, an organist, and a professional Praise Band in every worship setting, the reality is this simply is not practical. Most of us are lucky to have a competent pianist who can play simple hymn tunes. The prospect of training musicians to provide full ensembles is daunting to say the least.

While it is best to continue training musicians on many different instruments and voice, we feel that this method book is a good way to accomplish live music quickly. By this point in your development as a guitar player you already have the capability of playing some songs for worship. You should be doing so as often as possible! This second book of the series will give you new skills that will allow you to play a much wider range of repertoire and have a more polished, "professional" sound.

A competent teacher can teach this method by simply following the printed material! For those of us who are not guitarists, there is video instruction that follows the method book exactly. These "virtual classes" are taught by three preeminent guitarists, in Marty Mikles, Jimmy Cox, and Adley Charles, and can be used to teach the class or simply used as a supplement for the class taught by a guitarist.

Additionally, The Salvation Army has recognized the importance of musical excellence in worship since very early in its history. For well over a hundred years, they have produced incredible amounts of quality music and educational material designed to enhance worship. *The Contemporary Guitarist: Methods for the Worship Musician*, seeks to fulfill the same goal. Through this book, we

hope that you will become a skilled worship artist, so that you can bring your very best to the Lord with the music that you play.

After completing all three levels, you will not only be able to accompany any hymn or worship song in any key, but should also feel confident in teaching someone else!

To God be the Glory!

Andrew Barrington
Divisional Music Director
Arkansas and Oklahoma Division
The Salvation Army

Introduction



Video - Intro

*Sing joyfully to the Lord, you righteous;
it is fitting for the upright to praise him.
Praise the Lord with the harp;
make music to him on the ten-stringed lyre.
Sing to him a new song;
play skillfully, and shout for joy.
(Psalm 33 : 1-3 NLT)*

Welcome to level two of ***The Contemporary Guitarist: Methods for the Worship Musician***. If you are starting this book, it means that you have completed level one or have mastered the skills covered in level one, and that you are seeking to make yourself a better musician so that you can glorify the Lord with your talents. As the verse above states, we are asked to play SKILLFULLY for the Lord! We should seek to use the talents God has given us to the best of our ability.

By this point you have learned many of the fundamentals that are essential for playing your guitar for worship. Great job on your progress so far! In the second level of this program, we will work to refine these fundamentals, as well as add new skills that will allow us to be able to play many worship tunes that we come across. The things we will focus on learning are:

- Chord alterations
- New strum patterns
- Sharp and flat notes on the guitar
- Six commonly used barre chord shapes
- An introduction to using a capo
- Being able to play worship songs in all keys

In order to achieve these things, we need to make sure we have good musical habits, and are using the material properly! Take a moment to review our Tools for Success.

Tools for Success

▮ PRACTICE SCHEDULE

It is impossible to achieve the skills needed to play music without practice. The key will be setting aside some time on a regular, consistent basis to practice. If you can do this for a few minutes every day, you will be in good shape.

▮ QUALITY PRACTICE

Quality practice means you learn the material until you can play it correctly EVERY time! Only then should you move on. We put in the work during practice so that our performances are not hard. They should be fun! We call it PLAYING for a reason!

▮ LESSON SCHEDULE

The lessons in this course are designed to be at your own pace. That being said, if you are practicing regularly, you should have no problem doing them once a week. I would suggest setting aside a consistent time on the same day every week to do a lesson, just like if you had a private instructor that you saw every week.

▮ USING THE DVD, CD, AND QR CODES

The lessons in this book are designed to be taught in a private lesson or class setting, or to be accompanied by the video lessons on the accompanying DVD. When using the video, be sure and follow along in the book. Each video lesson features verbal instruction, demonstrations, and play-alongs.

All of the exercises found in the book are also on an audio accompaniment CD that you can play along with. For the songs, we will be learning tunes written and recorded by transMission, one of The Salvation Army's premier praise bands, as well as some other classic hymns.

There are several QR Codes that appear throughout the book. Scan these with your smart phone to see supplemental videos. If you do not have a smart phone, go online to www.youtube.com/contempGuitarist to see the videos.

▶ Alright! Enough of the preliminaries! Let's play!

Chord Alterations and A New Strum Pattern

 *Video 1 - Chord Alterations and a New Strum Pattern*

Intro

Often times in praise and worship music, it is good to use slightly altered versions of chords in order to add color and texture. Sometimes, these chords are specified in the music. At other times, it is up to you to add them where you feel they are appropriate. In this lesson, we will study two types of chord alterations. These will all be very common alterations that your ear is probably used to hearing in worship music. The second thing we'll look at is a very useful strum pattern.

A suspended chord removes a note from the original chord and replaces it with another note from the scale.

Suspended 4th Chords

A suspended chord removes a note from the original chord and replaces it with another note from the scale. The two types of suspensions we will use are a suspended 4th and a suspended 2nd chord.

When notating an **A suspended 4th** chord in music, it can be notated as **Asus4**, but is usually just notated **Asus**.



A Crash Course in Scales and Chords

Scales have 7 notes. For example the notes in a C major scale are:

C - D - E - F - G - A - B - C
 1 - 2 - 3 - 4 - 5 - 6 - 7 - 1
 (or 8)

Most chords are made of the 1, 3, and 5 scale degrees. Since there are three notes, it is referred to as a triad. So a C chord has the notes C-E-G.

Suspended chords remove the 3rd and add the 4th in its place. Csus has C-F-G.

“2” chords can be suspensions with the 3rd removed and the 2nd in its place. Csus2 would have the notes C-D-G. They can also be regular triads with the 2nd added. A C2 chord would be C-D-E-G.

A “9” is the same as a “2.” The scale starts over after it gets back to the first note. See below.

C - D - E - F - G - A - B - C - D - etc.
 1 - 2 - 3 - 4 - 5 - 6 - 7 - 1 - 2
 (or 8 - 9)

“2” chords

2 chords can be a type of suspension if a note is replaced in the original chord, or it can mean that an extra note is simply added to the chord. You may see a 2 chord written in a variety of ways, such as:

C2 - Csus2 - Cadd2 - Cadd9

These different ways of writing the chord can have slightly different meanings, but they are usually interchangeable and mean close to the same thing. For our purposes, remember that **any time you see a chord written in one of the four ways above, they all mean the same thing.**

One important difference is that if you see a chord written with just a 9, such as **C9**, it is different than **Cadd9**.

If the theory seems complex, don't worry! Playing the chords and knowing when to use them is much simpler than it sounds. We will see the chords written using several of the options above, **but they all mean the same thing.** Let's look at some examples.

In Figure 1.1, the regular A chord is shown, and is followed by the A2 and Asus chords. Practice them by playing the three in order, starting with A.

Figure 1.1

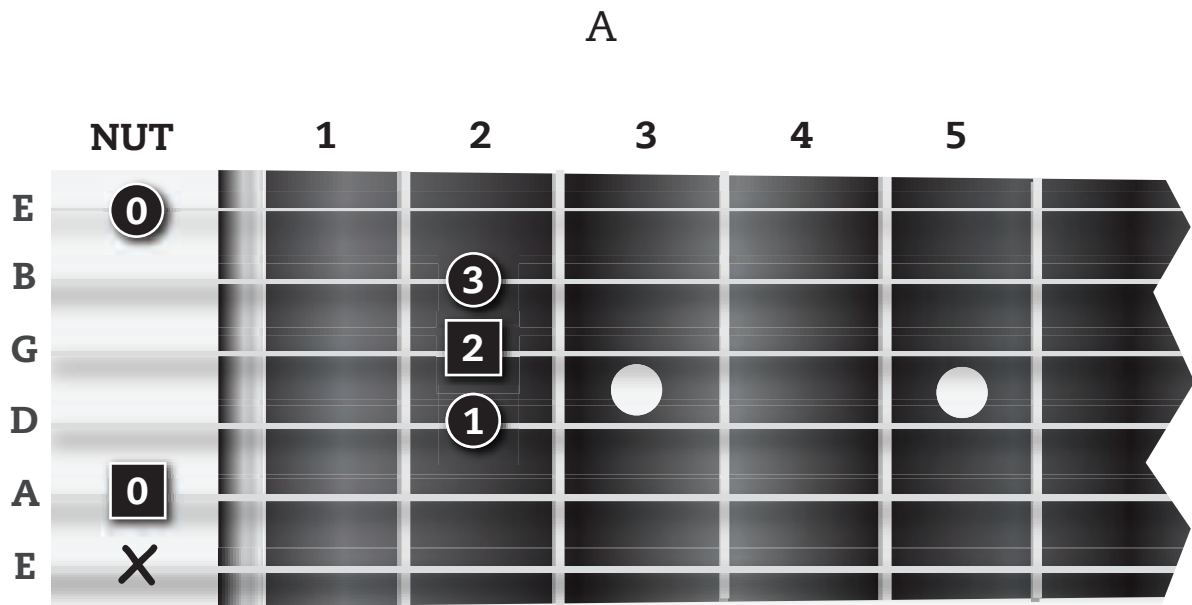


Figure 1.2

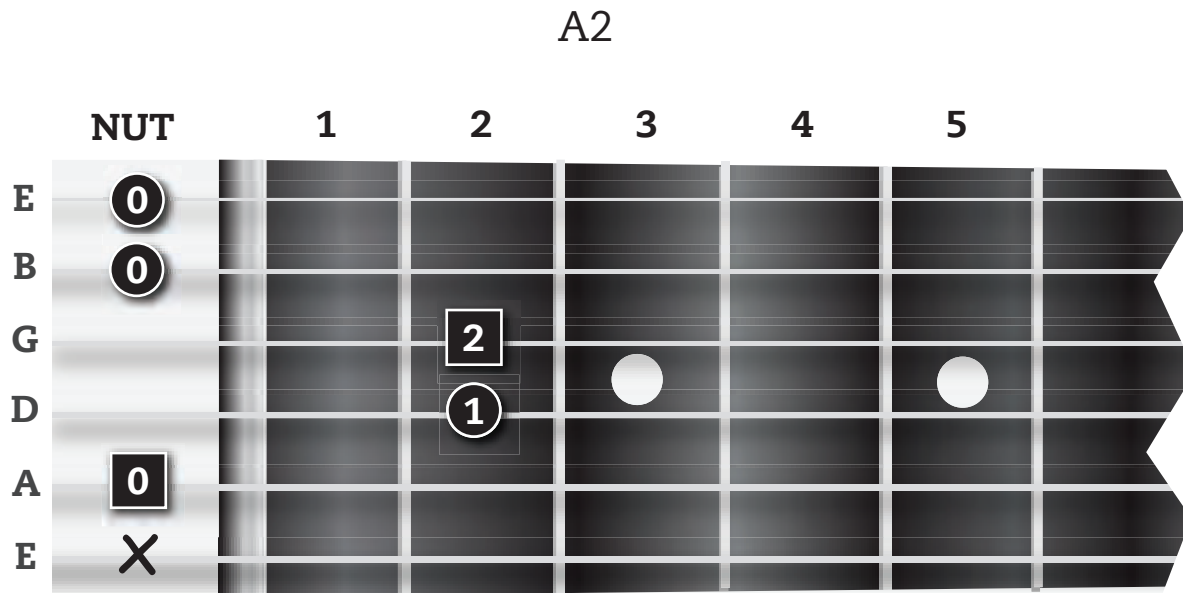
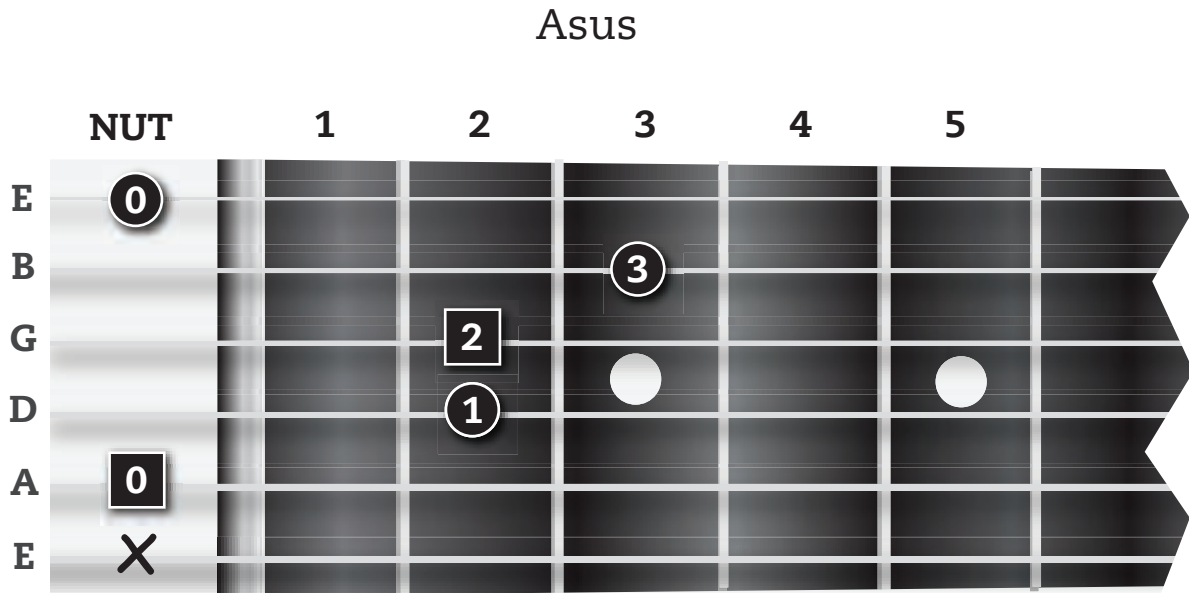


Figure 1.3



▶ Track 1 - Tuning Notes

▶ Figure 2. Track 2

A	A2	Asus	A	A2	Asus	A

Figure 3.1

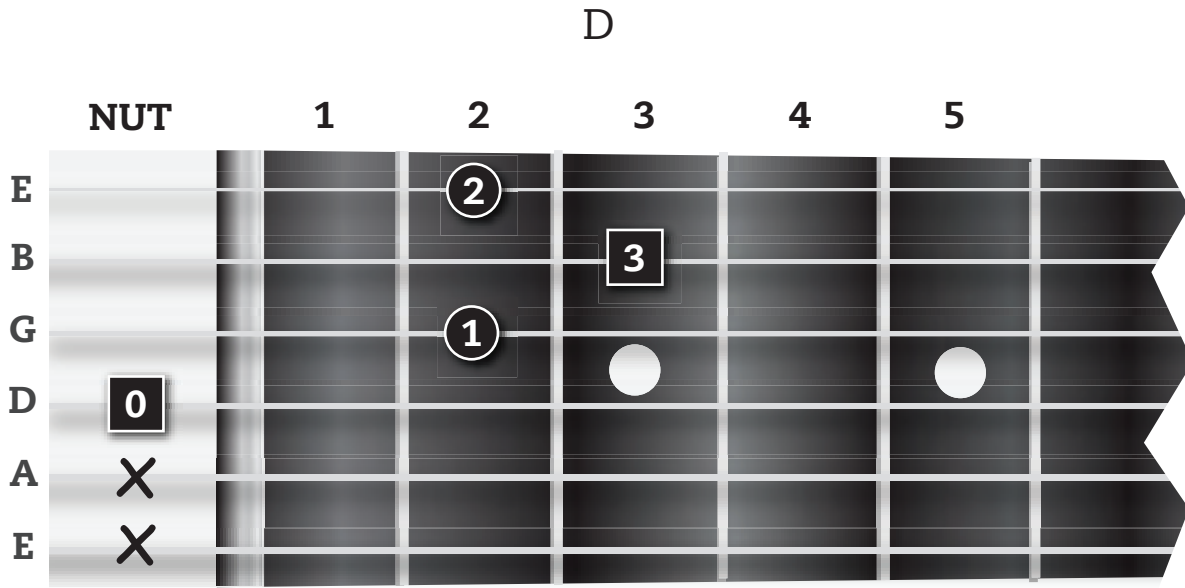


Figure 3.2

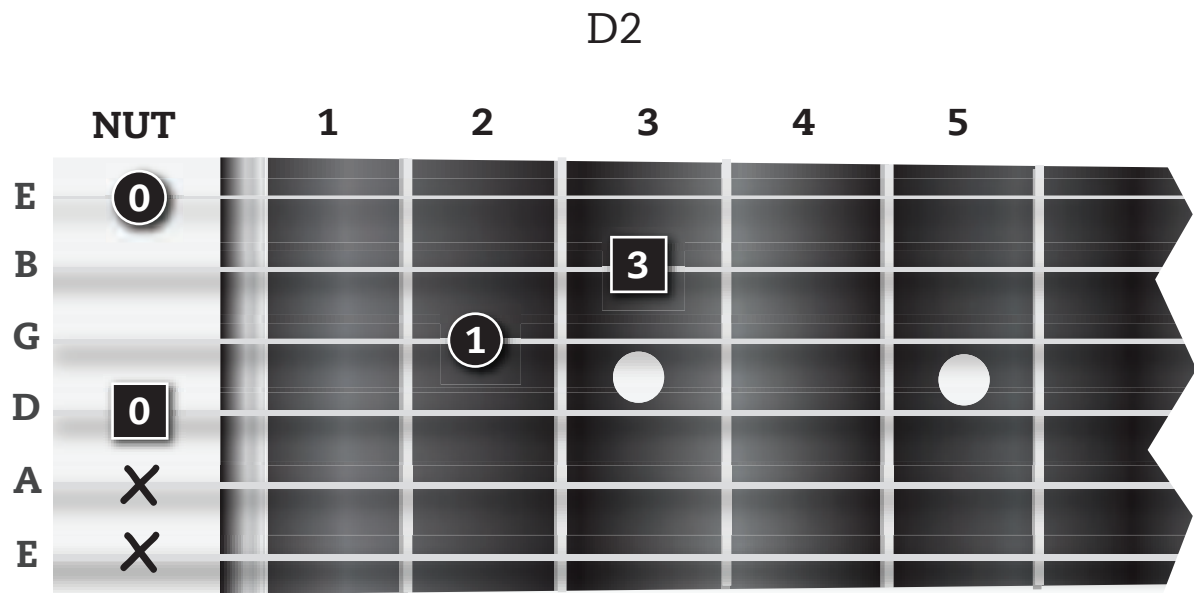
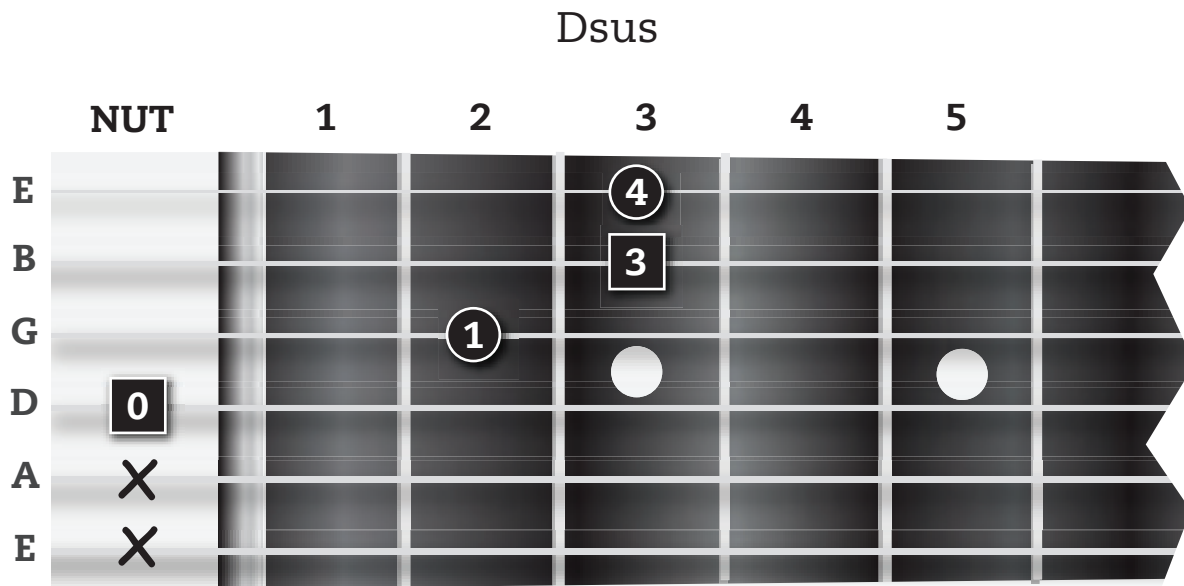


Figure 3.3



▶ Figure 4. Track 3

D	D2	Dsus	D	D2	Dsus	D

Figure 5.1

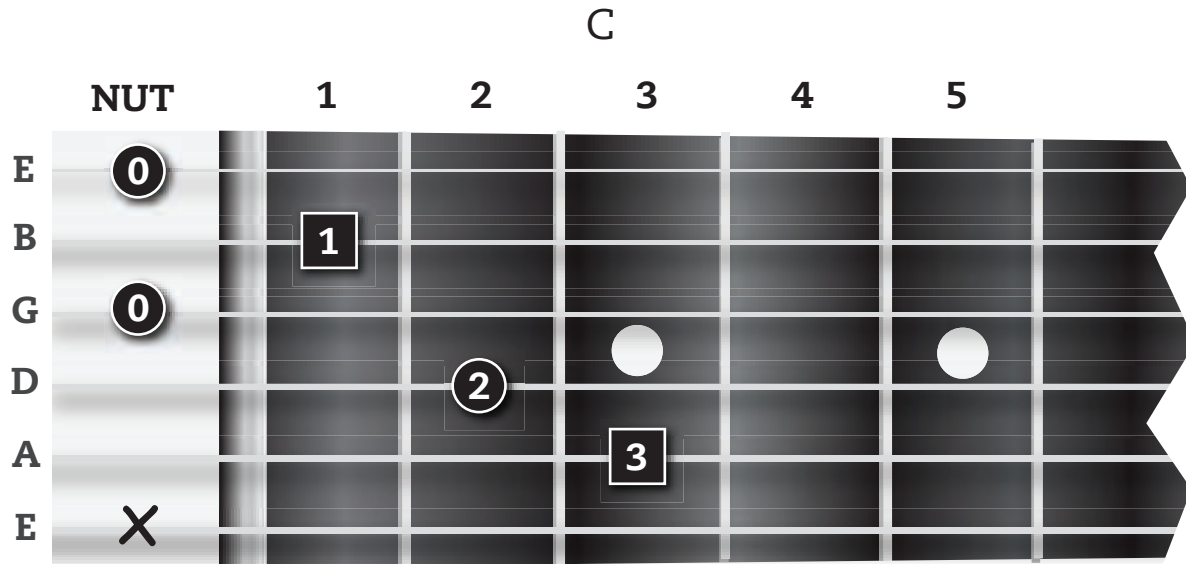
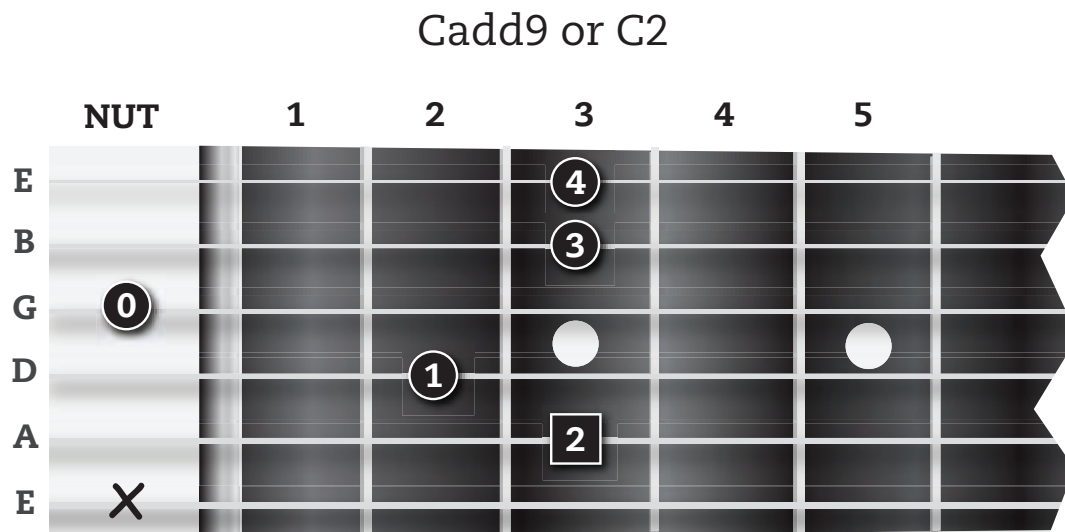


Figure 5.2



Keep in mind that an **add9** chord and a **2** chord can mean the same thing. You will find them written both ways in worship music.

Often times when the chord progression of a song has G major and C major together, guitarists will substitute the Cadd9 chord for the C. This works best when the song is in the key of G, and you are using the fingering for G shown below. Notice how easy it is to switch from G to Cadd9. This is one of the most common substitutions in worship music.

In Figure 6.3, use the Cadd9 chord in place of C. The fingerings are shown below.

Figure 6.1


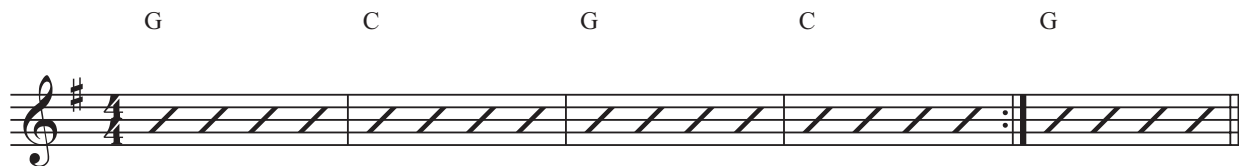
G Major



Have you spent time with your Bible lately? Scripture gives us *understanding, guidance, and comfort* in our lives. God has given us His very words to live by!

Figure 6.2

Cadd9 or C2

 *Figure 6.3 Track 4*

There are suspensions for all the other open chords as well, but these are three of the most commonly used and most convenient to add at will.

New Strum Pattern

Let's take a look at a very common and useful strum pattern. This is great for fast tunes, slow tunes, and anything in between! The thing to keep in mind with this strum pattern is **that every beat (1, 2, 3, 4) is a down stroke. Even when there is a rest on beat three, you still do a down strum but miss the strings.** You do this so you can catch the next note which is on an "and" with an up stroke. **In this way, all "ands" are up strokes, and all beats are down strums.**

The box below shows each of the evenly spaced 4 beats, and the upbeats contained in them. "D" stands for "down strum," "U" for "up strum," and "md" for "miss downstrum."

Counting	1	2 &	(3) &	4
Strum Pattern	D	D U	(md) U	D

▶ *Figure 7. Track 5*

G

1 2 & (miss) & 4 1 2 & (miss) & 4 1 2 & (miss) & 4 1 2 & (miss) & 4

Use this strum pattern on the following progression.

▶ *Figure 8. Track 6*

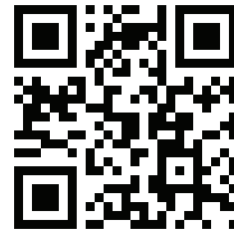
A A2 D2 Dsus A

Outro

What we just learned are little things that separate a beginner from a more advanced player. The chord alterations and strum pattern add color and interest to your sound, and will make you sound much more professional as a player. Work on memorizing and getting comfortable with them both, and start applying them to the worship music you are playing!

**[www.youtube.com/
ContempGuitarist](http://www.youtube.com/ContempGuitarist)**

QR Code 2.1



For extra tips in reading rhythms, scan the QR code above with your smart phone, or go the web address!



Sharp and Flat Notes

 *Video 2 - Sharp and Flat Notes*

Intro

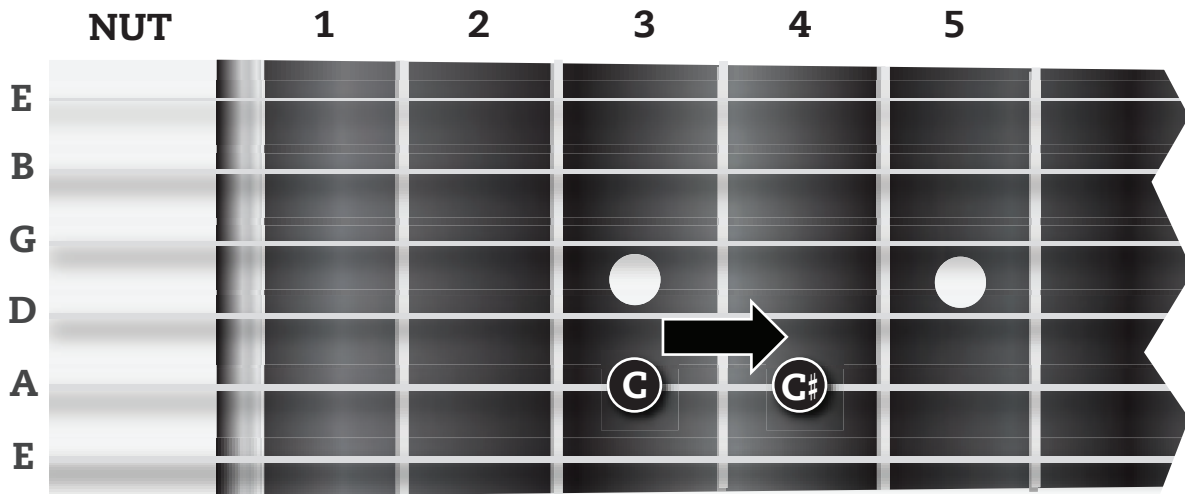
*In the following sections, we will start to use chords that require us to know how to find **sharp** and **flat** notes on the E and A strings. This is a huge step, as it opens the door to knowing how to find **barre chords** for the rest of the book!*

What is your starting place in worship? When you play, are you merely singing or playing an instrument? Be a worshipper first. God blesses and uses us when we worship him humbly and obediently!

*If we look back at the natural notes (C, D, E, F, G, A, B, C) on the E and A strings, we notice that there are blank frets in between. These notes are called sharp and flat notes. The symbols we put with them are a “#”, which means sharp, and a “b”, which means flat. These symbols are called **accidentals**.*

*If you start on C, for instance, and raise it one fret, the note is then called C sharp, or C#.
See Figure 9.*

Figure 9



These two notes are a **half step** apart. A half step is equal to one fret. A **whole step** would mean that there was a blank fret in between the notes, such as going from C to D.

Notes that are in between natural notes have two names. It can be the **sharp of the note below it, or the flat of the note above it**. For example, look at Figure 10, and see that one note or fret above C is C#. C# is also one note or fret below D. In figure 11, see that it is also called D flat (D \flat). See Figures 10 and 11.

Figure 10

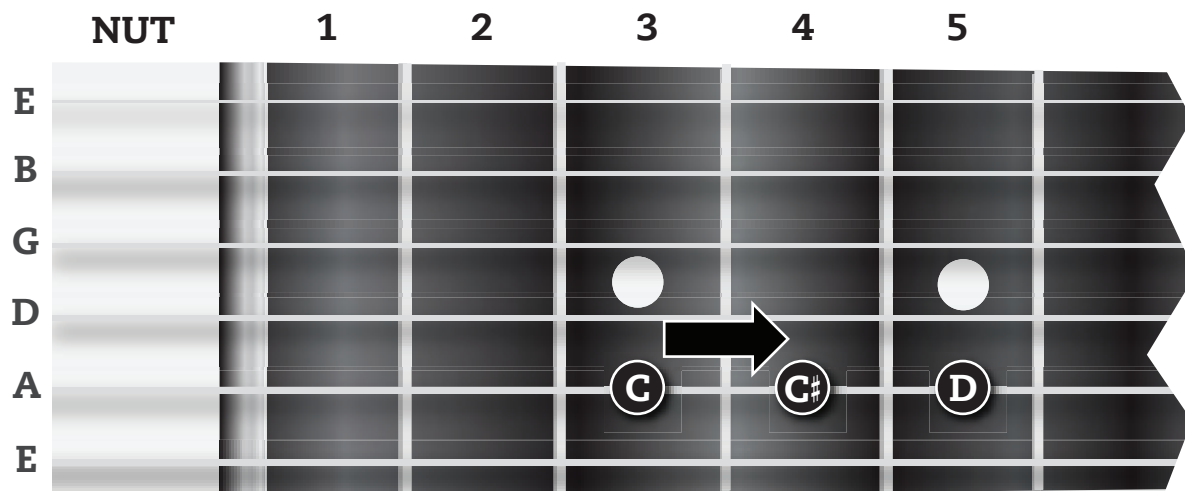
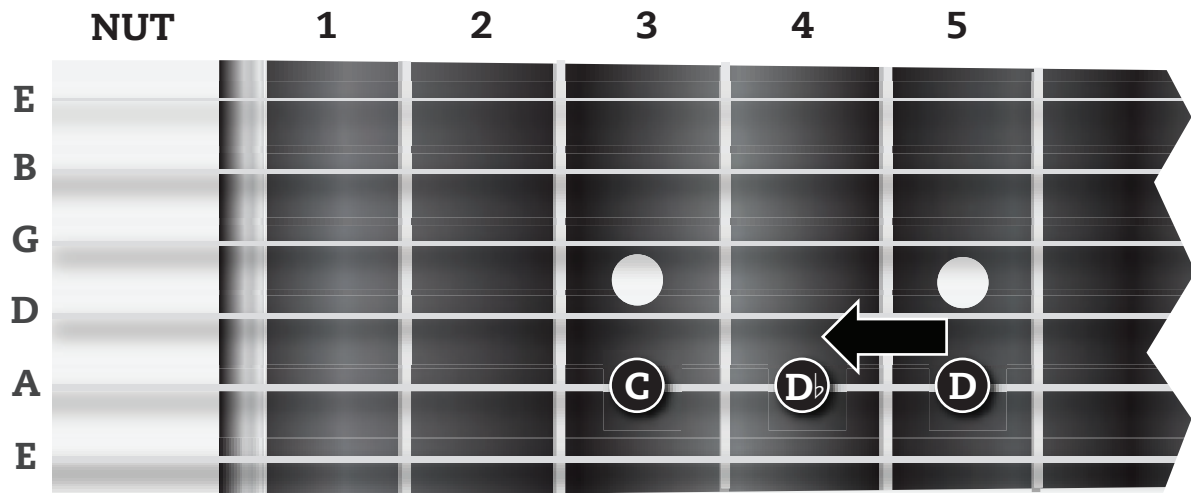


Figure 11



This may seem complicated, but if you remember that any note **with an accidental is the sharp of the note before it, and the flat of the note after it**, it is not hard to understand. Also, remember that **there are no notes between B and C, and E and F**. See figures 12 and 13 for the notes on the E and A strings. They are displayed first as sharps, then as flats.

Figure 12

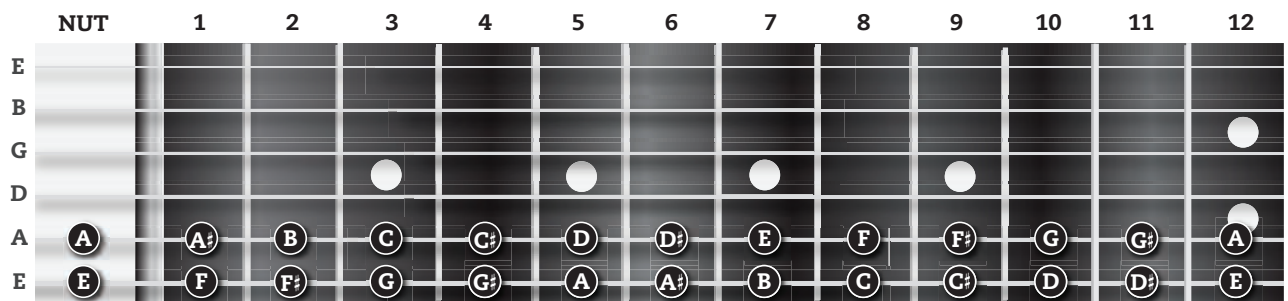
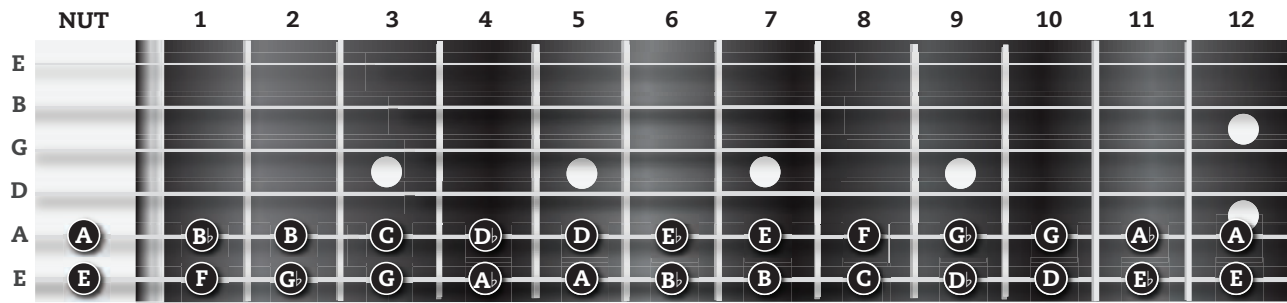


Figure 13



Outro

You should practice memorizing these notes on the E and A strings by playing them in order, starting on the open string and working your way up to the twelfth fret. Then work your way back down. **Say the notes out loud as you do this.** It may seem tedious, but it will pay off! In the next lesson, we will have to be able to identify these notes to find the new chords we are learning.

“All creatures of our God
and King, Lift up your
voice and with us sing
Alleluia, Alleluia! Thou
burning sun with golden
beam, Thou silver moon
with softer gleam: O
praise Him, O praise Him!
Alleluia! Alleluia! Alleluia!”

- St. Francis of Assisi

QR Code 2.2



[www.youtube.com/
ContempGuitarist](http://www.youtube.com/ContempGuitarist)

For extra tips in reading music notation, scan the QR code above with your smart phone, or go the web address!

A minor and A minor 7th Type Barre Chords (Part 1)

▶ Video 3 - Am & Am7 Barre Chords 1

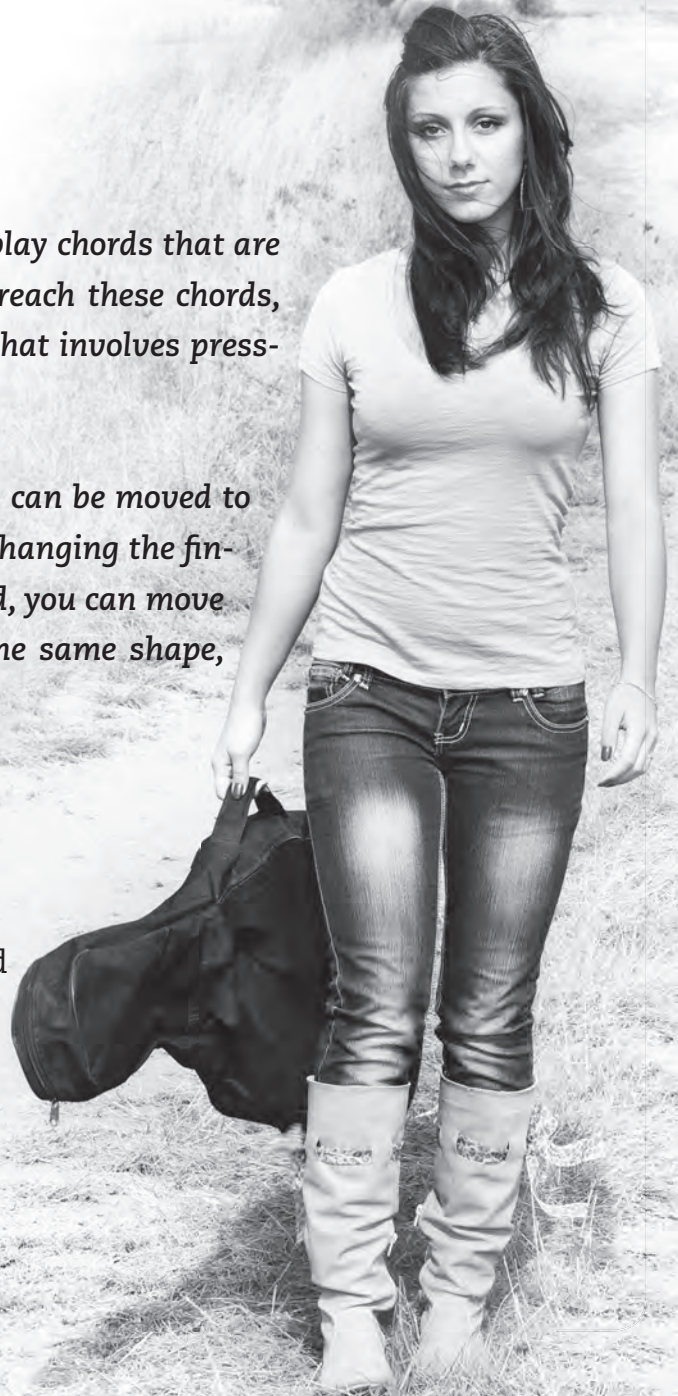
Intro

In many worship songs, we need to be able to play chords that are not accessible from open position. In order to reach these chords, we use barre chords. A barre chord is a chord that involves pressing down multiple strings with one finger.

The great thing about barre chords is that they can be moved to different frets to play different chords without changing the fingering. Once you learn a shape for a barre chord, you can move it to a different fret, keeping your fingers in the same shape, and it becomes a different chord.

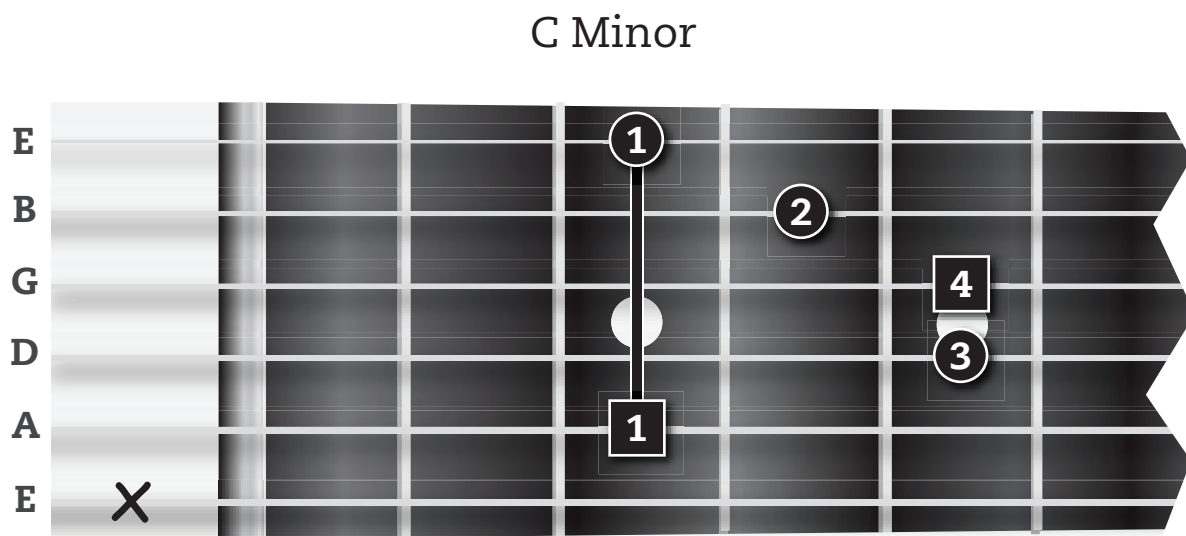
A minor Type Barre Chord

The first barre chord we will learn is called an **A minor type barre chord**. It is called this because it is the same shape as an A minor chord, but we can move it up the fretboard.



When reading the diagram, you will see two notes that should be pressed down by the first finger. It lays down flat to press both of the strings, and will lay across all the strings in between as well. You will also see notes with squares around them, rather than circles. These are the **root notes**, and whatever note this is on the fretboard is the letter name of the chord.

Figure 14

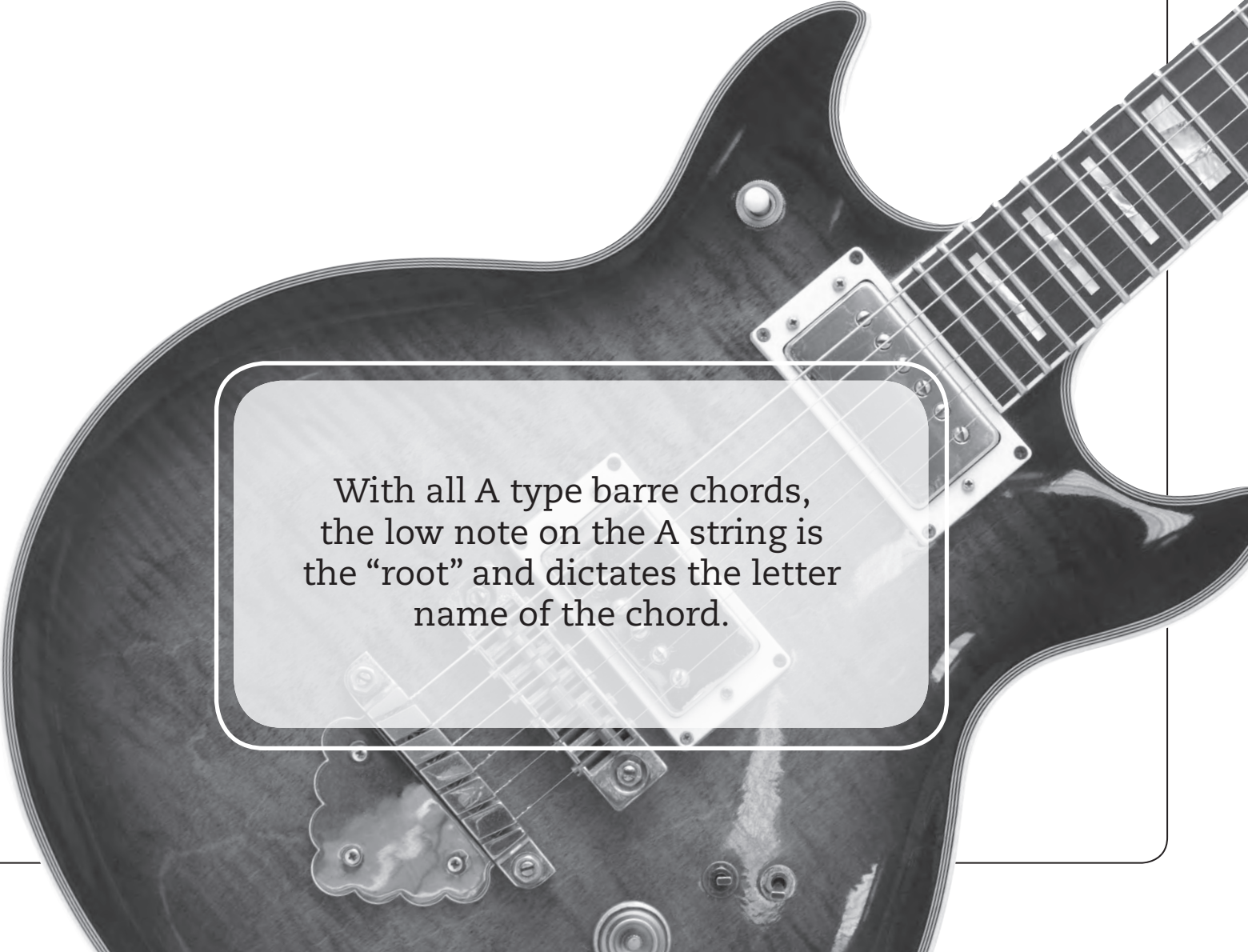


This chord is labeled C minor because the note on the A string with a square around it (the root note) is a C, and this is a shape for a minor chord (a chord's status as minor, major, etc., is called the **quality** of the chord), so we put those together and get C minor. You can think of it as a formula:

Root + Quality (or the chord shape) = Chord Identification. In this case:
C Root + Minor Shape = C minor

If you move this same shape up two frets, your root note on the A string will be D. Since this is a minor shape, the chord will be D minor. **With all A type barre chords, be they major, minor, minor 7th, 7th, etc, the low note on the A string is the “root” and dictates the letter name of the chord.** This is where it becomes very important to have all the notes on the A string memorized.

Practice all barre chords using the string by string exercise used in level one. In this exercise, play each string individually to make sure the notes are all coming out. After doing this, move on to the following exercises.



With all A type barre chords,
the low note on the A string is
the “root” and dictates the letter
name of the chord.

▶ *Figure 15. Track 7*



Notice in the following exercise, that the Cm and Dm shapes are the same, but they specify different frets.

▶ *Figure 16. Track 8*



▶ *Figure 17. Track 9.*

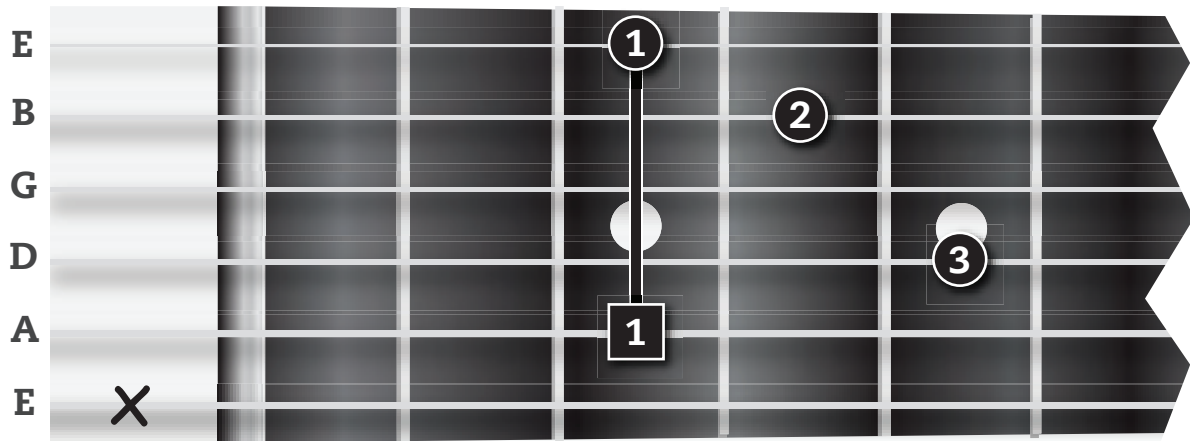


A minor 7th type barre chord

Am7 type barre chords are almost the same as Am type barre chords. Start by playing the Am shape, then lift up your fourth finger. Make sure the string you were playing with your fourth finger is now being pressed by your first finger.

Figure 18

Cm7



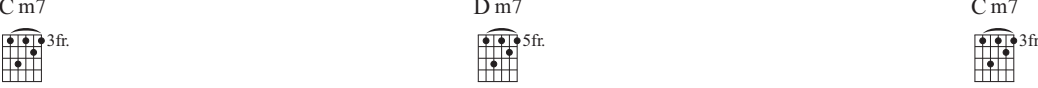

▶ *Figure 19. Track 10*

C m7




▶ *Figure 20. Track 11*

C m7 D m7 C m7

Outro

In order to play anything other than the simplest worship songs, we will need to master barre chords first. The next chapter will continue to work on these chords. Remember that your fingers need time to adjust to these new shapes and get stronger so they can push down all the strings, so do LOTS of practicing, and you'll have it down in no time at all!

“Work hard so you can present yourself to God and receive his approval. Be a good worker, one who does not need to be ashamed and who correctly explains the word of truth.”

–2 Timothy 2:15 (NLT)

A minor and A minor 7th Type Barre Chords (Part 2)



Video 4 - Am & Am7 Barre Chords 2

Intro

In this lesson we are continuing our study of the Am and A minor 7th type barre chords. It takes lots of practice and repetition to master them, so be prepared to spend some quality time practicing!

Remember, to find the barre chord, you have to know where the root note is on the A string!

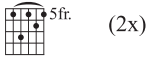
The following progressions use the new strum pattern from Figure 7, and a strum pattern from book one. Also, every exercise should be practiced using both the Am and Am7 shapes. You can see that both chords are listed. The first time the CD plays each exercise, it uses the minor chord on the bottom. When the repeat is taken, the minor 7th chord, listed above the minor chord, will be used.

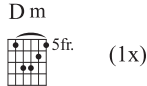
Remember, to find the barre chord, you have to know where the root note is on the A string! If the chord is Dm, find D on the A string and use the minor shape on that fret. If the chord is Bm7, find the B on the A string and use the minor 7th shape on that fret, etc.


Root + Quality (chord shape) = Chord Identification

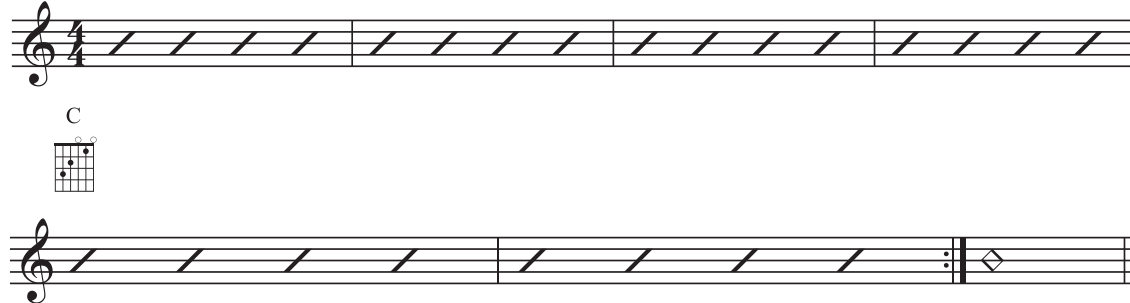
▶ *Figure 21. Track 12*


In the exercise below, you see a Minor 7th chord on top of the minor chord. Play the minor chord the first time, and the minor 7th chord when you take the repeat. You know how to play D minor as an open chord, but play it as a barre chord here.

D m7
 (2x)


D m
 (1x)

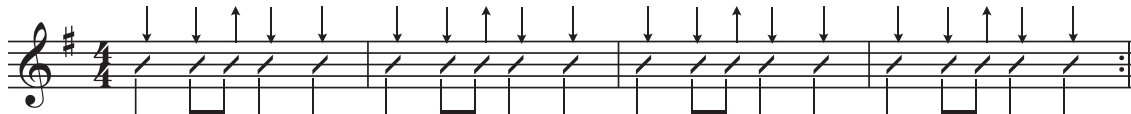
G




C


In the following exercises, try using the following strum pattern from book one:


G


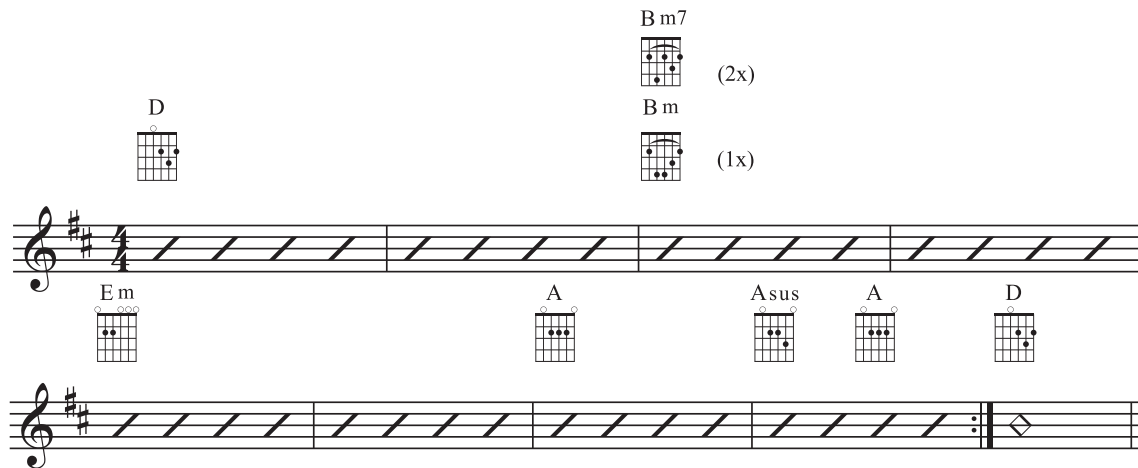


▶ *Figure 22. Track 13*

▶ *Figure 23. Track 14*

▶ *Figure 24. Track 15*

 Figure 25. Track 16



Outro

So we've worked our A minor and A minor 7th type barre chords pretty hard, but get this: every progression you just played comes straight out of praise and worship songs! Many times when you are playing in a key where you have open chords, you'll have at least one or two chords that can't be reached from open position mixed in, and we now know how to deal with playing the minor ones with the root on the A string. So keep working on your barre chords, and we'll start using them in a song in our next lesson!

“Then I will rejoice in the LORD. I will be glad because he rescues me. With every bone in my body I will praise him: “LORD, who can compare with you? Who else rescues the helpless from the strong? Who else protects the helpless and poor from those who rob them?”

-Psalm 35: 9-10 (NLT)

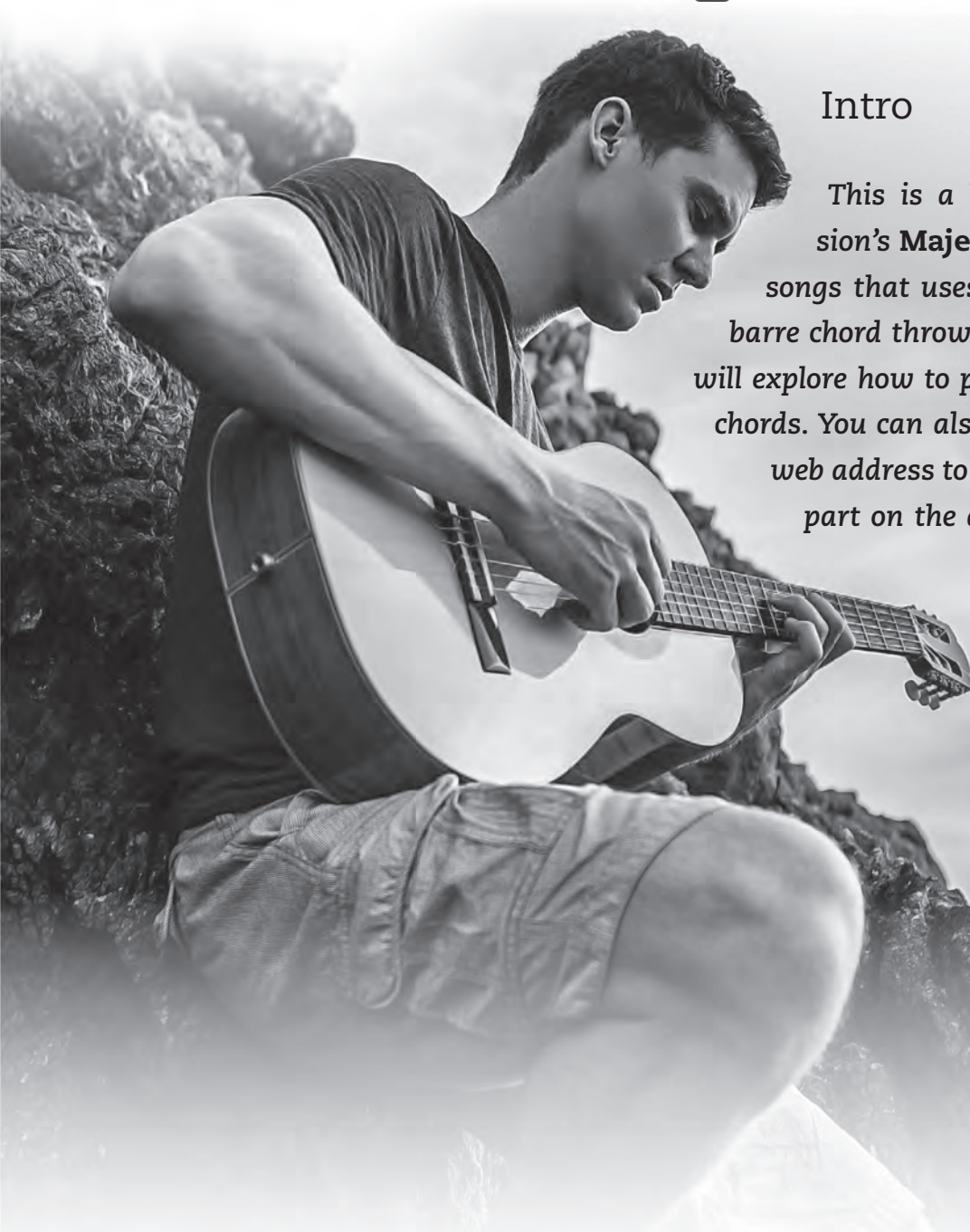
“Search Me”



Video 5 - Search Me

Intro

*This is a beautiful song from transMission’s **Majestic** album. This is one of those songs that uses mostly open chords, with one barre chord thrown in the mix. In this lesson, we will explore how to play the song with regular open chords. You can also scan the QR code or go to the web address to see how Marty Mikles plays the part on the album! Remember to give some time to contemplate the words, and see if God has anything to say to you through them.*



We did song anatomy in the previous book, but we will quickly go over the exercise again as a refresher. On the following two pages you will find listings and definitions for the different parts of most praise and worship songs. You should read over this before doing the exercise. You will then move on to the page labeled “Song Anatomy Worksheet.” Listen to the tune, and write down the form of the song in the left column as you go. For this first one, it is done for you. Then listen to the song again, and this time fill in the right column with things you notice about each part of the song. Every section should have at least one comment on the right side. Your answers should include things about dynamics, build, what the individual instruments are doing, how they are interacting, what makes one section different from another, etc. It would be difficult to come up with a completely wrong answer in the column if you are commenting on what you hear.

This exercise is extremely important to you developing your skills as a member of a band, and not just as a guitar player. Through this, you can learn how to make a song actually “go somewhere” and be interesting, rather than “flat,” or the same volume and feel for the entire song. Think of the songs as stories that have to rise and fall, begin and end, climax and bottom out. Thinking in these terms could take you from just being a guitar player to being a true, thoughtful musician.

SONG SUGGESTIONS

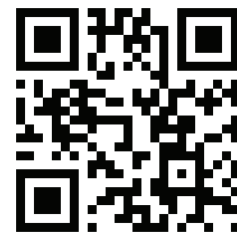
These are some other songs that you can play using the chords you know! Refer to the index of song suggestions in the back of the book to find places to get this music.

Come, Now is the Time to Worship
by Brian Doerksen. Key of D.

I Am Free
by Jon Egan. Key of D.

Today is the Day
by Lincoln Brewster and Paul Baloche.
Key of D.

QR Code 2.3



[www.youtube.com/
ContempGuitarist](http://www.youtube.com/ContempGuitarist)

Scan the code above with your smart phone, or go to the web address to see how to play the acoustic guitar part off of the album!

Anatomy of a Song

Marty Mikles has put together a thorough explanation of each of the elements that most praise and worship songs are made of. They are listed over the next two pages, and are followed by your song anatomy worksheet.

The Elements

Introduction

This is fairly self-explanatory. This is what starts the song. Some songs have no Intro; some songs have extensive and long Intros. The Intro should establish the key of the tune and typically has the chord structure of one of the other elements of the song (i.e. Bridge, Chorus, etc.), although not always. Sometimes it can simply be a vamp (repeated section) on one or two chords. The Intro typically has a single melodic idea, known as a “hook” and is reintroduced in later parts of the song.

Verse(s)

Generally, the Verse is the first lyrical part of the song. It’s usually the part of the song that first captures your thought, the part that draws you into the song. Sometimes, specifically in worship songs, there will only be one verse, and that verse is then repeated as a 2nd verse, even though the lyrics are identical.

Chorus

The Chorus is the central part of the song and is generally the catchiest. When you think of any given song, you’ll usually be able to remember that song’s chorus immediately. Often times, the song is titled after a line in the chorus, since the chorus is the central element of the song. A great song has a great chorus, one that is memorable and singable. A great chorus is what makes the difference between an average song and an amazing song.

Bridge

This is the element that takes the song to the next level, connecting (bridging) one of the central elements of the song (such as Chorus 2) to another central element of the song (Chorus 3). A good bridge will act as a catapult, thrusting the central idea onto a whole new level.

Tag

This is a repeated part of the final part of the song. Often times, it is simply one line repeated several times. It can be used to “drive home” the message one last time, before the lyrical part of the song is over, and before the Outro concludes the song.

Outro

The Outro, or the ending of the song, will be the last thing that the listener will remember of the tune. A good Outro will give the ear something to want to come back to. An Outro, just as an Intro, can be long, or it can be short, and will usually consist of the chord progression of another part of the song, or a vamp on one or two chords.

Putting the Elements Together

When the elements are arranged in order, you see the bigger picture of a song. However, when arranging your own version of any given song, you have to consider the original intent of the song's writer. It's not *typically* a good idea to jump into a song beginning with its Bridge. This isn't entirely discouraged (some extremely powerful worship times have been lead by singing the Bridge, but it should only be used to emphasize a particular point, which, most of the time, is for a specific instance. It can be a powerful tool to use, but if you use it too much, it can become dull. Bottom line: the writer had good reason to write the song the way he/she did. Put the elements together in a way that flows nicely, and that your congregation will be familiar with and can easily follow.

Song Anatomy Worksheet

The Intro, Verse 1, and Chorus are provided as an example. Complete the rest of the Song Anatomy for the rest of the song after listening to the CD.

For a further description of this exercise, watch Lesson 5: "Search Me" on your DVD.

"SEARCH ME"	
Sections	Analysis
Introduction	
Verse 1	
Chorus 1	



"Search Me." Track 17

Search Me

Words and Music by
Marty Mikles

G **D** *2x only*

1. Take what these eyes _

G **D**

have seen _ and cleanse from my mem - o - ry _ so that my mind
has said, _ words full of emp - ti - ness, _ re - place its sen -

G **D**

_ can be _ whol - ly Yours. _ Take what these hands.
- ti - ment _ with _ Your love. _ Take what these ears _

G **D**

_ have made, _ that toil _ from day _ to day _ striv - ing to make
_ have heard, _ that ref - use to hear _ Your word; _ So take my life _

G **A** **D**

vs. 1 - stems down
vs. 2 - stems up

_ their way _ on _ their own. _
_ and turn _ my heart _ to Yours. _

Bm **A/C#** **D**

Search me _ and know _ my heart; _ Lord, I want _

Bm **A/C#** **D**

_ to _ be more _ like who You are. _ If an - y - thing of - fends,

G **A** **Bm** **D**

_ re - move it and cleanse _ me, _ Lord; _ search me and know _

Search Me - p. 2

33 G A D 1. me, Ho - ly God. 2. Take what this tongue

37 2. G A Bm Hem me in be-hind and be-fore,

41 D G A D lay Your hand up-on me, Lord.

45 G I want noth - ing more, I want noth - ing more

49 A Bm than to be Yours. Search me and

53 A/C# D Bm know my heart; Lord, I want to be more.

57 A/C# D like who You are. If an - y - thing of - fends,

60 G A Bm D re-move it and cleanse me, Lord; search me and know

64 G A G me, Ho - ly God.

68 D G repeat and fade

The musical score is written in treble clef with a key signature of two sharps (F# and C#). It consists of nine staves of music. The first staff (measures 33-36) has a first ending bracketed over measures 35-36. The second staff (measures 37-40) has a second ending bracketed over measures 37-40. The final staff (measures 68-71) contains a 'repeat and fade' instruction with a double bar line and repeat dots at the beginning and end, and diagonal lines in the staff.


Outro

This is an excellent song to use in worship, especially for altar calls, times of commitment, and other more contemplative worship times. It is typical of many praise and worship songs, in that it uses mostly open chords and only one or two barre chords. Remember to attempt playing and singing at the same time once you get the chords down. Don't forget that the message is in the words, not necessarily the chords! Enjoy learning this song in your practice time.

“Praise the Lord! Praise God in his sanctuary; praise him in his mighty heaven! Praise him for his mighty works; praise his unequalled greatness! Praise him with a blast of the ram’s horn; praise him with the lyre and harp! Praise him with the tambourine and dancing; praise him with strings and flutes! Praise him with a clash of cymbals; praise him with loud clanging cymbals. Let everything that breathes sing praises to the Lord! Praise the Lord!”

–Psalm 150 (NLT)

E Minor and E Minor 7th Type Barre Chords (Part I)

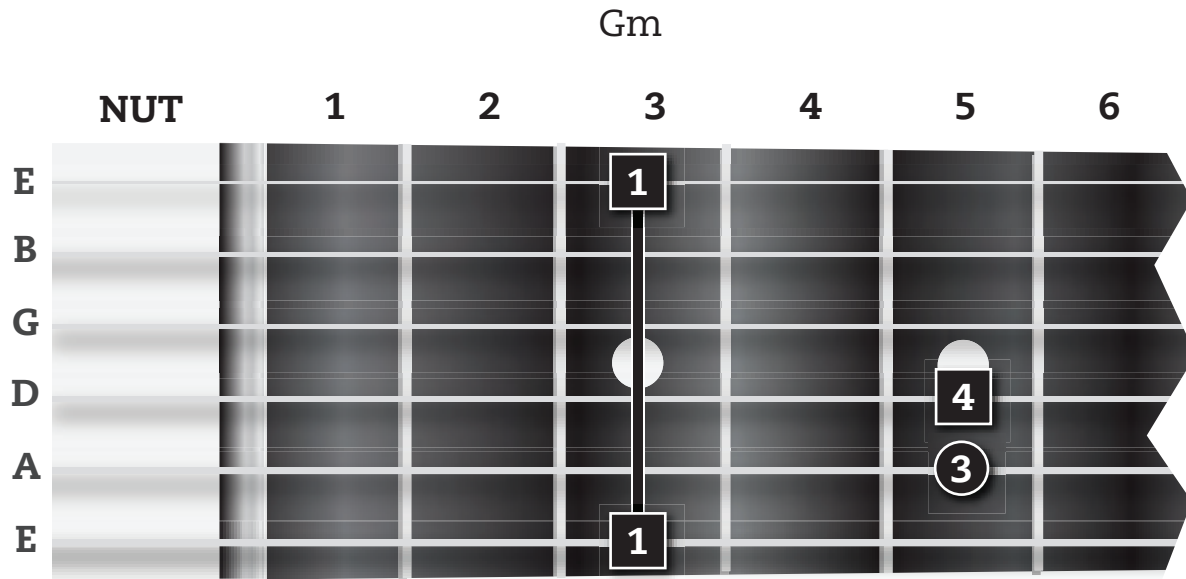
 *Video 6 - Em & Em7 Barre Chords I*

Intro

E minor type barre chords are a similar concept to the barre chords we learned in the last section. They are based off of an E minor chord shape, and the note with the square around it on the E string is the root and defines the letter name of the chord. Be sure to practice the string by string exercise before doing the strumming exercises.



Figure 26



▶ *Figure 27. Track 18*

G m

▶ *Figure 28. Track 19*

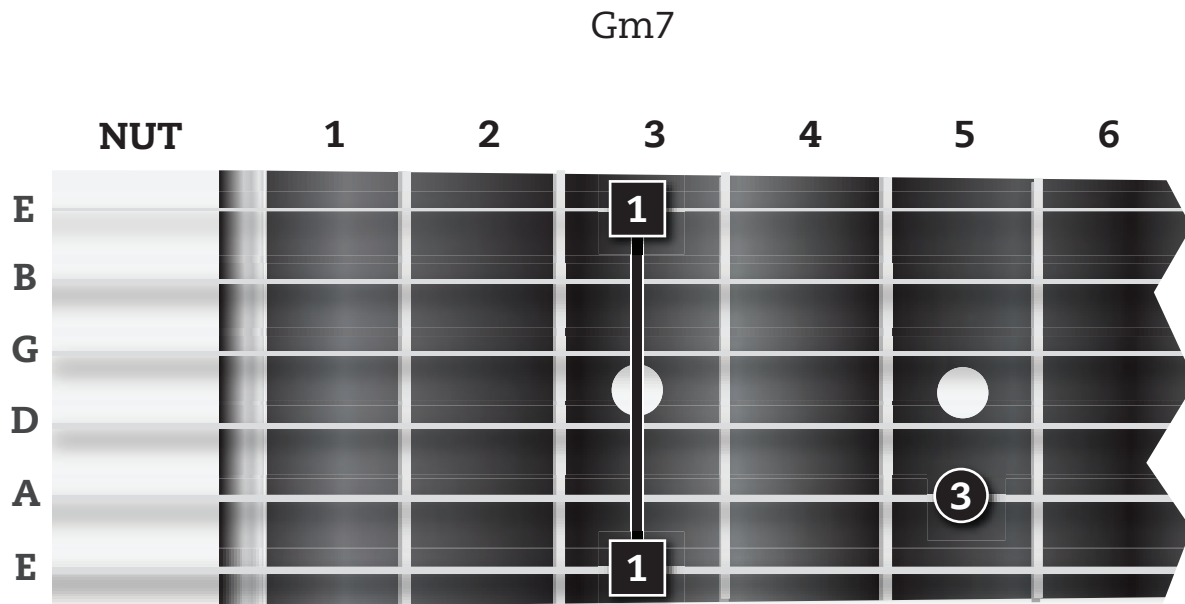
G m F m G m

E minor 7th Type Barre Chords

Start by playing an E minor type barre chord on a Gm. Then lift up finger 4. This gives you an E minor 7th type barre chord shape. Make sure your first finger is pressing down the string that was formerly pressed by your fourth finger.

Remember, it's easy to get wrapped up in the technique of playing a song and not give much thought to the words or the worship. As you hone your skills as a musician, also take time to study what a song is *truly* saying, and *see what God can say to you as you worship.*

Figure 29



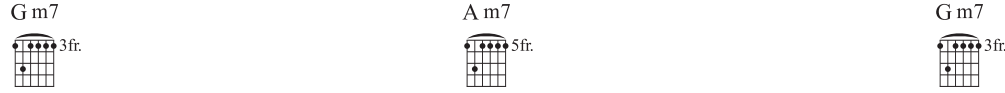

▶ *Figure 30. Track 20*

G m7



▶ *Figure 31. Track 21*

G m7 A m7 G m7

Outro

As with all the chords we have learned, practice is key! Every song we learn from this point on in our books will use barre chords, so do the hard work in the exercises, and the songs will be easier and more fun to learn!

“...Let the Holy Spirit fill and control you. Then you will sing psalms and hymns and spiritual songs among yourselves, making music to the Lord in your hearts.”

–Ephesians 5:18b-19 (NLT)

Bonus Leadsheet

Stand Up, Stand Up for Jesus

George Duffield, Jr.

George James Webb



1. Stand up, stand up for Je - sus, Ye sol - diers of the
 2. Stand up, stand up for Je - sus! The trum - pet call o -
 3. Stand up, stand up for Je - sus! Stand in His strength a -
 4. Stand up, stand up for Je - sus! The strife will not be



cross! Lift high His roy - al ban - ner, It must not suf - fer
 bey; Forth to the migh - ty con - flict In this His glor - ious
 lone; The arm of flesh will fail you, Ye dare not trust your
 long; This day the noise of bat - tle, The next the vic - tor's




loss. From vic - t'ry un - to vic - t'ry His ar - my He shall
 day. Ye that are men now serve him a - gainst un - num - bered
 own. Put on sal - va - tion ar - mor, And watch - ing un - to
 song. To him that o - ver - com - eth A crown of life shall



lead ____ Till ev - ery foe is van - quished and Christ is Lord in - deed.
 foes; ____ Let cour - age rise with dan - ger, And strength to strength op - pose.
 prayer, ____ Where du - ty calls or dan - ger, Be nev - er want - ing there.
 be, ____ He with the King of Glo - ry Shall reign e - ter - nal - ly.


This Arrangement © 2013 The Salvation Army, USA Southern Territory

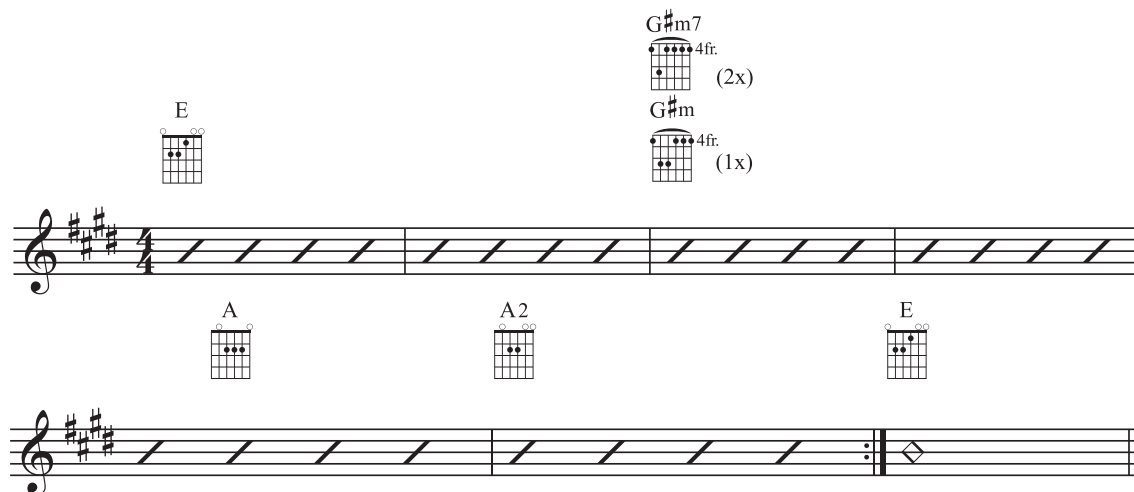
E Minor and E Minor 7th Type Barre Chords (Part II)

 *Video 7 - Em & Em7 Barre Chords 2*

Intro

Practice these progressions using the strum pattern learned in Figure 7. As before, the minor chord and the minor 7th chord are listed on top of each other. Practice by playing the minor chord the first time through and the minor 7th chord on the repeat. It is this way on your play-along CD as well.

 *Figure 32. Track 22*



E

A

A2

E

G#m7 4fr. (2x)

G#m 4fr. (1x)

▶ *Figure 33. Track 23*

Figure 33 shows two staves of music in the key of D major (two sharps) and 4/4 time. The first staff has a treble clef and a key signature of two sharps. Above the staff are guitar chord diagrams for A, F#m7 (2x), F#m (1x), Bm7 (2x), Bm (1x), D, and A. The second staff also has a treble clef and a key signature of two sharps, with a diamond symbol at the end of the piece.

We are now going to do two exercises in 3/4 time. For your convenience, the 3/4 strum patterns from level one are shown. Use these to start with, then try creating your own!

Strum Pattern Example One

Strum Pattern Example One shows a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. A G chord diagram is shown above the staff. The notation includes a series of strumming strokes with arrows indicating down and up directions.

Strum Pattern Example Two

Strum Pattern Example Two shows a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. A G chord diagram is shown above the staff. The notation includes a series of strumming strokes with arrows indicating down and up directions.

▶ *Figure 34. Track 24*

G m7 (2x) G m (1x) C F

▶ *Figure 34. Track 24*

▶ *Figure 35. Track 25*

A B m7 (2x) B m (1x)

C#m7 (2x) D A

C#m (1x)

▶ *Figure 35. Track 25*

▶ *Figure 36. Track 26*

F#m7 (2x) B m7 E m A D

F#m (1x) B m

▶ *Figure 36. Track 26*

Outro

This completes our study of the minor barre chords! In the next chapter we'll learn a song that requires us to know both sets of barre chords we just learned. Make sure you know them and can play them quickly and easily, and the next lesson will be a fun one!



“A Story to Tell” and the E Suspended Chord

 *Video 8 - A Story to Tell & Esus Chord*

Intro

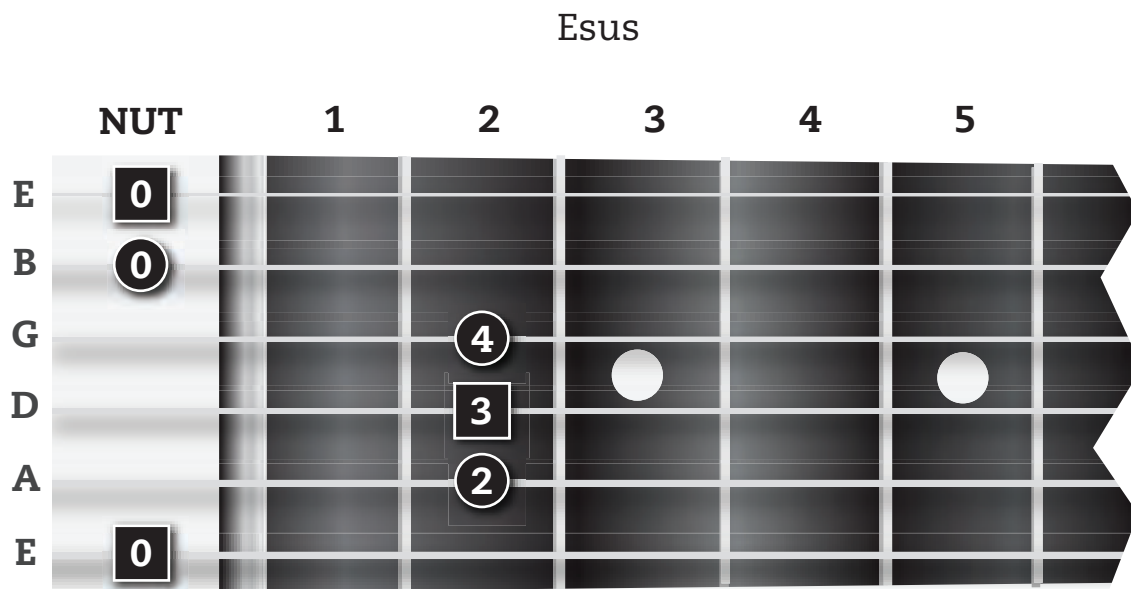
We are now ready to learn our next tune from transMission! This one comes off of the I Know a Fount album. The form for this tune is a little more complicated when you look at the sheet music, so it will be a good exercise in reading leadsheets.

Be sure and do your song anatomy before playing. Be very careful to follow all the repeats. There is a little tricky spot in the endings. There are three endings at the end of the chorus, but the third one is before the second one. Be sure and take them in the correct order. In the third ending, it tells you to repeat back to measure 25. Also, remember that when you see the **D.S.** marked toward the end of the second page, this means to repeat back to the **D.S. sign** (§), then play like normal until you see the **Coda** marking (⊕) on the second line of the next page. From here, you jump to the coda section (marked by another coda sign) at the bottom of the last page.

The E Suspended Chord

In this tune, we use an E suspended chord. This is very easy to play. Start by playing regular E, then put finger 4 down on the second fret of the G string, right in front of where finger 1 was. You can then lift up finger 1 since it is on the same string. Practice finding it this way, because in the song you switch between Esus and E.

Figure 37



Palm Muting and Down Strumming Pattern

The strum pattern used for much of the tune is a driving eighth note pattern. There are a couple different ways you can achieve this. One is **palm muting**. This is done by lightly laying the back edge of your hand (between the wrist and pinkie finger) over the strings just in front of where they cross the bridge. When you strum, you should still be able to hear the pitch, but the chord should not ring. See the picture below to see how to place your hand for palm muting.



Another thing you can do is to strum all of the eighth notes as down strokes, rather than alternating between down and up strokes. This will also give you more of a driving feel to your strumming. It is particularly effective to combine these two techniques together. Palm muting plus eighth note down strokes is one of the most common and coolest sounds on the guitar for any style of music. The exercise below shows an eighth note strum pattern like the one Marty Mikles uses in "A Story to Tell." Everything is a down stroke, and it should be played while palm muting as well.

▶ *Figure 38. Track 27*

The figure shows a musical staff in 4/4 time with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth notes with a palm mute sound indicated by a diagonal line through the notes. Above the staff, three chord diagrams are shown: an E major chord (open strings), an Esus4 chord (open strings), and an E major chord (open strings).

Outro

Listen to this song and take note of the palm mute sound. You'll start noticing this in many other songs that you hear all the time! This is one of the "tools of the trade" for guitarists and is one you can use to great effect. The addition of this technique along with your knowledge of barre chords will give a whole new dimension to your playing.

SONG SUGGESTIONS

These are some other songs that you can play using the chords you know! Refer to the index of song suggestions in the back of the book to find places to get this music.

Above All by Paul Baloche and Lenny LeBlac. Key of A.

Shout to the Lord by Darlene Zschech. Key of A.

Trading My Sorrows by Darrel Evans. Key of A.

Song Anatomy Worksheet

"A STORY TO TELL"	
Sections	Analysis

▶ Track 28. "A Story to Tell"

A Story to Tell

H. Ernest Hichol

Phil Laeger

Intro
A2 Bm7 D Gmaj9

Verse
A2 Bm7

1. We've got a sto - ry to tell to the na -
2. We've got a song to be sung to the na -
3. We've got a Sav - ior to show to the na -

7 D Gmaj9 A2 Bm7 D

- tions.
- tions.
- tions.

A sto - ry to turn their hearts to the right.
A song that will lift their hearts to the Lord.
The one who for Love came to car-ry the cross.

12 Gmaj9 A2 Bm7 D Gmaj9

A sto - ry of peace and a sto - ry of mer - cy.
A Song that can con - quer sin and in - jus - tice.
That all of the earth and ev-'ry-thing in cre - a - tion

17 A2 **Verses 1 & 2** Bm7 D Gmaj9

A sto - ry of truth and a sto - ry of light.
A song that will shat - ter the spear and the sword.

Verse 3

Might come to the truth of God.

21 A2 Bm7 D Esus **Chorus** E

A sto - ry of truth and a sto - ry of light. For the
A song that will shat - ter the spear and the sword.

Might come to the truth of God. Might come to the truth of God. For the

25 A D

dark-ness will turn to dawn - ing and the dawn-ing to noon-day bright for the

29 F#m7 Esus E D C

King - dom of Christ is com - ing the King - dom of love and light Yeah, the

A Story to Tell - p. 2

33 F#m7 A/E D2
 dark-ness will turn to dawn - ing and the dawn-ing to noon-day bright for the

37 Bm7 to Coda last time 1. E sus E A2
 King - dom of Christ is com - ing Yeah, the King - dom of Christ is com - ing to - night.

42 Bm7 D Gmaj9 A2 Bm7 D Gmaj9

49 3. E sus E back to m. 25 2. E sus E
 King - dom of Christ is com - ing For the King - dom of Christ is com - ing.

53 C#m7 F#m7
 We've got a mes - sage to give the world That the Lord

57 D D/F# Bm7 E sus E D.S.
 who reigns sent His Son to save to show us that God is love.

62 CODA E sus E A2 Bm7
 King - dom of Christ is com - ing to - night.

66 D Gmaj9 A2 Bm7 D Gmaj9

Bonus Leadsheet

Come Thou Fount

Robert Robinson

John Wyeth

A7 D Asus A D/F# G A

1. Come, Thou Fount of ev' - ry bless - ing, Tune my heart to sing Thy
 2. Here I raise my E - be - ne - zer; Here by thy great help I've
 3. O to grace how great a debt - or Dai - ly I'm con - strained to

4 D A7 D Asus A D/F# G A

grace; Streams of mer - cy, nev - er ceas - ing, Call for songs of loud - est
 come; And I hope, by Thy good pleas - ure, Safe - ly to ar - rive at
 be! Let Thy good - ness, like a fet - ter, Bind my wand - 'ring heart to

8 D Bm A G A

praise. Teach me some me - lo - dious son - net, Sung by flam - ing tongues a -
 home. Je - sus sought me when a stran - ger, wand - 'ring from the fold of
 Thee. Prone to wan - der Lord, I feel - it, Prone to leave the God I

12 D Asus A D/F# G A D

bove. Praise the mount! I'm fixed up - on it, Mount of Thy re - deem - ing love.
 God; He to res - cue me from dan - ger, In - ter - posed His pre - cious blood.
 love; Here's my heart, O take and seal it, Seal it for Thy courts a - bove.

This Arrangement © 2013 The Salvation Army, USA Southern Territory

A Major Type Barre Chord

 *Video 9 - A Major Barre Chord*

Intro

This barre chord is the first that we will learn that requires two fingers to bar sets of strings. It is based off of the A major shape.

Tuning your guitar is crucial to proper practice and performance. Even more importantly, tuning your heart is vital to your role as a worship musician.

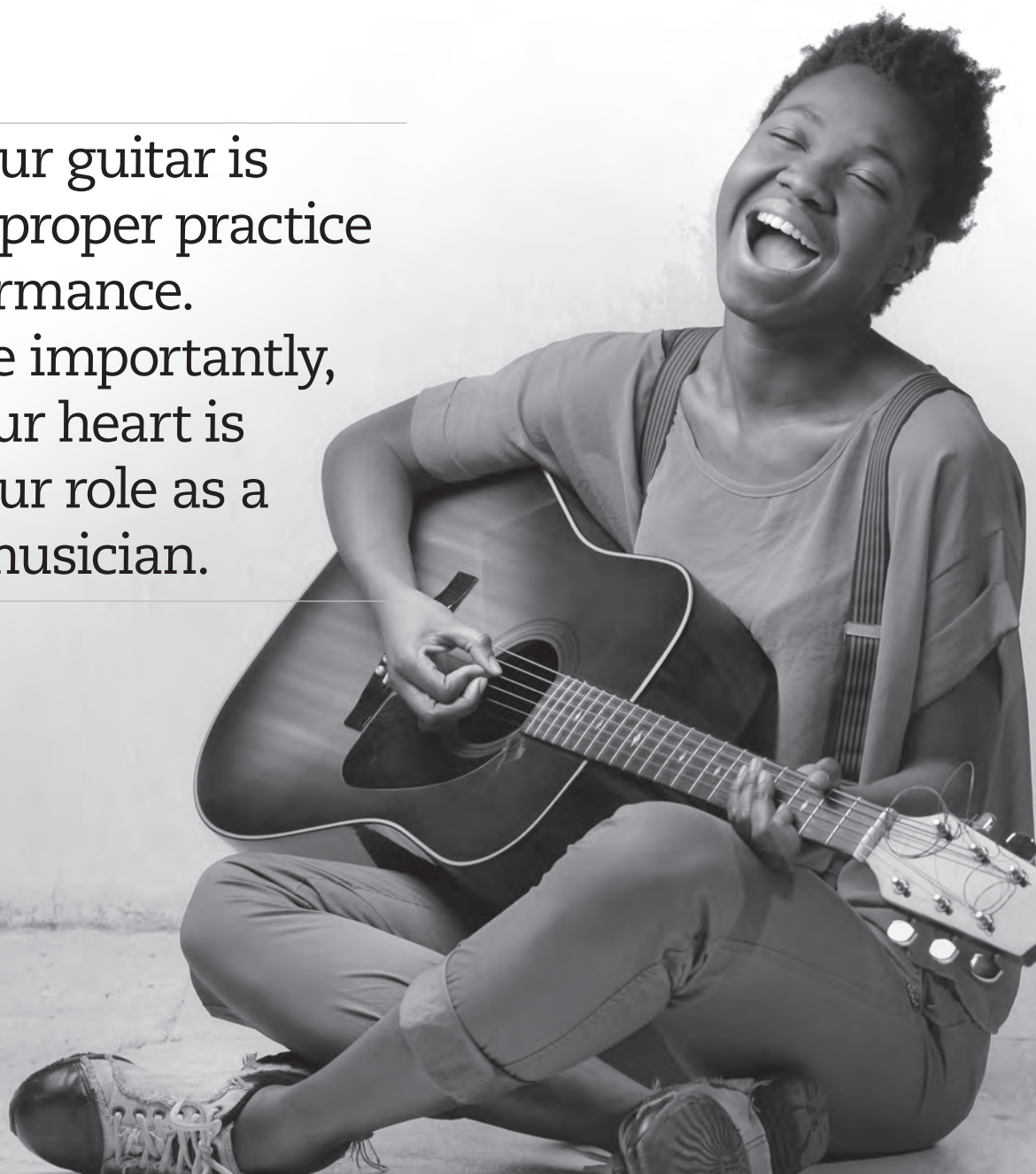
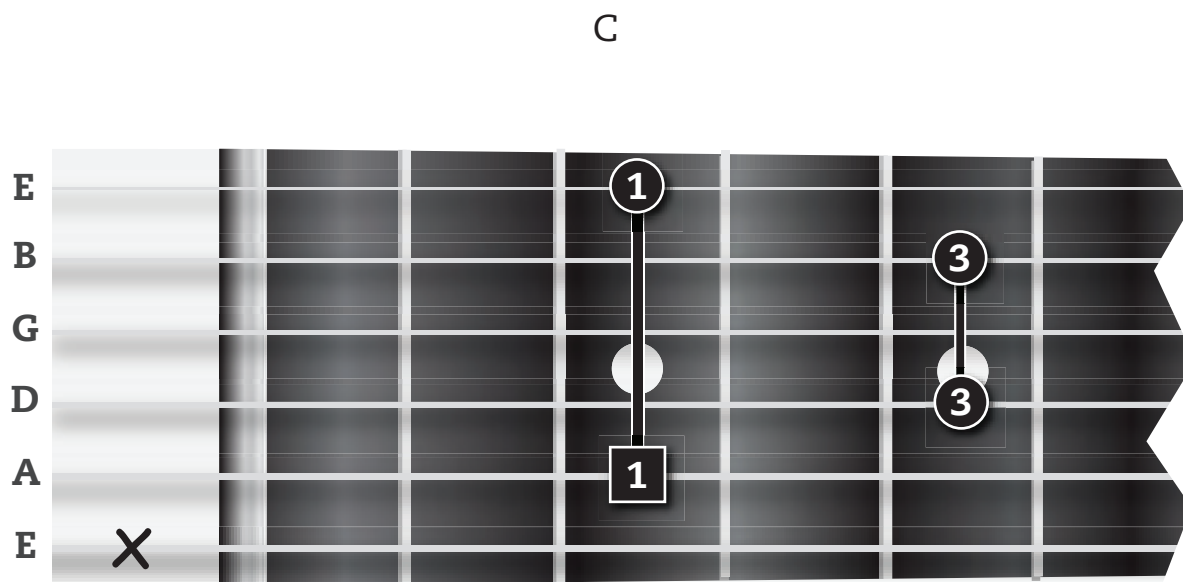


Figure 39



Notice that it is very difficult to get the note on the high E string to come out because it is difficult for your 3rd finger to avoid touching it. This is fine. It is ok if you can't get it to sound, though you should work on it as you go on. Just make sure that you are not actually pressing the high E string down with your third finger.

Progressions

▶ *Figure 40. Track 29*

C




3fr.




▶ *Figure 41. Track 30*


C



3fr.




D




5fr.

5

C




3fr.




▶ *Figure 42. Track 31*

C




3fr.


B^b




C



3fr.



▶ *Figure 43. Track 32*



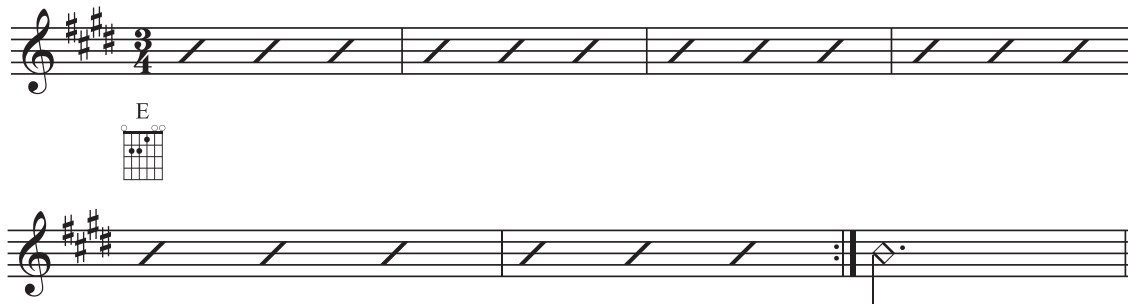



Figure 43 shows two guitar chord diagrams: C#m (4fr.) and B. Below the diagrams are two staves of musical notation. The first staff is in treble clef, key of D major (F#, C#, G#), and 3/4 time. It contains four measures of rhythmic notation represented by diagonal slashes. The second staff is also in treble clef, key of D major, and 3/4 time. It contains four measures of rhythmic notation represented by diagonal slashes, followed by a double bar line and a diamond-shaped symbol.

▶ *Figure 44. Track 33*



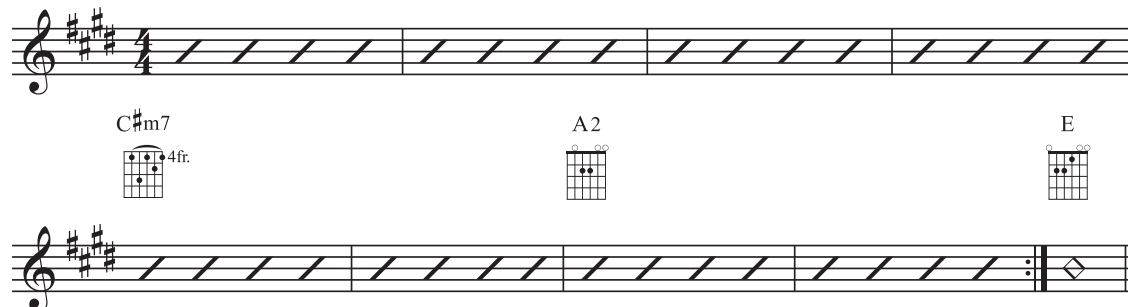



Figure 44 shows two guitar chord diagrams: E and B. Below the diagrams are two staves of musical notation. The first staff is in treble clef, key of D major (F#, C#, G#), and 4/4 time. It contains four measures of rhythmic notation represented by diagonal slashes. The second staff is also in treble clef, key of D major, and 4/4 time. It contains four measures of rhythmic notation represented by diagonal slashes, followed by a double bar line and a diamond-shaped symbol.

Outro

We only have one more barre chord shape to learn after this! But first, we'll be learning a song in the next lesson that will use the A major type barre chord. Keep working at it just like you have the other barre chords, and be ready to use it in context by the next lesson!

“Holy Spirit, Come”

 *Video 10 - Holy Spirit, Come*

Intro

Taken from transMission’s Majestic album, this is a powerful adaptation of Richard Slater’s words. All of the barre chord shapes we know are used at some point. There are several important rhythms that the band does as a whole, and they are shown on the lead sheet. Listen to the recording, and follow these rhythms when you play. Do your best to imitate the strum patterns you hear, but make sure you can do it with the ones you know first! Be sure to follow all repeats, endings, and coda signs.

Richard Slater “The Father of Salvation Army Music”

Born: 1854 / Died: 1939

Richard Slater was a prolific composer and lyricist. Of his published songs, he wrote the words to 127, music of 166, and words and music of 294. He served as the head of the Salvation Army’s music department for over 30 years.

General Bramwell Booth gave Slater the Salvation Army’s highest honor by making him a member of the Order of the Founder. His contribution to the musical culture of the Army is great enough to warrant him the title of “The Father of Salvation Army Music.”

Song Anatomy Worksheet

"HOLY SPIRIT, COME"	
Sections	Analysis

“But you are not controlled by your sinful nature. You are controlled by the Spirit if you have the Spirit of God living in you.

(And remember that those who do not have the Spirit of Christ living in them do not belong to Him at all.) And Christ lives within you, so even though your body will die because of sin, the Spirit gives you life because you have been made right with God. The Spirit of God, who raised Jesus from the dead, lives in you. And just as God raised Christ Jesus from the dead, He will give life to your mortal bodies by this same Spirit living within You.”

–Romans 8:9-11 (NLT)

SONG SUGGESTIONS

These are some other songs that you can play using the chords you know! Refer to the index of song suggestions in the back of the book to find places to get this music.

Breathe by Marie Barnett. Key of A.

Friend of God by Michael Gungor and Israel Houghton. Key of E.

Lead Me to the Cross by Brook Fraser. Key of D.

▶ Track 34. "Holy Spirit, Come"

Holy Spirit, Come

Richard Slater,
Adapted by Marty Mikles & Phil Laeger

Marty Mikles & Phil Laeger

1. All the guilt -

5 - y past is washed a - way, from its pen-al-ty
it, come to sanc - ti - fy all my bo-dy, mind,

10 oh, I am free. Ho - ly Spir - it, now
and my will. Come, O come, and self

14 Your might dis - play; lead me on to full
now cru - ci - fy; from now on, let me be

18 - sal - va - tion. Ho - ly Spir - it,
- like Jes - us.

21 - come, O come, let Your work in me be done; all that hind-

25 - ers shall be thrown a-side. Ho-ly Spir-it,

29 - come, O come, let Your work in me be done; make me fit

To Coda

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Holy Spirit, Come - p. 2

33 **A** **B** **E** 1. **G#m**
 to be Your dwell - ing.

37 **C#m** 2. **E** **A**
 2. Come, O Spir - Make me strong to fight for the

41 **B** **C#m** **E** **A**
 Lord who died, Ho-ly Spir-it come. O-pen up the door, point me

45 **B** **E** **A**
 to the poor, Ho-ly Spir-it come. per-fect joy and peace, You're a -

49 **B** **C#m** **E**
 live in me, sanc-ti-fied and free when You come, when You come fill

52 **A** *D.S. al Coda*
 me, come fill me. Ho-ly Spir-it

56 **⊕ CODA** **E** **A** **B** **C#m**
 make me fit to be Your dwell - ing, make me fit

61 **A** **B** **C#m**
 to be Your dwell - ing, make me fit

65 **A** **B** **E** **G#m**
 to be Your dwell - ing.

69 **C#m** **E** **G#m** **C#m**

Bonus Leadsheet

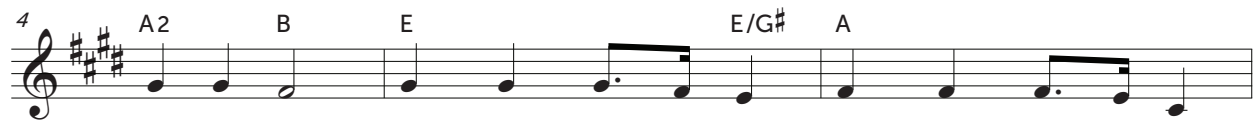
Leaning On The Everlasting Arms

Elisha Albright Hoffman

Anthony J. Showalter



1. What a fel - low - ship, what a joy di - vine, lean - ing on the ev - er -
 2. O how sweet to walk in this pil - grim way, lean - ing on the ev - er -
 3. What have I to dread, what have I to fear, lean - ing on the ev - er -



last - ing arms; What a bless - ed - ness, what a peace is mine,
 last - ing arms; O how bright the path grows from day to day,
 last - ing arms; I have bless - ed peace with my Lord so near,



lean - ing on the ev - er - last - ing arms. Lean - ing, lean - ing,
 lean - ing on the ev - er - last - ing arms.
 lean - ing on the ev - er - last - ing arms.



safe and se - cure from all a - larms; lean - ing, lean - ing



lean - ing on the e - ver - last - ing arms.

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E Major Type Barre Chord

 *Video 11 - E Major Barre Chords*

Intro

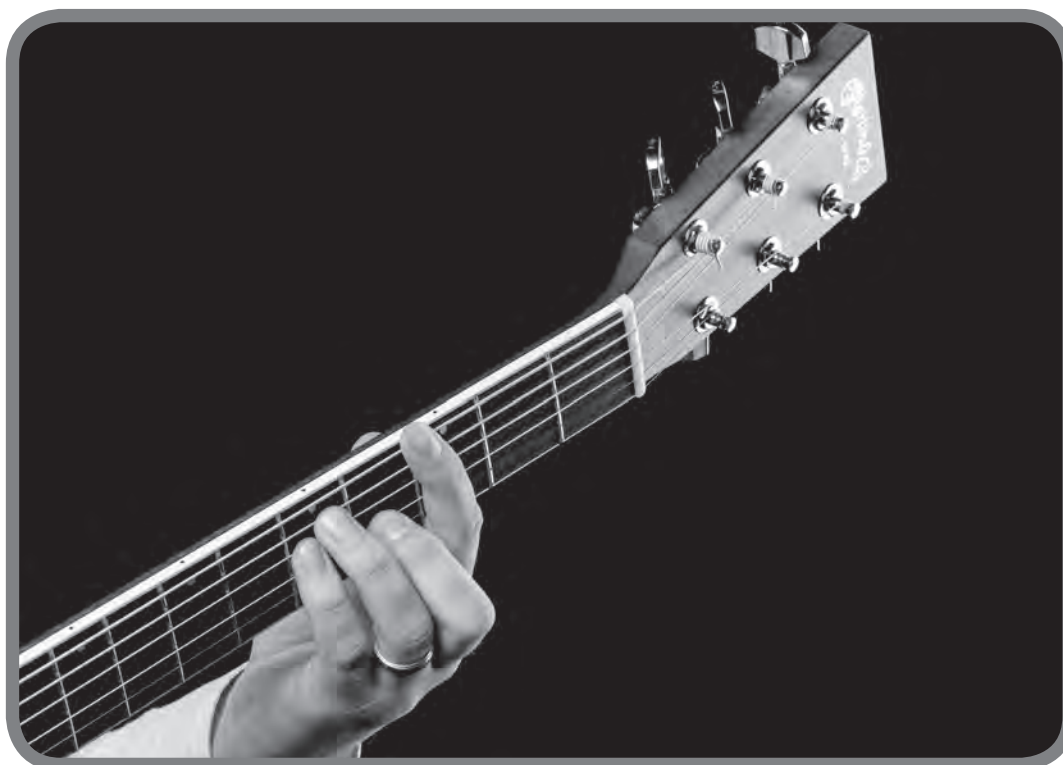
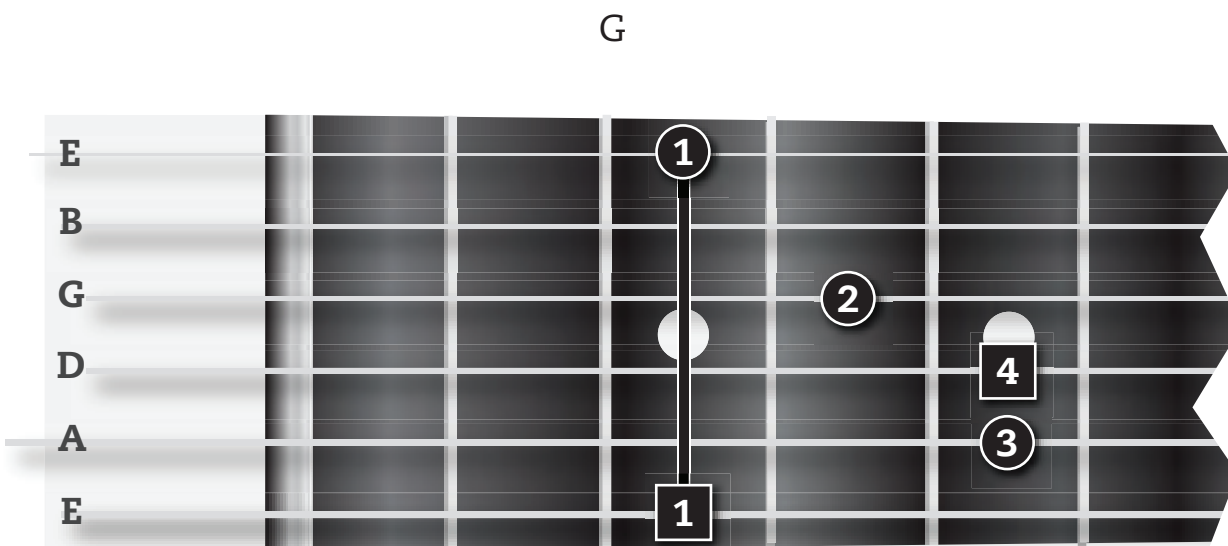
This will complete our barre chord study! As you may have guessed, this is a barre chord that is based off of the open E shape, and it is very similar to the E minor type barre chord we already learned.

To play this shape, first play an E minor type barre chord with the root on G. Once you have done that, simply place your second finger on the third string as shown! As with all the other barre chords we have learned, the name of this chord is the name of the note on the lowest string. In this case, that note is G, so this is a G major chord.

Do you know someone else who plays music in worship? Encourage them to practice with you. You may find that you are more effective as a team than alone.

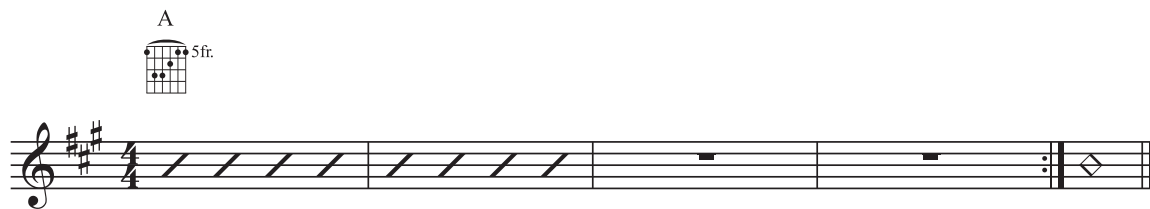
“Yes, the body has many different parts,
not just one part.”

–I Corinthians 12:14 (NLT)

Figure 45

Make sure and do the string by string exercise any time you learn a new chord by plucking every string individually to make sure all the notes are coming out. For the following exercise, you will strum 8 counts, and then you have 8 counts of rest to make any necessary adjustments. You know how to play “A” as an open chord, but do it here as a barre chord.


 *Figure 46. Track 35*

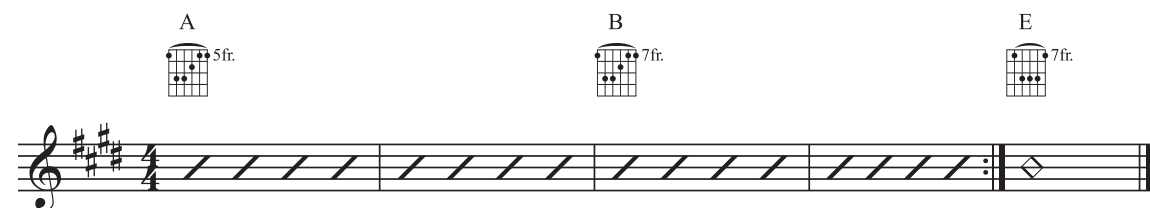


Progressions

In the following progressions there are times where a chord could be played several different ways. For instance, the B chord in Figure 47 could be played as an A major type barre chord with the root on the 2nd fret of the A string, or as an E major type barre chord with the root on the 7th fret of the E string. Also, sometimes chords can be played open, such as the A chord in Figure 47.

For the purpose of the exercises, we are going to use the E major barre chord shape as much as possible, and if you look at the chord boxes above the music, they tell you where to place the chords. Once you can play it as indicated, then try using different positions to play the exercises.

 *Figure 47. Track 36*



▶ *Figure 48. Track 37*

B \flat 6fr. E \flat 6fr. B \flat 6fr.

▶ *Figure 49. Track 38*

F C 3fr. D m 5fr. B \flat F

▶ *Figure 50. Track 39*

C \sharp m 4fr. A 5fr. E 7fr. B 7fr. C \sharp m7 4fr. A 5fr. E 7fr. B 7fr. E 7fr.

▶ *Figure 51. Track 40*

E \flat 6fr. B \flat 6fr. A \flat 4fr. B \flat 6fr. E \flat 6fr.

Outro

With all the barre chords you now know, it is possible to play any song in multiple positions. For instance, when some people play in the key of C, they prefer that their F and G chords both be an E major type barre chord, rather than using an open G, because they like that sound better in that particular key.

A great practice routine would be to learn songs in several positions with different options for how to play the chords. This is a common thing among guitarists, and you could start practicing it with the exercises in this lesson. You will discover that there are certain progressions that sound better when voiced one way rather than another, and that there are multiple options so that you can adjust to the volume and feel of the song.

The Lord does not want our empty praise.
In Amos 5:33 (NLT), the Lord says:

“Away with your noisy hymns of
praise! I will not listen to the music of
your harps.”

The people’s worship was an empty act
because they were leading sinful lives.
We must worship the Lord with our
whole lives, and then He will hear and be
pleased with our praises.

Bonus Leadsheet

Are You Washed In The Blood

**Words & Music by
Elisha Albright Hoffman**

1. Have you been to Je - sus for the cleans - ing pow'r? Are you
 2. Are you walk - ing dai - ly by the Sav - iour's side? Are you
 3. Lay a - side the gar - ments that are stained with sin, And be

3 washed in the blood of the Lamb? Are you ful - ly trust - ing in His
 washed in the blood of the Lamb? Do you rest each mom - ent in the
 washed in the blood of the Lamb; There's a foun - tain flow - ing for the

6 grace this hour? Are you washed in the blood of the Lamb? Are you washed in the
 cru - ci - fied? Are you washed in the blood of the Lamb?
 soul un - clean, O be washed in the blood of the Lamb!

10 blood, In the soul cleans - ing blood of the Lamb? Are your gar - ments spot - less? Are they

14 white as snow? Are you washed in the blood of the Lamb?

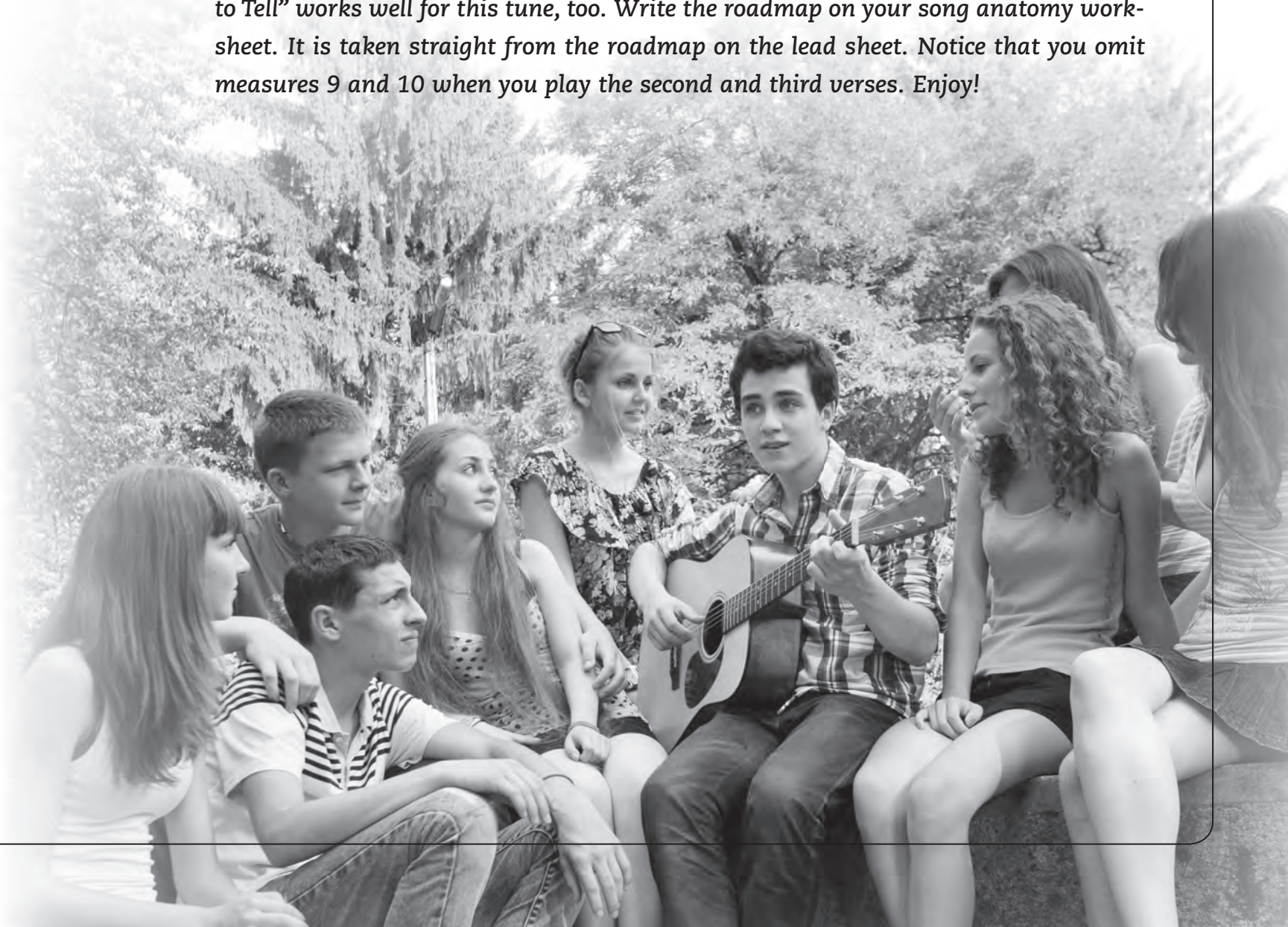
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“Praise Belongs to You”

 *Video 12 - Praise Belongs to You*

Intro

This tune is from transMission’s The World for God album. Be sure and play the A \flat and B \flat chords as E major type barre chords. The strum pattern we used in “A Story to Tell” works well for this tune, too. Write the roadmap on your song anatomy worksheet. It is taken straight from the roadmap on the lead sheet. Notice that you omit measures 9 and 10 when you play the second and third verses. Enjoy!



Song Anatomy Worksheet

"PRAISE BELONGS TO YOU"	
Sections	Analysis

As a worship musician you are a servant and this brings glory to God. Are there other ways in which you could be a servant to those around you?

“For even the Son of Man came not to be served but to serve others.”

Mark 10:45 (NLT)

SONG SUGGESTIONS

These are some other songs that you can play using the chords you know! Refer to the index of song suggestions in the back of the book to find places to get this music.

I Will Follow by Chris Tomlin, Jason Ingram, and Reuben Morgan.

Key of B \flat .

Sing to the King by Billy Foote.

Key of E.

We Fall Down by Chris Tomlin.

Key of E.

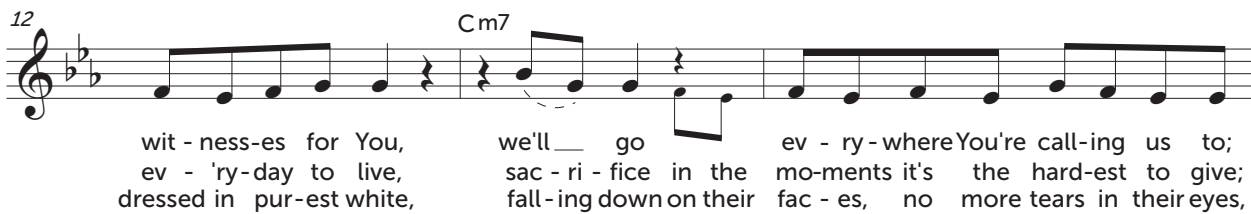
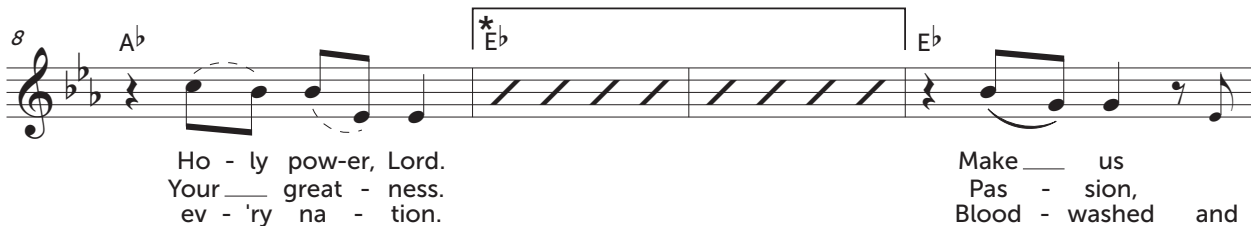
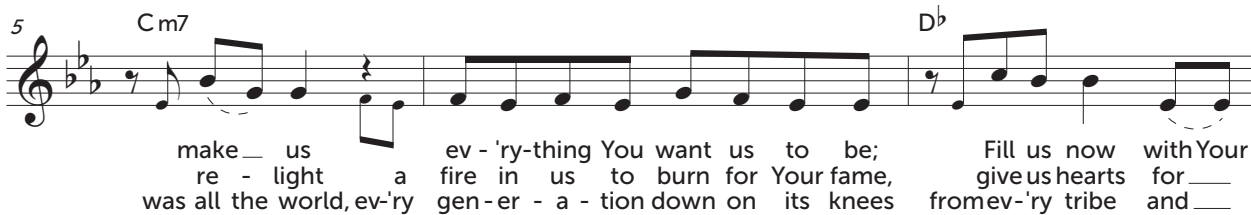
▶ Track 41. "Praise Belongs to You"

Praise Belongs to You

Words & Music by
Phil Laeger



1. Save us whol - ly and com-plete,
2. Je - sus, name a - bove all names,
3. I ___ looked, and all that I could see



* Omit these 2 measures on verses 2 & 3

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Praise Belongs to You - p. 2

27 Cm7 Bbm7 Fm7 Eb/G

Musical staff 27-30: Treble clef, key signature of two flats (Bb, Eb). Chords: Cm7, Bbm7, Fm7, Eb/G. Melody: quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5.

Glo-ry and wis - dom and thanks, hon-or and pow - er and strength,

31 Ab Bb Eb Cm7

Musical staff 31-35: Treble clef, key signature of two flats. Chords: Ab, Bb, Eb, Cm7. Melody: quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5. Ends with a double bar line and a repeat sign.

for-ev-er and ev - er be-long to You. ____

36 Db Ab 1. Eb 2. Eb

Musical staff 36-41: Treble clef, key signature of two flats. Chords: Db, Ab, Eb (first ending), Eb (second ending). The staff contains a series of slanted lines representing a piano accompaniment.

42 Cm7 Db Ab

Musical staff 42-46: Treble clef, key signature of two flats. Chords: Cm7, Db, Ab. The staff contains a series of slanted lines representing a piano accompaniment.

47 CODA Db Ab Eb Db

Musical staff 47-51: Treble clef, key signature of two flats. Chords: Db, Ab, Eb, Db. Melody: quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5. Ends with a double bar line and a repeat sign.

their_ mouths filled with ad - o - ra tion, _____ Heav-en filled with

52 Ab Eb Eb Bb

Musical staff 52-56: Treble clef, key signature of two flats. Chords: Ab, Eb, Eb, Bb. Melody: quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5. Ends with a double bar line and a repeat sign.

ju - bi - la - tion! _____ God o-ver all ____ cre - a - tion,

57 Ab Eb Bb

Musical staff 57-60: Treble clef, key signature of two flats. Chords: Ab, Eb, Bb. Melody: quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5.

praise be-longs to ____ You, _____ Au-thor of our ____ sal - va - tion,

61 Ab Cm7 Bbm7

Musical staff 61-64: Treble clef, key signature of two flats. Chords: Ab, Cm7, Bbm7. Melody: quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5.

praise be-longs to ____ You; _____ Glo-ry and wis - dom and thanks,

65 Fm7 Eb/G Ab Bb

Musical staff 65-68: Treble clef, key signature of two flats. Chords: Fm7, Eb/G, Ab, Bb. Melody: quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5. Ends with a double bar line and a repeat sign.

hon-or and pow - er and strength, for-ev-er and ev - er be-long to You.

69 Eb Cm7 Db Ab

Musical staff 69-74: Treble clef, key signature of two flats. Chords: Eb, Cm7, Db, Ab. The staff contains a series of slanted lines representing a piano accompaniment.

75 Eb Db Ab Eb

Musical staff 75-79: Treble clef, key signature of two flats. Chords: Eb, Db, Ab, Eb. The staff contains a series of slanted lines representing a piano accompaniment. Ends with a diamond symbol.


Bonus Leadsheet

All Creatures of Our God and King

St. Francis of Assisi


Geistliche Kirchengesänge

D Bm




1. All creat-ures of our God and King, Lift up your voice and with us sing, Al-le-
 2. Thou rush-ing wind that art so strong, Ye clouds that sail in heav'n a-long, O__
 3. Thou flow-ing wa-ter, pure and clear, Make mu-sic for thy Lord to hear, Al-le-
 4. Dear mo-ther earth, who day by day, un-fold-est bles-sings on our way, O__
 5. Let all things their Cre-a-tor bless, And wor-ship Him in hum-ble-ness, O__

5 G Asus A D



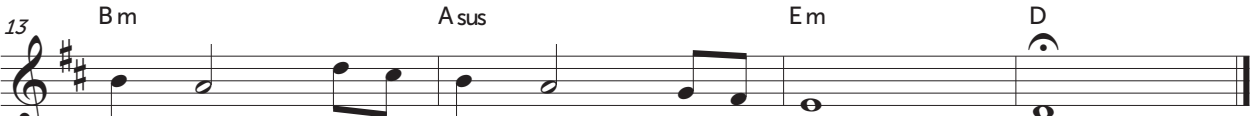
lu - ia, Al-le - lu - ia! Thou burn - ing sun with gold - en beam,
 praise Him, Al-le - lu - ia! Thou ris - ing morn, in praise re - joice,
 lu - ia, Al-le - lu - ia! Thou fire so mas - ter - ful and bright,
 praise Him, Al-le - lu - ia! The flow'rs and fruits that in thee grow,
 praise Him, Al-le - lu - ia! Praise, praise the Fa - ther, praise the Son,

9 Bm G D/F#



Thou sil - ver moon with soft - er gleam: O__ praise Him, O__ praise Him, Al-le-
 Ye lights of eve - ning, find a voice: O__ praise Him, O__ praise Him, Al-le-
 That giv - est man both warmth and light: O__ praise Him, O__ praise Him, Al-le-
 Let them His glo - ry al - so show: O__ praise Him, O__ praise Him, Al-le-
 And praise the Spir - it, Three in One: O__ praise Him, O__ praise Him, Al-le-

13 Bm Asus Em D



lu - ia, Al - le - lu - ia, Al - le - lu - ia!
 lu - ia, Al - le - lu - ia, Al - le - lu - ia!
 lu - ia, Al - le - lu - ia, Al - le - lu - ia!
 lu - ia, Al - le - lu - ia, Al - le - lu - ia!
 lu - ia, Al - le - lu - ia, Al - le - lu - ia!

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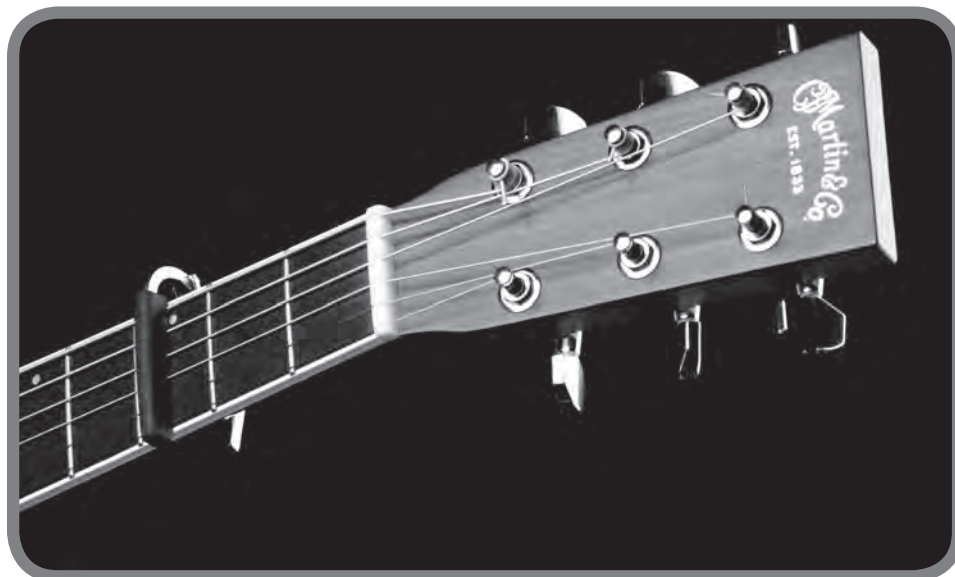
Using A Capo

▶ Video 14 - Using a Capo

Intro

“We need to change keys? Just capo it.” This is a common phrase among worship guitarists. A key needs to be moved to make it better for the congregation, or something is in a weird key, so we use a capo rather than barre chords or transposing the music. This is fine, but remember that a capo should not be a cop-out for not knowing what you are doing! Remember that bass players and keyboard players don’t have capos to use, so you still need to know the chords you are playing.

A capo is a tool to be used for a desired effect, not as a shortcut. Learning about this is a multi-step process. We will examine one reason for using a capo in this lesson and complete our study in the next book.



A **capo** clips on to the guitar neck and presses all the strings down on one fret. Essentially, it moves the guitar nut up the fretboard. This allows us to play open chords higher up on the neck.

There are two reasons for using a capo. One is when we need to change the key of a song. The second reason is when we must play in a difficult key with few or no open chords.

Technique One:

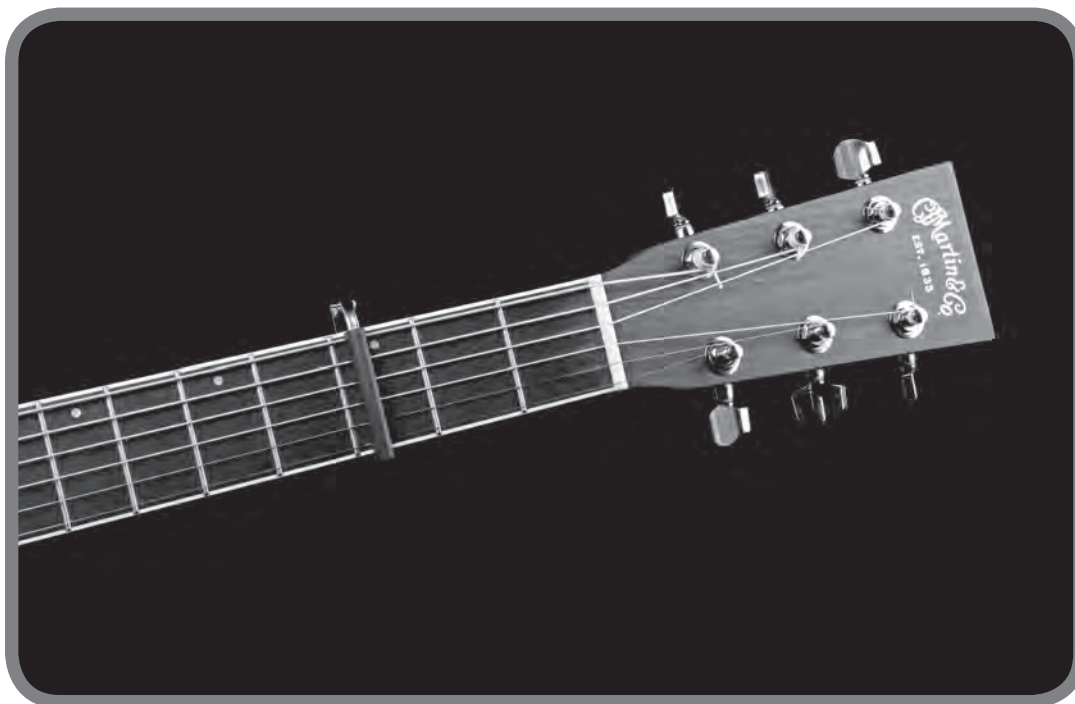
This is when a song is written in an “open key” (uses mostly open chords), but needs to be played in a different key. You can place the capo on the fret board, and play the original open chord shapes higher up on the neck.

For instance, say you have a tune written in G. However, your singer is not able to easily sing in that range, so you have to move it to the key of B \flat . Follow the next few directions as they are explained, and **memorize the steps below**:

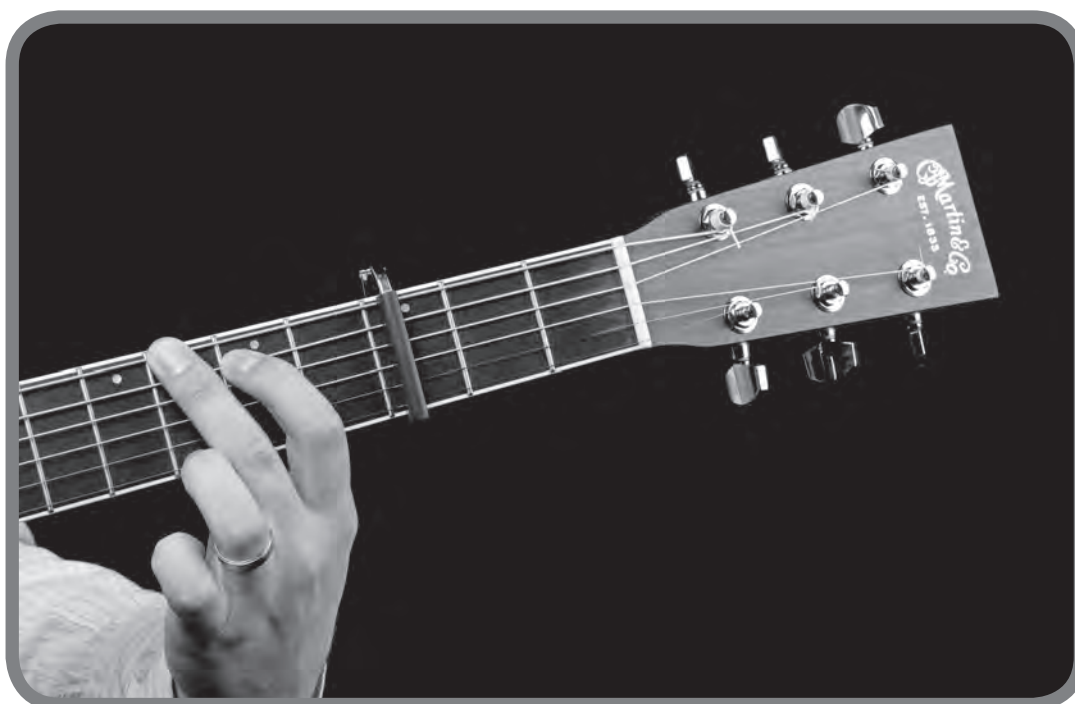
1. Move the open chord up until the root (lowest note) is on the note you are transposing to (B \flat).



2. The number of frets you moved up to place the root note is the number of the fret you place the capo on (we moved up three frets, so the capo goes on the third fret).



3. Play chords like normal, as if the capo is the nut at the top of the guitar neck. Simply play the shape of a G chord, but on the 6th fret so that B \flat is your root. All the other open chords are played as if the capo is the nut.





Technique Two

Technique two does not change the key and is for playing songs that are not in “open keys.” This can make difficult keys much easier. Some praise and worship charts that are not friendly will include a second set of chords meant to be played with a capo. They will also tell you where to place the capo. See Lesson 15 for an example of this. In a song like *Praise Belongs to You* from Lesson 12, there are few or no open chords. You can either use barre chords, or you can place a capo and use open chord shapes. This method requires some knowledge of transposition, and we will cover it in more detail in Level Three.

Progressions

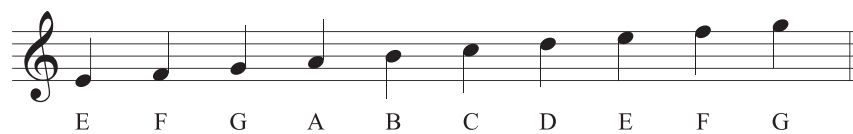
Let’s use Technique One to do some exercises. You will be shown a progression in a key that uses open chords. Above it is written the key that you are transposing to with the capo. **In the blank, write the fret that you place your capo on.** Refer back to the steps listed under method one to help you transpose. The CD plays the exercises with the capo on.

In order to move the open D chord shape up, you will need to know the notes on the D string. Figures 52 and 53 show all the notes on the E, A, and D strings. The first shows sharps, and the second shows flats.

What key am I in?

When using a capo, it is important to know what key the original sheet music is in. One way you can usually tell the key is to look at the first and last chord. Usually the key is the chord that the song starts and ends with. This is not always the case though. If you are unsure, try the Rules of Sharps and Flats. See below.

The notes on the staff are:



Rule of Sharps:

Find the last sharp of the key signature (the sharps or flats after the clef). From that note, go up a half step (one fret on guitar). That note is the key!



In this key signature, the last sharp of the key signature is C#. If you go up a half step, the note is D, so the key of the music is D!

Rule of Flats

Find the second to last flat of the key signature. This note is the key. The only exception is the key of F, which has only one flat.



In this key signature, the second to last flat is on Eb so the key is Eb.

The key of C has no sharps or flats.

See the *Key Signature Index* for a complete list of key signatures for major keys.

Figure 52

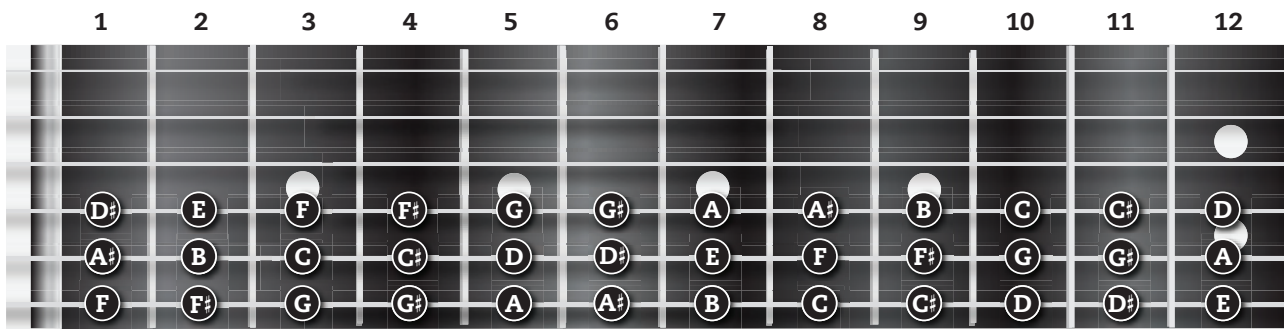
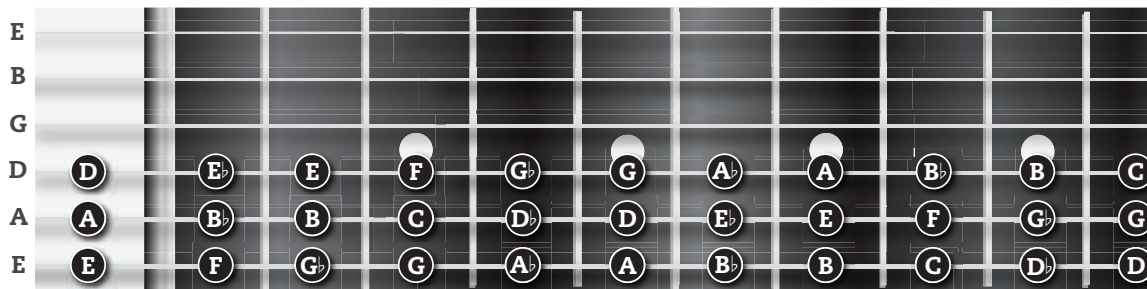


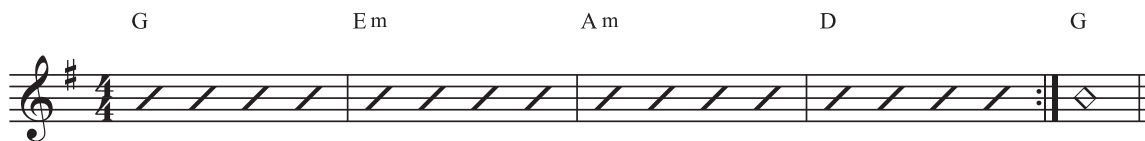
Figure 53



▶ Figure 54. Track 42

Write the fret that has the capo on it. The first one is done for you.
Check your answers with the key at the end of the chapter.

Capo to B \flat . Place Capo on Fret 3



▶ *Figure 55. Track 43*

Capo to B. Place Capo on Fret _____

A D

E A

When we capo something that uses a barre chord in the original key, the barre chord moves up the same number of frets as the other chords. In the case of this progression, the B chord is usually played as an A major type barre chord on the second fret. When you capo it, it should still be an A major type barre chord two frets above the capo, just like how it was two frets above the nut originally.

▶ *Figure 56. Track 44*

Capo to A^b. Place Capo on Fret _____

E A

B E

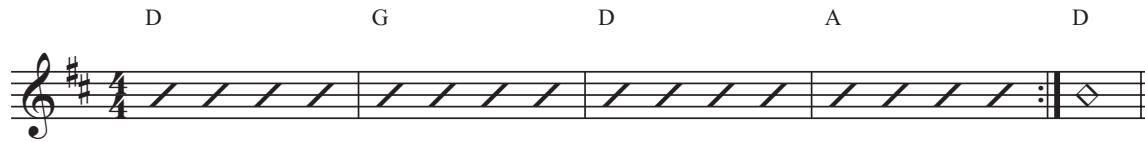
▶ *Figure 57. Track 45*

Capo to E^b. Place Capo on Fret _____

C G Am F C

▶ *Figure 58. Track 46*

Capo to F. Place Capo on Fret _____



Outro

If you are having trouble with placing the capo correctly, check back to the step by step guide at the beginning of this chapter. Used correctly, a capo can be an excellent tool for guitar players. In the next lesson, we will be using it to change the key of a song.

Answer Key


Figure 55: Capo on Fret 2

Figure 56: Capo on Fret 4

Figure 57: Capo on Fret 3

Figure 58: Capo on Fret 3

“Holy, Holy, Holy”

 *Video 14 - Holy, Holy, Holy*

Intro

“Holy, Holy, Holy” is a classic hymn that sounds great in a contemporary group as well. This would be an excellent song for you to play for a worship meeting. We will be using a capo for this song. If you are able to learn “Holy, Holy, Holy” quickly, there are a couple of bonus leadsheets at the end to practice using a capo and to add songs to your repertoire.

The song is written here in C, but we want to take it to the key of E \flat . Remember, start with the low note of your C chord, which is a C. Move this up to a E \flat on the A string. You should now be on the 6th fret. **Since you moved up three frets, your capo goes on the 3rd fret.** You should now play your C with the root on the 6th fret as if your capo is the nut. The root of your G chord is on the 6th fret of the E string, and so forth. The form of this tune is simple. It has no written intro, so we will use the last 4 bars of the song as an intro. After that, play the tune as written.

“...Day after day and night after night they keep on saying, ‘Holy, holy, holy is the Lord God, the Almighty—the one who always was, who is, and who is still to come.’”

“You are worthy, O Lord our God, to receive glory and honor and power. For You created all things, and they exist because You created what You pleased.”

-Revelation 4:8, 11 (NLT)

▶ Track 47. "Holy, Holy, Holy"

Holy, Holy, Holy

Reginald Heber

John Bacchus Dykes
Arr. Jimmy Cox

1. Ho - ly, Ho - ly, Ho - ly, Lord God Al - migh - ty!
 2. Ho - ly, ho - ly, ho - ly; all the saints a - dore
 3. Ho - ly, ho - ly, ho - ly: though the dark - ness hide
 4. Ho - ly, ho - ly, ho - ly, Lord God Al - migh - ty!

5 Ear - ly in the mor - ning our song shall rise to thee;
 thee, Cast - ing down their gold - en crowns a - round the glass -
 thee, Though the eye of sin - ful man thy glo - ry may
 All thy works shall praise thy name in earth and sky and

9 Ho - ly, Ho - ly, Ho - ly, mer - ci - ful and migh - ty,
 y sea; Cher - u - bim and ser - a - phim fall - ing down
 not see, On - ly though art ho - ly; there is none be -
 sea; Ho - ly, ho - ly, ho - ly, mer - ci - ful and might -

13 Am F C Dm G C
 God in three per - sons, bless - ed Trin - it y.
 be - fore thee, Who wert, and art, and ev - er
 side thee Per - fect in power, in love and pu
 y, God in three per - sons, bless - ed Trin - i

This Arrangement © 2013 The Salvation Army, USA Southern Territory

Bonus Leadsheet

Capo to B \flat

I Surrender All

Judson Van deVenter

Winfield Scott Weedon

G C/G G D Em7 Am7 G/B Cadd9 D G



1. All to Je - sus, I sur-ren - der; All to Him I free - ly give;
 2. All to Je - sus I sur-ren - der; Hum - bly at His feet I bow,
 3. All to Je - sus, I sur-ren - der; Make me, Sav - ior, whol - ly Thine;
 4. All to Je - sus, I sur-ren - der; Lord, I give my - self to Thee;
 5. All to Je - sus I sur-ren - der; Now I feel the sac - red flame;

5 G C/G G D Em7 Am7 G/B Cadd9 D G



I will e - ver love and trust Him, In His pres - ence dai - ly live.
 World - ly pleas - ures all for - sak - en; Take me, Je - sus, take me now.
 Let me feel the Ho - ly Spir - it, Tru - ly know that Thou art mine.
 Fill me with Thy love and pow - er; Let Thy bless - ing fall on me.
 O the joy of full sal - va - tion, Glor - y, glor - y to his name!

9 G Am7 D G



I sur - ren - der all, I sur - ren - der all,

13 G Am7 Cadd9 G/B Em7 C D G



All to Thee, my bless - ed Sav - ior, I sur - ren - der all.

Bonus Leadsheet

To God Be The Glory

Fanny Crosby

William Howard Doane

B E A E B E

1. To God be the glo - ry, great things He has done; So
 2. O per - fect re - demp - tion, the pur - chase of blood, To
 3. Great things He has taught us, great things He has done, And

5 A E F# B E A

loved He the world that He gave us His Son, Who yield - ed His
 ev' - ry be - liev - er the prom - ise of God; The vil - est of -
 great our re - joic - ing through Je - sus the Son; But pur - er, and

10 E B E A E

life an a - tone - ment for sin, And o - pened the life gate that
 fen - der who tru - ly be - lieves, That mo - ment from Je - sus a
 high - er, and great - er will be Our won - der, our rap - ture, when

15 B E E

all may go in. Praise the Lord, praise the Lord, Let the earth hear His
 par - don re - ceives.
 Je - sus we see.

20 B B7 B E

voice! Praise the Lord, praise the Lord, let the peo - ple re - joice! O

25 A E B E


come to the Fa - ther, through Je - sus the Son, And

29 A E B E

give Him the glor - y, great things He has done.



“Unfailing Love”

 *Video 15.1 - Unfailing Love*

Intro

This is the title track to the second transMission album. By using a capo, we can minimize the number of barre chords we have to play.

On the chart, you see the chords written in B, and below them are the capo chords. We are to place the capo on the second fret, and play as if we were in A. Your A chord will be played with your fingers on the 4th fret. Refer to the DVD to see the demonstration if you’re having trouble with this.

Form

Notate the form on your song anatomy worksheet. If you follow the lead sheet, you will be able to get the form as well. Be sure and make detailed observations in your analysis column.

Electric Guitar Hook and Sounds

While this course is designed for acoustic guitar, you may find yourself playing electric at some point. Perhaps you have tried it already, and that’s great! Keep in mind that electric guitar is not as essential to a worship band as is the acoustic guitar.

QR Code 2.4



[www.youtube.com/
ContempGuitarist](https://www.youtube.com/ContempGuitarist)

Scan the code above with your smart phone, or go to the web address to see how to play the electric guitar hook to “Unfailing Love”!

If you listen to this song on the play-along CD, you'll hear a lot of electric guitar. The song makes heavy use of a **hook** at the beginning. A hook is a melodic or rhythmic idea that catches the ear of the listener. A hook will often reappear elsewhere in the song. The QR codes show you how to play the hook, as well as some standard electric guitar effects used in praise and worship music.

QR Code 2.5



[www.youtube.com/
ContempGuitarist](http://www.youtube.com/ContempGuitarist)

Scan the code above with your smart phone, or go to the web address for an introduction to electric guitar sounds and effects!

“Let Your unfailing love surround us, Lord, for our hope is in You alone.”

-Psalm 33:22 (NLT)



Song Anatomy Worksheet

"UNFAILING LOVE"	
Sections	Analysis

Outro

Video 15.2 - Outro

This marks the end of the second level of **The Contemporary Guitarist!** The things you've learned have opened up the door to a much wider variety of music. You should now be capable of playing full worship sets on a regular basis! From here, you should play as much music as possible, and move on to book three.

The things you have learned in this book will open the door to a much wider variety of music. Now it is time to move on to Level 3 where you will look at some things that will help you take your playing to a whole new level and become a great worship guitarist.

Though you can now play a wide array of praise and worship tunes, there are still some very important things you need to learn. In level three, we will learn a few more fundamental skills for playing worship, and then we will look at some things that separate the decent worship guitarists for the great ones! After level three, you will be able to play any worship tune that is put in front of you in any key, and sound like a true professional when you do it. You'll also have a good understanding of transposing into other keys, a better understanding of the capo, and much more! So join us for book three, and be ready to take your playing to a whole new level.

Don't forget that we make this music for the glory of God! Worship Him with your music, your actions, your thoughts, with your *life*. A worship musician who doesn't live a worshipful lifestyle will never be the spiritual leader that they are supposed to be. So be sure and lift His name up in all that you do!

Video 15.3 - Behind the Scenes

Video 15.4 - Post Production

Video 15.5 - Bloopers

Index of Song Suggestions and Sheet Music Resources

This is a list of the songs and song suggestions in the book. Songs are listed by what new chords or barre chord shapes you need to know in order to play them. Keep in mind that some charts may have extra numbers or symbols behind the chords that you are unfamiliar with. For now, we will ignore those. Also included are a few resources that can be used to get the sheet music. Enjoy!

A minor and A minor 7th Type Barre Chords

Come, Now is the Time to Worship by Brian Doerksen. Key of D.

I Am Free by Jon Egan. Key of D.

Search Me by transMission. Key of G.

Today is the Day by Lincoln Brewster and Paul Baloche. Key of D.

E minor and E minor 7th Type Barre Chords,

Lead Me to the Cross by Brooke Fraser. Key of D.

Breathe by Marie Barnett. Key of A.

E suspended

Above All by Paul Baloche and Lenny LeBlac. Key of A.

A Story to Tell by transMission. Key of E.

Shout to the Lord by Darlene Zschech. Key of A.

Trading My Sorrows by Darrel Evans. Key of A.

A Major Type Barre Chord

Friend of God by Michael Gungor and Israel Houghton. Key of D.

Holy Spirit, Come by transMission. Key of E.

E Major Type Barre Chord

I Will Follow by Chris Tomlin, Jason Ingram, and Reuben Morgan. Key of B \flat .

Praise Belongs to You by transMission. Key of E \flat .

Sing to the King by Billy Foote. Key of E.

We Fall Down by Chris Tomlin. Key of E.

You're Worthy of My Praise by David Ruis. Key of F.

Songs to be Played with a Capo

Holy, Holy, Holy words by Reginald Heber. Music by John Bacchus Dykes. C to E \flat .

Spirit of the Living God by Daniel Iverson. Arr. By James Cox. D to F.

Unfailing Love by transMission. Key of B.

Suggested resources for obtaining sheet music

Online Resources:

Song Select <http://www.songselect.com>

Praise Charts <http://www.praisecharts.com>

SA Guitar Songs <http://www.saguitarsongs.ca>

Printed Resources

Hal Leonard Corp. *Praise and Worship Songbook*. 2003. Print

Hal Leonard Corp. *Praise and Worship Fakebook*. 2004. Print

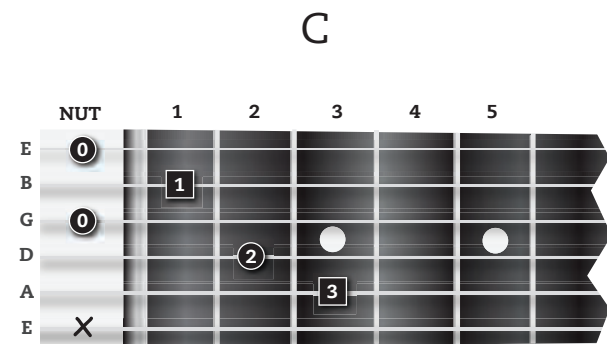
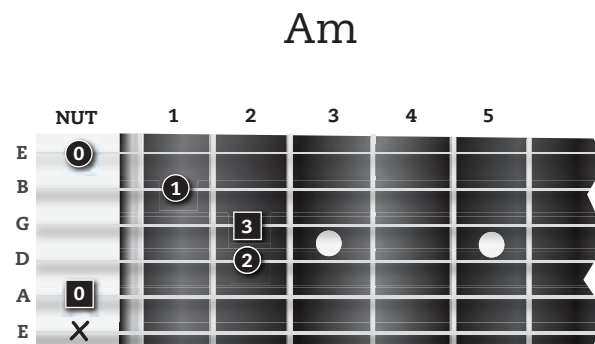
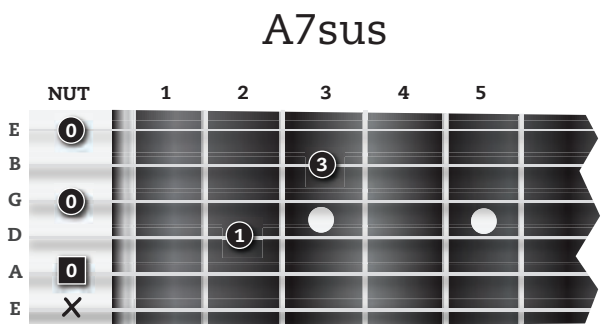
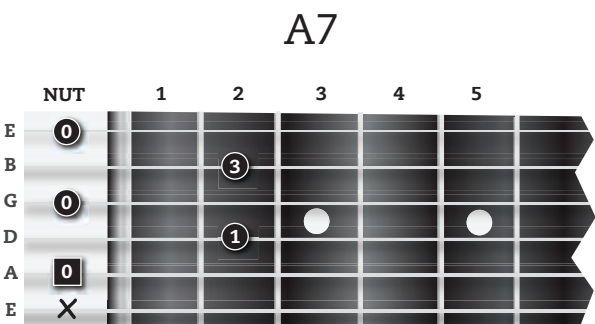
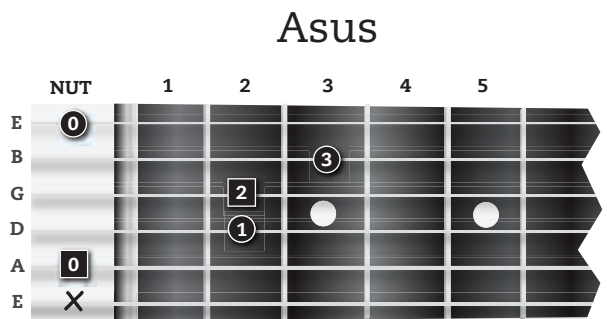
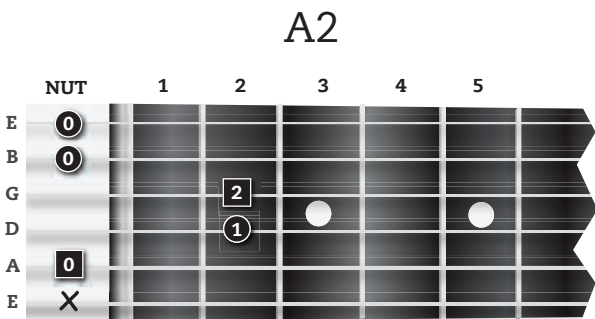
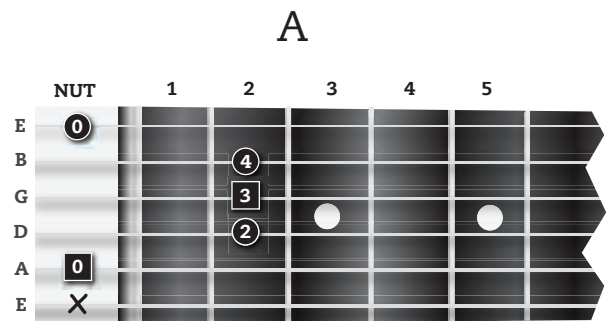
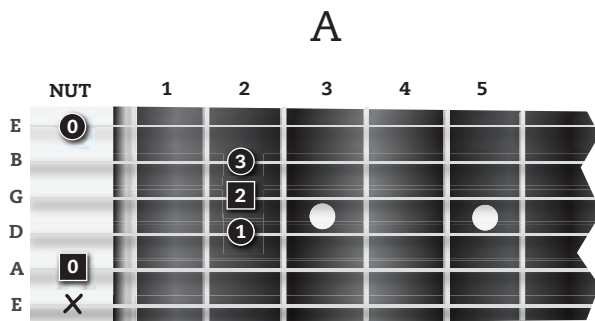
The Salvation Army USA Central Territory. *Hallelujah Choruses*. Print.

Digital Resources

The Salvation Army USA Southern Territory. *transMission CD recordings*. CDs contain printable sheet music. Purchase from the Salvation Army Southern Territorial Trade Department at 1-800-786-7372 or at transmission.virb.com/store.

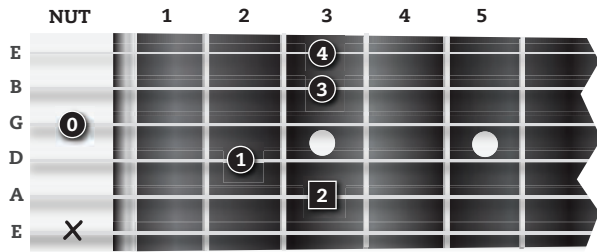
Index of Chord Diagrams

Open Chords

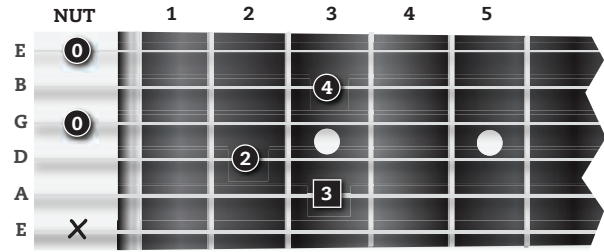


Open Chords

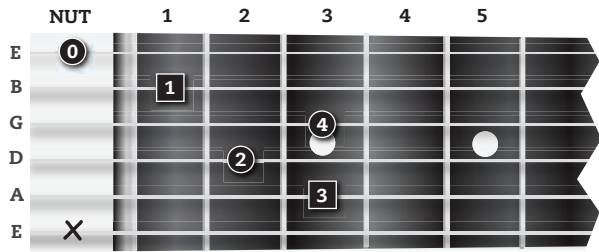
C2 (or Cadd9)



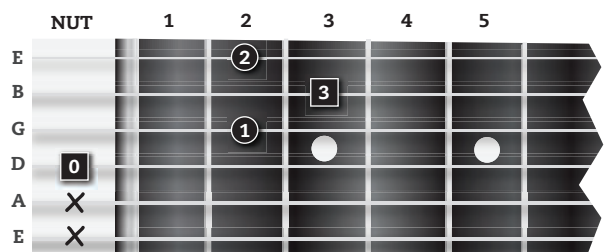
C2 (or Cadd9)



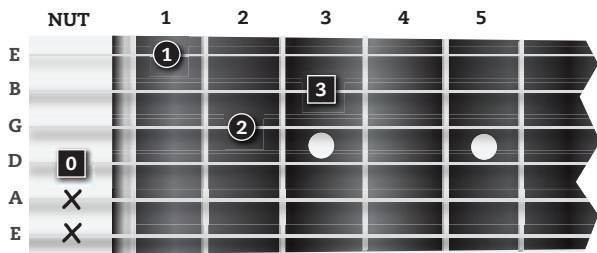
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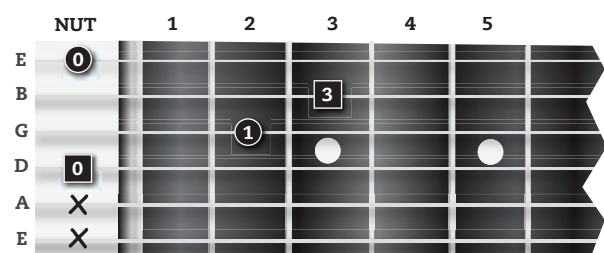
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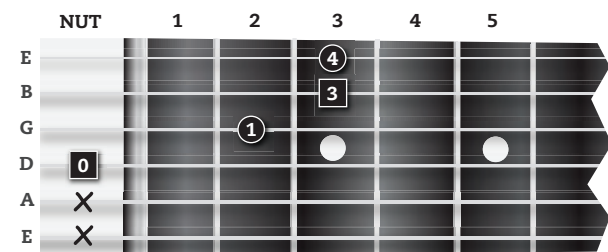
Dm



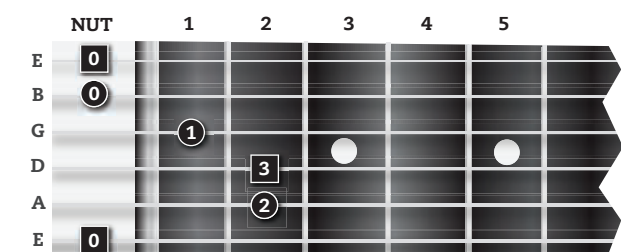
D2



Dsus

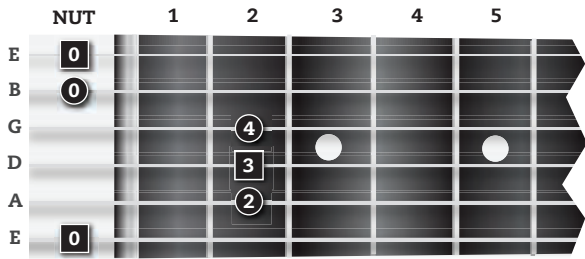


E

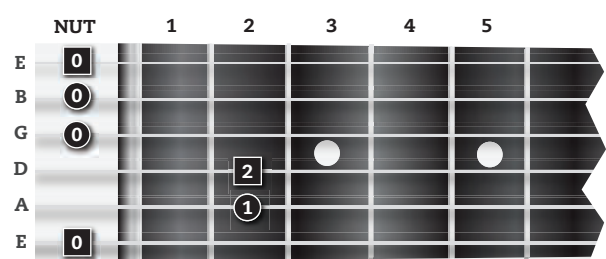


Open Chords

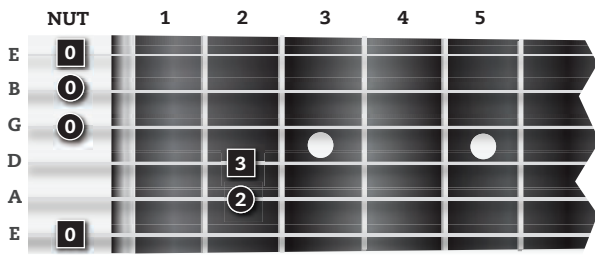
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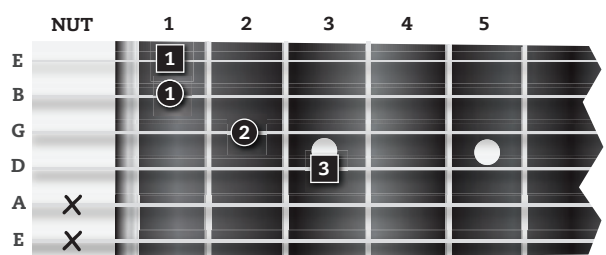
Em



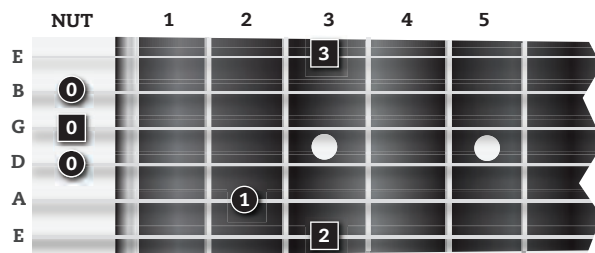
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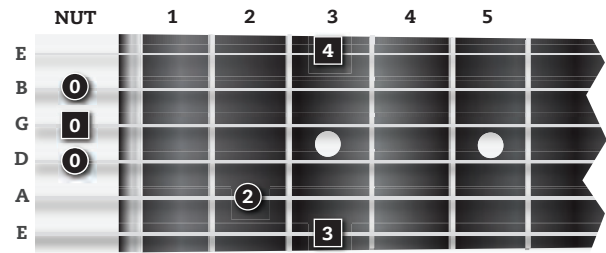
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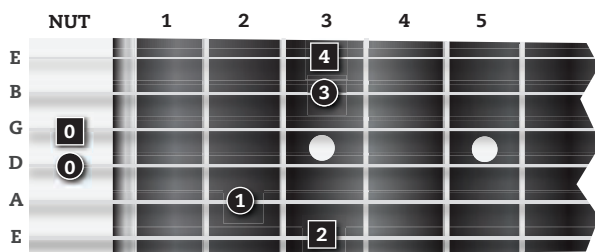
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G

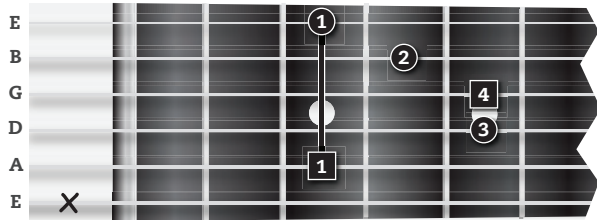


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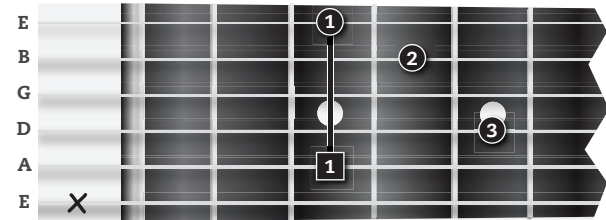


Barre Chords

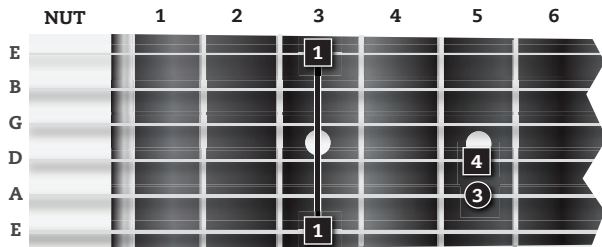
A Minor Type Barre Chord



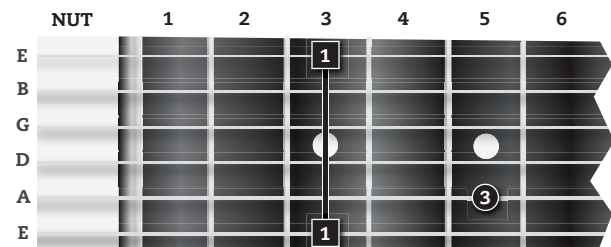
A Minor 7th Type Barre Chord



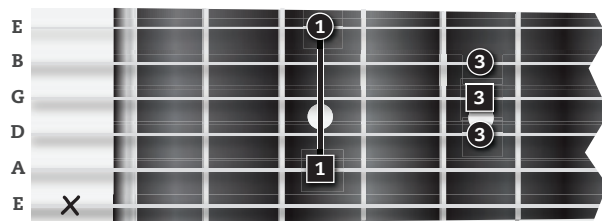
E Minor Type Barre Chord



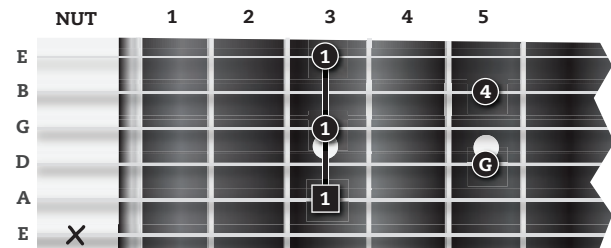
E minor 7th Type Barre Chord



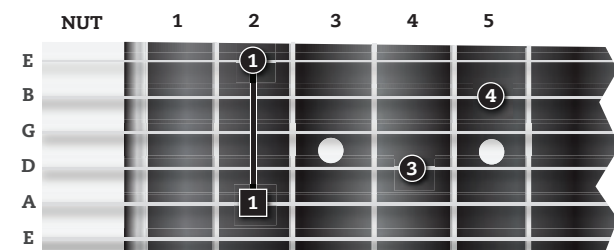
A Major Type Barre Chord



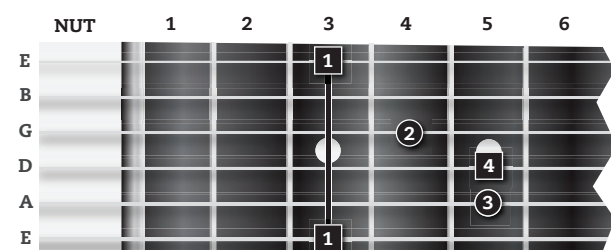
A7 Type Barre Chord



A7sus Type Barre Chord



E Major Type Barre Chord



Major Key Signature Index

C



Sharp Keys

G



D



A



E



B



F#



C#



Flat Keys

F



Bb



Eb



Ab



Db



Gb

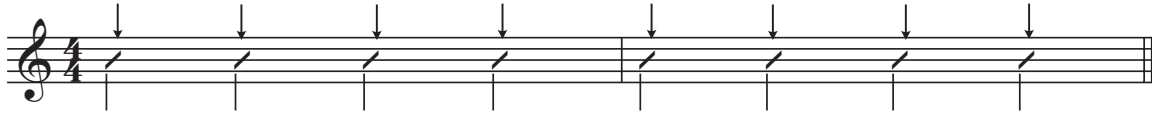


Cb



Strum Pattern Index

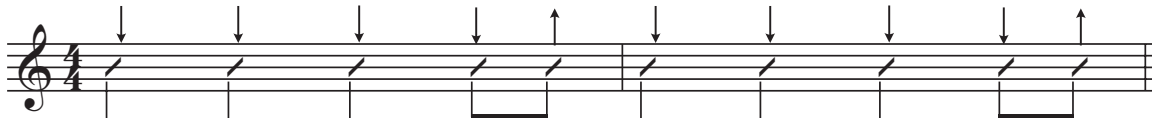
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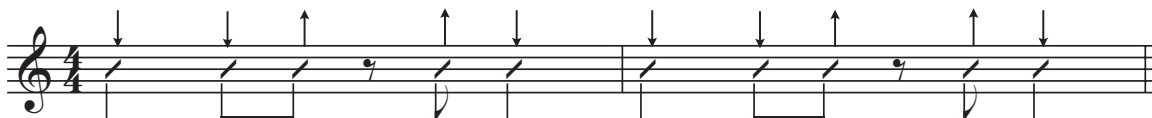
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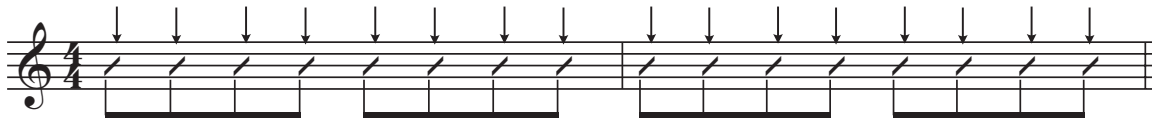
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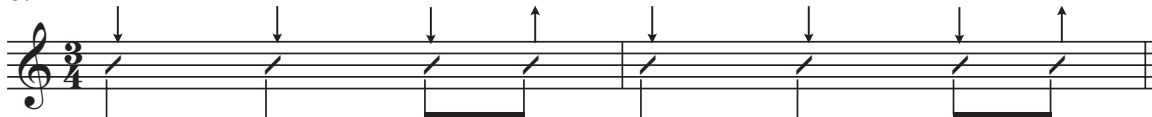
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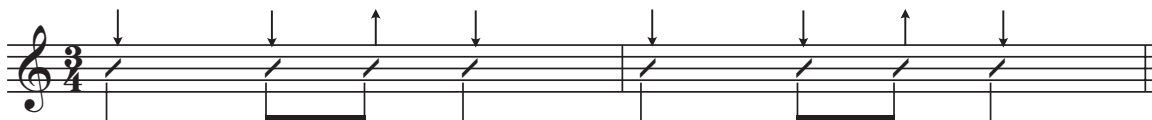
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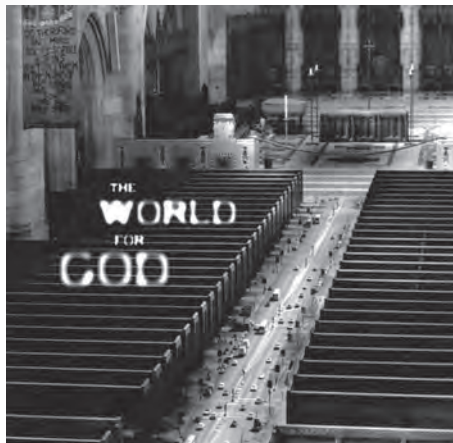
7.



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I Know A Fount

Psalm 18 (You Delight In Me)
I Know A Fount
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The Whole World In Love
With You
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Lead Me
Facedown
Jesus, O Jesus
Bless His Name
(He Sets Me Free)
A Story To Tell

Unfailing Love

Revolution
Unfailing Love
If I Didn't Have You
He Lives
Here At The Cross
Your Holy Love
Burning, Burning
Shine Down
Psalm 51
Thank You, Lord
Over and Over
Speak Your Name
Trust and Obey
How Marvelous

The World For God

The World For God
Love Will Save The Day
Greater Things
Immanuel's Tide
Everlasting Light
Let Justice Roll
Everything
Stand Up
Praise Belongs To You
Spirit of Christ
Be Like Jesus
A Mighty Fortress
Praise His Glorious Name
Soldier's Hymn

Majestic

Christ For The World
Awake
Majestic
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GO!
Great Are You
My Name
Holy Spirit, Come
Search Me
Take Time To Be Holy
You Are
You Set Me Free
Fountain/Doxology

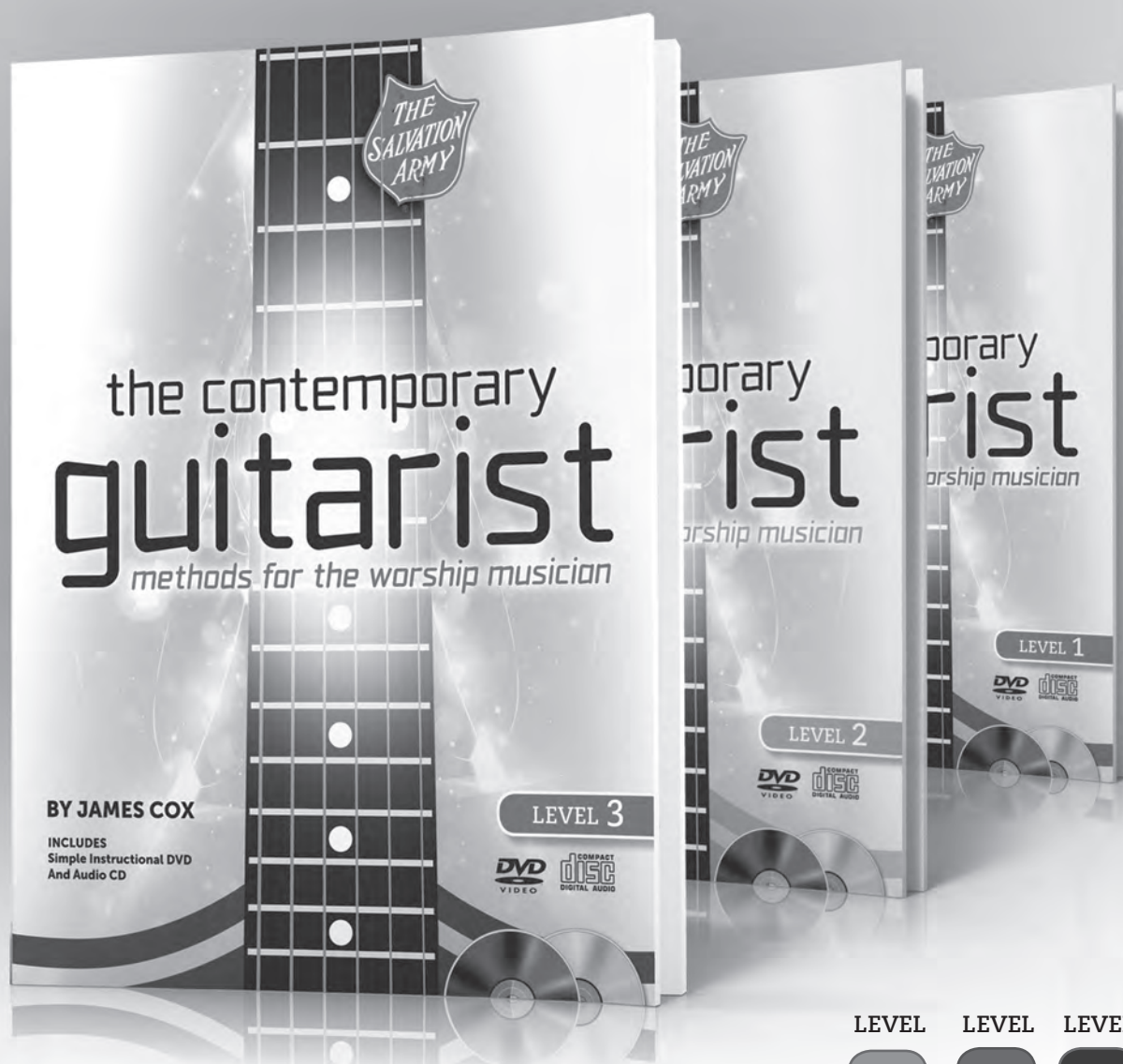
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the contemporary guitarist *methods for the worship musician*

A continuation of the resources provided in Level 1 of *The Contemporary Guitarist*, **Marty Mikles, Jimmy Cox and Adely Charles** review and continue with new, progressive instruction in Level 2. The accompanying DVD can be used to teach the entire course or can be used simply to supplement the book. Level 2 also includes a CD with all the songs and exercises found in the book. Level 2 highlights include:

- How to play chord alterations, sharp and flat notes, barre chords, and how to use a capo.
- Songs by transMission, one of The Salvation Army's premier worship bands, as well as other classic hymns.
- Suggestions for other popular songs that can be played at different points in the book.
- QR code links to extra online content.

The skills you learn by the end of Level 2 will enhance your playing and will help you on your journey to being a competent and effective worship leader. By the end of the level, you will also have the skills to accompany or lead worship on a regular basis and will be ready for Level 3!

For well over a hundred years, The Salvation Army has produced incredible amounts of quality music and educational material designed to enhance worship. Through this book, we hope that you will become a skilled worship artist, so that you can bring your very best to the Lord with the music that you play.



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