



the contemporary
guitarist
methods for the worship musician

BY JAMES COX

INCLUDES
Simple Instructional DVD
And Audio CD

LEVEL 3



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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.

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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: Methods for the Worship Musician* written by Jimmy Cox.

In worship, live accompaniment to congregational singing is of utmost importance. While it may be 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. By this point in your development as a guitar player you can already play most worship songs, and you should be doing so as often as possible!

So far, you have learned the basic chord voicings needed to play worship music. We will now look at some alternate ways to play many of these chords. This expansion of your “chord vocabulary” will give you multiple ways to play songs, and will help you achieve a 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 Adely Charles, and can be used to teach the class or simply used as a supplement for the class taught by a guitarist.

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 three of *The Contemporary Guitarist: Methods for the Worship Musician*. If you are starting this book, it means that you have completed levels one and two, or you have already mastered the skills covered in those volumes. 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. That is the focus of this method.

In level three, we will complete your study of techniques on which you have been working and add new skills that are essential for a worship guitarist to know. Much of this book will be devoted to learning how to play familiar chord progressions in different and more interesting ways. This will help us achieve a characteristic praise and worship sound.

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

Ⓜ LESSON SCHEDULE

The lessons are designed to work for individual learning or classes with multiple people. You should be able to do one lesson per week, but move at a comfortable pace that allows you or your students to grasp the material.

Ⓜ USING THE DVD, CD, AND QR CODES

In absence of a guitar teacher, the DVD can be used in a class setting to teach the material. It is a step-by-step guide to the entire book. All of the exercises and songs are on an audio accompaniment CD, and should be used during private practice or in lessons. There are several QR Codes that can be scanned 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.

Ⓜ PRACTICE


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 do so. Make sure you are getting in **QUALITY** practice. You should be able to play the material you are working on correctly every time before moving on. We put in the work during practice so that our performances are not hard. Have fun! We call it **PLAYING** for a reason!

Ⓜ TUNING

Make sure you tune every time you play!

▶ *Track 1: Tuning Notes*

Barre Chord Review

 *Video 1 - Barre Chord Review*

Intro

The barre chords in this lesson are required for many exercises and techniques you will be learning in this book. Ensure that you have the chords memorized and are able to play these exercises with relative ease before moving on to the next chapter.

The Four Basic Barre Chords

Figure 1.

E Major Type Barre Chord

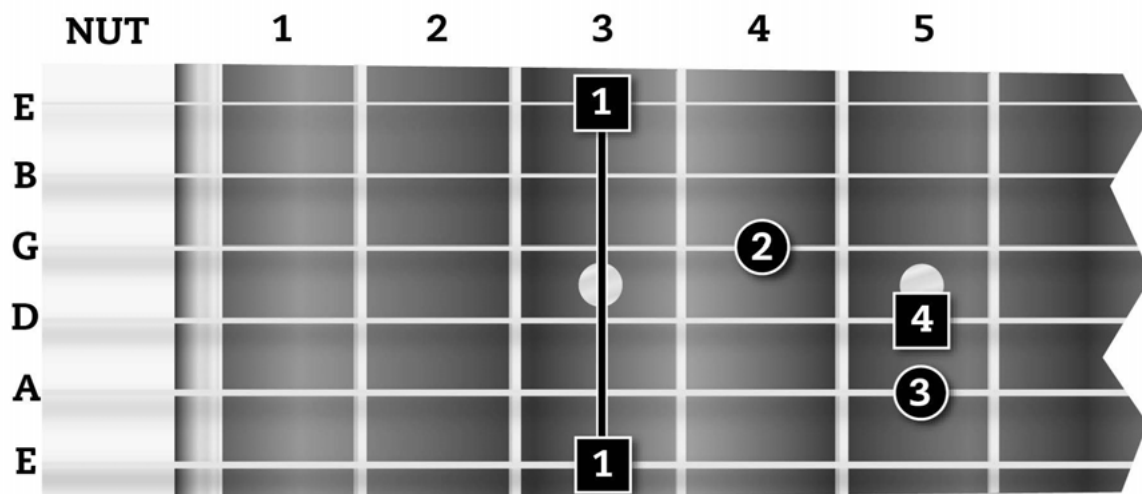


Figure 2.

A Major Type Barre Chord

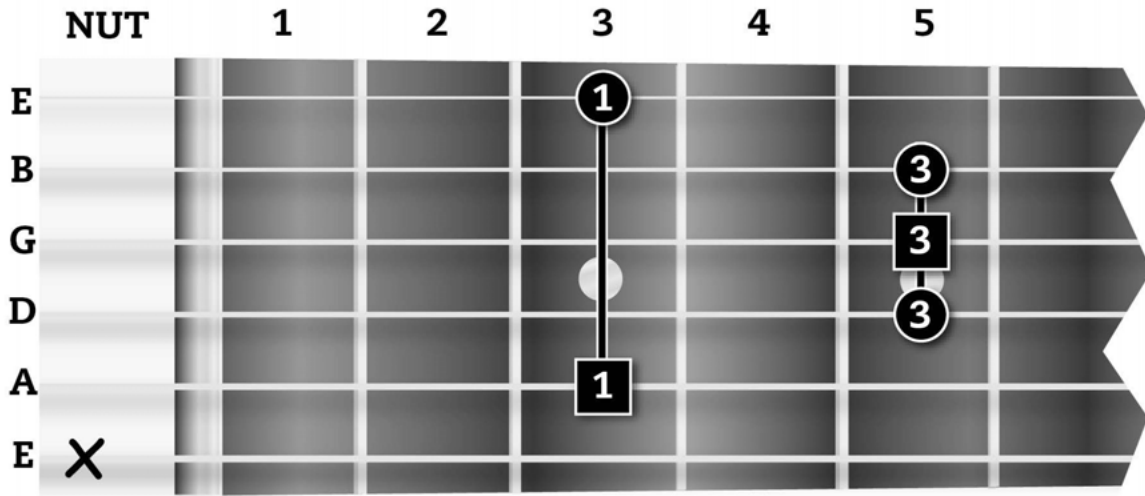


Figure 3.

E Minor Type Barre Chord

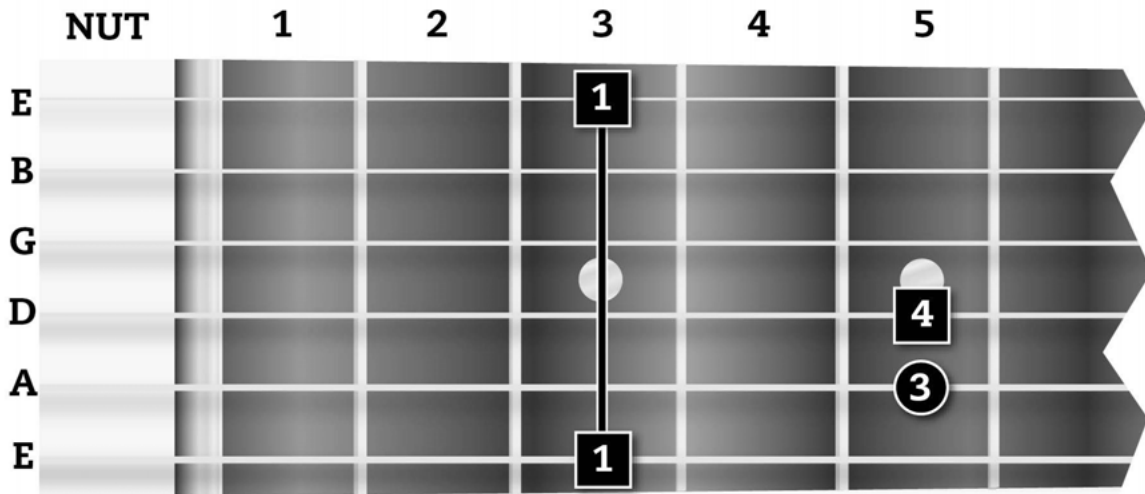
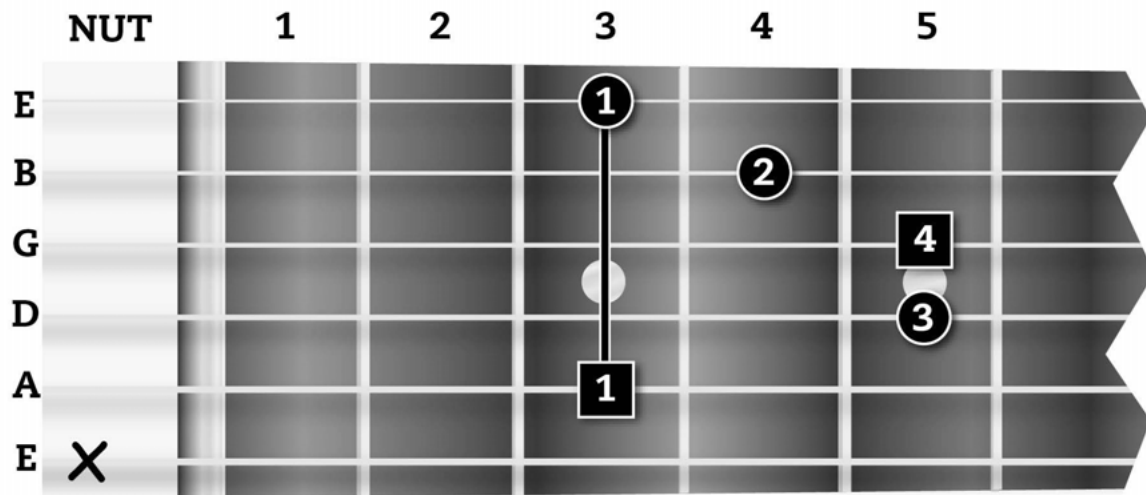


Figure 4.

A Minor Type Barre Chord



We must take care as worship musicians that we never let our ego creep into our ministry. It is easy to get caught up in our own talents and abilities, and to want recognition for our skills while we are on stage. This has no place in worship ministry. Our goal is to turn the attention of others to God, and for all praise to be directed to Him.

▶ *Figure 5. Track 2*

D Bm G A D

▶ *Figure 6. Track 3*

E C#m F#m B E

▶ *Figure 7. Track 4*

B♭ Gm F A♭ B♭

▶ *Figure 8. Track 5*

E♭ B♭ F Gm E♭ F B♭

Bass Lines



Video 2 - Bass Lines

Intro

Bass lines are made up of the lowest notes played. These notes are usually played by the bass player, and the roots of the chords are usually the notes most often played. However, there are times when a composer or songwriter wants a bass note (lowest note played) to be something other than the root of the chord. It is usually best to let the bass player play the altered bass notes, but there are times when you are required to play them on guitar: perhaps you are without a bass player, the chord with an altered bass note is a characteristic part of the song, you are playing a soft section of the song where the bass player drops out, etc. We will learn to play several chords with altered bass notes and how to use them in common progressions in this chapter.

We have already seen examples of bass lines. They are indicated by placing a slash after a chord, followed by the desired bass note. An example of this is D/F#. You play the D chord, and the bass player plays the F# bass note. When said out loud, this chord is called “D over F#.”

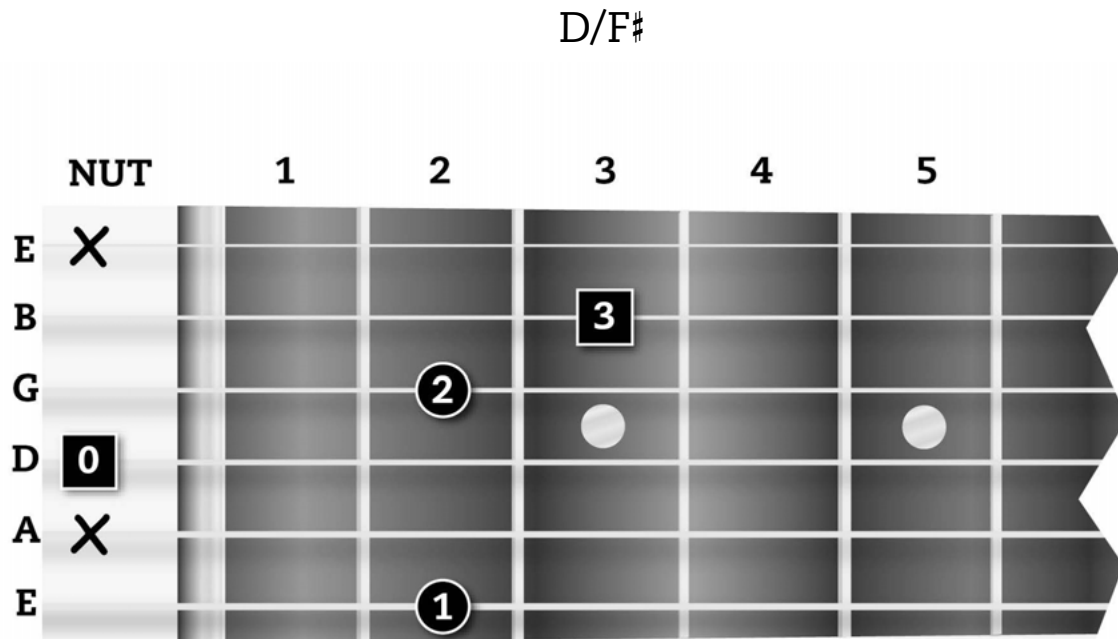
All praise to God, the Father of our
Lord Jesus Christ. God is our merciful
Father and the source of all comfort.

-2 Corinthians 1:3

D/F#

The D/F# chord is often used to move between Em and G. Notice that the shape is taken from an open D chord. The high E string is sometimes left open to make this a D2/F# chord. Mute the A string by lightly touching it with your 1st finger. See the video for an demonstration of how to mute the A string.

Figure 9.



D/F#

▶ *Figure 10. Track 6*

Em D/F# G

▶ *Figure 11. Track 7*

G D/F# Em G

▶ *Figure 12. Track 8*

D D/F# G D D/F# G D

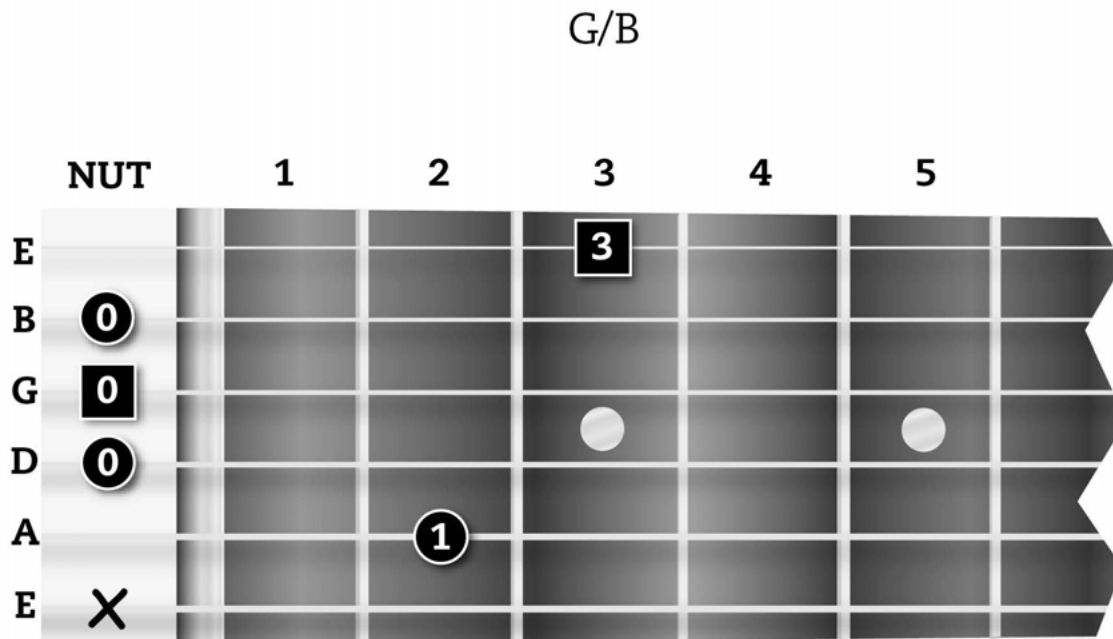
TECHNIQUE TIP

If your hands are large enough, you can wrap your thumb over the top of the guitar neck to play the F# note on the low E string. This is a common technique.

G/B

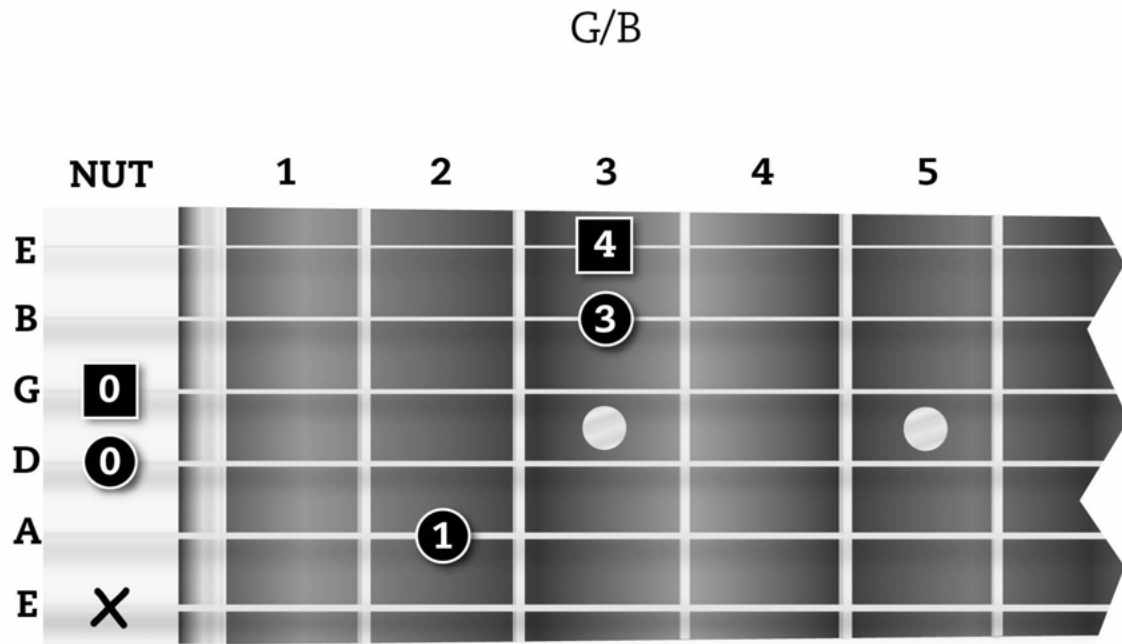
The G/B chord is commonly used to get to the C chord or to leave C and get to Am. G/B is based off of an open G chord. There are two fingerings shown here that reflect the different ways we learned to play the G chord in level one.

Figure 13.



G/B

Figure 14.



G/B

Progressions

▶ *Figure 15. Track 9*

Cadd9 G/B Am G/B Cadd9

C/E

The C/E chord is often used to get to the F chord or to leave F and get to Dm. C/E is based off of the open C chord. There is no picture, as it looks exactly the same as an open C major chord. The only difference is that you play the low E string open.

Figure 16.

C/E

	NUT	1	2	3	4	5
E	0					
B		1				
G	0					
D			2			
A				3		
E	0					

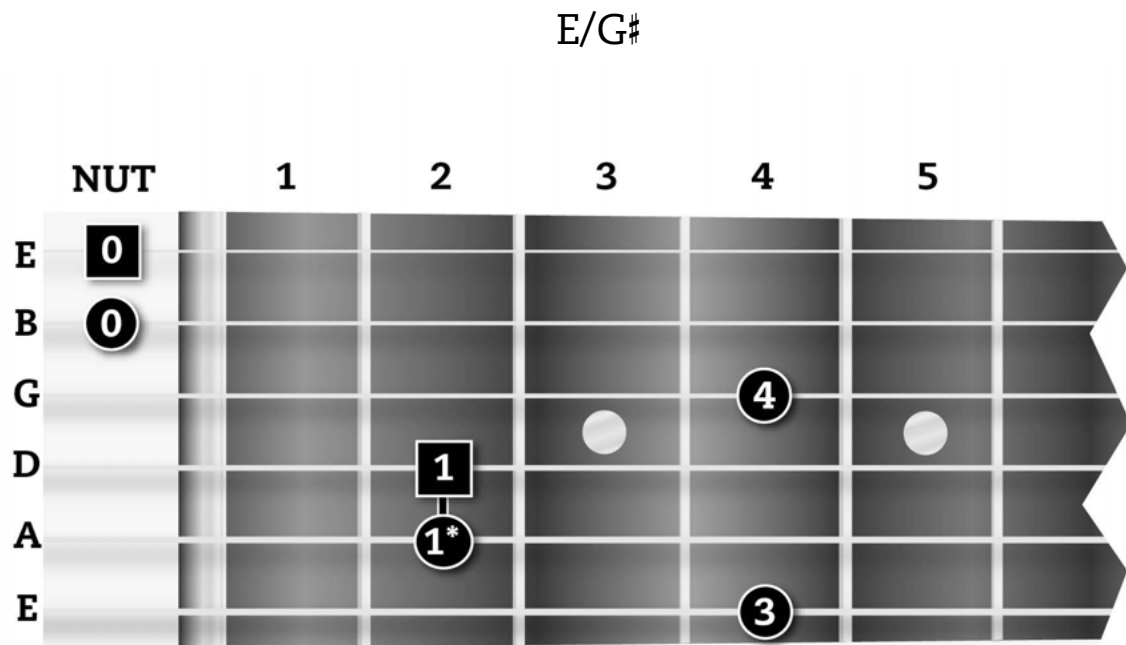
▶ *Figure 17. Track 10*

C C/E F C

E/G#

The E/G# chord is often used to get to the A chord or to leave A and get to F#m. You can choose to play the note on the A string or leave it out. This is up to you and has minimal effect either way. If you are not going to play the note on the A string, be sure and mute the A string by lightly touching it with your 1st or 3rd finger. See the video for a demonstration of how to mute the A string.

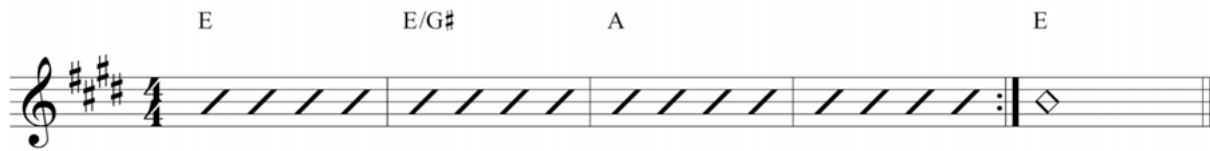
Figure 18.



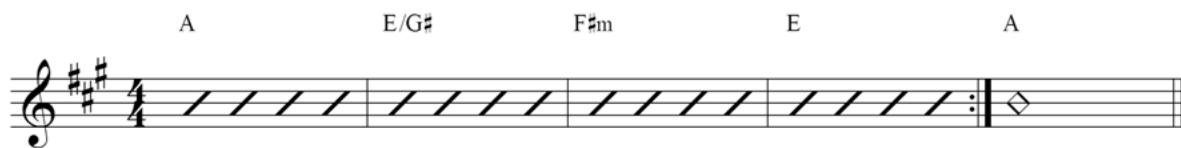
E/G#

Progressions

▶ *Figure 19. Track 11*



▶ *Figure 20. Track 12*

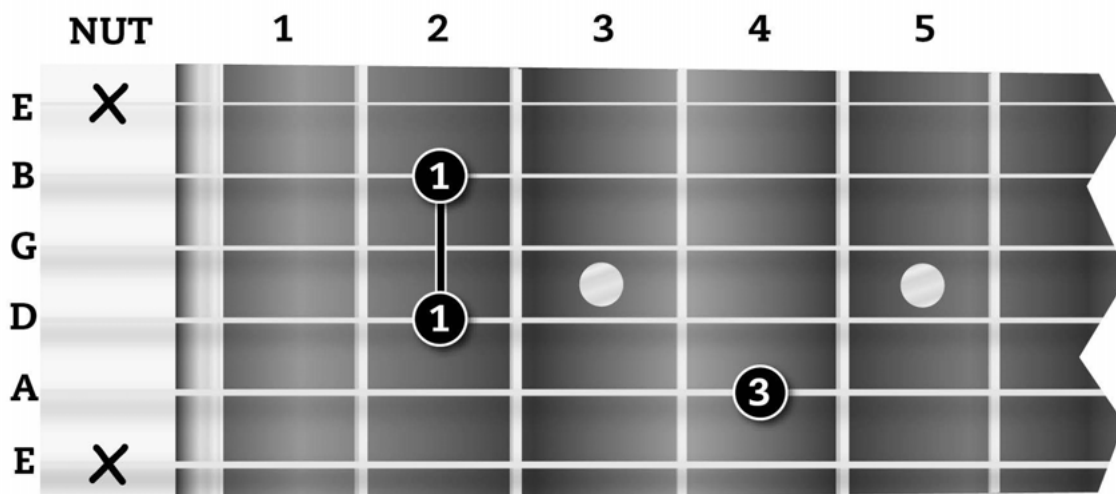


A/C#

The A/C# chord is often used to get to the D chord or to leave D and get to Bm. Notice it is based off of the open A chord, but you barre the B, G, and D strings with your first finger.

Figure 21.

A/C#





A/C#

Progressions

▶ *Figure 22. Track 13*

A A/C# D A


▶ *Figure 23. Track 14*

D A/C# Bm A D

Take time to prepare your heart for worship. Find time to give praise to the Lord privately before you lead others in worship. This way, you come to it with a clean heart.



Tablature, Finger-Style, & Arpeggios

 *Video 3 - Tablature, Finger-Style, & Arpeggios*

Intro

Tablature, or “Tab” for short, is a form of notation that shows finger position, rather than just the pitch of the note. This is useful for guitarists, because there are often multiple places to play any given note. When you want to know exactly how an artist plays a part or a solo, tablature is a practical way it can be notated. There is a vast amount of tablature available on the internet for free, and it is widely available in printed music. We will use tablature to display finger-style playing and arpeggios.

Tablature

Reading guitar tablature is very simple. It is represented by a staff with 6 lines. These lines represent the 6 strings of your guitar. The top line represents your high E string, and the lowest line represents your low E string. This is much like the chord diagrams we use. When a number is placed on a line, it means you play that fret of the indicated string. In Figure 24, there is a “3” on the top line. This means you play the third fret of the high E string in order to play the note G.

Figure 24.



A drawback of tablature is that it does not show rhythm. When it is necessary to show rhythms and exact fingerings, music notation and tablature are often displayed together. We will use this system for all of our examples.

See Figure 25:

Figure 25.



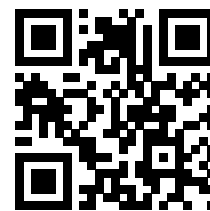
Notice that on the music staff, the note used is a **whole note**. A whole note gets 4 counts. The tab shows that we play this note on the 3rd fret of the high E string. The staff shows that we play on beat one and hold it as we count to four.

Finger-Style Playing

Finger-style playing is a technique of plucking the strings with your fingers, rather than a pick. This changes the tone of the guitar, and results in a softer volume. Using a pick results in a bright tone with a sharp attack, whereas using your fingers gives a warm tone with a soft attack. Finger-style playing is an effective way to add variety and texture to your playing.

There are many ways to approach finger-style playing. One technique is called chord melody. This means that you play the melody and the accompanying chords at the same time. Another technique is to play a moving bass line with your thumb on the low strings while plucking a chord on the higher strings. Other techniques involve strumming the chords by using your thumb in much the same way you would with a pick, plucking the strings of a chord with your fingers, or a combination of both.

QR Code 3.1



[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 demonstrations of finger-style techniques!

To play finger-style, start by getting your strumming hand in the proper position. Strictly speaking, this hand position is home base, though there will be exceptions. Follow these steps:

- Rest your hand comfortably over the sound hole
- Place your thumb on the A string, make sure it is parallel to the string, and pluck downward. Your thumb is used to play the three lowest strings (E, A, and D strings).
- Place your index, middle, and ring fingers on the highest three strings (ring on E, middle on B, and index on G). Fingers should be curled back so that they are pointed directly into the guitar. Use the fleshy part of the fingertips to pluck the strings in an upward motion (classical guitarists will grow their fingernails out and use them to pluck the strings).
- Your pinky finger generally does not pluck a string.

Figure 26.



FINGER LABELS

Under the notes in the tablature you will see letters that tell you which finger to use. These letters are standard classical guitar notation and are taken from the Spanish names of the fingers.

p (pulgar) = Thumb (Low E, A, and D strings)

i (indice) = Index (G string)

m (medio) = Middle (B string)

a (anular) = Ring (High E string)

To play Figure 27, start by getting your plucking hand in the position shown in Figure 27. Then hold down the A chord and allow all the strings to ring as you play the exercise. Use the tablature to tell you what string of the A chord to play and the finger labels underneath to tell you what fingers to use for each note. The notes are **half notes**, so they get two beats each.

▶ *Figure 27. Track 15*

A

p i m a a m i p p

Arpeggios

Instead of playing all the notes of a chord by strumming the strings at the same time, you can play the notes separately by plucking individual strings in rhythm while you hold down the chord. When you play the individual notes from a chord in this manner, it is called an arpeggio. This can be done with a pick or with finger-style. The previous exercise was an example of an arpeggio.

In Figure 28, there is a chord above the music like normal, and an arpeggio pattern below. Start by pressing down the D chord like you normally would, and then play the notes as indicated. Do not lift your fingers. The notes should ring all the way through. Practice this with a pick and with finger-style.

▶ *Figure 28. Track 16*

D

p i m a a m i p p

STYLE TIP

Arpeggios can be used in combination with finger-style in many situations. They are often used in softer songs when you want a more delicate texture. They can also be used on electric guitar in louder songs to achieve a different role than the acoustic guitar.

Progressions

These progressions should be practiced with finger-style and with a pick. Try applying these arpeggio patterns to other chords and progressions in this book.

Some exercises, such as Figure 29, use **quarter notes**. They get one count, so you will be playing on every beat (“1, 2, 3, 4”). Others, such as Figure 30, use **eighth notes**. These get half a count. In a full measure of eighth notes, you would play on and between every beat. They are counted: “1 & 2 & 3 &” or “1 & 2 & 3 & 4 &.”

▶ *Figure 29. Track 17*

Figure 29 consists of two systems of musical notation for guitar. Each system includes a standard notation staff and a guitar tablature staff. The first system is for chords G and C, and the second system is for chords G, D, and G. The lyrics 'p i m a a m i p' are written below the tablature.

System 1: Chords G and C

Standard notation: Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Tablature:

- Measure 1 (G): 3 0 0 3 3 0
- Measure 2 (C): 0 0 0 0 1 0
- Measure 3 (C): 0 1 0 0 1 0
- Measure 4 (C): 0 1 0 0 1 0

System 2: Chords G, D, and G

Standard notation: Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Tablature:

- Measure 1 (G): 3 0 0 3 3 0
- Measure 2 (D): 0 0 0 0 2 3
- Measure 3 (D): 0 2 3 2 2 3
- Measure 4 (G): 3 2 2 3 2 0
- Measure 5 (G): 3 0 0 3 3 0

Lyrics: p i m a a m i p p i m a a m i p p

▶ *Figure 30. Track 18*

E A E

TAB

p i m a m i p i m a m i p i m a m i p i m a m i p

▶ *Figure 31. Track 19*

C Am

TAB

p i m a m i p i m a m i p i m a m i p i m a m i

Dm G C

TAB

p i m a m i p i m a m i p i m a m i p i m a m i p

▶ Figure 32. Track 20

C F

p i m a m i m a p i m a m i m a p i m a m i m a p i m a m i m a

G C

p i m a m i m a p i m a m i m a p i m a m i m a p i m a m i m a p

▶ Figure 33. Track 21

Em D2/F# G

p p i m a m i p p p i m a m i p p p i m a m i p p p i m a m i p p

You can pluck multiple strings at the same time. In the following exercise, pluck the four strings used in the chord with your thumb, middle, index, and ring fingers.

▶ Figure 34. Track 22

Figure 34 shows a musical exercise in 4/4 time, key of G major. It consists of four measures. The first two measures are in G major, and the last two are in D major. The notation includes a treble staff with notes and a guitar tablature staff with fingerings (T, A, B) and fret numbers (0, 2, 3). Fingerings are indicated as 'i m a m i m a' for the first two measures and 'i m a m i m a' for the last two. Chord symbols G, D, and G are placed above the staff.

In Figure 35, use a pick or your thumb to strum the full chord, and then pick the notes of the arpeggio individually.

▶ Figure 35. Track 23

Figure 35 shows a musical exercise in 4/4 time, key of G major. It consists of four measures. The first two measures are in D major, and the last two are in G major. The notation includes a treble staff with notes and a guitar tablature staff with fingerings (T, A, B) and fret numbers (0, 2, 3). Fingerings are indicated as 'p a m a m a', 'p m i m i m', 'p m i a m i', and 'p'. Chord symbols D2, D, D2, A, A2, A, G, D2, D, D2, and D are placed above the staff.

Bonus Leadsheet

Joyful, Joyful We Adore Thee

Edward Hodges, Henry Van Dyke

Ludwig van Beethoven

D G Bm7

Joy - ful joy - ful we a - dore Thee God of glo - ry
 All Thy works with joy su - round Thee Earth and heav'n re -
 Thou art giv - ing and for - giv - ing ev - er bless - ing
 Mor - tals join the might - y cho - rus which the morn - in

4 Asus D/F# G

Lord of love. Hearts un - fold like flow'rs be - fore Thee
 flect Thy rays. Stars and an - gels sing a - round Thee
 ev - er blest. Well - spring of the joy of liv - ing
 stars be - gan. Fa - ther love is reign - ing o'er us

7 Bm7 A7sus D Asus Bm7 A/C# D

open - ing to the sun a - bove. Melt the clouds of sin and sad - ness
 cen - ter of un - bro - ken praise. Field and for - est vale and moun - tain
 o - cean depth of hap - py rest. Thou our Fa - ther Christ our Bro - ther
 Bro - ther love binds mand to man. Ev - er sing - in march we_ on - ward


11 A/C# D E7 A D Em7

drive the_ dark of doubt a - way. Giv - er of im -
 flow - ery_ mea - dow flash - ing sea. Chant - ing bird and
 All who_ live in love are Thine. Teach us how to
 vic - tors_ in the midst of strife. Joy - ful mu - sic

14 D/F# Gm D/A A7sus D

mor - tal glad - ness fill us with the light of day.
 flow - ing fount - ain call us to re - joice in Thee.
 love each oth - er lift us to the joy di - vine.
 lifts us sun - ward in the tri - umph song of life.

Power Chords

 *Video 4 - Power Chords*

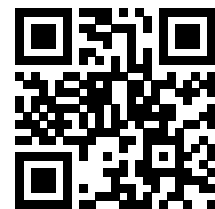
Intro

At this point, stop and review all the notes on the guitar using the diagram in Figure 36. For this chapter, we will be using the low E, A and D strings extensively.

Figure 36.

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

QR Code 3.2



[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 shortcuts for finding notes on the fretboard!

For I cried out to him for help,
praising him as I spoke.

– Galatians 1:10

You can use something called the **octave tool** to find octaves of notes on the E, A, D and G strings. Using the octave tool will help you quickly find notes on the higher strings. See the following steps:

- Find the desired note on the E, A, D or G string.
- If starting on the E or A string, go up two strings, and up two frets. See Figure 37.
- If starting on the D or G string, go up two strings, and up three frets. See Figure 38.
- These two notes have the same name, and the second note sounds an octave higher.

Figure 37.

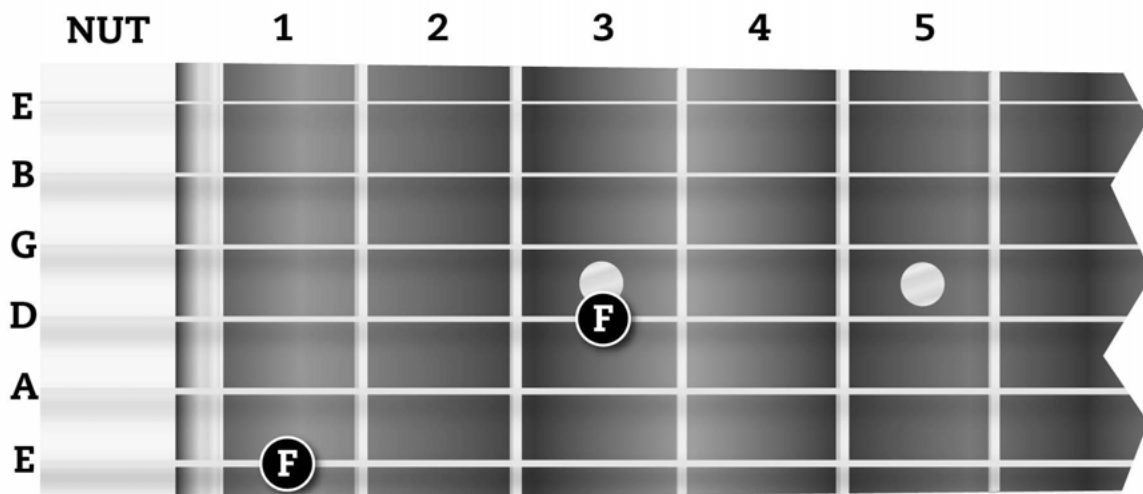
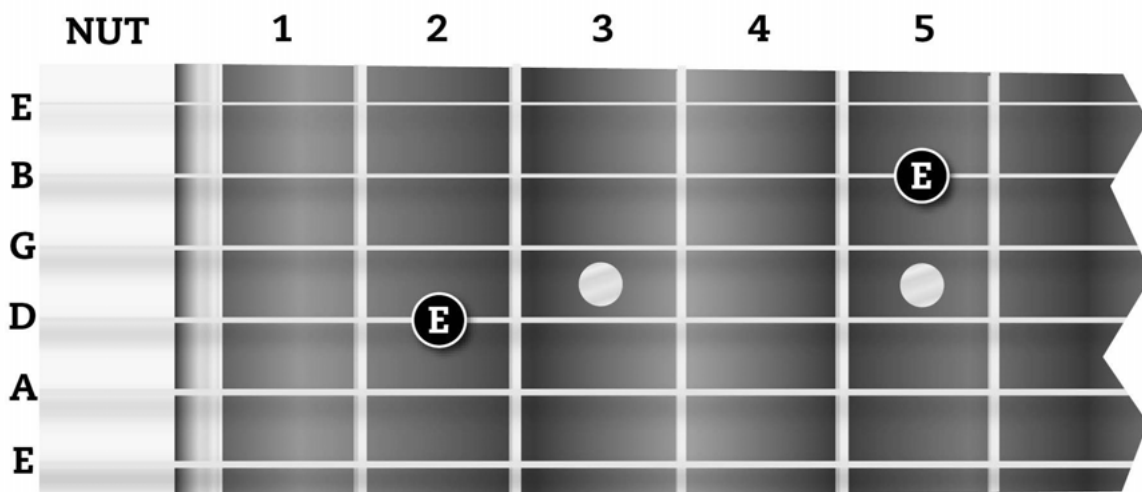


Figure 38.



Power Chords

Power chords are two or three note chords that are used to add an edge to your sound without getting muddy. This is especially true when using overdrive or distortion on electric guitar. Power chords are a trademark of guitar playing and are used with great frequency in rock, country, pop, contemporary Christian, and other genres.

Power chords with the root on the E and A string consist of only the lowest 2 or 3 notes of a regular barre chord. Placing power chords on the neck is just like placing barre chords on the neck: the lowest note, or root note, defines the chord. Figure 39 is a G power chord because the root is on G.

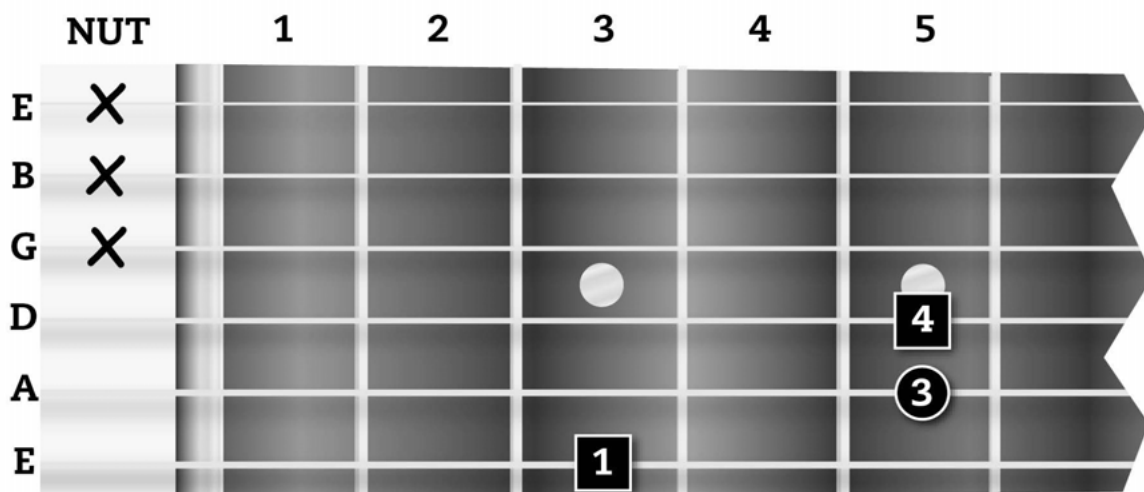
Power chords are neither major nor minor. For example, if you see G major or G minor chord written in the music, you can play a G power chord in its place. Power chords are sometimes notated by placing a “5” after the name of a chord, such as G5. See Figure 39.

TECHNIQUE TIP

The higher note in a power chord helps to thicken the chord, but it is not necessary. It can be left out.

Figure 39.

E String Power Chord



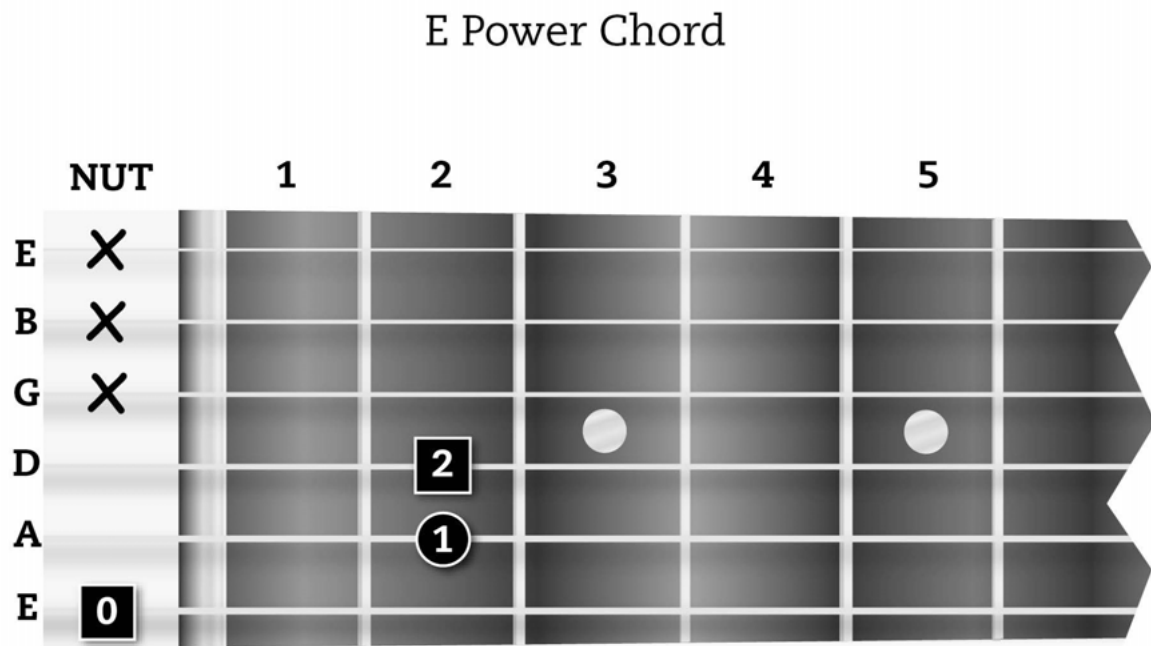


E String Power Chord (G5)

Power chords using open strings are the same concept. See the open E and A power chords in Figures 40 and 41. You have three options for fingering these open power chords: use the fingering shown in the diagram, using fingers 3 and 4, or barring both notes with your first finger.

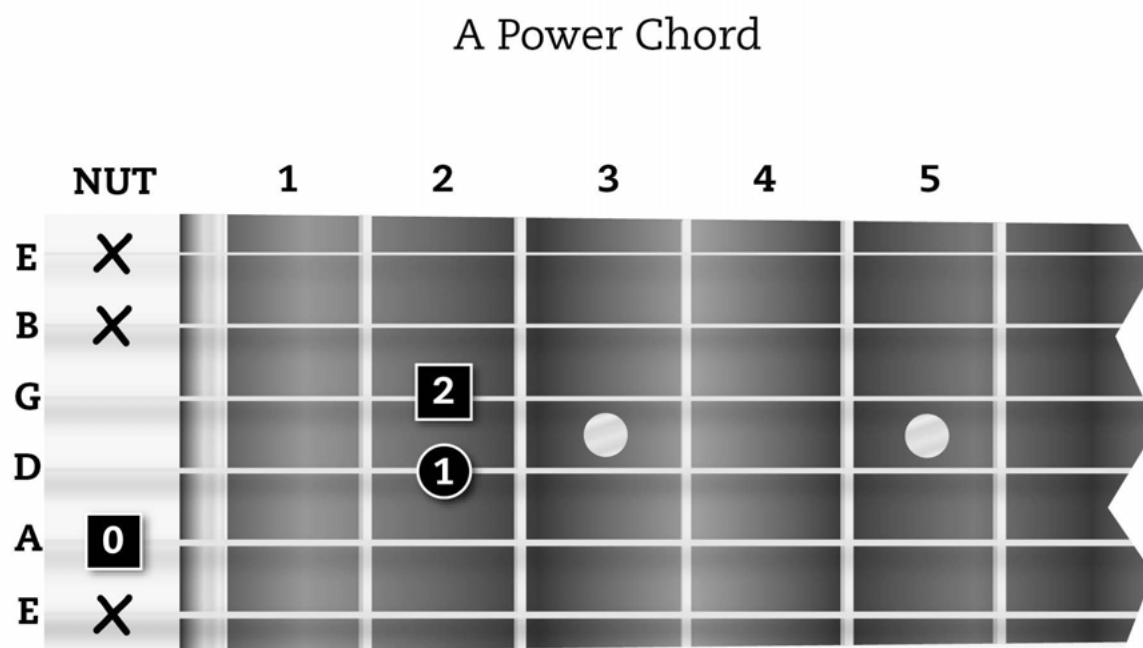


Figure 40.



E Power Chord

Figure 41.

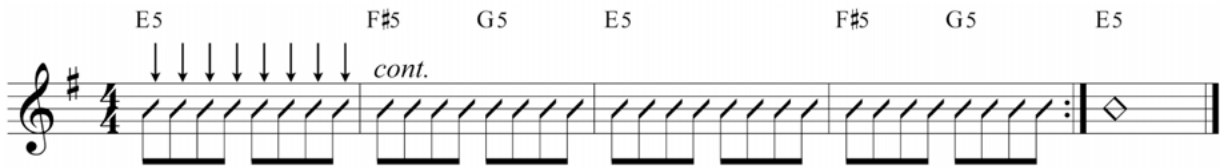


A Power Chord

Be sure to avoid playing any strings besides the ones you are pressing down. One way you can do this is to allow the first finger of your fretting hand to rest on the unused strings and mute them. This way, if you play a string by mistake, it will be muted. See the video for a demonstration.

In the next exercise, use only down strums while palm muting to give a driving, rhythmic effect. This is one of the most effective ways to use power chords

▶ *Figure 42. Track 24*



The power chord shape (Figure 39) can also work with the root on the A string or D string, as shown below. There are no pictures, as the shape is the same for Figure 43, and only one string is different in Figure 44.

Figure 43.

A String Power Chord

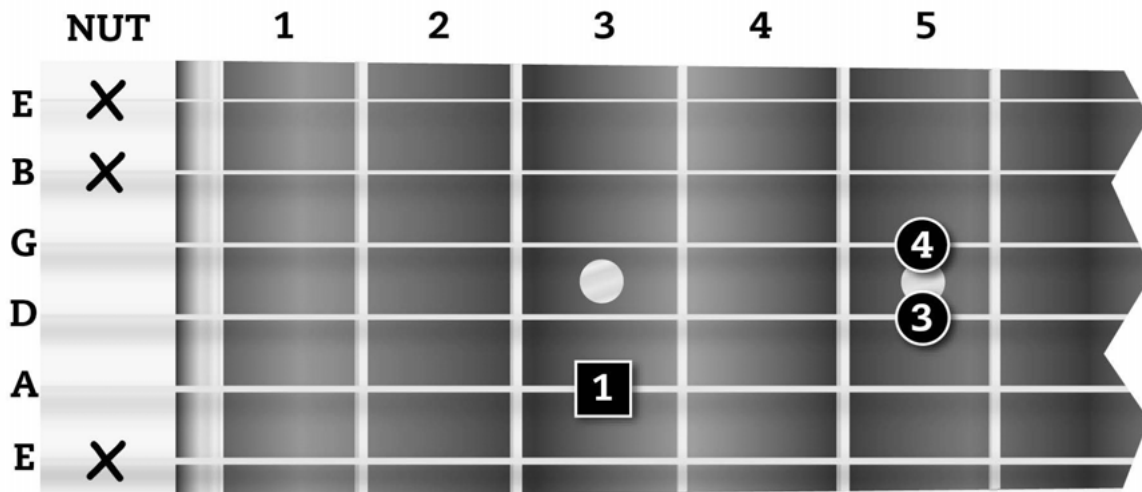
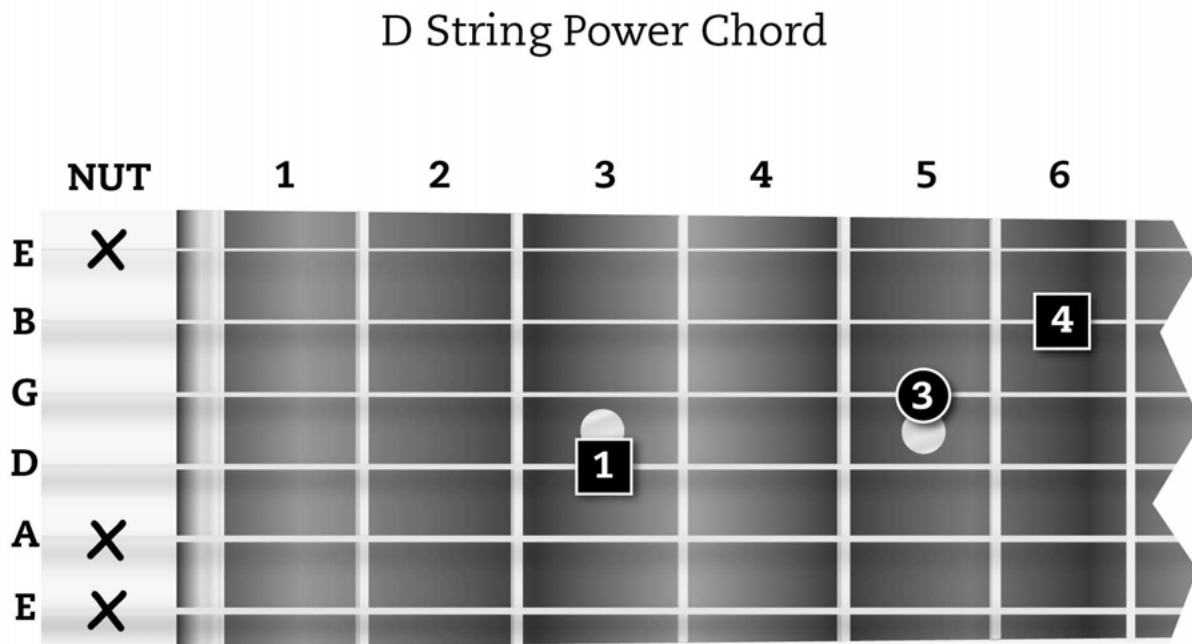


Figure 44.



See these instructions for the following progressions:

- All chords should be played as power chords.
- The string on which the root should be placed is shown below the music.
- In most instances there are multiple places where you can play the chord. For instance, in Figure 45 you can play the root of the $E\flat$ chord on the 6th fret of the A string or the 1st fret of the D string, so there is an A and a D below the music to show the strings on which the root can be placed. Play each exercise using the top line of string suggestions, then the bottom one.
- Practice all of the options and find your favorite way of playing them!

Progressions

▶ *Figure 45. Track 25*

E \flat B \flat E \flat B \flat E \flat

String: A E A D A
 D A D A D

▶ *Figure 46. Track 26*

F Am C G F

String: E A A E E
 A E A E A

▶ *Figure 47. Track 27*

G D Em C

String: E A A A
 A E A E

G D C G

String: E A A E
 A E E A

▶ *Figure 48. Track 28*

B \flat E \flat F E \flat B \flat


String: E A A A E
 A D D D A

But let all who take refuge in you rejoice;
let them sing joyful praises forever.
Spread your protection over them,
that all who love your name may
be filled with joy. For you bless
the godly, O LORD; you surround
them with your shield of love.

– Psalm 5: 11-12



“You Alone”

 *Video 5 - You Alone*

Intro

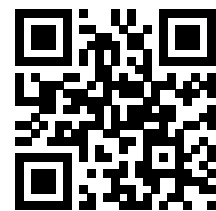
The first tune we will learn in this book is “You Alone” from transMission’s “We Believe...” album. This is a song based on The Salvation Army’s second doctrine. It would be best to learn this tune using both open chords and power chords. If you have an acoustic and an electric guitar, try using the open chords on the acoustic and the power chords on the electric.

During the bigger sections, such as the intro, chorus, and bridge, you can play the power chords as full volume 8th notes using a down strum pattern. When you get to the softer sections, try palm muting the 8th note down strum pattern.

Give thanks to the LORD
and proclaim his greatness.
Let the whole world
know what he has done.

– Psalm 105:1

QR Code 3.3



[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 electric guitar
hook from this song!

 Track 29

You Alone

Words & Music by
Marty Mikles

F C Am G F C Am G F



6 C G F C G F



You hold all things to - geth - er
We stand in awe of You God

10 C G F Am G



You speak and life be - gins You say a word and winds o - bey Your com - mands -
And of Your maj - es - ty e - ven when we don't un - der - stand Your ___ ways ___

13 F C G F



You are the sov - ereign King You whomadeev - ery - thing You hold the whole world in the
You breathe new life with - in us You draw us to Your - self For - ev - er lead us through the

16 Am G Am F



palm of Your hand. And now we sing to You, for You have made us new
end of our days For You we on - ly sing, Cre - a - tor Lord and King

19 Am G F C



Yours is the name a - bove all. ___ You a - lone do we hon - or, ___
Yours is the name a - bove all. ___

22 Am G F C Am G



You a - lone ___ do we love. ___ You a - lone ___

25 F C Am G F C



___ are the au - thor of life ___ and the rul - er of all. ___

1x Stems down
2x Stems up

You Alone - p. 2

28 1. Am G 2. Am G F

32 Dm Am C

Per-fect in all Your ways, Lord, you are the same yes-ter-day,

35 G Dm Am

to-day, for-ev-er. O God, You reign, You'll nev-er leave

38 Csus C Csus C

us, ev-er to lead us. You a-lone

42 F C Am G F C

do we hon-or, You a-lone do we love.

45 Am G F C Am G

You a-lone do we hon-or, You a-lone

48 F C Am G F C Am G

do we love. You a-lone are the au-thor of life and the rul-er of all.

52 F C Am G F C G F

57 C G F C G F C G

Singing while Playing

You should practice singing and playing all of these songs, even if you feel like you are not a good singer. Some people are able to do this naturally, but it is more difficult for others. Here are some tips on developing this skill:

1. Make sure you can play the guitar part and sing the words/melody of the song. Practice them separately and with a recording.
2. To develop independence, practice playing with a metronome while counting 8th notes out loud (1&2&3&4&).
3. Practice playing with distractions, such as while the TV on or while reading a book out loud. If you can play the chords to the song correctly and in time while doing this, it will help you to stop focusing too much on your hands.

SONG SUGGESTIONS


These are some other songs that you can play using the techniques you know! Refer to the Index of Song Suggestions in the back of the book to find places to get this music.

Oceans (Where Feet May Fail) by Joel Houston, Matt Crocker, Salomon Lighthelm. Key of D.

Everlasting God by Brenton Brown and Ken Riley. Key of A.

Great I AM by Jared Anderson. Key of D.

Rhythm Study

 *Video 6 - Rhythm Study*

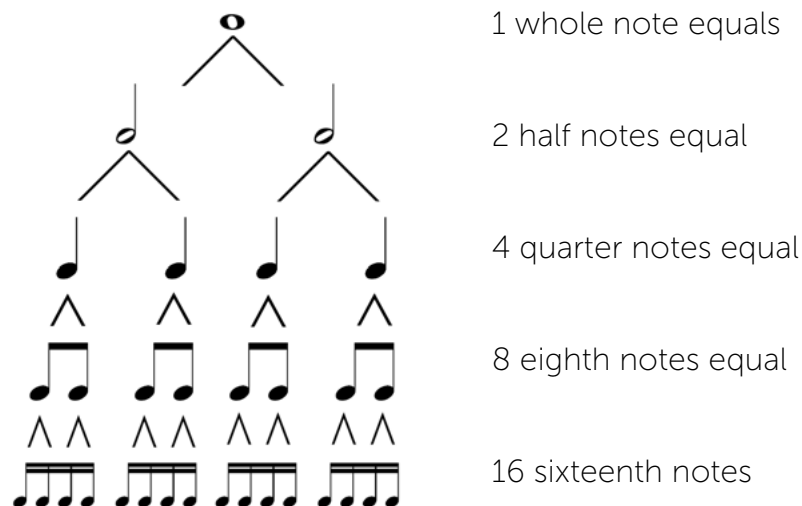
Intro

In this chapter we will focus on rhythm. We have used whole notes, quarter notes, and 8th notes extensively in this curriculum. We will now learn about 16th notes and triplets.

Sixteenth Notes

We have already learned that eighth notes are half of a quarter note, therefore two eighth notes equal one quarter note. In the same way, 16th notes are half of an 8th note. Two 16th notes equal an 8th note, and four 16th notes equal one quarter note. The note tree below shows us how the rhythmic values break down.

16th notes are counted: “1 e & a 2 e & a 3 e & a 4 e & a.” See Figure 49 with the words used to count the rhythm written beneath. Be sure to use the strum pattern that is shown. When playing strum patterns that mix 8th notes and 16th notes, the 8th notes should generally be played as down strums, and the 16th notes as alternating strums.



▶ *Figure 49. Track 30*

G5

1 2 3 4 1 & 2 & 3 & 4 & 1 e & a 2 e & a 3 e & a 4 e & a 1

▶ *Figure 50. Track 31*

C5 G5 F5 G5 C5

▶ *Figure 51. Track 32*

G G/B

Cadd9 G

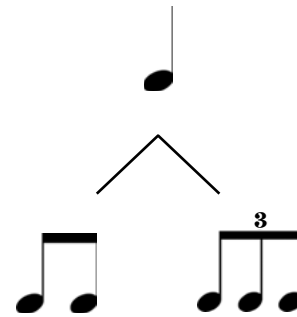
p i m a m i m p i m a m i m p i m a m i m p i m a m i m

Triplets

Triplets are defined as three notes of equal length to be played in the space of one note. For instance, we know that a quarter note can be equally divided into two eighth notes. A quarter note can *also* be equally divided into three eighth note triplets.

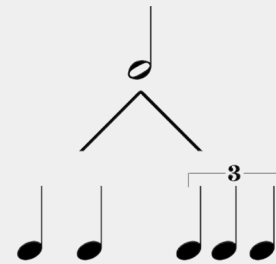
When eighth note triplets are counted out loud, we say “1 & a 2 & a 3 & a 4 & a.” They have a “3” above the beam. See Figure 52 for an example of this. Use your CD or DVD to make sure you are playing it correctly.

Triplet Note Tree




THEORY TIP

Triplets are not exclusive to 8th notes. Other note values can also be equally divided into 3 notes. For example, a half note can be equally divided into two quarter notes or three quarter note triplets.



Playing in 6/8 Time

 *Video 7 - Playing in 6/8 Time*

Intro

Much music is written with a natural triplet feel where each beat is divided into three parts. Until now, we have mostly used “simple” time signatures that divide each beat into two parts such as 4/4. We learned in the last lesson how to use a triplet to divide a note into three equal parts. Some music has this triplet feel throughout, and it is more convenient to write this using a different time signature. “Compound” time signatures, such as 6/8, divide every beat into 3 parts, which means we don’t have to write every beat as a triplet, making the music less cluttered and easier to read (see the Theory Tip below). In this lesson we will practice playing in 6/8 time, which will help us add many more songs to our repertoire!

In most cases 6/8 is felt “in 2.” This means that we feel two beats of three eighth notes per measure. This gives us the triplet feel throughout without having to write a triplet above every note.

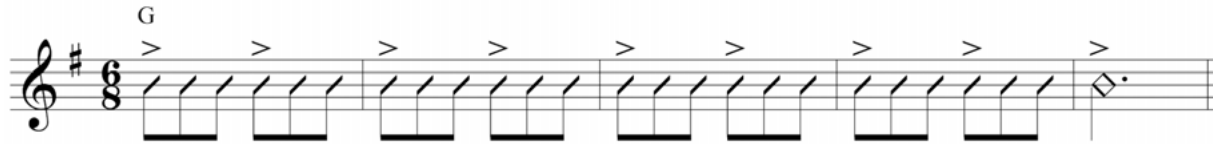
THEORY TIP

In fast, triplet based tunes, this relationship might be helpful:

 feel	 feel
$\frac{2}{4}$	$\frac{6}{8}$
$\frac{3}{4}$	$\frac{9}{8}$
$\frac{4}{4}$	$\frac{12}{8}$

In Figure 54, there are accents on the beats. Play the exercise using down strums for every note.

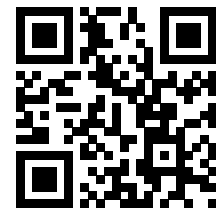
▶ *Figure 54. Track 35*



STYLE TIP

Accents in your strum pattern create energy and drive. These accented notes are usually consistent from measure to measure. An effective technique to go along with this is to play the full chord on the accented notes, but only the top three or four strings on the unaccented notes. Listen to many acoustic guitar players and hear how they create energy and drive with their strum patterns. See if you can create the same feel with your own strum patterns.

QR Code 3.4

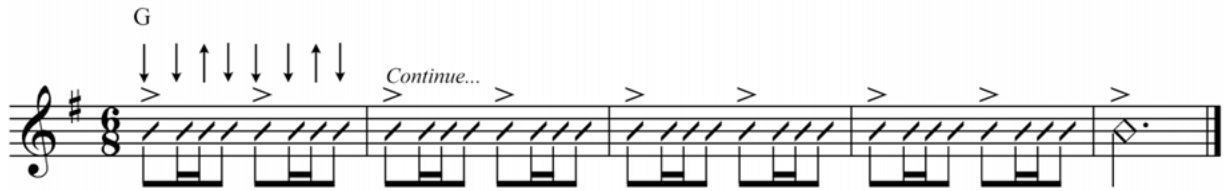


[www.youtube.com/
ContempGuitarist](https://www.youtube.com/ContempGuitarist)

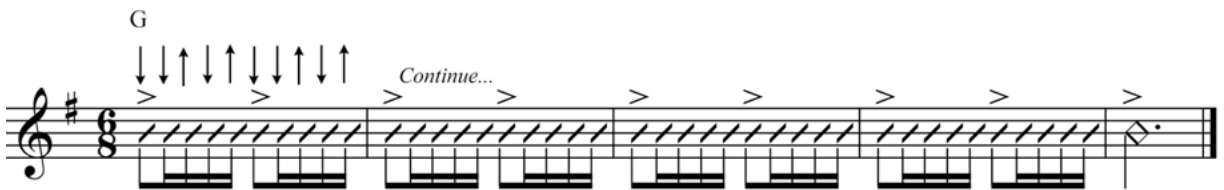
Scan the code above with your smart phone, or go to the web address for tips on accented strum patterns!

The next two exercises are strum patterns for 6/8 time. These are commonly used by praise and worship guitarists, and most other 6/8 strum patterns are variations on these.

▶ *Figure 55. Track 36*



▶ *Figure 56. Track 37*



Progressions

Use the strum patterns from Figures 55 and 56 for the following progressions.

▶ *Figure 57. Track 38*

G G/B Cadd9 D G

▶ *Figure 58. Track 39*

A \flat E \flat Fm D \flat A \flat

▶ *Figure 59. Track 40*

G D/F# Em C G


▶ *Figure 60. Track 41*

A A/C# D E A

▶ *Figure 61. Track 42*

A E/G# F#m B E

“Send the Fire”

 *Video 8 - Send the Fire*

Intro

This tune is an adaptation of words by William Booth, the founder of The Salvation Army. Phil Laeger has done an excellent job of setting the words to a beautiful melody in 6/8 time. This tune will also require us to play bass lines.

Endings

Take special note of the form of this tune. There are several sets of endings of which you will want to be aware. For instance, when you get to measure 24, there is a first ending. That means you play those two measures the first time. After you take the repeat and come back to this section of music, you skip the two measures of the first ending and go on to the second ending.

D.S.

There is a D.S. at measure 48. This means repeat back to the sign (or Dal Segno) at measure 9.

THEORY TIP



Segno. Commonly referred to as the “sign.”



Coda sign. The coda is the ending section of a piece of music.

D.S.

Stands for “Dal Segno.” It means to repeat back to the sign.

D.C.

Stands for “Da Capo.” It means to repeat back to the beginning.

al coda.

An added instruction to D.S. or D.C. When the first coda symbol is reached after taking the D.S. or D.C., jump to the coda section at the end of the piece.

al fine.

An added instruction to D.S. or D.C. After taking the D.S. or D.C., play to the “fine.” The piece ends at the “fine.”

Form

Mapping the tune out beforehand is always a good idea. This will help your understanding of the tune and make it easier to communicate with other musicians. It might look something like this:

Intro – Verse 1 – Verse 2 – Chorus – Verse 3 – Chorus – Verse 4 – Chorus – Chorus – Ending

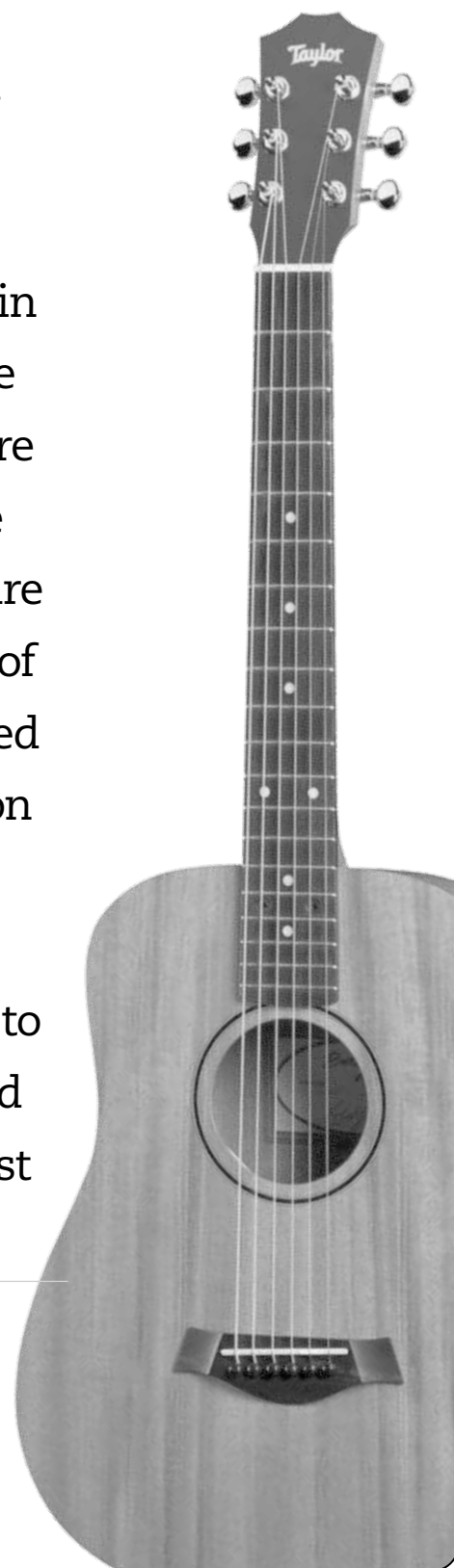
SONG SUGGESTIONS

These are some other songs that you can play using the techniques you know! Refer to the Index of Song Suggestions in the back of the book to find places to get this music.

How He Loves by John Mark McMillan. Key of C.

Great Are You Lord by David Leonard, Jason Ingram, Leslie Jordan.
Key of A.

One of the most fun things about playing guitar is learning your favorite songs and guitar parts. When you hear something you like, you should always learn how to play it for yourself! If the guitar part is beyond your current ability to play, challenge yourself to learn any new chords or techniques you need to know in order to play the song. This is one of the best ways to improve as a guitarist. There are many places on the internet where you can easily find chords and/or tablature to songs for free! Simply type the name of the song into your search engine, followed by the word "tab" or "chord." Subscription based sites such as songselect.com and praisecharts.com are also highly recommended for their accuracy, ability to change keys at the push of a button, and availability of lead sheets rather than just chord sheets.



 Track 43

Send the Fire

William Booth

William Booth & Phil Laeger

$\text{♩} = 60$
D C G/B G D Am7 Em7



9 ♩ Em7 D C



1. O Je - sus Christ of burn - ing cleans - ing flame, _____
 li - jah, hear our spir - it's cry: _____
 3. Lord, it's just You we want, just You we plead. _____
 4. Now make our fra - gile hearts both strong and brave. _____

13 G/B G D Am7



Your pre - cious blood - bought gift to - day we claim. _____
 To make us fit for You, to live or die. _____
 And by Your grace, You meet our ev - 'ry need. _____
 Send us in - to a dy - ing world to save. _____

17 Em7 Bm7 G Em7



Look down and see this wait - ing host, send us the prom - ised Ho - ly
 To burn up ev - 'ry trace of sin, to bring the light and glo - ry
 Strength - en our hearts to do what's right, strength - en our faith to win the
 See us u - pon Your al - tar lay all of our lives this ve - ry

21 Asus4 Bm7 G Em7 1. Asus4 A



Ghost. Oh how we long to see a - no - ther Pen - te - cost. 2. God of E -
 in, oh let the glor - ious re - vo - lu - tion now be _____
 fight; Lord, let Your po - wer flow to walk the world in _____
 day. Send down the fire to crown our of - f'ring now we _____

26 2.-4. Asus4 A D Em7 D/F# Asus4 A D



gin. Send the fire. Send the fire, O Lord. Send the fire. Send the
 white. pray.
 pray.

Words © Copyright The Salvation Army. Music © Copyright 2003

Send the Fire - p. 2

33 Em7 D/F# Asus4 A G A D/F# G D/F#

fire, O Lord. _____ To mag-ni - fy Your name, to ne-ver be the same we need Your

40 Em7 ^{1, 2.} Asus4 A D C G/B G D Am7 D.S.

ho - ly flame, send the fire. _____

49 ^{3.} Asus4 D D Em7 D/F# Asus4

flame, send the fire. _____ Send the fire. _____ Send the fire, O Lord. _____

55 A D Em7 D/F# Asus4 A G

_____ Send the fire. _____ Send the fire, O Lord. _____ To mag-ni - fy Your

61 A D/F# G D/F# Em7 A D

name, to ne-ver be the same we need Your ho - ly flame send the fire. _____ To mag-ni-

68 G A D/F# G D/F# Em7 Asus4 A D

fy Your name, to ne-ver be the same we need your ho - ly flame, send the fire. _____

75 C G/B G D Am7 Em7 D

Bonus Leadsheet

Greater Things

Albert Orsborn

Marty Mikles & J.H. McNaughton

♩ = 112
C2 G C2 Em G/B *2x only*

1. What a work the

5 C2 G Em C2 G

Lord has done by His sav-ing grace; let us praise Him,
name, O Lord, by Your peo-ple here; from the al - tar
Lord, we pray, You will rich - ly bless; lead us forth in -

9 C2 G Em C2 G

ev' - ry one, in His ho - ly place. He has saved us
or the sword, save us from our fear. When the bat - tle
to the fray, one in ho - li - ness. One in faith and

13 Am G/B Cm7 G/B

glor - ious ly, led us on - ward faith - ful ly, yet He prom - ised
rag - es fast, help us in the fie - ry blast; let us not be
har - mo - ny, one in per - fect char - i - ty; then we know that

17 A7 C2 D G/B G

we would see e - ven great - er things. Great - er things!
o - ver - cast, prove Your great - er things.
we will see e - ven great - er things.

23 A/C# C2 F C2 **To Coda** 1. 2. Am7 D/F# C2 G

Great - er things! Give us faith, O Lord, we pray, faith for great - er things.

30 C2 Em G/B 3. Am7 D/F# C2 G **D.S.**

2. Sanc - ti - fy Your faith for great - er things
3. Ev' - ry com - rade,


CODA

35 Am7 D/F# C2 G C2

faith for great - er things, great - er things!

39 Em7 G/B C2 G Em7 C2 G

Using a Capo: Technique Two

 *Video 9 - Using a Capo 2*

Intro

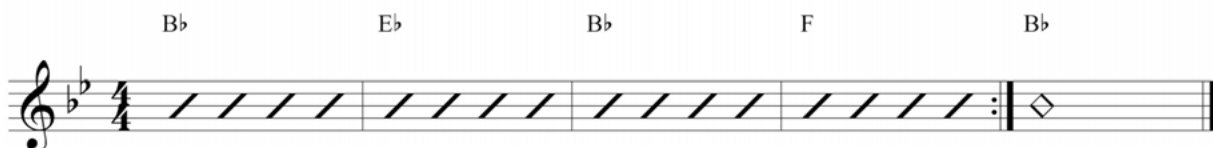
In book two, we learned technique one of using a capo. It is used on songs where most of the chords are open, and we want to play in a different key than what is written while still using the original open chords.

We will now learn technique two, which is not used to change the key. We use technique two when the majority of the written chords cannot be played as open chords. You could play the chords as barre chords, or you can use a capo to play open chord forms. You will want to use your CD and/or your DVD in this lesson, as it will be necessary to listen to the exercises to make sure you are playing them correctly.

Let's say you have a tune written in the key of B \flat . Without a capo, this will require us to use many barre chords. However, if we place a capo correctly, we can use familiar open chord forms while still playing in the key of B \flat .

Here is the chord progression with which we will be working.

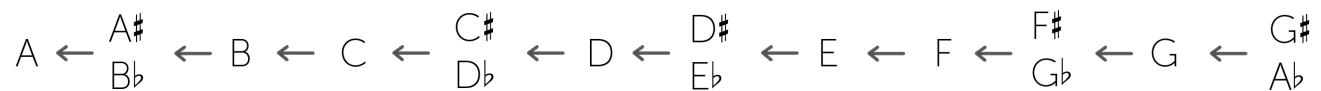
Figure 62.



Here is the rule for technique two of using a capo:

Lower the roots of all the chords by one half step (one fret) at a time, until most of the chords can be played with open shapes. The number of half steps you moved down equals the number of the fret where you place the capo.

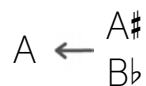
Use the following steps to play Figure 62 with a capo. The chart of the chromatic scale below will help you when lowering the roots of the chords by half steps. Remember that every note (or fret) equals one half step.



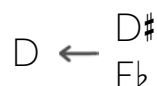
Step One:

Lower the roots of the chords by one half step (one fret).

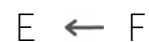
$B\flat$ becomes A



$E\flat$ becomes D




F becomes E



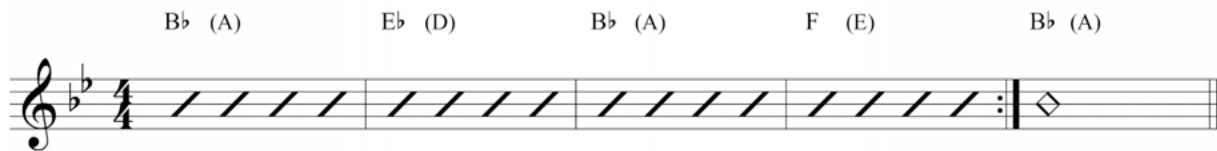
Your new chords are A, D, and E. You have found a set of familiar open chords! These new chord forms are in parentheses next to the original chords in Figure 63.

Step Two:

Since you lowered the progression **one** half step, place the capo on fret **one** (remember that the number of half steps you moved down equals the number of the fret where you will place the capo). Then play the new open chord shapes.

 *Figure 63. Track 44*

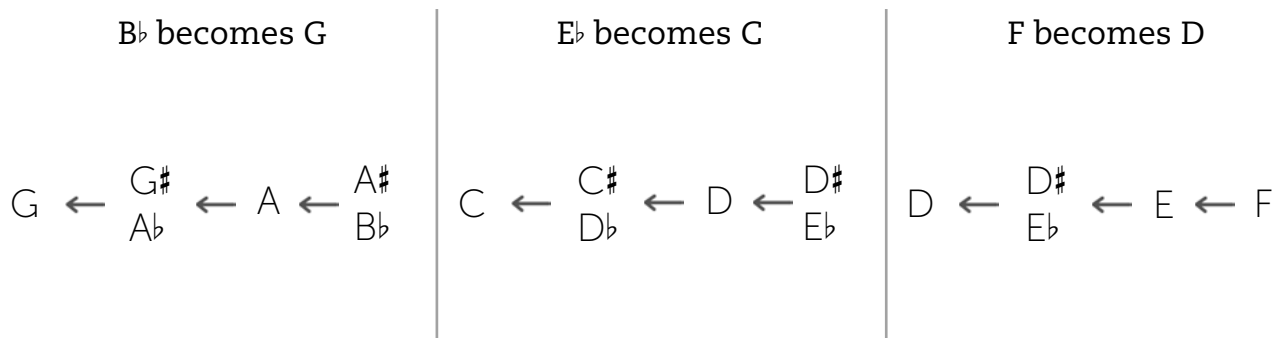
Play in the key of A. Capo on fret: 1



EAR TRAINING TIP

Play all of these exercises along with the CD or DVD. If the chords you are playing sound wrong, make sure you are using the correct capo position and chord forms.

Sometimes there are multiple options when placing the capo. For instance, you can lower the original chord progression from Figure 62 by three half steps to give you chords from the key of G, and place the capo on fret three. You now have the option of playing with a capo using chords from the key of A or G.



In Figure 64 the first set of chords from the key of A that we found is in the top line of the parentheses. The second set of chords from the key of G is on the bottom line. The directions before the exercise tell you the fret on which the capo should be placed. Practice playing the chords on the bottom line with the capo on fret 3, as that is what you will hear on the recording.

▶ *Figure 64. Track 45*

Top line - Play in the key of A. Capo on fret: 1

Bottom line - Play in the key of G. Capo on fret: 3

Progressions

- Play the next few exercises using a capo.
- Write the fret on which you put the capo in the blank above the music, and write the new chords in the parentheses next to the original chords. The top line of parentheses is for the first set of chords, and the bottom line is for the second set of chords. Your first chord in each line is given.
- There are multiple options to play all of these exercises. List two options for the placement of the capo, and practice them both.
- Play along with the CD or DVD to ensure you are playing the exercises correctly. They will both play the first line, there will be a pause, then they will play the second line.
- Remember to lower the roots of the chords by half steps until they can be easily played using open chord forms. The number of half steps you moved down equals the number of the fret on which the capo is placed.
- Answers are found at the end of the chapter.

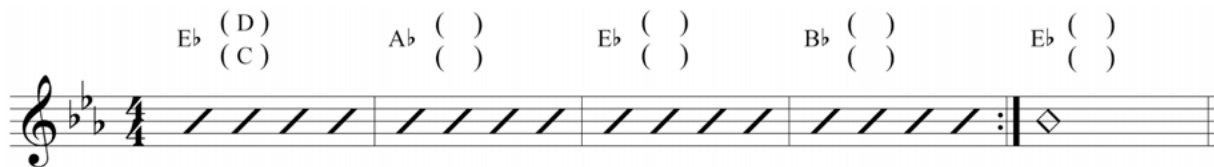
STYLE TIP

If you place the capo too high on the neck, the chords start to sound very piercing and brittle. In most cases, the highest fret on which you should place the capo is fret 5.

▶ *Figure 65. Track 46*

Top line - Play in the key of D: Capo on fret _____

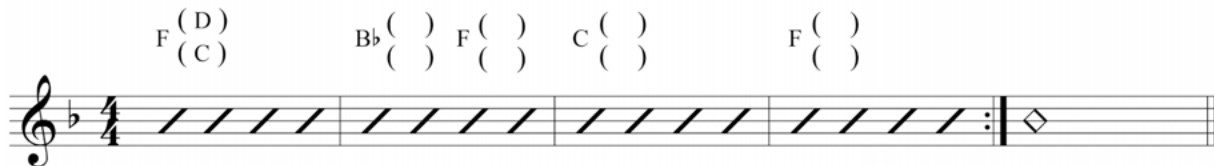
Bottom line - Play in the key of C: Capo on fret _____



▶ *Figure 66. Track 47*

Top line - Play in the key of D: Capo on fret _____

Bottom line - Play in the key of C: Capo on fret _____

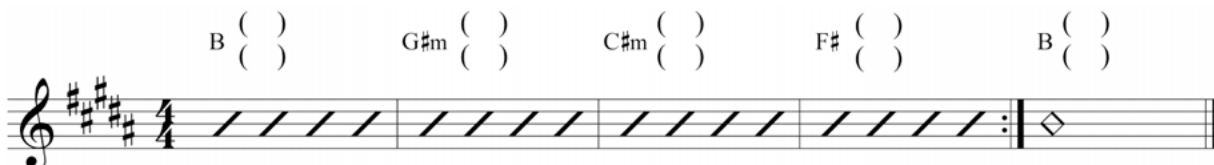


In the next three exercises, you will discover that you still need at least one barre chord in either option 1 or 2. You will also need to determine the keys you want to play in for Figure 68 and 69. Your first chord is not listed.

▶ *Figure 67. Track 48*

Top line - Play in the key of G : Capo on fret _____

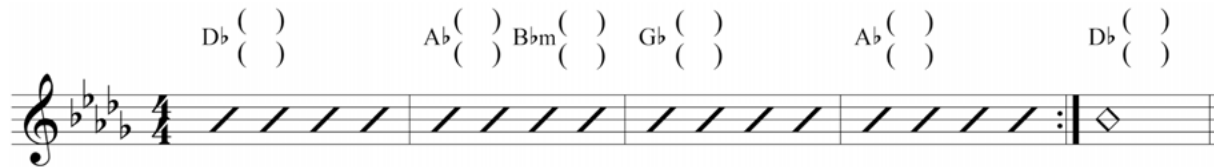
Bottom line - Play in the key of A: Capo on fret _____



▶ *Figure 68. Track 49*

Top line - Play in the key of ____: Capo on fret ____

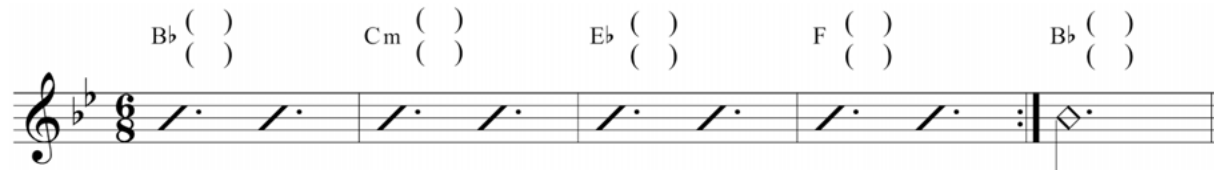
Bottom line - Play in the key of ____: Capo on fret ____



▶ *Figure 69. Track 50*

Top line - Play in the key of ____: Capo on fret ____

Bottom line - Play in the key of ____: Capo on fret ____



STYLE TIP

If you have two acoustic guitars in your band, it is usually best to play in two different positions in order to avoid clashing. Think of this as two hands being on a piano. You can achieve this by one guitarist placing their capo in a different position than the other. If the song can be played with open chords, you can still use technique two to play the chords in a different position. For instance, if a song is in C, one guitarist can play open chords, and the other can place a capo on fret three and play as if it is in the key of A.

ANSWER KEY

Figure 65: Fret 1, Fret 3. Top line: D, G, D, A, D. Bottom line: C, F, C, G, C

Figure 66: Fret 3, Fret 5. Top line: D, G, D, A, D. Bottom line: C, F, C, G, C

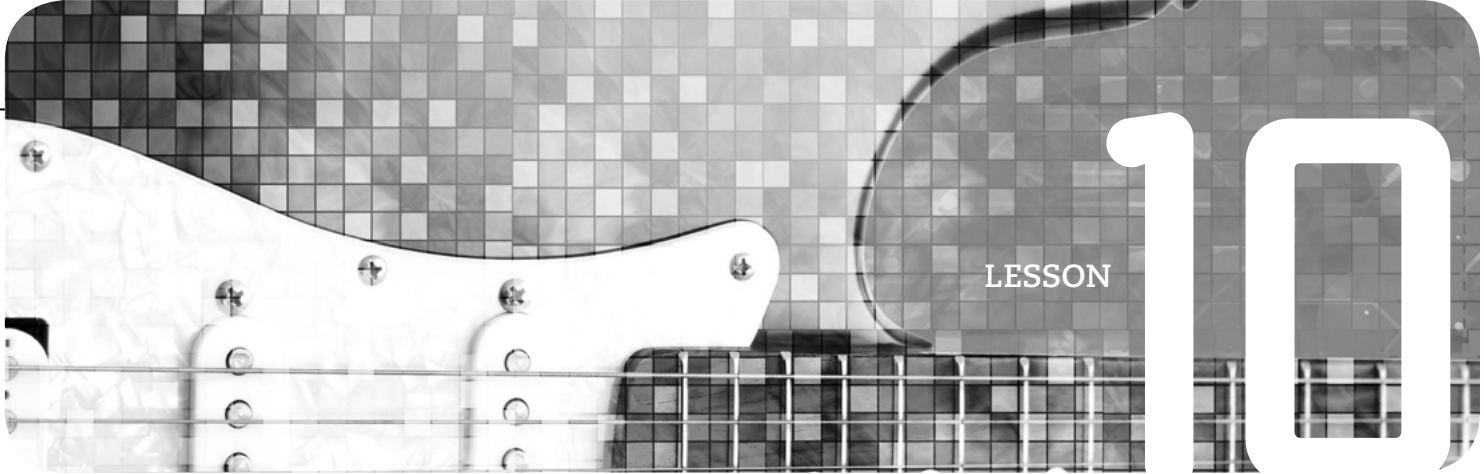
Figure 67: Fret 4, Fret 2. Top line: G, Em, Am, D, G Bottom line: A, F#m, Bm, E, A

Figure 68: Key of C, Fret 1. Key of A, Fret 4. Top line: C, G, Am, F, G, C

Bottom line: A, E, F#m, D, E, A

Figure 69: Key of A, Fret 1. Key of G, Fret 3. Top line: A, Bm, D, E, A.

Bottom line: G, Am, C, D, G



“Christ For the World”



Video 10 - Christ for the World

Intro

In this updated version of an old song, Marty Mikles wrote a new tune to the verses by Samuel Wolcott, and added an original chorus. This is a great way to bring new life to a traditional set of words. It is in B \flat , so you will want to use a capo.

Capo Position

This tune is played as if it were in the key of G. To get there from B \flat , lower all the roots of the chords by three half steps. Since you lowered them three half steps, your capo goes on fret three (this is technique two).

THEORY TIP

See the “Send the Fire” chapter to review the D.S al Coda, Coda, etc.

Form

Use what you know about form, repeats, and endings to map out this tune. Fill in the blanks below:

Intro - _____ - _____ - _____ - _____ - _____ - _____ - _____ - _____ - _____

SONG SUGGESTIONS

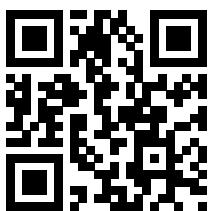
These are some other songs that you can play using the techniques you know! Refer to the Index of Song Suggestions in the back of the book to find places to get this music.

Overcome by Jon Egan. Key of B.

Lord I Need You by Christy Nockels, Daniel Carson, Jesse Reeves, Kristian Stanfill, Matt Maher. Key of B.

Jesus Paid It All by Alex Nifong, Elvina M. Hall, John Thomas Grape. Key of B.

QR Code 3.5



[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 electric guitar
hook from the song!

My heart is confident in you, O God;
my heart is confident.

No wonder I can sing your praises!

Wake up, my heart!

Wake up, O lyre and harp!

I will wake the dawn with my song.

– Psalm 57: 7-8



▶ Track 51

Christ For the World

Samuel Wolcott & Marty Mikles

Marty Mikles

electric guitar hook

8 Gm E^b B^b Gm E^b B^b

1. The poor, de - spised and o - ver - borne, the faint, the weak, and those who mourn,

16 Gm E^b B^b F B^b/D

The plagued and sin - sick, sor - row worn; Our Christ can heal with lov - ing

23 E^b Gm E^b B^b Gm

zeal 2. The wan - der - ing, the way - ward, _ and the lost, by rest - less pas - sions, con -

30 E^b B^b Gm E^b B^b

flict - ed and tossed, Re - deemed at such a count - less cost, from dark des -

37 F B^b/D E^b B^b F

pair, in tri - umph de - clare: Christ for the world ___ we sing, the world to

43 Gm E^b B^b F E^b B^b

Christ we bring all of its suf - fer - ing un - told, ev - er - y tribe and

50 F Gm E^b Gm

tongue, _ in - to the strong arms of God; Christ for the world! ___ Christ for the world,

Christ For the World - p. 2

To Coda

54 F E^b B^b Gm E^b Gm E^b B^b
 — we sing! 3. Re-vived and new-born souls whose days

62 Gm E^b B^b Gm
 re-claimed and ran - somed from sins dark ways, in-spir - ing ris - ing

68 E^b B^b F B^b/D E^b **D.S. al Coda**
 hope and praise; to Christ be-long, — and lift a joy-ful song; Christ for the world

CODA

75 B^b Cm B^b/D
 With us the work to share, with us re-proach to dare, with us the

81 1. E^b F 2. E^b F
 cross to bare in one ac-cord With us the cross to bear for our Lord!

88 B^b F Gm E^b B^b
 Christ for the world — we sing, the world to Christ we bring all of its suf - fer -

94 F E^b B^b F Gm
 ing un - told; ev-er-y tribe and tongue — in-to the strong arms of

100 E^b Gm F E^b B^b
 God; Christ for the world, — Christ for the world — we sing!

105 Gm B^b/F E^b B^b
 (Musical notation with slurs and a final cadence)

Bonus Leadsheet

Be Thou My Vision

Mary Elizabeth Byrne

Eleanor Henrietta Hull

D Bm7 G A D

Be Thou my vi - sion O Lord of my heart.
 Be Thou my wis - dom be Thou my true Word.
 Be Thou my shield and my sword for the fight.

5 Asus A D/F# G Asus

Naught be all else to me and save that Thou art.
 I ev - er with Thee and Thou with me Lord.
 Be Thou my dig - ni - ty be Thou my might.

9 G D/F# Bm7 A G A7sus

Thou my best thought by day or by night
 Thou my great Fa - ther I Thy true son
 Thou my soul's shel - ter and Thou my high tow'r

13 D Bm7 G Asus D

Wak - ing or sleep - ing Thy pres - ence my light.
 Thou in me dwell - ing and I with Thee one.
 Raise Thou me heav - en - ward O pow'r of my pow'r.

Verse 4

Riches I heed not
 Nor man's empty praise
 Thou mine inheritance
 Now and always
 Thou and Thou only
 Be first in my heart
 High King of heaven
 My treasure Thou art

Verse 5

High King of heaven
 When vict'ry is won
 May I reach heaven's joys
 O bright heaven's Sun
 Heart of my own heart
 Whatever befall
 Still by my vision
 O Ruler of all