


Major and Minor Seventh Chords

 *Video - Major and Minor Seventh Chords*

Intro

7th chords add an extra note to a major or minor chord. This gives an added layer of texture. In this chapter we will learn how to play major 7th and minor 7th chords. All of the voicings we will learn are moveable, just like barre chords. We will focus in particular on three string voicings.

Major 7th Chords

Major 7th chords are notated by placing a “maj7” after the root (for instance, Gmaj7 said out loud is “G major seven”). Sometimes, just a capital “M” is used instead of “maj7” (GM7). Remember that the root note defines the chord. If you are playing these shapes with the root on G, you are playing a G major 7th chord, and so forth.

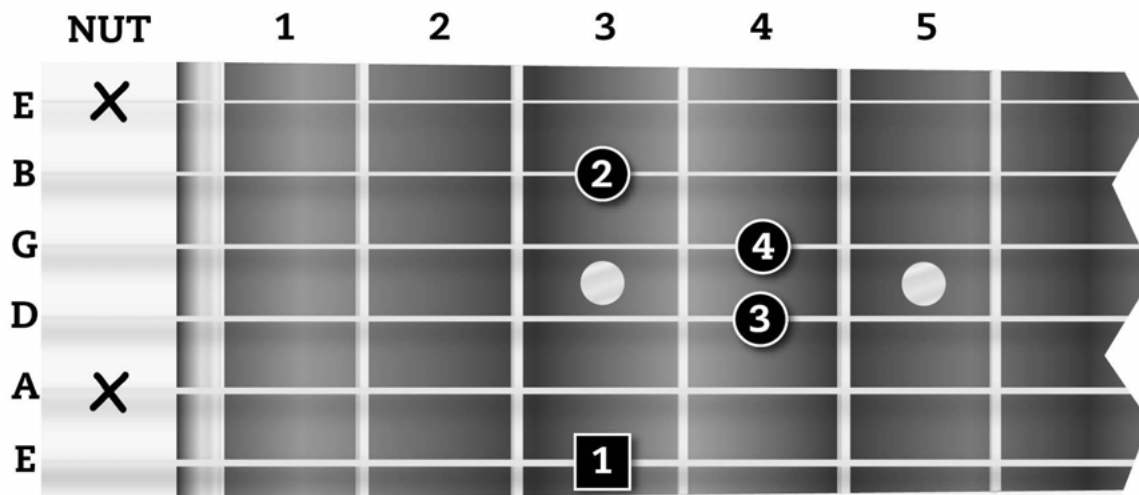
All praise to God, the Father of our Lord
Jesus Christ, who has blessed us with
every spiritual blessing in the heavenly
realms because we are united with Christ.

– Ephesians 1:3

The following diagrams show three voicings for the major 7th chord.

Figure 70.

Major 7th (E String Root)



Major 7th (E String Root)

Figure 71.

Major 7th (3 String Voicing)

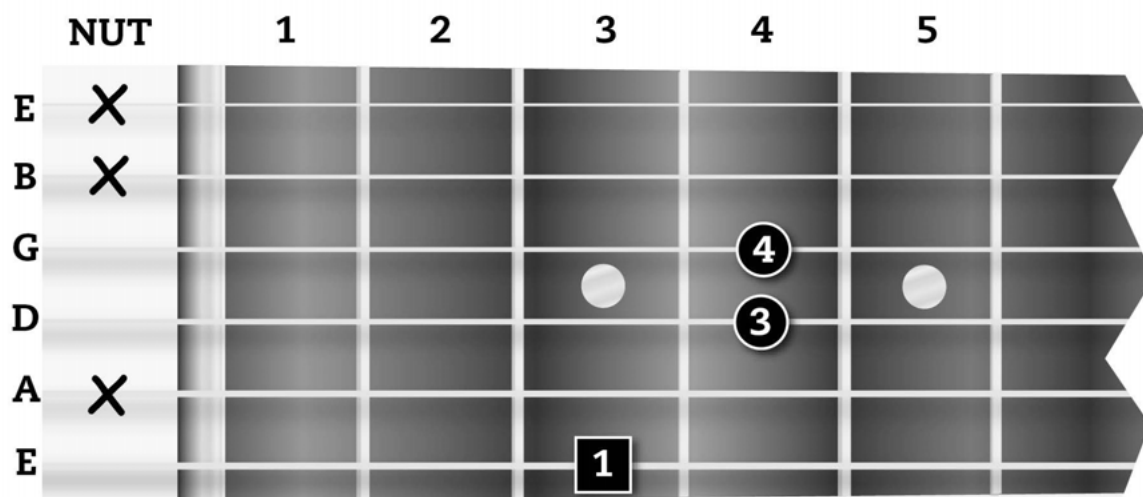
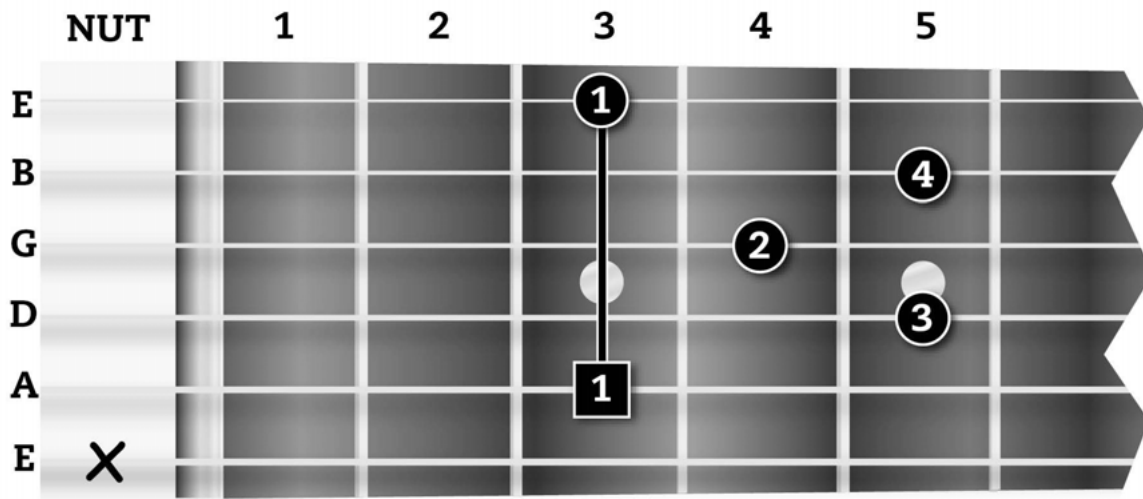
Major 7th (3 String Voicing)

Figure 72.

Major 7th (A String Root)



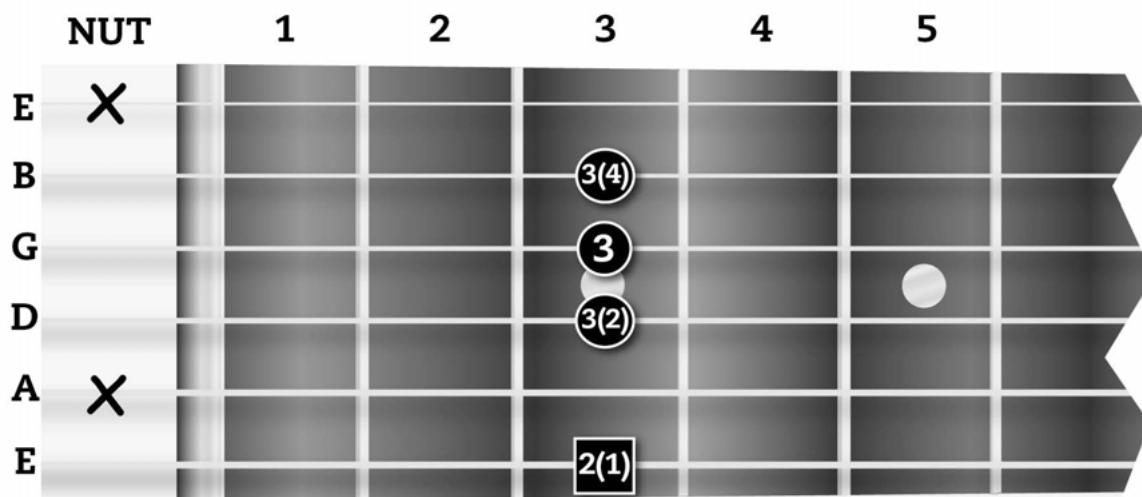
Major 7th (A String Root)

Minor 7th Chords

Minor 7th chords are notated by placing a “m7” after the root (for instance, Gm7 said out loud is “G minor 7”). The following diagrams show 3 voicings for the minor 7th chord. Figure 75 and 76 have alternate fingerings in the parentheses. Be sure and barre the notes played with the 3rd finger in Figure 75.

Figure 75.

Minor 7th (E String Root)



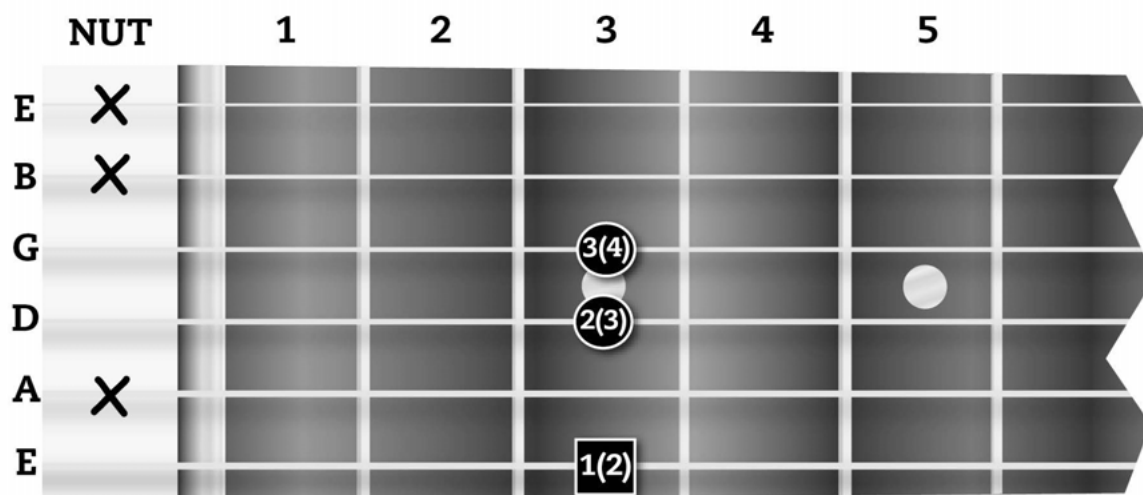
Minor 7th (E String Root)



Minor 7th (E String Root - Alternate Fingering)

Figure 76.

Minor 7th (3 String Voicing 1)





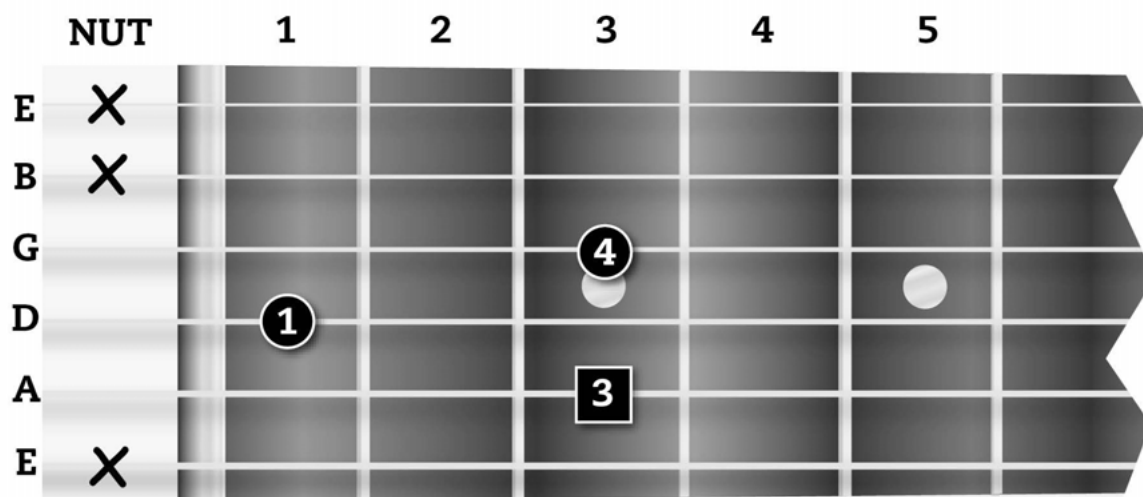
Minor 7th (3 String Voicing 1)



Minor 7th (3 String Voicing 1 - Alternate Fingering)

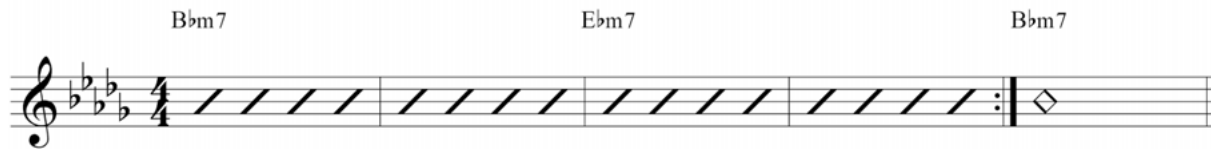
Figure 77.

Minor 7th (3 String Voicing 2)

Minor 7th (3 String Voicing 2)

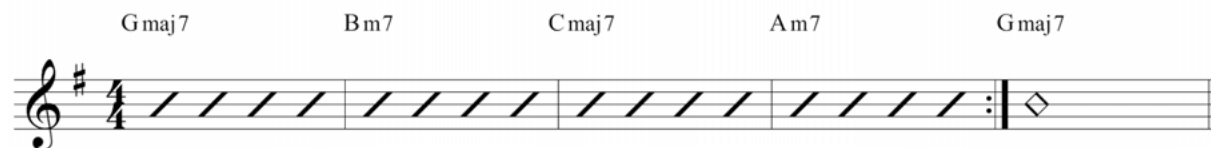
Use the 4 string voicing from Figure 75 and the 3 string voicing from Figure 77 in the following exercise.

▶ *Figure 78. Track 54*



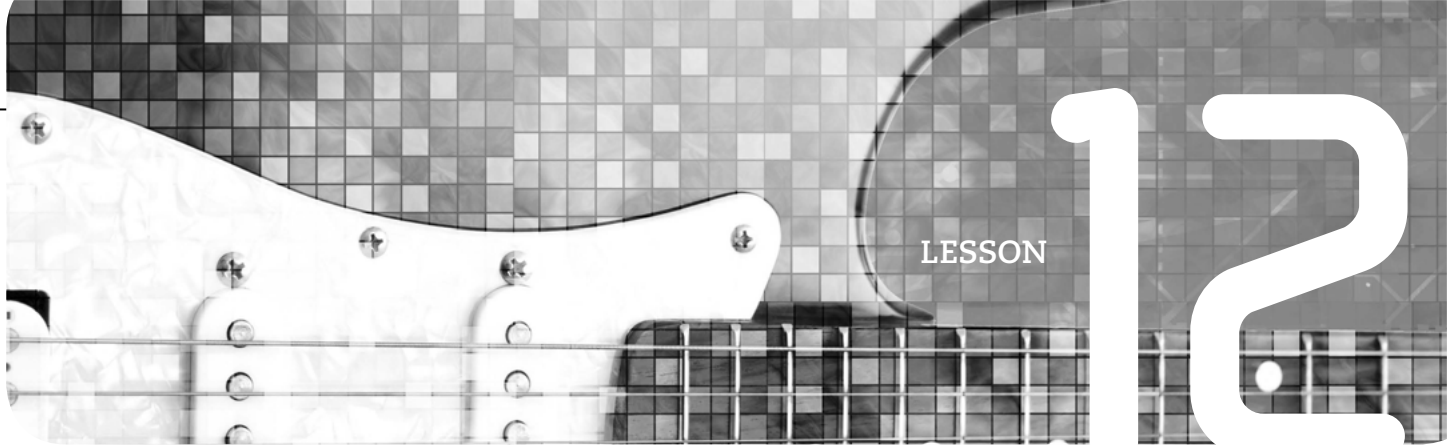
Use only three string voicings with the root on the E string in Figure 79. The interesting thing about playing it this way is that you can keep finger 3 on the D string and finger 4 on the G string for every chord! See the DVD for a visual demonstration of this.

▶ *Figure 79. Track 55*




No one lights a lamp and then puts it under a basket. Instead, a lamp is placed on a stand, where it gives light to everyone in the house. In the same way, let your good deeds shine out for all to see, so that everyone will praise your heavenly Father.

– Matthew 5:15-16



Dominant Seventh Chords

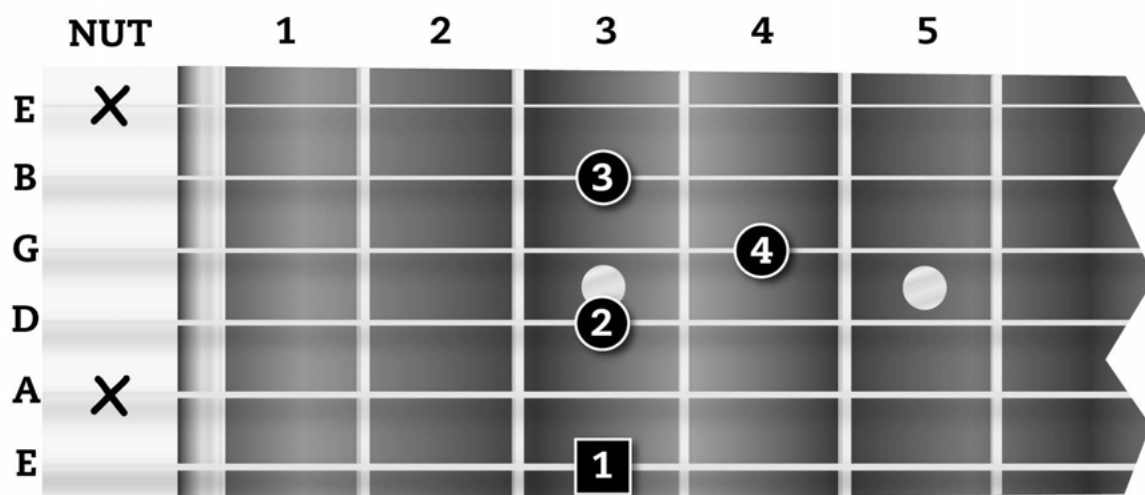
 *Video 12 - V7 Chords*

Intro

The next type of 7th chord we will learn is called the dominant 7th chord. Jazz and blues music make heavy use of the dominant seventh chord, but it is frequently seen in other genres, including contemporary Christian.

Dominant 7th chords are sometimes simply referred to as 7th chords. They are notated by placing a “7” after the root (for instance, G7 said out loud is “G seven”).

Dominant 7th (E String Root)

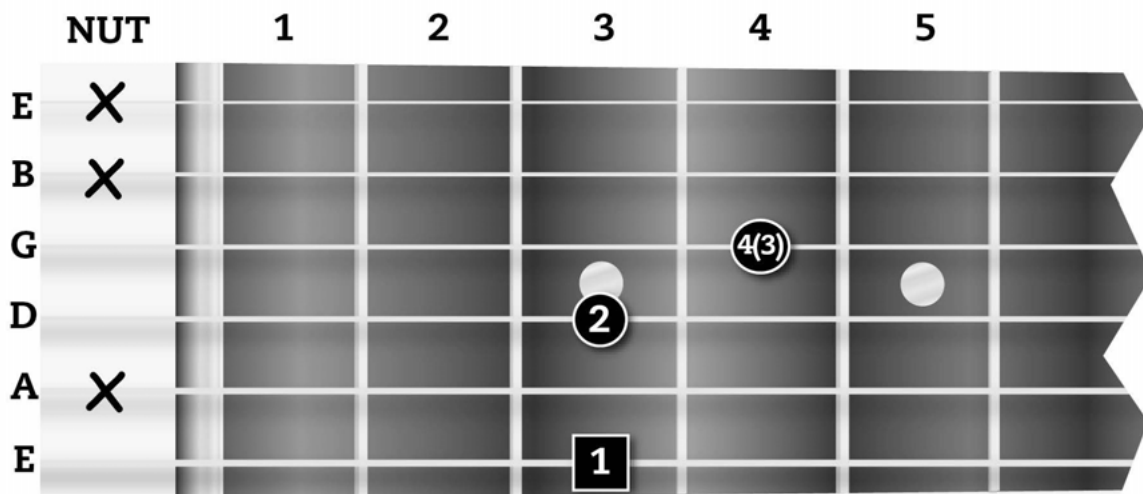




Dominant 7th (E String Root)

Figure 81.

Dominant 7th (3 String Voicing 1)



Dominant 7th (3 String Voicing 1)

STYLE TIP

Sometimes it is not necessary to play a 7th chord, even though it is written. For instance, if there are several instruments in the band, the texture can get “muddy” or “thick” if all of them are playing the 7th chord. Trust your ears to tell you if you should play a regular major or minor chord! Here is an example of what the chord becomes when you leave the 7th out:

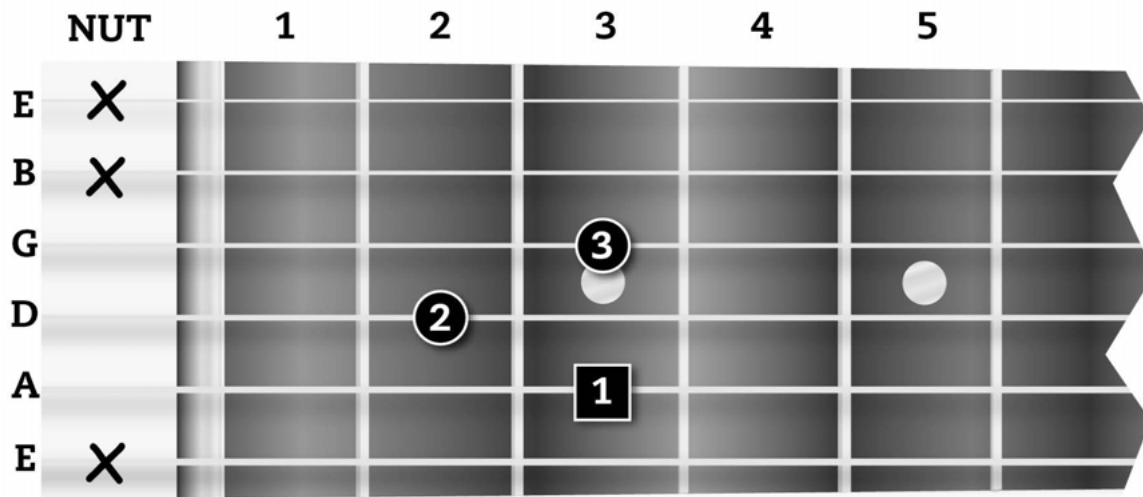
Gmaj7 = G

Gm7 = Gm

G7 = G

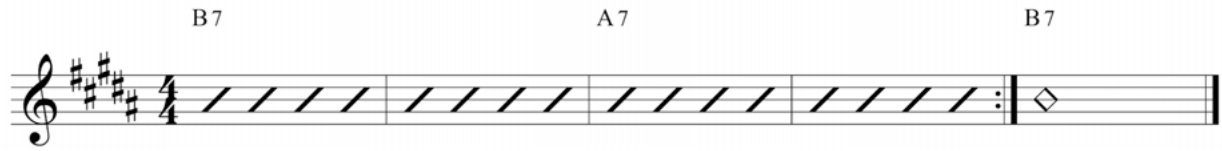
Figure 82.

Dominant 7th (3 String Voicing 2)

Dominant 7th (3 String Voicing 2)

In Figure 83, use the 4 string voicing from Figure 80.

▶ *Figure 83. Track 56*



In Figure 84 use the three string voicings from Figures 81 and 82.

▶ *Figure 84. Track 57*



Three String Voicing Exercises

The following exercise is a good way to get familiar with your three string 7th chords. Play all the chords with roots on the E string.

▶ *Figure 85. Track 58*

Cmaj7 C7 Cm7 Bmaj7 B7 Bm7

Bb7 Bbm7 Amaj7 A7 Am7

Ab7 Abm7 Gmaj7

There may be multiple options for where to play the three string voicings in the next two exercises. The strings on which you place the roots of the chords are listed.

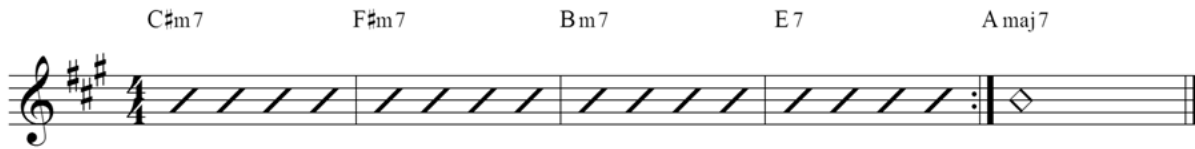
▶ *Figure 86. Track 59*

Am7: Root on E String D7: Root on A String Gmaj7: Root on E String

Am7 D7 Gmaj7

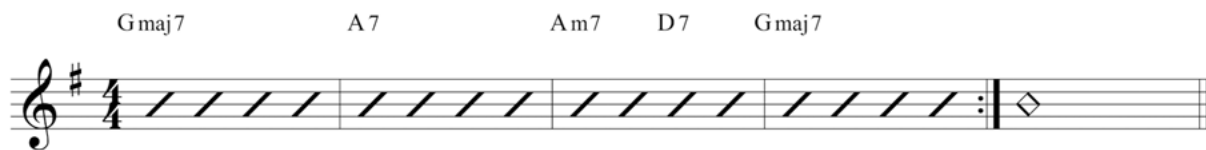
▶ *Figure 87. Track 60*

C#m7: Root on E String F#m7: Root on A String Bm7: Root on E String
E7: Root on A String Amaj7: Root on E String



▶ *Figure 88. Track 61*

In Figure 88, the strings on which you place the roots are not listed. Find several ways of playing this exercise using different versions of each chord. There are many possibilities!



WORSHIP LEADING TIP

Find time to listen to other worship leaders lead worship. This is a great way to discover new songs and new worship leading techniques. It also allows you to worship under someone else's leadership, freeing you from worrying about the mechanics of leading worship.

Bonus Leadsheet

Fairest Lord Jesus

Anonymous

Silesian Folk Hymn

C Csus C Am7 G7 C

Fair - est Lord Je - sus, Rul - er of all na - ture.
 Fair are the mead - ows. Fair - er still the wood - lands,
 Fair is the sun - shine. Fair - er still the moon - light
 Beau - ti - ful Sav - ior, Lord of all the na - tions.

5 C/E F C/G Dm7 C/E F C Gsus G G/F

O Thou of God and man the Son,
 Robed in the bloom - ing garb of spring.
 And all the twin - kling star - ry host.
 Son of God and Son of man.

9 C/E F A/C# Dm7 G/B F/A G/B C

Thee will I cher - ish, Thee will I hon - or. Thou
 Je - sus is fair - er, Je - sus is pur - er, Who
 Je - sus shines bright - er, Je - sus shines pur - er than
 Glo - ry and hon - or, praise ad - o - ra - tion now

13 Am7 C/E F C/G G7 C

my soul's glo - ry joy and crown.
 makes the woe - ful heart to sing.
 all the an - gels heav'n can boast.
 and for - e - ver - more be Thine.

Ninth Chords, “Live Right”

 *Ninth Chords, "Live Right"*

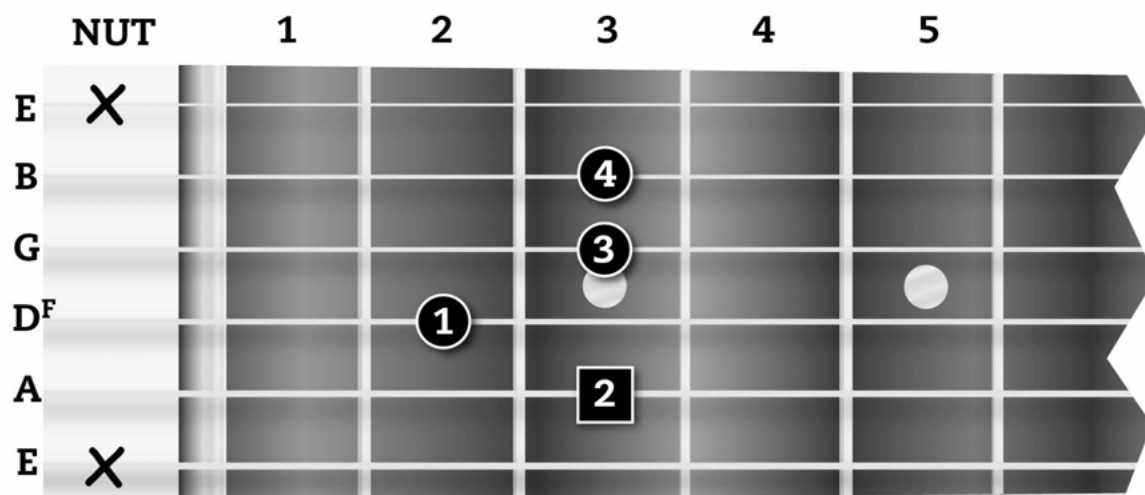
Intro

In this chapter we will learn two voicings for 9th chords. 9th chords add an extra note to 7th chords. This adds an extra layer of color or texture to a 7th chord. The tune is an R&B take on the classic prayer chorus, “I Want To Live Right.” Verses have been added to the familiar chorus. This tune uses a variety of 7th and 9th chords.

9th Chords

We will look at two types of 9th chords: the dominant 9th and the major 9th. Dominant 9th chords are notated like dominant 7th chords (for instance, G9 said out loud is “G nine”). Major 9th chords are notated like major 7th chords (for instance, Gmaj9 said out loud is “G major nine”).

Dominant 9th Chord



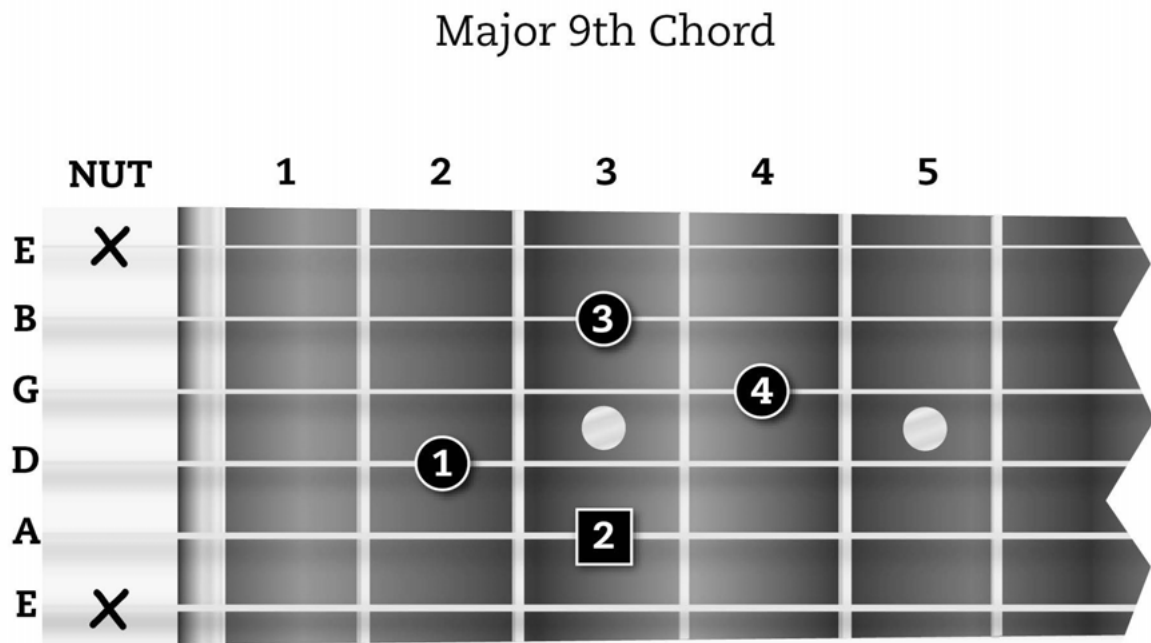


Dominant 9th Chord

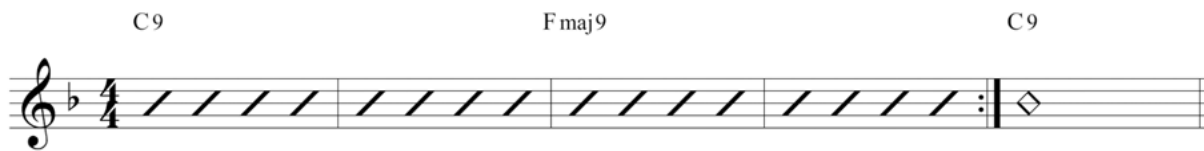
STYLE TIP

9th chords are sometimes simplified to 7th chords. Sometimes the 9th and 7th are left off entirely to make the chord a normal major or minor chord. For instance, a G9 chord can be simplified to a G7 chord, and a Gmaj9 chord can be simplified to a Gmaj7 chord. 9th chords have the potential of sounding too “thick” if you are playing with many other instruments. Use your ears to judge if they should be simplified! When in doubt, leave it out. Here is an example of how to make these substitutions:

$$\begin{aligned} G9 &= G7 = G \\ Gmaj9 &= Gmaj7 = G \end{aligned}$$

Figure 90.**Major 9th Chord**

▶ *Figure 91. Track 62*



Live Right

Some things to keep in mind on this tune:

1. Watch where the chords change in each measure. For instance, throughout the intro and the verse, the Am7 chord is not played until beat 4. At first glance, you may think it is played in the middle of the measure on beat 3.
2. Pay close attention to the form. The road map is as follows:
Intro – Verse one – Chorus – Verse two – Chorus – Chorus – Optional Rap – Chorus – Chorus – Outro
3. Use an 8th note based strum pattern. If you listen to the recording, there is a lot of very quick palm muting in the strum pattern. Watch the DVD for a demonstration of this.

Find time to teach someone else to play guitar! You have the skills necessary to instruct beginners by this point. Dust off book one of this method, and ask if there is anyone in your congregation who would like to learn!

The LORD lives!
Praise to my Rock!
My God,
the Rock of my salvation,
be exalted!
– 2 Samuel 22:47



▶ *Track 63*

Live Right

Verses by David Hall, Chorus by Anonymous

David Hall & Marty Mikles

Gmaj7 Bm7 Cm7 Am7 Gmaj7 Bm7 Cm7 Am7

5 Gmaj7 Bm7 Cm7 Am7

1. Walk - in' down this lone - ly road, some - times I wan - der, but _ You al - ways

7 Gmaj7 Bm7 Cm7 Am7

call me back with Your _ great love; _ I wan - na love like You _ do. You are

9 Gmaj7 Bm7 Cm7 Am7 Gmaj7 Fm7

grace and love _ and life _ and truth, Je - sus, all _ I want _ is to _ be close _ to _ You. _

12 Dm7 Cm7 Gmaj7 Cm7

I want to live right, _ that God may use me _ at _ an - y time _

To Coda Gmaj7 Bm7 Cm7 Am7 Gmaj7 Bm7

and an - y - where.

22 Cm7 Gmaj7 Bm7

You pick me up _ when I _ fall down, You

Live Right - p. 2

24 Cm7 Am7 Gmaj7 Bm7

hold me in ___ Your arms, ___ oh Je - sus, be my eyes when I ___ am blind, and

26 Cm7 Am7 Gmaj7 Bm7

be my hands and feet, ___ oh please just let ___ me al - ways seek Your will so

28 Cm7 Am7 Gmaj7 Fm7 D.S. al Coda Dm7

I can show oth - ers ___ the joy that's found ___ in ___ You. ___ I want to

CODA

31 Gmaj7 Gmaj7 Am7 Bm7 Dm7 Cm7 Gmaj7

where. I ___ want to live right, ___ that God may use me ___

36 Cm7 A♭m7 *optional rap E♭maj7

at ___ an - y time ___ and an - y - where.

41 A♭m7 E♭maj7 A♭m7 E♭m7 Am7

46 D9 Cm7 Gmaj7 Cm7

So I can live right, ___ Oh God, won't You use me ___ at ___ an - y time ___

52 Gmaj7 Cm7

and an - y - where. I ___ want to live ___ right, that God may

Live Right - p. 3

57 Gmaj7 Cm7 Gmaj7

use me at an - y time and an - y - where.

62 Am7 Bm7 Dm7 Cm7 Gmaj7

I want to live right, that God may use me

66 Cm7 Gmaj7 Bm7

at an - y time and an - y - where.

70 Cm7 Am7 Gmaj7 Bm7 Cm7 Fm7 Gmaj7 Bm7

74 Cm7 Am7 Gmaj7 Bm7 Cm7 Fm7 F#m7 Gmaj7

*Optional Rap:

Lord, Your love makes me wanna closer

Walk with You, I wanna be real and not a poser

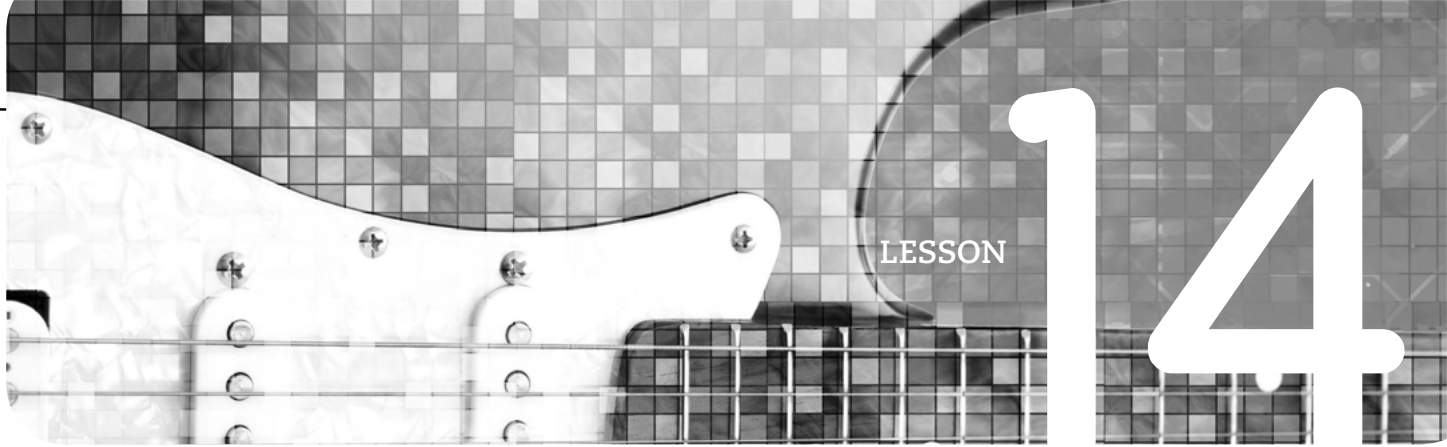
Lovin' my God and lovin' my neighbor like I'm supposed to

Tellin' the story, givin' You glory like I know to

Takin' my woes and takin' my blows I know You chose to

Cover my doom and go to my tomb and then You rose to

Save my life, and give me sight, and make it right



Chord Substitutions in the Key of E

 *Video 14 - Chord Substitutions in E*

Intro

In this chapter we will learn some fun substitute chords that can be used in the key of E. This allows you to use the full range of the guitar, and gives you the opportunity to incorporate open strings with voicings into which they would not normally be included. You can also use a capo to play other tunes as if they are in the key of E and utilize these new voicings.

O LORD, I will honor and praise
your name, for you are my God.
You do such wonderful things!
You planned them long ago
and now you have accomplished them.

– Isaiah 25:1

Power Chord System

The advantage of this system is that we only need one shape, shown in Figure 92. It is based off of the three note power chord with the root on the A string. See the following steps for using this system:

- Position the three-string power chord shown in Figure 92 by placing the roots on the A string. This technique can be used on the following chords:
 - C#m (root on 4th fret)
 - This is a substitution for C#m.
 - D (root on 5th fret)
 - This is a substitution for D.
 - E (root on 7th fret)
 - The low E string can also be played open on this chord.
 - A (root on open A string)
 - Substitute an A2. Play it with fingers 3 and 4.
 - B (root on 2nd fret).
 - This is a substitution for B.
- Leave the high E and B strings open on all chords
- Lock fingers 3 and 4 on the D and G strings for every chord. This is the key to mastering these voicings.

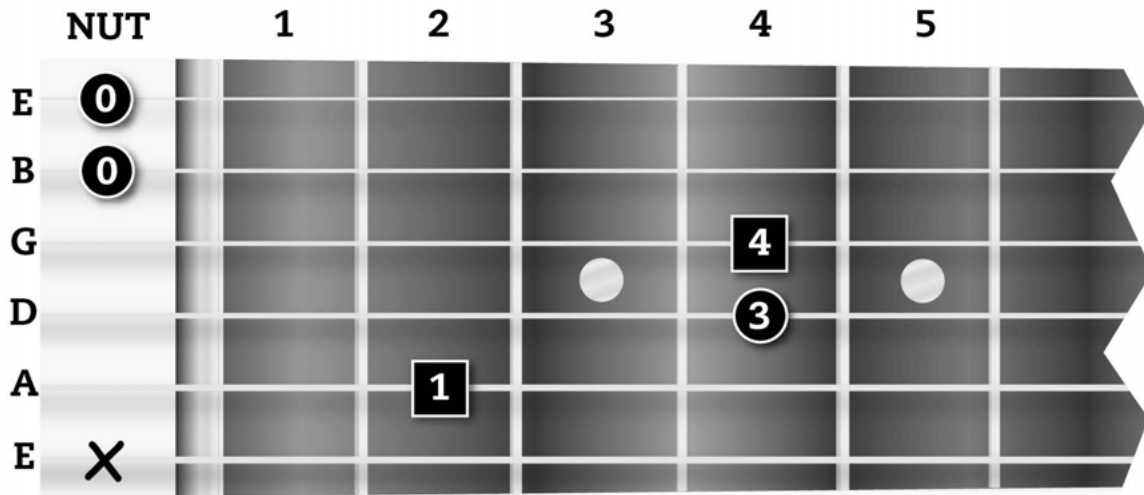
Remember that the new chords we are using are substitutions for the ones written. Some of them have added notes that would not normally be included in the chord. These substitutions are characteristic to praise and worship music and should only be used when playing in the key of E.

TECHNIQUE TIP

The key to the power chord system is keeping fingers 3 and 4 locked on the D and G strings for every chord, and playing the high E and B strings open on every chord.

Figure 92.

Power Chord System



Power Chord System

▶ *Figure 93. Track 64*

E B

5 C#m A E

▶ *Figure 94. Track 65*

E B D A B E

E B D A B E

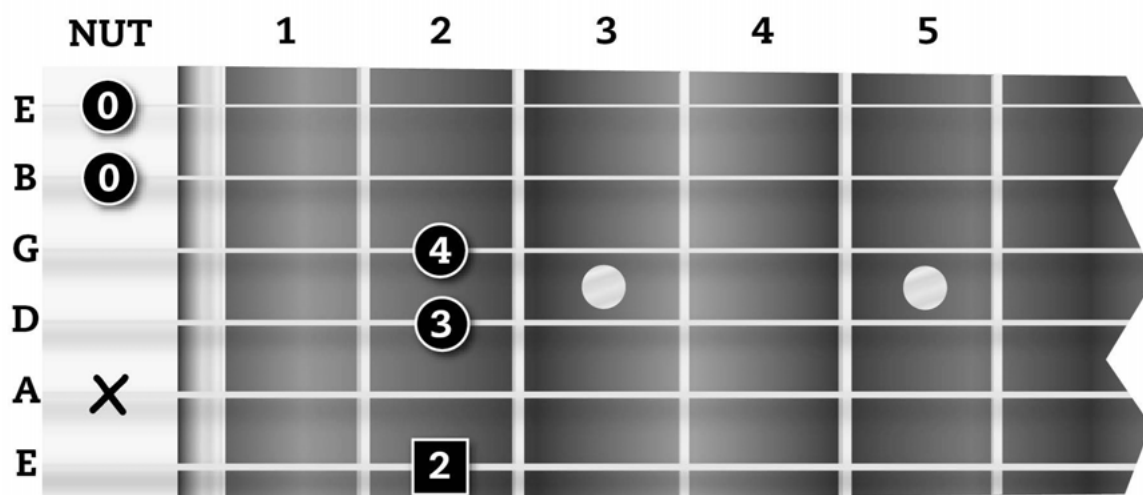


Alternatives for F#m and G#m

F#m and G#m can be played as three string minor 7th chords with the root on the E string (see Figure 95). Again, play the high E and B strings open, and fingers 3 and 4 never leave the G and D strings! These two chords can be added to the power chord system. We should again note that these are substitutions for the F#m and G#m chords and should only be used in the key of E.

Figure 95.

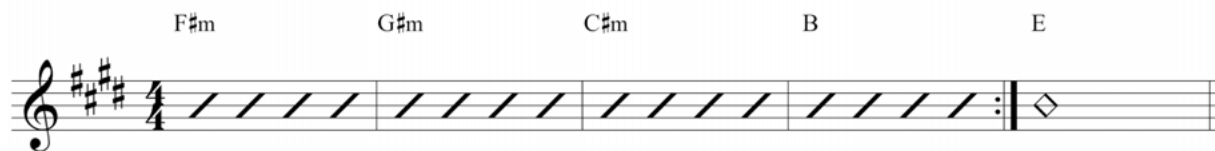
Minor 7th (E string root)



Sing praises to God and to his name!
 Sing loud praises to him
 who rides the clouds.
 His name is the LORD -
 rejoice in his presence!
 Father to the fatherless,
 defender of widows -
 this is God, whose dwelling is holy.
 - Psalm 68:4-5

Minor 7th E Sting Root

▶ *Figure 96. Track 66*

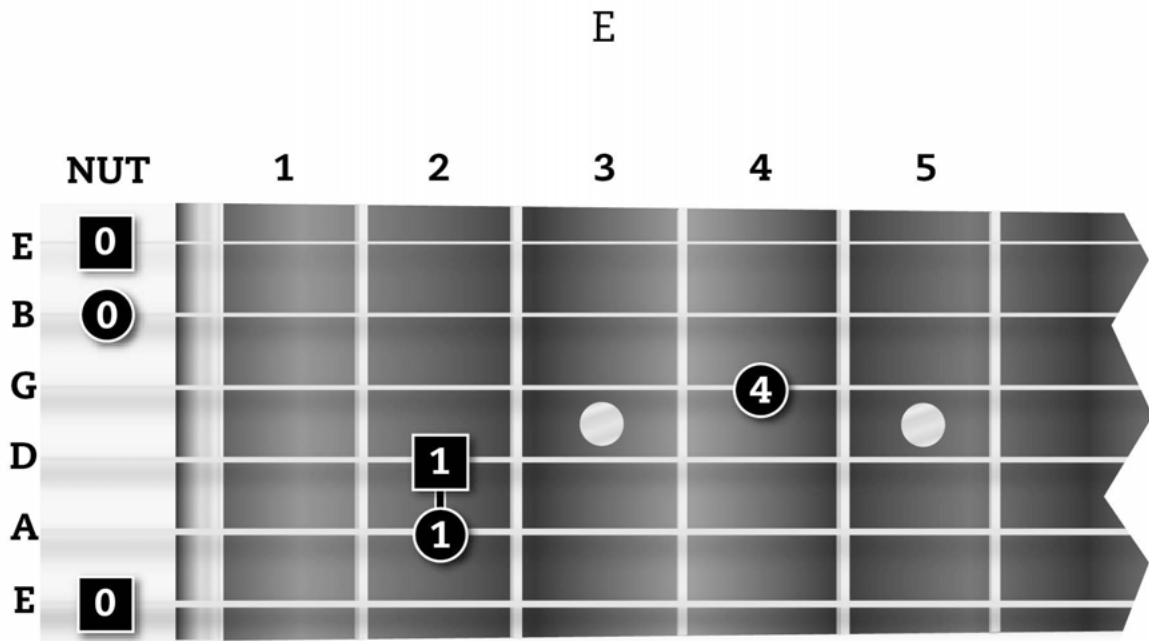


The Stationary Pinky System

This rule is so named because the pinky is stationary for most of the chords. The only exception is F#m. The first finger is also stationary for most of these chords. As with the other chords in this chapter, you play the high E and B strings open on all these chords. Once again, these chords are substitutions that should only be used in the key of E.

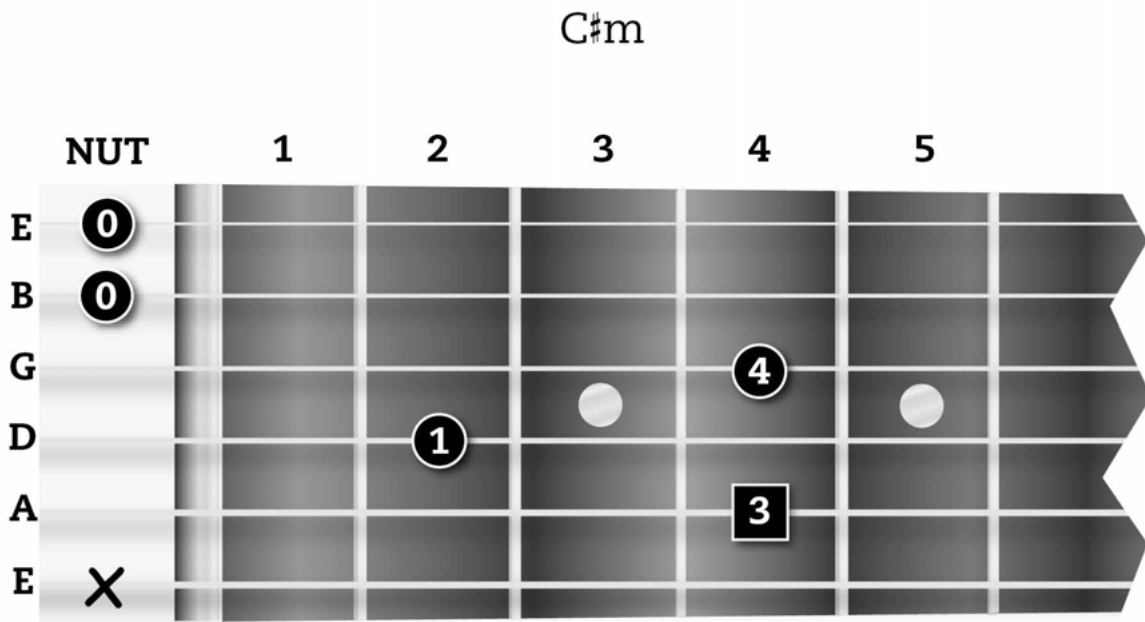
F#m, G#m, and B will be played with shapes you already know. For F#m and G#m, use the three string voicing with the root on the E string from Figure 95. For B, use the power chord voicing from Figure 92.

Figure 97.



E

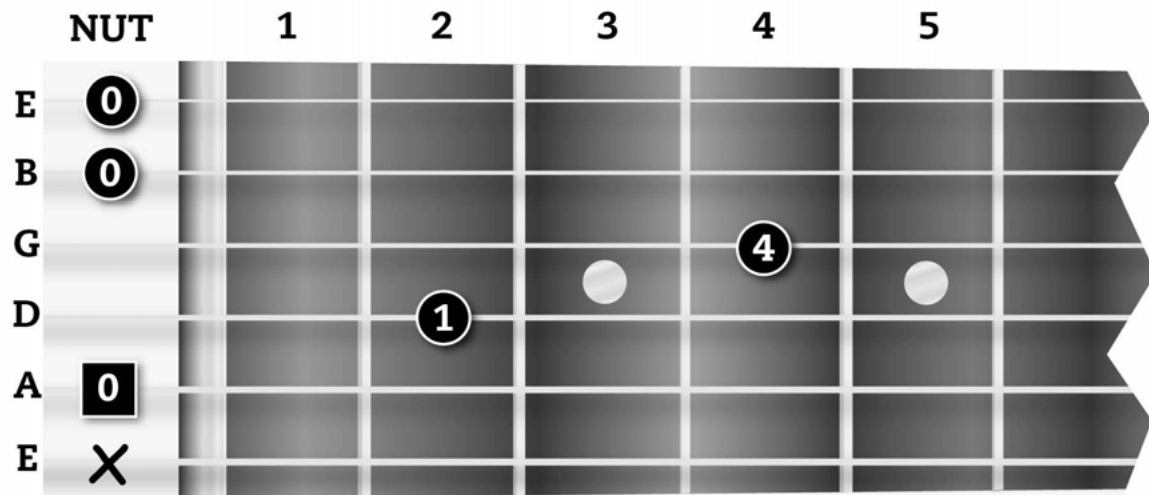
Figure 98.



C#m

Figure 99.

A2 (can substitute for an A chord)



A2 (can substitute for an A chord)

STYLE TIP

The power chord system and stationary pinky system can be used in the same song to move from one texture to the next. Experiment with using one system for the verse, and the other for the chorus. You can always add regular barre chords and open chords as well.

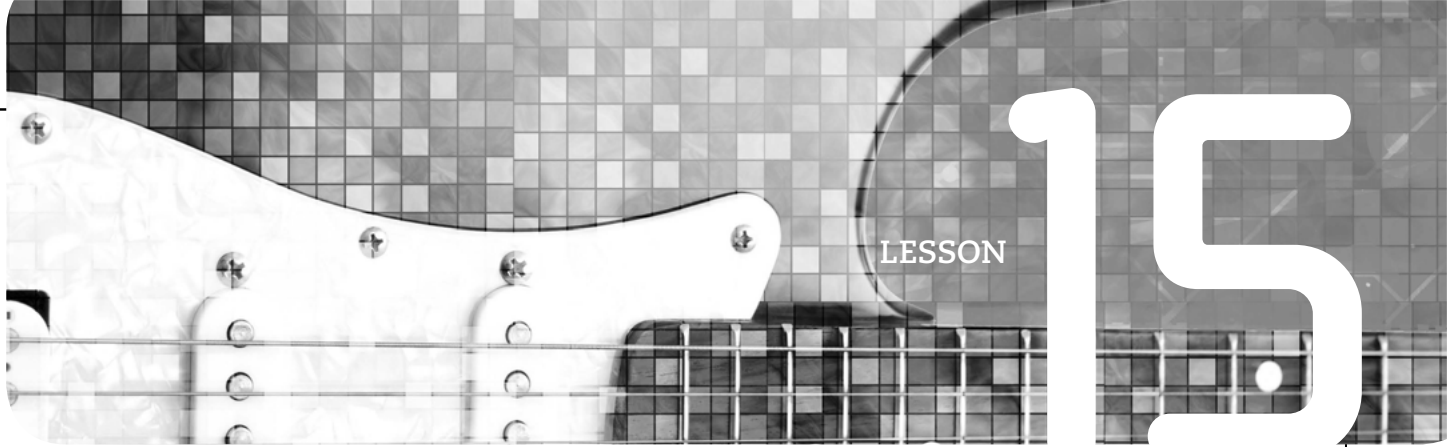
Use the chords from the stationary pinky system in the following exercises. Remember that the only time you move your 4th finger is to play the F#m chord. Reference the video to double check your chords.

▶ *Figure 100. Track 67*


Figure 100 shows two staves of music in 4/4 time with a key signature of three sharps (F#, C#, G#). The first staff contains four measures of power chords: E, G#m, E, and G#m. The second staff starts with a '5' indicating a barre, followed by four measures of power chords: A, B, E, and A. The piece ends with a repeat sign and a diamond symbol.

▶ *Figure 101. Track 68*

Figure 101 shows two staves of music in 4/4 time with a key signature of three sharps (F#, C#, G#). The first staff contains four measures of power chords: E, E/G#, A, and E. The second staff starts with a '5' indicating a barre, followed by five measures of power chords: C#m, F#m, B, F#m, and E. The piece ends with a repeat sign and a diamond symbol.



“What a Friend We Have in Jesus”

 *Video 15 - "What a Friend We Have in Jesus"*

Intro

This is a classic hymn found in The Salvation Army Songbook and many other hymnals. It has a simple form, as do many hymns. Practice this hymn using both the power chord system and the stationary pinky system that you learned in the previous chapter. You can even use both methods in order to make sections of the song sound and feel different. Practice playing along with your CD and/or DVD.

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.

Sing to the King by Jon Egan. Key of E.

Here I Am to Worship by Tim Hughes. Key of E.

Hosanna by Brooke Ligertwood. Key of E.

Track 69

What A Friend We Have In Jesus

Joseph Delicott Scriven


Charles Crozat Converse

arr. James Cox

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of several systems of music, each with a line of guitar chords above the staff and a line of lyrics below. The chords are: E, E/G#, A, E, B, E, A, E, B, E, B, E, E/G#, A, C#m7, B, E, A, E/G#, A, B, E, E/G#, A, B, E, E/G#, A, B, E, B, E.

Lyrics:
 What a Friend we have in Je - sus, all our sins and griefs to bear!
 Have we tri - als and temp - ta - tions? is there trou - ble an - y - where?
 Are we weak and heav - y lad - en, cum - bered with a load of care?
 What a priv - i - lege to car - ry ev - 'ry thing to God in prayer!
 We should nev - er be dis - cour - aged; Take it to the Lord in prayer.
 Pre - cious Sav - ior, still our Ref - uge; Take it to the Lord in prayer.
 O what peace we of - ten for - feit, O what need - less pain we bear,
 Can we find a friend so faith - ful who will all our sor - rows share?
 Do thy friends de - spise, for - sake thee? Take it to the Lord in prayer.
 all be - cause we do not car - ry ev - 'ry thing to God in
 Je - sus knows our ev - 'ry weak - ness; Take it to the Lord in
 In His arms He'll take and shield thee; Thou wilt find a sol - ace
 prayer!
 prayer. there. Yes,
 thou wilt find a sol - ace there!

Alternate Tunings

 *Video 16 - Alternate Tunings*

Intro

Guitarists will sometimes tune their open strings to different notes in order to achieve a different sound. There are many fun possibilities when experimenting with different tunings. Some alternate tunings are used for ease of playing, while others can give you a whole new sound. You have the freedom to do your own research and experiment. We will look at two of the more common alternate tunings that are best utilized when playing in the key of D or D minor.



Drop-D Tunings

In Drop-D tuning, your low E string is tuned a whole step flat to D. This allows you to play lower notes than normal while creating a “full” or “dark” tone. In this tuning, all chords that use the low E string will need to be modified, as the notes are now different. Figure 102 shows how all the strings should be tuned, and track 70 on your CD is tuning notes for drop-D tuning.

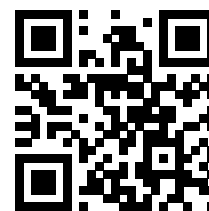
TECHNIQUE TIP

Altered tunings change your chord forms! Any chord that uses a string that is tuned differently has to use a different shape. Be careful of this!

▶ *Figure 102. Track 70*

Original Tuning	Drop-D Tuning
1. E	1. E
2. B	2. B
3. G	3. G
4. D	4. D
5. A	5. A
6. E	6. D

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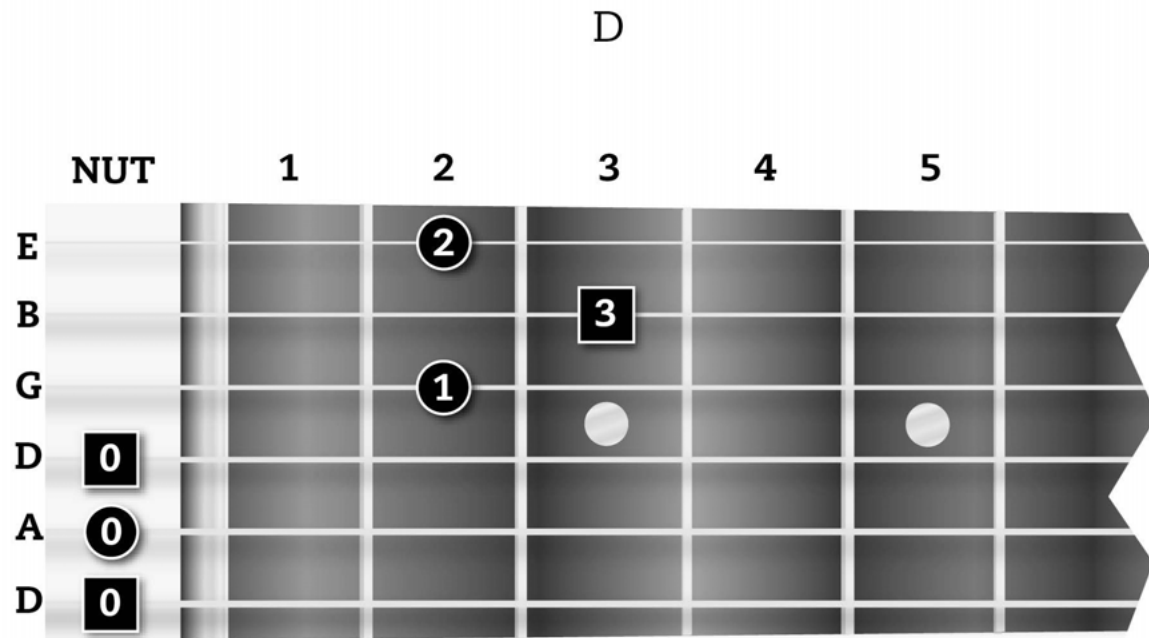
[www.youtube.com/
ContempGuitarist](http://www.youtube.com/ContempGuitarist)

Scan the code above
with your smart phone,
or go to the web
address to see how to
play power chords in
drop D!

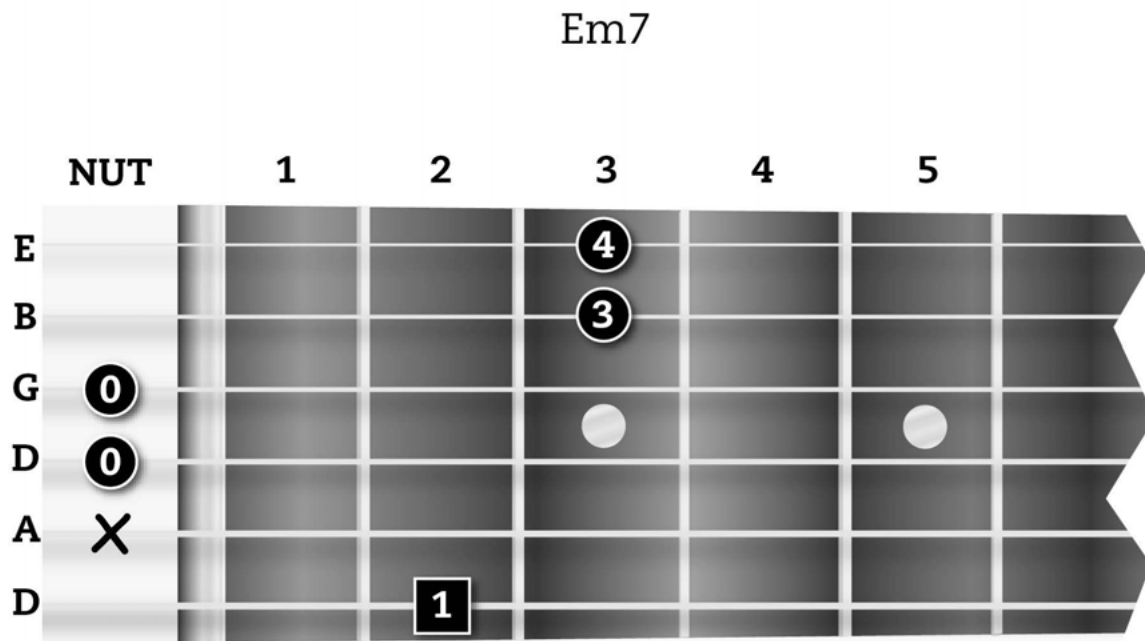
New Chord Forms

Here are four chords commonly used in the key of D that have new shapes.

Figure 103.

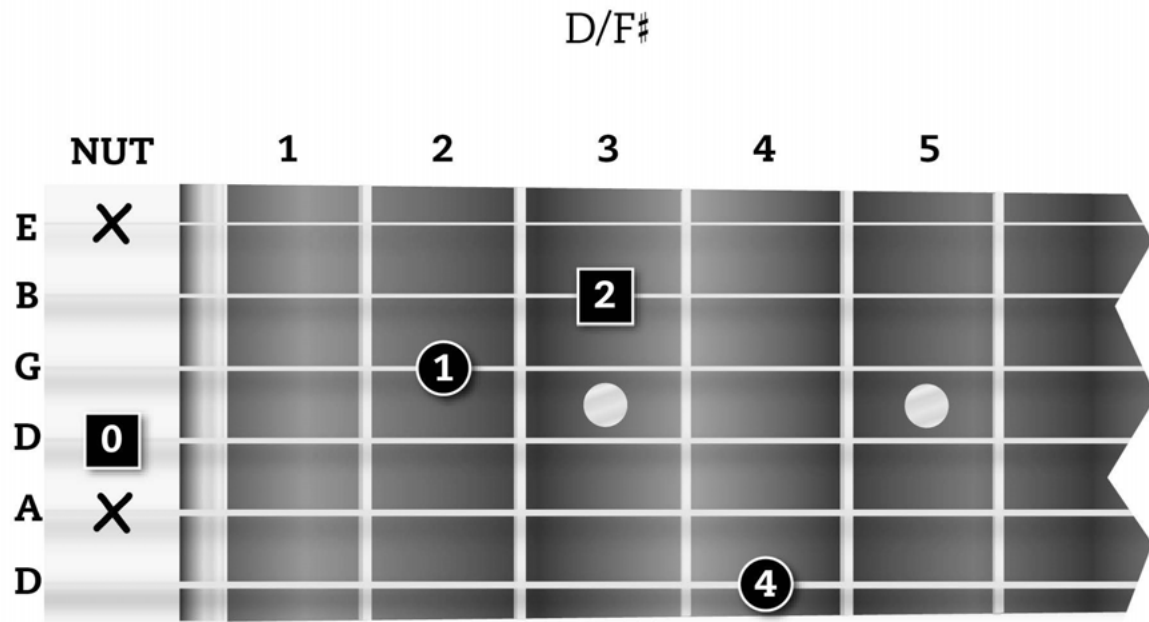


D

Figure 104.

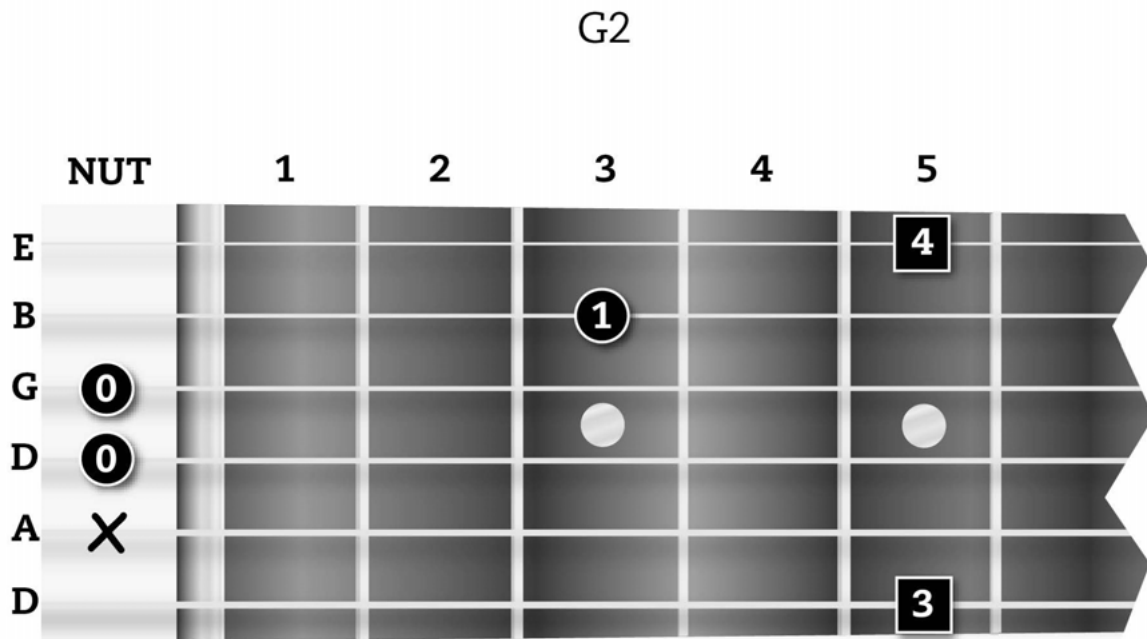
Em7

Figure 105.



D/F#

Figure 106.



G2

Progression

Substitute the G2 voicing from Figure 106 for the G chord in the progression below.

▶ *Figure 107. Track 71*

D Em7

D/F# G A D

Obviously, I'm not trying to win
the approval of people, but of God.
If pleasing people were my goal,
I would not be Christ's servant.

– Galatians 1:10

Resist the temptation to seek the
accolades of people. As servants of Christ,
everything we do should be done with the
goal of bringing honor and glory to the
One who gave everything for us!

DADGAD

DADGAD (pronounced just like it looks) is so named because that is the order in which the strings are named from low E to high E. See the following diagram and tuning track:

▶ *Figure 108. Track 72*

Original Tuning	DADGAD Tuning
1. E	1. D
2. B	2. A
3. G	3. G
4. D	4. D
5. A	5. A
6. E	6. D

We should note that when using DADGAD tuning, the chords you are playing are slightly altered from the ones written. Some of them have added notes that would not normally be included in the chord. There are many possibilities with DADGAD. It would be well worth your time to research and find different ways of playing in this tuning. Many songs played in the DADGAD tuning have a “drone” on strings 1 and 2, meaning that strings 1 and 2 are played open on every chord.

The Lord is compassionate and
merciful, slow to get angry and filled
with unfailing love.

– Psalm 103:8

There are four shapes we will learn for this system of using DADGAD:

- Figure 109 – A shape that can be used in place of D major or D minor.
- Figure 110 – D/F#
- Figure 111 – Major chord shape that is movable, just like barre chords and power chords.
- Figure 112 – Minor chord shape that is movable, just like barre chords and power chords.

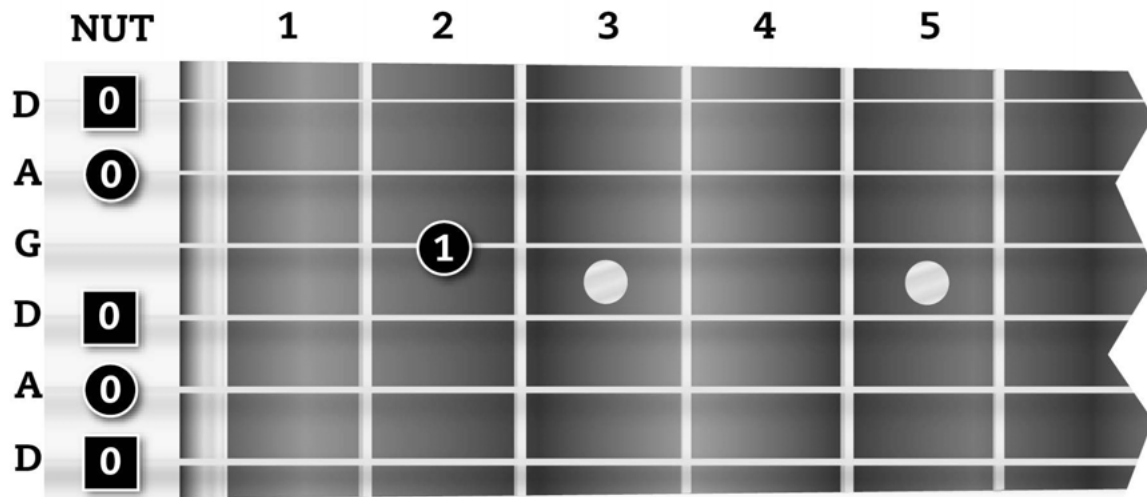
TUNING TIP

Your strings will not be accustomed to these tunings. They will have to be tuned repeatedly in order to maintain pitch.



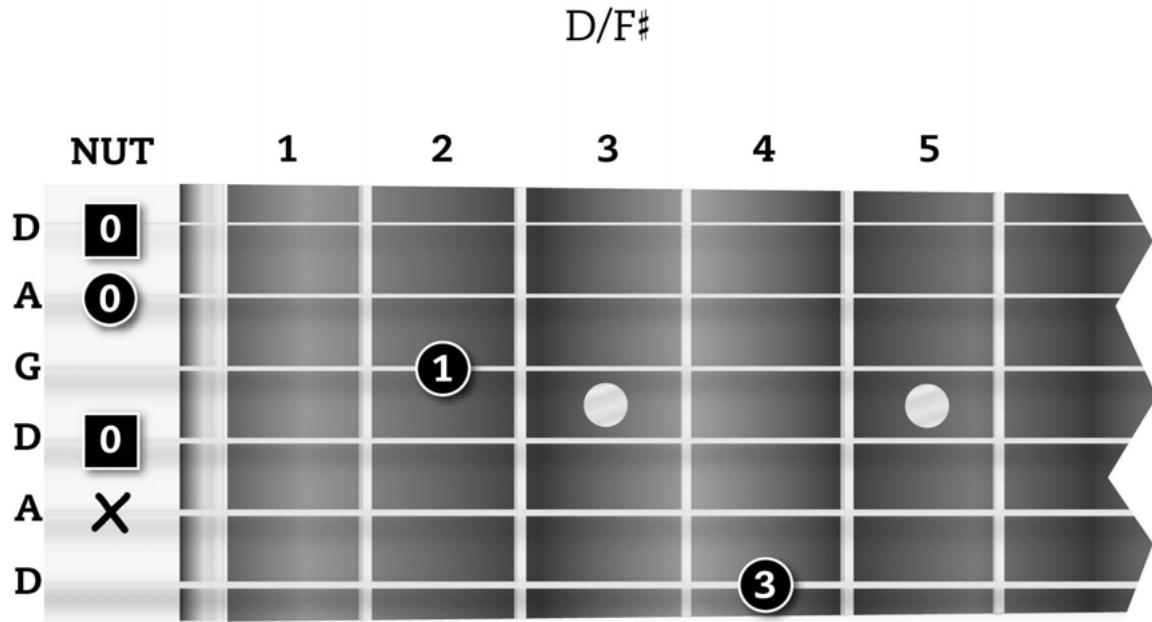
Figure 109.

D (can be used in place of major or minor)



D (can be used in place of major or minor)

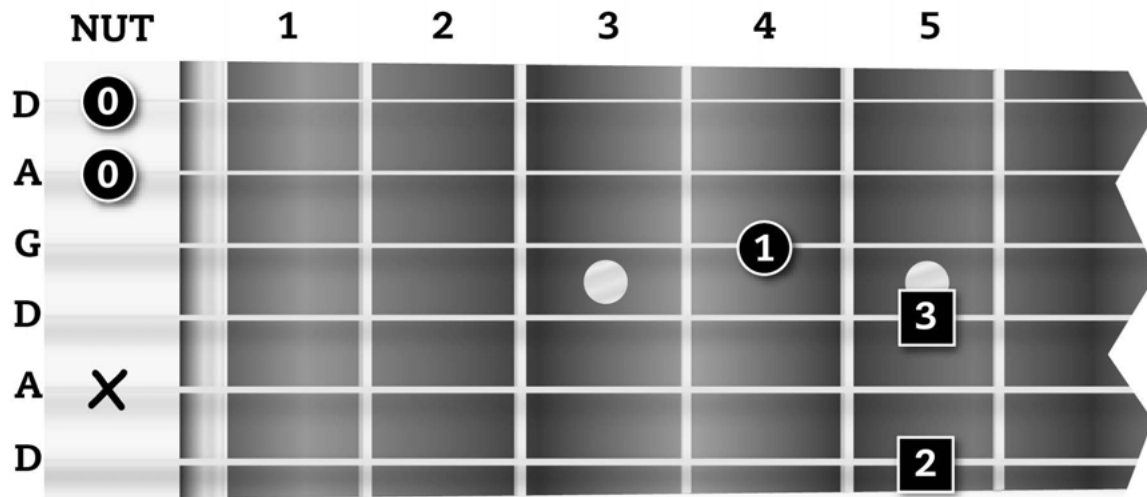
Figure 110.



D/F#

Figure 111.

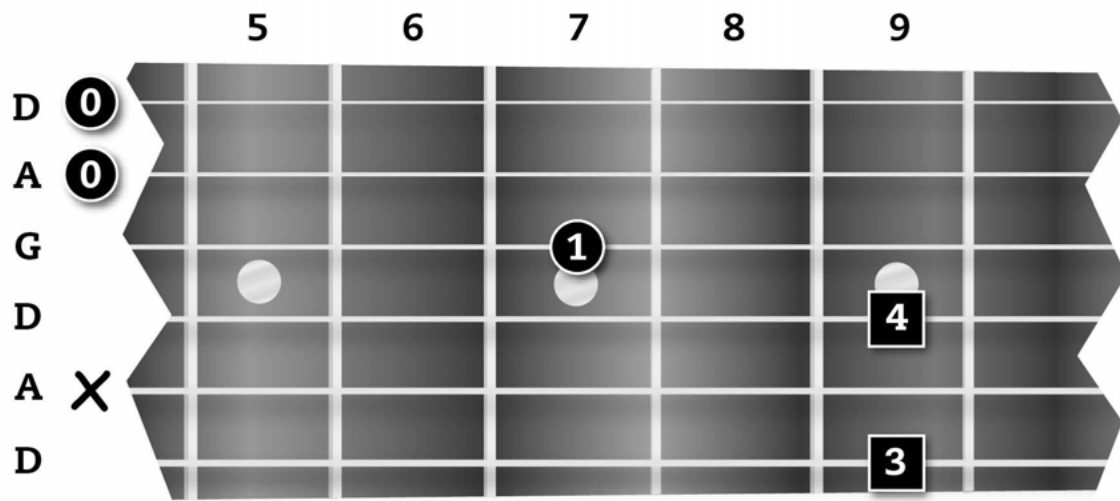
Major (movable shape)



Major (movable shape)

Figure 112.

Minor (movable shape)



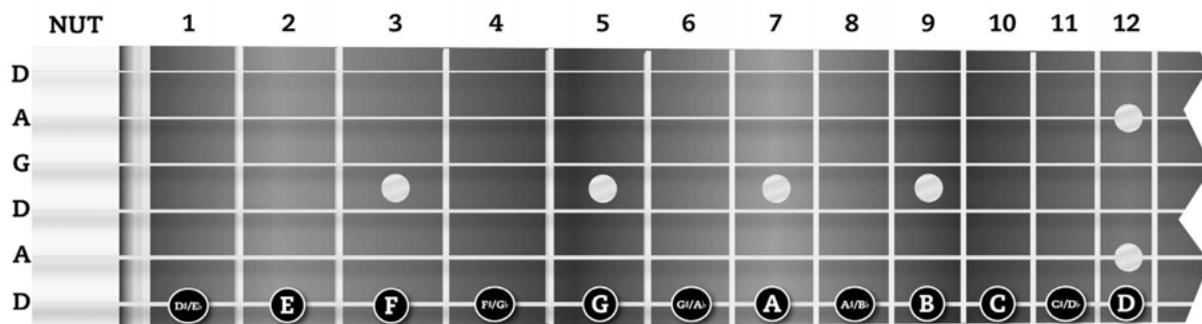
Minor (movable shape)

Notes on the low D String

You will need to know the notes on the low D string in order to find the roots for the major and minor shapes you just learned. You can think of every note being two frets higher than they normally are. For your reference, Figure 113 shows the notes on the low D string. Use the CD and/or DVD to make sure you are playing these correctly.

Figure 113.

Drop D or DADGAD Tuning: Notes on the low D String



Bonus Leadsheet

Immanuel's Tide

Albert Orsborn

Marty Mikles

$\text{♩} = 70$
D G D

4 G D G

1. When shall I come un - to the heal - ing wa - ters? Lift - ing my
hands the dust of earth - ly striv - ing; take from my
love are in that heal - ing foun - tain, all I re -

7 Bm D/A G D

heart, I cry to thee my prayer. Spir - it of peace, my Com - fort - er and
mind the stress of se - cret fear; Cleanse thou the wounds from all but thee far
quire to cleanse me and re - store; Flow through my soul, re - deem its des - ert

10 G Bm A/C# D *

heal - er, in whom my springs are found, let my soul meet thee there. From a
hid - den. And when the wa - ters flow, let my heal - ing ap - pear.
pla - ces, and make a gar - den there for the Lord I a - dore.

14 *Chorus* G A D G A D

hill I know, heal - ing wa - ters flow; O rise, Im -

18 G A Bm D/F# G **To Coda** 1, 2, D

man - uel's tide, and o - ver - flow my soul!

22 G D G 3, D G D/F# **D.S. to Chorus**

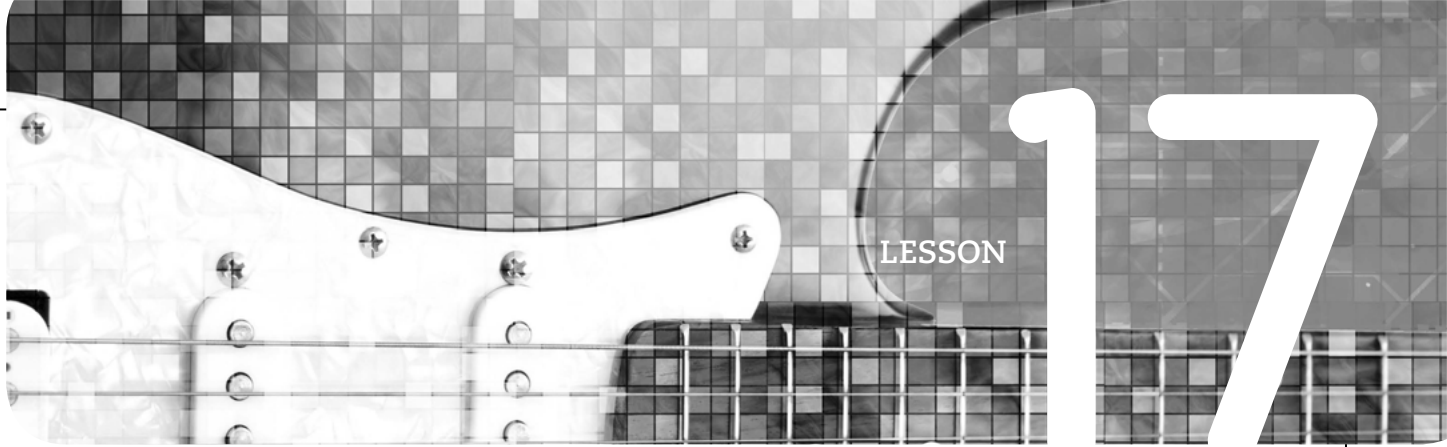
2. Wash from my — From a
3. Light, life and

27 **CODA** D G Bm D/F# G


soul. And o - ver flow my soul.

31 D G Bm D/F# G

* Omit these 4 beats in Verse 2



“Psalm 139”

 *Video 17 - "Psalm 139"*

Intro

Psalm 139 is an original tune by Marty Mikles. It is played in drop-D tuning and can be done effectively with just guitar or with a full band. Experiment with finger-style and playing with a pick on this tune. Refer back to the last chapter for chords with which you are not familiar.

*I can never escape from your Spirit!
I can never get away from your presence!
If I go up to heaven, you are there;
if I go down to the grave, you are there.
If I ride the wings of the morning,
if I dwell by the farthest oceans,
even there your hand will guide me,
and your strength will support me.
I could ask the darkness to hide me
and the light around me to become night—
but even in darkness I cannot hide from you.
To you the night shines as bright as day.
Darkness and light are the same to you.
— Psalm 139: 7-12*

▶ Track 75

Psalm 139

Adapted from Psalm 139

Marty Mikles

Prayerfully ♩ = 80

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of eight staves of music. Chords are indicated above the staff: D, D/F#, G, Em, A, D, G, Dmaj7/F#, and A. The lyrics are written below the staff, with some words underlined. The score includes first and second endings. The tempo is marked 'Prayerfully' with a quarter note equal to 80 beats per minute.

1. If I rise _
 5 on the wings of the dawn, _ If I set -
 the dark - ness will hide me _ And the light

9 - tle _ on the far side of the sea,
 be - comes night a - round me, _

13 E - ven there _ Your hand _ will guide _ me. _ If I say _

17 2. For dark - ness will not be dark to you, It will shine like _ the day. _

21 Dark - ness is _ as light to You. E - ven there _ Your hand _

25 will guide _ me. _ If I rise _

30 on the wings of the dawn, _ If I set -
 the dark - ness will hide me _ And the light _

Psalm 139 - p. 2

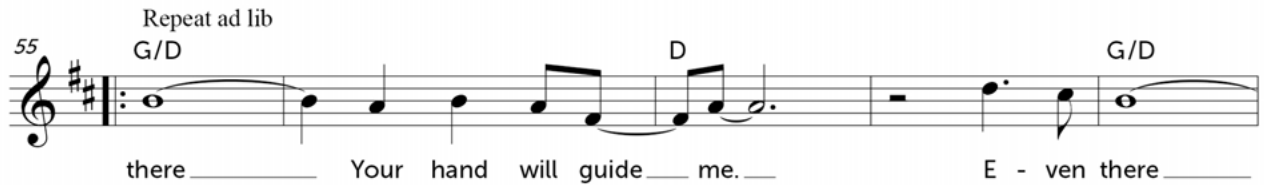
34 

38 

42 

46 

50 

55 

60 

65 

69 

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.

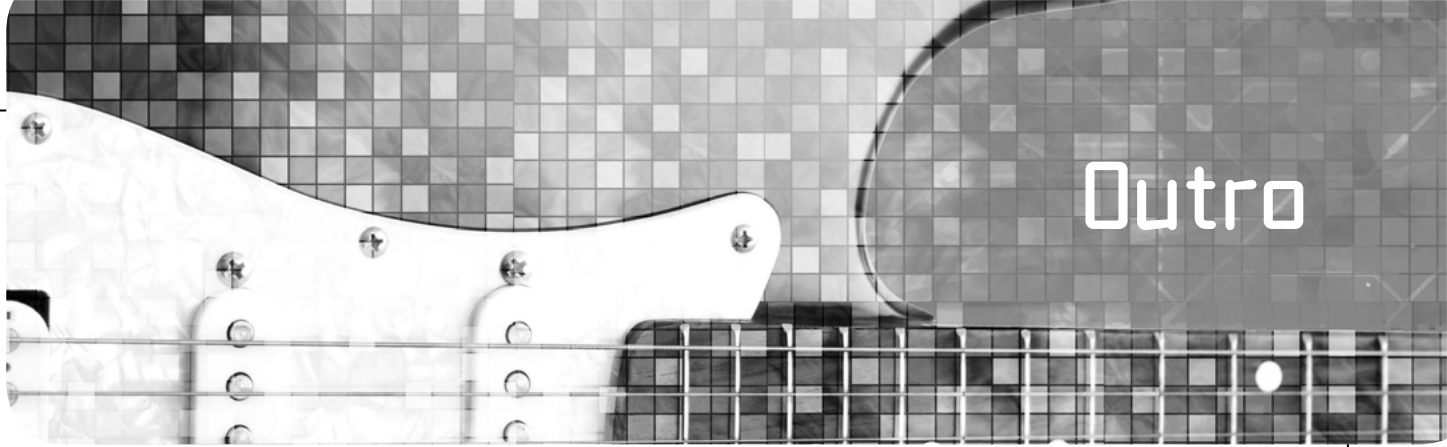
Beautiful Things by Michael Gungor and Lisa Gungor. Key of D.

How Great Thou Art arranged by Marty Mikles. Key of D.

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





Video - Outro

Congratulations! By completing this method, you have shown excellent work ethic and a desire to become more skilled at your craft. You now have the ability to play pretty much anything you will come across in contemporary praise and worship music. You also have multiple options to choose from when deciding how you want to approach a song. Now that you have the skills, go and lead others in worship! Keep in mind that you are a worship leader no matter what your role in a worship band. It doesn't matter if you are the only one providing music for a service, if you are leading a band, or if you are just a member of the band. Everyone participating is leading the congregation in worship!

Play in front of people as much as possible, and work on developing your musical judgment. By this point you know the *how* when it comes to playing, but now you must answer questions such as *when*, *where*, and *why* you should play songs in a particular way. We have addressed many of those questions in this method, but there is no substitute for experience!

As a worshiping musician, you should keep two things in mind from this point forward. One is that you should never stop learning. The end of this method is just the beginning of your journey. Continue to learn new skills, learn more about music theory and history, and never stop growing as a musician.

The second thing to keep in mind is this: never lose sight of why we do this. Playing worship music in front of other people is not about us. Don't let worship turn into a performance where the focus is on you and your abilities. Our job is to turn focus to the Lord. No matter how great of a musician you are, it is important to stay humble and approach what you do with a servant's heart.

As you moved through this method, you spent a great deal of time and effort preparing yourself musically. You must also put in the time and effort to prepare yourself spiritually, and lead a worshipful lifestyle. As Christians, worship goes far beyond our music and our Sunday morning services. Our entire hearts and lives must be used to worship the Lord. If we strive to live a holy life as well as becoming skilled musicians, we are well on our way to becoming effective worship leaders.

I leave you now with this charge from the Psalms:

*Praise the LORD!
Praise God in his sanctuary;
Praise him in his mighty heaven!
Praise him for his mighty works;
Praise his unequaled 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!
– Psalm 150: 1-6*



Video - Bloopers

Index of Song Suggestions and Sheet Music Resources

This is a list of the songs and song suggestions in the book. The songs are organized by the skills you learned. Also included are a few resources that can be used to find the sheet music. Enjoy!

Bass Lines & Power Chords

- 38 *Everlasting God* by Brenton Brown and Ken Riley. Key of A.
- 38 *Great I AM* by Jared Anderson. Key of D.
- 38 *Oceans (Where Feet May Fail)* by Joel Houston, Matt Crocker, Salomon Ligthelm. Key of D.
- 40 *You Alone* by Marty Mikles. Key of C.

6/8 Time

- 52 *How He Loves* by John Mark McMillan. Key of C.
- 52 *Great Are You Lord* by David Leonard, Jason Ingram, Leslie Jordan. Key of A.
- 54 *Send the Fire* by William Booth and Phil Laeger. Key of D.

Capo

- 66 *Christ For the World* by Samuel Wolcott and Marty Mikles. Key of B \flat .
- 64 *Jesus Paid It All* by Alex Nifong, Elvina M. Hall, John Thomas Grape.
Key of B.
- 64 *Lord I Need You* by Christy Nockels, Daniel Carson, Jesse Reeves,
Kristian Stanfill, Matt Maher. Key of B.
- 64 *Overcome* by Jon Egan. Key of B.

Alternate Ways to Play in the Key of E

- 105 *Here I Am to Worship* by Tim Hughes. Key of E.
- 105 *Hosanna* by Brooke Ligertwood. Key of E.
- 105 *Sing to the King* by Jon Egan. Key of E.
- 105 *What A Friend We Have In Jesus* by Charles Crozat Converse, Joseph
Medlicott, Scriven. Key of E.

Suggested resources for obtaining sheet music

Online Resources

- TransMission Charts <http://www.transmission.virb.com>
- Song Select <http://www.songselect.com>
(paid subscription)
- Praise Charts <http://www.praisecharts.com>
(paid subscription)
- SA Guitar Songs <http://www.saguitarsongs.ca>

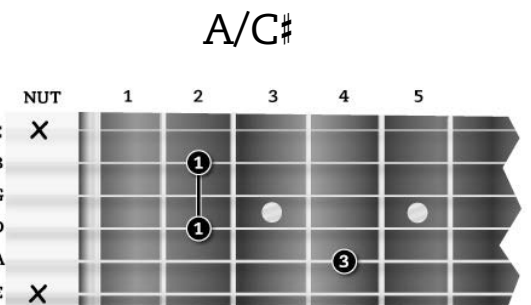
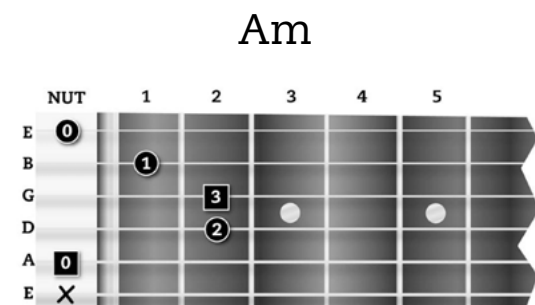
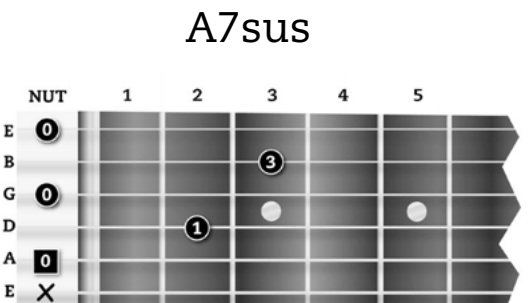
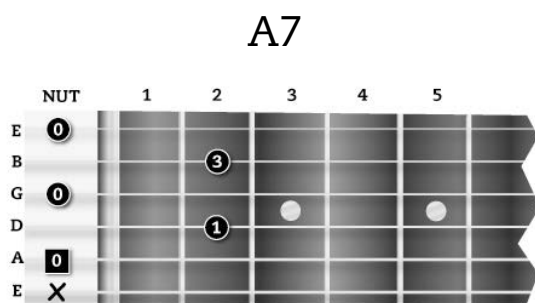
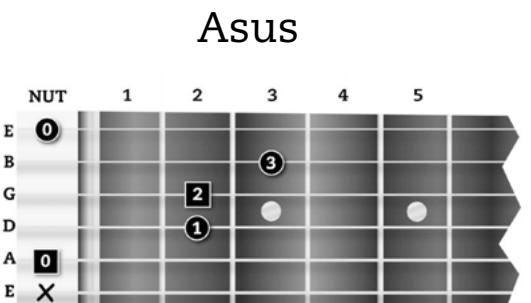
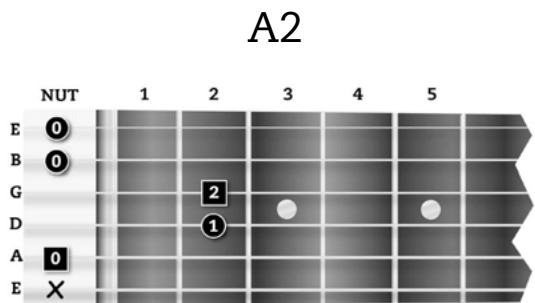
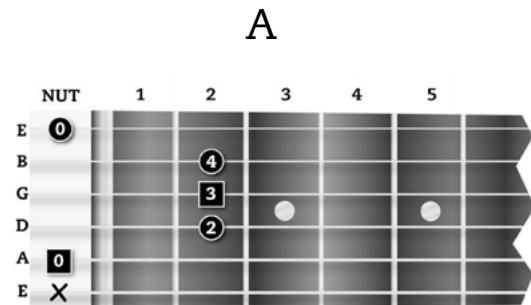
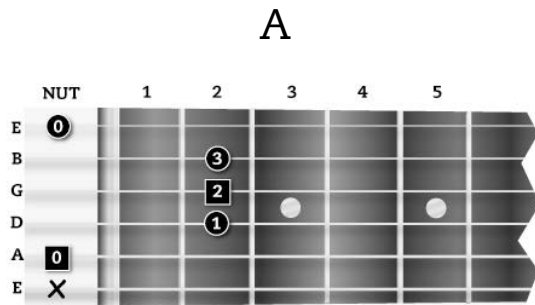
Printed Resources

- Hal Leonard Corp. Praise and Worship Songbook. Print.
- Hal Leonard Corp. Praise and Worship Fakebook. Print.
- The Salvation Army USA Central Territory.
Hallelujah Choruses. Print.

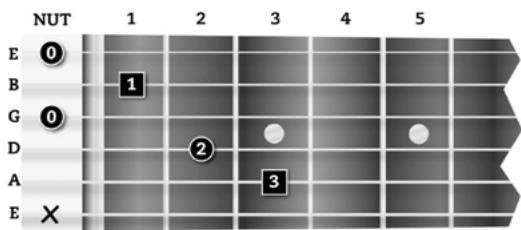
Digital Resources

- 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 www.transmission.virb.com/store.

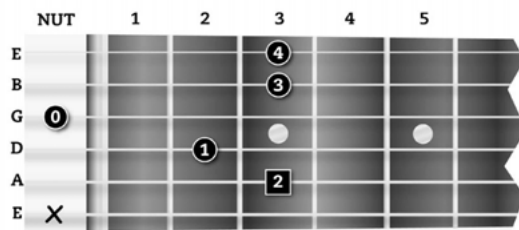
Index of Chord Diagrams



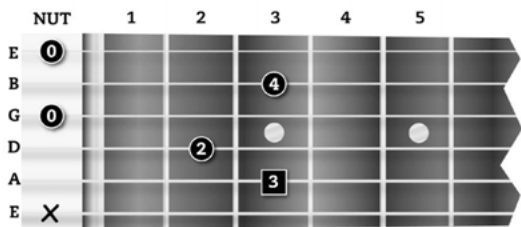
C



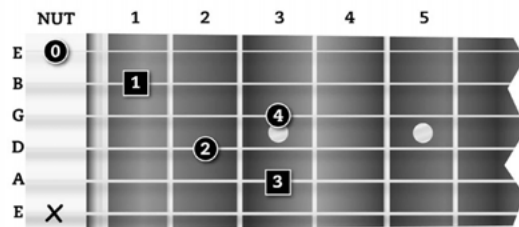
C2 (or Cadd9)



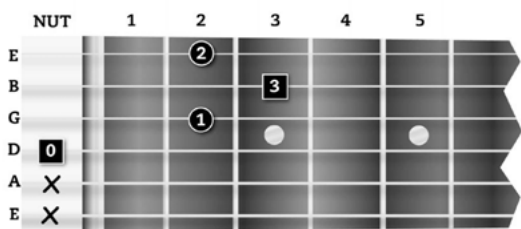
C2 (or Cadd 9)



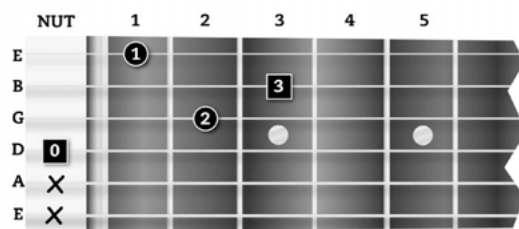
C7



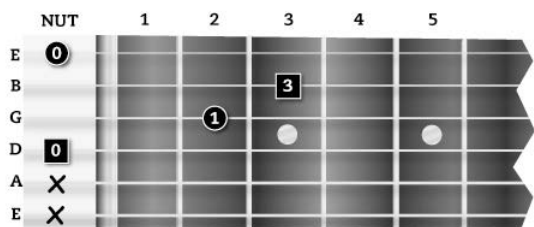
D



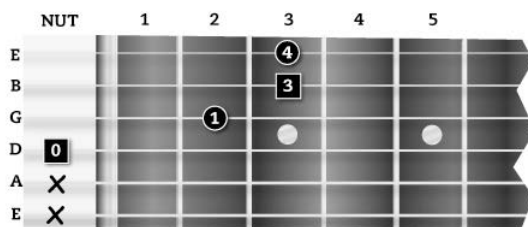
Dm



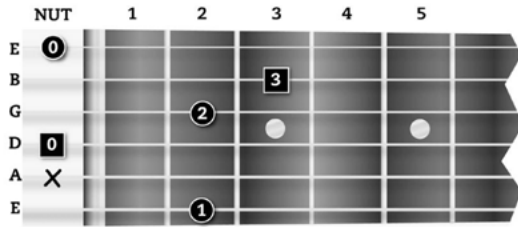
D2



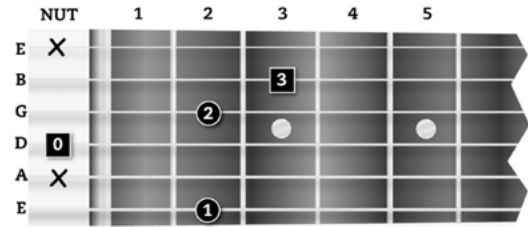
Dsus



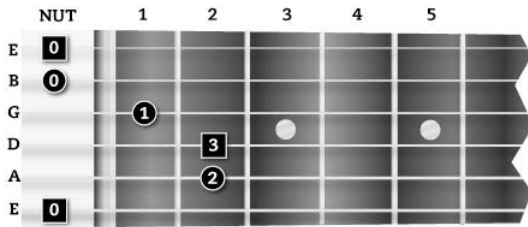
D2/F#



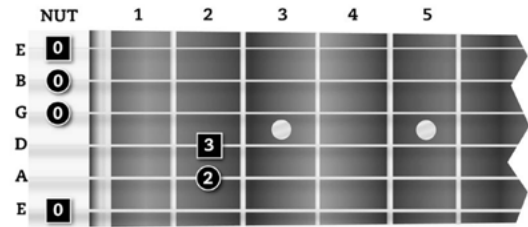
D/F#



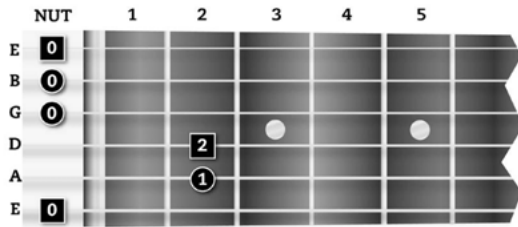
E



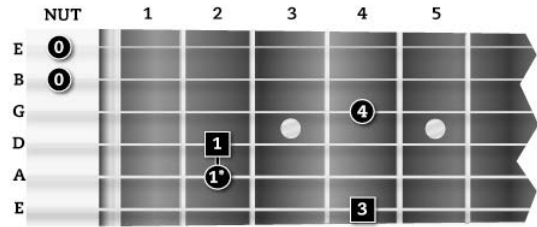
Em



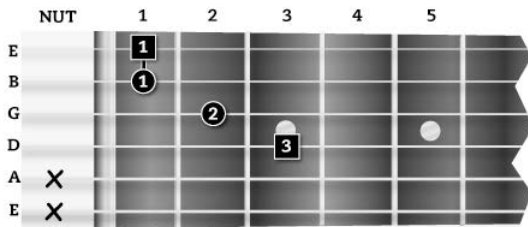
Em



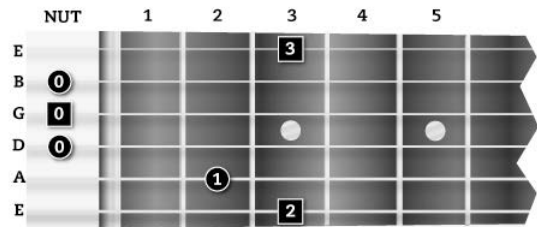
E/G#



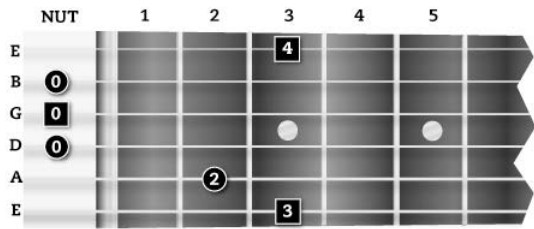
F



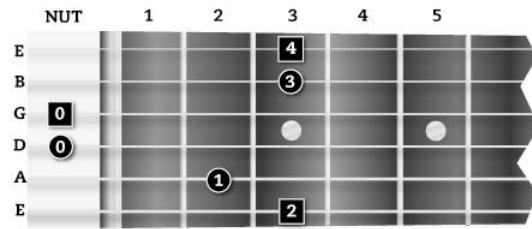
G



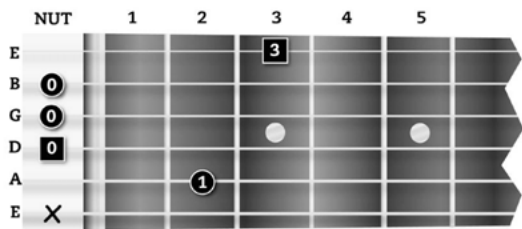
G



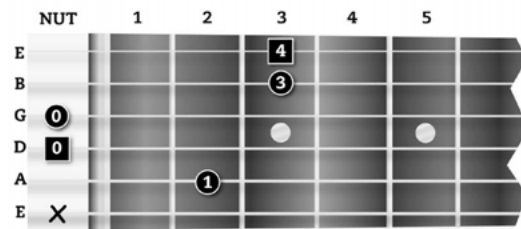
G



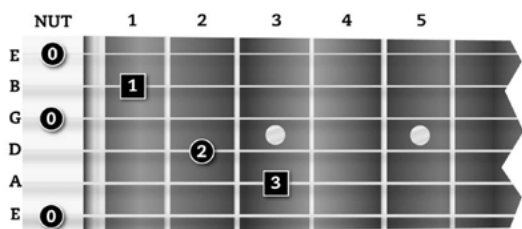
G/B



G/B

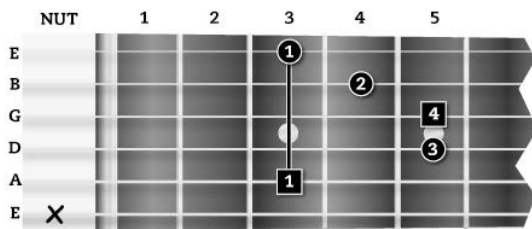


C/E

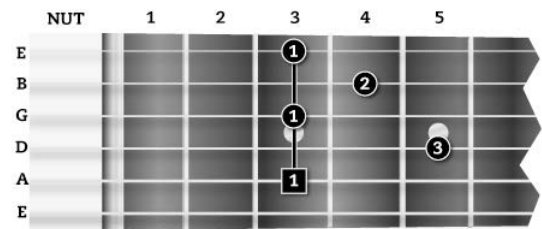


Barre Chords

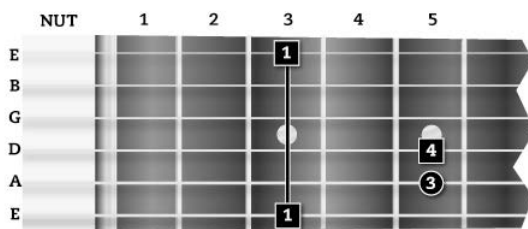
A minor type barre chord



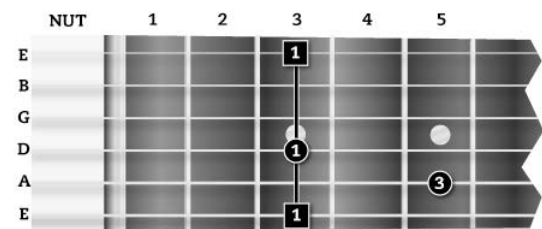
A minor 7th type barre chord



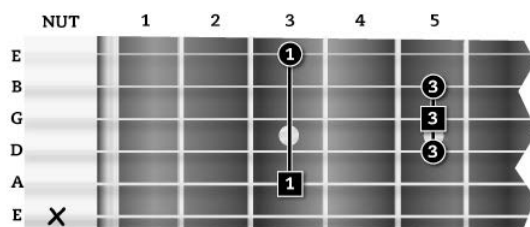
E minor type barre chord



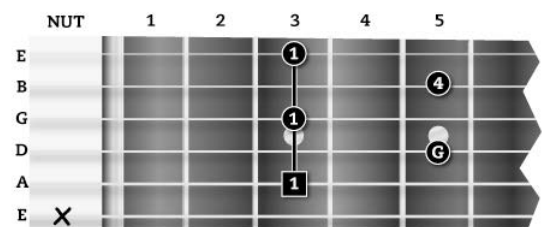
E minor 7th type barre chord



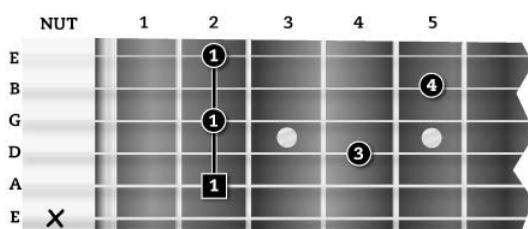
A major type barre chord



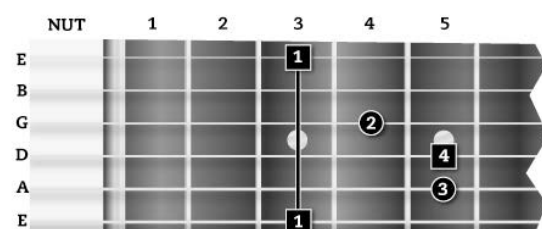
A7 type barre chord



A7sus type barre chord

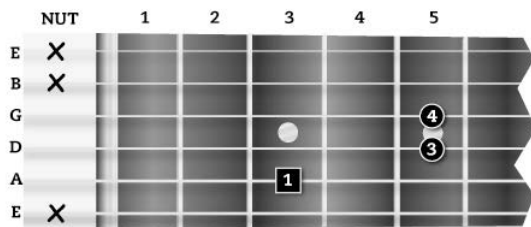


E major type barre chord

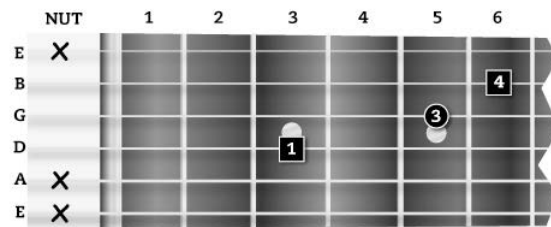


Power Chords

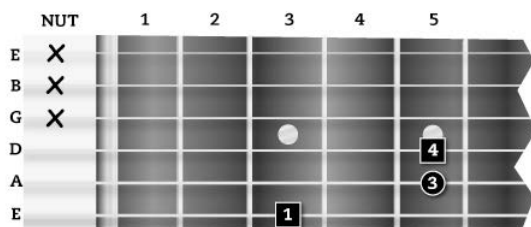
A String Root



D String Root

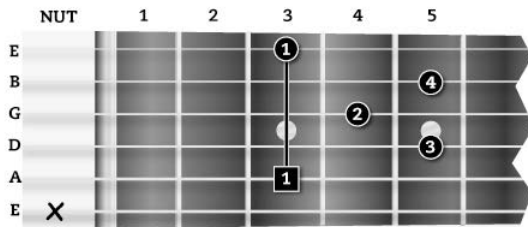


E String Root

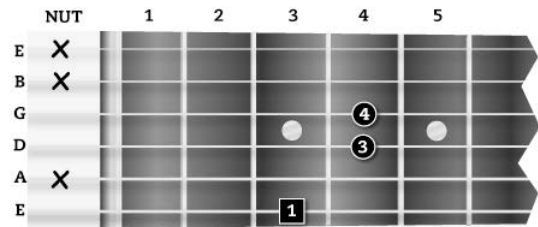


Seventh and Ninth Chords

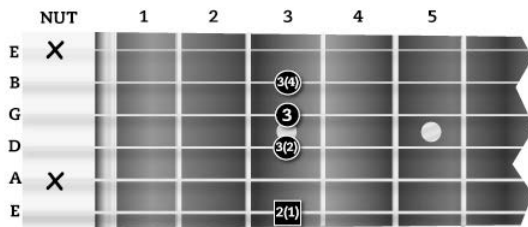
Major 7th (A String Root)



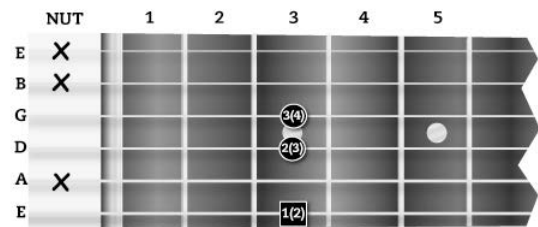
Major 7th (E String Root)



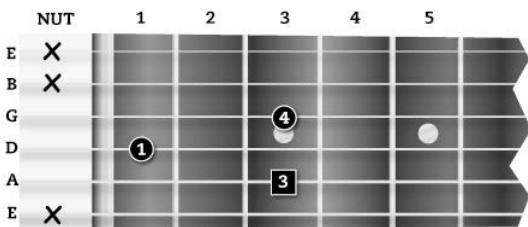
Minor 7th (E String Root)



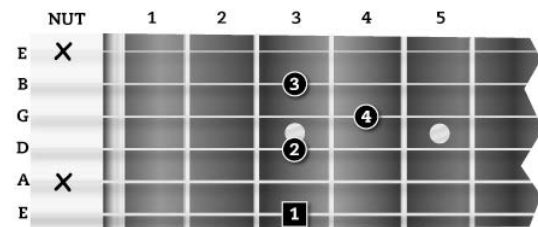
Minor 7th (E String Root)



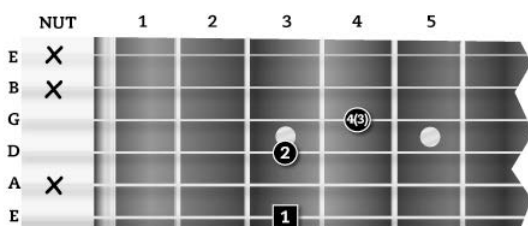
Minor 7th (A String Root)



Dominant 7th

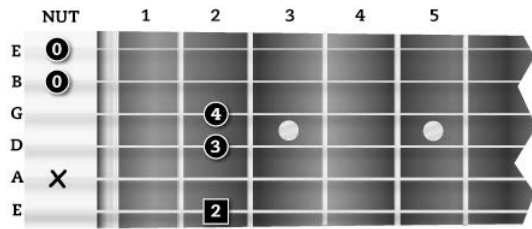


Dominant 7th

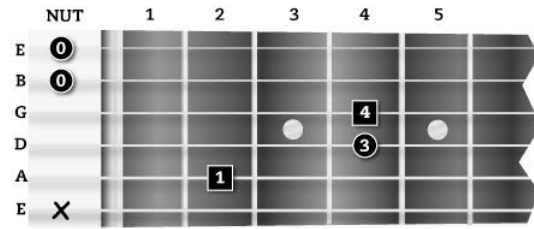


Chord Substitutions in the Key of E

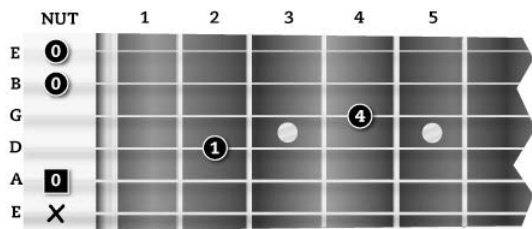
Minor 7th Chord



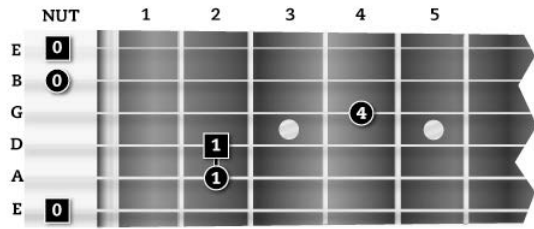
Power Chord



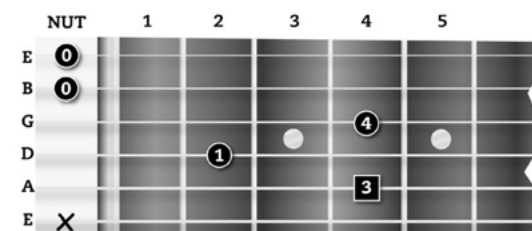
A2



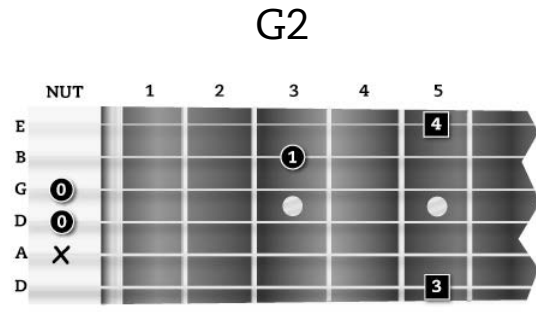
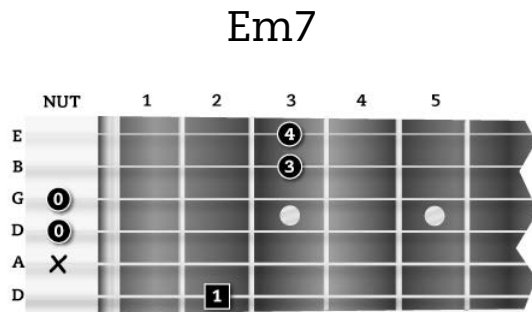
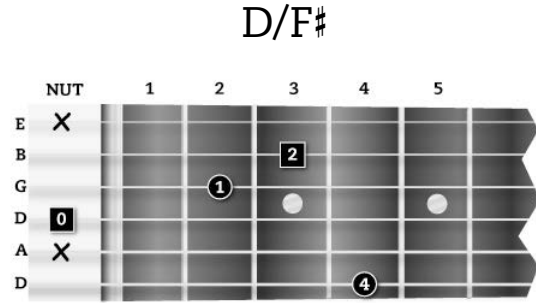
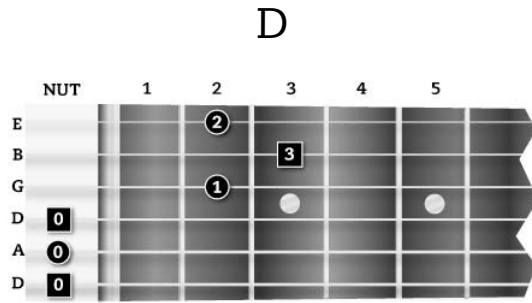
E (no 3rd)



C#m

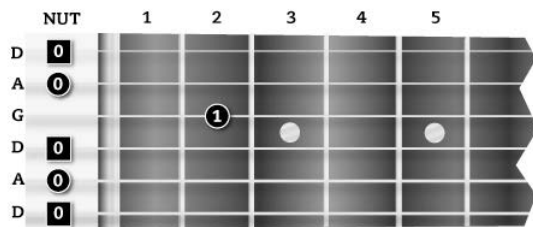


Drop D Alternate Chords

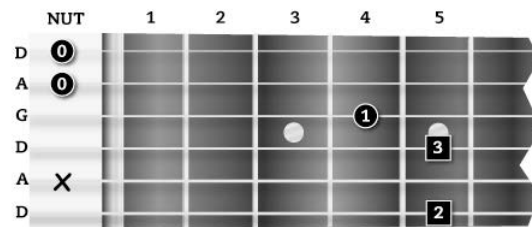


DADGAD Alternate Chords

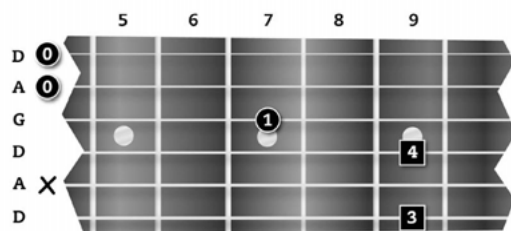
D (major Or minor)



Moveable Major Chord



Moveable Minor Chord



Note Index

	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

Drop D or DADGAD Tuning: Notes on the low D String

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

Key Signature Index



Sharp Keys

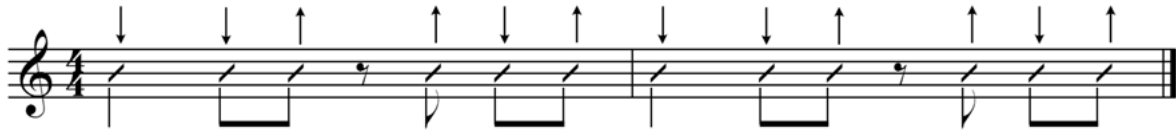


Flat Keys

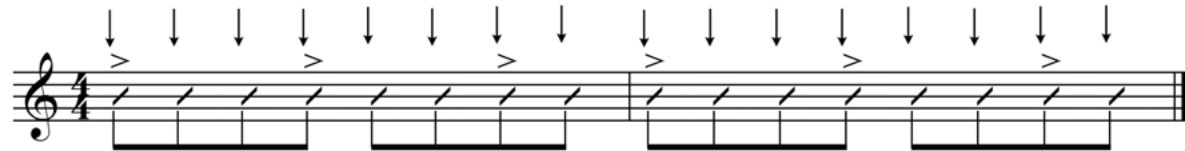


Strum Pattern Index

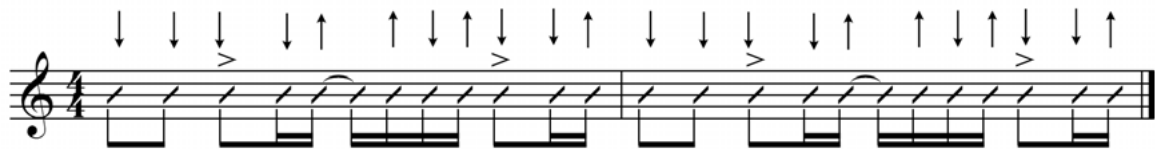
1.



2.



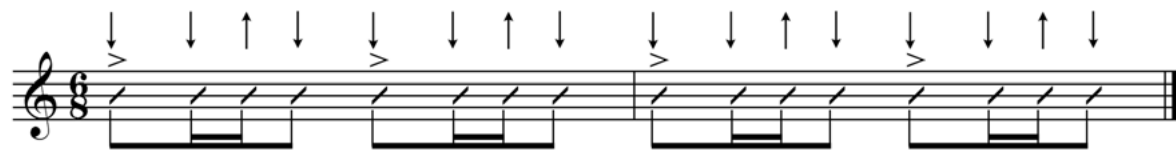
3.



4. The “x” is a muted stroke. Strike the strings with the pick and the heel of your hand at the same time.



5.



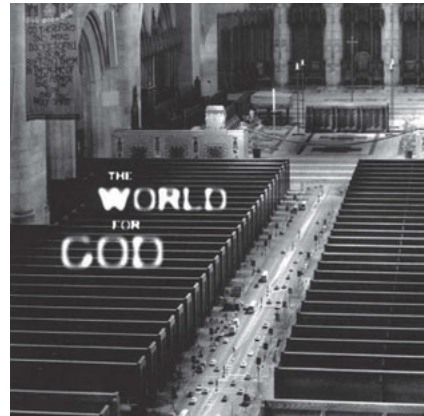
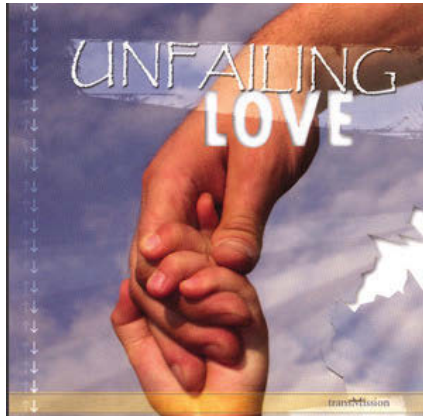
6.



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Thank You, Lord
Over and Over
Speak Your Name
Trust and Obey
How Marvelous

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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
Melody Of Love
GO!
Great Are You
My Name
Holy Spirit, Come
Search Me
Take Time To Be Holy
You Are
You Set Me Free
Fountain/Doxology

We Believe

The Word
You Alone
Three in One
Jesus, Son of God
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Shout Hosanna
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By Grace
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Live Right
Love Wins

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