Worship Music for Guitar

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Brayton, Robert S.
Worship Music for Guitar

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

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

Personal Note
A. W. Tozer stated, “To worship acceptably, is to be born anew by the Holy Ghost through faith in the Lord Jesus Christ and have the Holy Spirit of Christ teach us to worship and enable us to worship.” The fact that you are reading this book almost assumes that you already have a personal relationship with the Lord Jesus. If you do not, that problem is easily remedied—He has done the hard parts. He was born of the virgin Mary by the Holy Spirit, lead a sinless life, presented Himself as the perfect, infinite atoning blood sacrifice for the sins of all humanity by dying on a cross, and arising from the dead on the third day. He now sits in heaven by the right hand of God the Father, and will come again as King, Lord, and Judge. All that is left for you to do is sincerely call on the name of the Lord Jesus Christ for the forgiveness of your sins in a spoken prayer, repent—turn away from—your sins and worldliness, and accept Him as your savior and Lord. Having done this, I recommend tell the world of your Savior, find a group of Christians to fellowship with on a regular basis, start having a daily time of worship, prayer, meditation, and Bible study (start with the Gospel of John), and get baptized.
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There are many resources on learning to play music, and there is certainly no shortage of books of Christian music. But for some reason, it is difficult to find a book on learning Christian worship music on the guitar. I struggled once with the guitar when I was younger, but was unsuccessful. This time around I was able to learn it with the Lord's help for the purpose of worshipping Him. Seeing a need for a book to help others with no musical background learn the guitar, I prayed the Lord would let me write a book on the subject. He did. The fact that I have only been playing guitar for a short time helps me to remember the early sticking points. Don't worry, this book has been proofread by some very knowledgeable guitarists for accuracy.

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

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

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

Your servant in Christ,

Rob Brayton
Magnolia, Texas
wmfg@cinenosin.com
Introduction

Music in the Bible

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

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

Worship God Wherever You Are

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

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

Not In Your Own Strength

Not by power, not by might, but by my Spirit says the Lord of hosts (Zechariah 4:6). About one year before leading me to write this book, I prayed that the Lord would help me to worship and praise Him better. I was surprised when I felt that He was leading me to learn to play the guitar...and to sing. I had never done either publicly! He assured me that it was His will, and that He would help and strengthen me by His grace. I was glad to hear...
that, since in a previous attempt to play the guitar about ten years earlier I didn’t even learn
a single chord. The Lord has indeed been with me every step of the way. His Holy Spirit
has given me the guidance, patience, perseverance, and talent to carry out His will. I know
that through Him I have blessed Him, and His other children. And certainly, I have also
been blessed. Francis of Assisi (who is credited with the words to “All Creatures of Our
God and King”) said that who ever sings to the Lord, prays twice—once from the words,
and once from the heart.
WORSHIP MUSIC FOR GUITAR

Find a Guitar

First, Find a Trustworthy Friend

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

Types of Guitars

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

<table>
<thead>
<tr>
<th>Type</th>
<th>Advantages</th>
<th>Disadvantages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classical/Folk</td>
<td>• Nylon strings are easy on the fingers</td>
<td>• Not as loud, short sustain</td>
</tr>
<tr>
<td></td>
<td>• Wide neck is easier to place fingers</td>
<td>• Wide neck makes some chords more difficult to finger for very small hands</td>
</tr>
<tr>
<td></td>
<td>• Can be “mic’ed”, or retrofitted with an electric pickup for amplification</td>
<td></td>
</tr>
<tr>
<td>Acoustic</td>
<td>• Brighter and louder sounding steel strings with a longer sustain than nylon</td>
<td>• Physically the most difficult to play due to the high-tensioned steel strings</td>
</tr>
<tr>
<td></td>
<td>• Narrow neck is easier for small hands</td>
<td>• Narrow neck can be restrictive to large hands</td>
</tr>
<tr>
<td></td>
<td>• Can be “mic’ed”, or retrofitted with an electric pickup for amplification</td>
<td></td>
</tr>
<tr>
<td>Electric</td>
<td>• Low tension strings and narrow neck</td>
<td>• Low tension strings bend easily causing notes to be off pitch</td>
</tr>
<tr>
<td></td>
<td>• With amplification, will fill any size room</td>
<td>• Narrow neck can be restrictive</td>
</tr>
<tr>
<td></td>
<td>• A headphone amplifier allows practice without disturbing others</td>
<td>• Requires an amplifier or “direct box”</td>
</tr>
<tr>
<td></td>
<td>• Very long (sometimes too long) sustain</td>
<td>• Worldly association</td>
</tr>
<tr>
<td></td>
<td>• Signal modifiers create new sounds</td>
<td></td>
</tr>
<tr>
<td>Acoustic-electric</td>
<td>• Easy to amplify, but doesn’t require an amplifier</td>
<td>• More expensive</td>
</tr>
<tr>
<td></td>
<td>• With amplification, will fill any size room</td>
<td>• Preamplifier may require batteries</td>
</tr>
<tr>
<td></td>
<td>• Has a warm acoustic sound</td>
<td>• May not be as loud as a normal acoustic guitar (shallower body)</td>
</tr>
<tr>
<td>Left-handed</td>
<td>• Initially easier to strum for lefties. However, with practice, right-handed guitars are just as easy.</td>
<td>• More expensive</td>
</tr>
<tr>
<td></td>
<td>• Need special chord books, etc.</td>
<td>• Much harder to find</td>
</tr>
</tbody>
</table>

Table 1 - Guitar Comparisons
Guitar Parts

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

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

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

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

Strings
Strings vary for each guitar and each guitarist. Classical guitars use nylon strings. The bass strings are wire wound to add mass. The extra mass allows the core string be thinner, and therefore easier to play. Acoustic and electric guitars use steel strings.
Acoustic guitars generally have the lowest four strings wire wound, classical and electric guitars have the lowest three strings wire wound. The strings on an acoustic guitar have the highest tension. This makes the strings play louder, but it also makes them more difficult to play. When you are first learning to play, start with a light gauge of strings. The quality of the strings make a big difference in the sound quality and longevity of the strings—you do get what you pay for in strings.

**Body**

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

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

**Frets**

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

Tuning

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

Electronic Tuner

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

Relative Pitches

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

Harmonics

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

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

- An easy way to remember the open notes is:
  
  Every Angel Declares God Be Exalted!

- Think of the high E, B and (sometimes) G strings as the melody strings, and the E, A and (sometimes) D strings as the bass strings. Whatever strings are currently not being played as bass or melody strings are for harmony.

- The notes on the fifth fret are the same as the open strings, except shifted up one, and the B turns into a C (see Figure 2).

- All the notes have a sharp or flat note (♯ or ♭) between them, except B and C, and E and F. The musicians theory of relativity is not \( E = mc^2 \), rather it is \( E = F♭ \). Likewise, \( F = E♯ \), \( B = C♭ \), and \( C = B♯ \). Thus, on the fingerboard, B and C, and E and F are one fret apart; all the other notes are two frets apart. These two notes, B and E, are the notes for the two melody strings.

- As you are learning chords, pay attention to the position of the lowest note of each chord. This is the root of the chord. In other words, if you know a given chord, you also know where to find the bass note corresponding to that chord. For instance, the lowest note played in a C chord is the fifth string, third fret. The fifth string, third fret is C.

- Learn the notes of the basic chords: \( C = C E G \), \( F = F A C \), \( G = G B D \), \( D = D F♯ A \), \( A = A C♯ E \), \( E = E G♯ B \). Notice that with these chords, the sharp notes only appear on the middle note (the third) of the chord. Almost all music for the guitar is based on these six chords, and their variations. (See the Chord Dictionary for recommended fingerings.)
Position

Holding the Guitar

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

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

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

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

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

---

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

2 Classical guitars do not take well to guitar straps—they are designed to be played only while sitting (with your foot propped up about 10 inches).
• Don’t hold the neck like a baseball bat. Play with your thumb pressed in the middle of the neck. This requires concentration. The natural tendency is to want to grab the neck like a baseball bat. The reason is twofold. The proper position feels wrong, and in the beginning, your thumb is weak. To make matters worse, some accomplished (non-classical) guitarists always hold the neck this way. They do it so they can use the thumb to fret the bass notes. After a while of holding the guitar properly, it will begin to feel more natural, and your thumb strength will increase.

• Hold your fingers of the left hand so that the tips come straight down on the strings. When you are first starting, the left hand and fingers are forever accidentally muting strings. Use just the tips of the fingers when fretting a string between other strings, press the string as near to the fret as possible, and only use only enough force to keep the string from buzzing against the fret.

• Don’t allow the palm of your hand to touch the neck. This is a common problem—especially near the index finger. Make sure the fingers extend out and over the strings so this doesn’t happen.

• If you start having RSI problems such as carpal-tunnel syndrome, try the classical position. Also, try to use your left hand less. If your problem persists, stop playing until you are able to consult with a doctor.

Using a Plectrum (pick)

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

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

The Four Parts of Music

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

Music Notation

Standard Notation

Standard musical notation defines the rhythm, and the pitch and duration for the notes of a song. Figure 5 is an example of standard notation. The notes shown are the notes of the open strings on the guitar. For the guitar, the notes are written one octave higher on the staff than they sound. By writing guitar music one octave higher than is sounds, more of the notes are in the treble clef.
Clefs
With a little imagination, you can see the treble clef, also called the G clef, symbol is a stylized D sitting on top of a G. Careful study further reveals that the D is sitting on top of the D line, and the G is wrapped around the G line. With a little more imagination you can see that the bass clef, also called the F clef, symbol is actually the letter "F". The two dots of the bass clef symbol are on either side of the F line. The treble clef and bass clef together form the grand staff, also called the piano staff. The lyrics (words) are written below the staff.

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

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

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

Notes

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

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

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

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

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

Figure 6 - Tablature

Lead Sheet

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

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

Hymnals

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

Chord Basics

A chord is a group of two or more notes that are played to support the melody of a song. The harmony of most hymns is based on three notes called the Major Triad. Chords
mainly exist in the harmony strata. For the most part, beginning guitarists just learn to play chords from memorizing and practicing from chord charts.

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

**Major Triad**

The notes of the chord in most common music are based on a root (1), a third (3), and a fifth (5). The root identifies the chord. For instance, a chord with a C as the root is a C chord. The other two notes are the third and the fifth. E is the third whole note above C, and G is the fifth note above C.

Thus, the C chord consists of C, E, and G. Sometimes the root is referred to as the tonic, the third is referred to as the mediant, or middle, and the fifth is referred to as the dominant.

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

**Chord Variations**

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

**Minor Chords**

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

---

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

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


**Seventh Note of a Chord**

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

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

**Inversions**

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

**Other Chord Variations**

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

<table>
<thead>
<tr>
<th>Variation</th>
<th>Action to a major triad</th>
<th>Example for A (A C# E)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>Flat the third (♯3)</td>
<td>Am (A C #E)</td>
</tr>
<tr>
<td>Suspend second</td>
<td>Replace the third with the second° (2)</td>
<td>A sus 2 (A B E)</td>
</tr>
<tr>
<td>Suspend fourth</td>
<td>Replace the third with the fourth (4)</td>
<td>A sus or A sus 4 (A D E)</td>
</tr>
<tr>
<td>Diminished</td>
<td>Flat the third and fifth (♯3, ♯5)</td>
<td>A dim or A° (A C E♯)</td>
</tr>
<tr>
<td>Augmented</td>
<td>Sharp the fifth (♯5)</td>
<td>A aug (A C# E#)</td>
</tr>
<tr>
<td>Sixth</td>
<td>Add the sixth (6)</td>
<td>A6 (A C# E F#)</td>
</tr>
<tr>
<td>Seventh</td>
<td>Add the seventh (7)</td>
<td>A7 (A C# E G)</td>
</tr>
<tr>
<td>Minor seventh</td>
<td>Flat the third (♯3), add the seventh (7)</td>
<td>Am7 (A C E G)</td>
</tr>
<tr>
<td>Major seventh</td>
<td>Add the major seventh (M7)</td>
<td>Amaj7 or AΔ7 (A C# E G#)</td>
</tr>
<tr>
<td>Ninth</td>
<td>Add the seventh and ninth ° (7 and 9)</td>
<td>A9 (A C# E G♯ B)</td>
</tr>
<tr>
<td>Add ninth</td>
<td>Add the ninth ° only (9)</td>
<td>A add 9 (A C# E B)</td>
</tr>
<tr>
<td>Alternate bass</td>
<td>Add the bass as the bass note</td>
<td>A/E (E A C# E)</td>
</tr>
</tbody>
</table>

### Methods of Guitar Playing

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

#### Rhythm/Strumming

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

#### Finger Picking

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

#### Flat picking

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

#### Classical

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

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

---

1 Remember, the second and ninth are the same note. The second is usually played in the same octave as the root where the ninth is usually played in a higher octave than the root.
only the bass strings (4, 5, and 6), I plays the 3 string, M plays the 2 string, and A plays the 1 string. Let me repeat that. For classical style playing (recommended), the thumb, P, plays only the bass strings (4, 5, and 6 strings), I plays the 3 string, M plays the 2 string, and A plays the 1 string.

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

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

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

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

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

Relaxation

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

Breath and Pitch Control

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

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

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

Annunciation

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

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

• For the first few days (or maybe weeks), your fingertips will be sore. Eventually, calluses will build up on your fingertips and they will not hurt anymore. Keep your fingernails trimmed very short on your left hand.

• At first, you will feel very clumsy. This is normal. Over the months, your fingers will eventually become “programmed” to hit right notes.

• Learning a new instrument generally happens in stages. In the beginning, it seems totally hopeless. Then, slowly, you will begin to make good progress for a while, and then seem to reach a plateau. When you reach a plateau, it sometimes seems like you will never get beyond this one step. Practice regularly, and just stick with it. Then one day, you will break through the plateau. It will happen if you just stick with it. Be sure your motivation is pure, and pray.

• Prioritize tone and form over speed. It is better to have a good sound and steady timing than to be able to play fast. When you are learning a new piece, work out the difficult sections independently and play them slowly. Concentrate and analyze every movement. A metronome can help you learn steadiness of beat.

• To start, try to practice five days per week, with at least five minutes of actual playing. Regular practice is critical! After your fingers stop hurting, gradually work your way up to 20 to 30 minutes at least three, preferably five, times per week. Remember that this time is not just guitar practice, but is time for worship. Don’t get so involved making music that you totally forget the Maker of music. Always begin with prayer.

• Bad habits learned at the start are hard to break. Pay attention to practice, posture, and position. Practice regularly, use correct form, and be mindful of where your fingers are and what notes and chords you are playing. Take a lesson or sit down with an experienced player, if need be, to ensure you are holding and playing the guitar correctly. Keep your guitar in tune.

• When forming the chords, remember to place your fingers just slightly behind the frets. Press only hard enough that the strings do not buzz when played.

• If you get tired of singing a song during your practice, try whistling, humming, or singing “do-do-do.” Whistling sounds very nice with some songs.

• Music teachers often recommend regular playing before an audience (or even a tape recorder). It gives you a good incentive for polishing your playing.

• Don’t be afraid to take a lesson now and then, or even regularly. Play with as many different people as you can. Practice with vocal warm-ups. Practice singing along with recordings of professional musicians. Attempt to emulate their technique, but apply your own God-given personality. Make tapes of yourself. This can be a great help in polishing your sound. However, don’t be discouraged by what you record. You are by far your worst critic. You really don’t sound as bad to others as you sound to yourself. Strive to do your best and leave perfection to the professionals.
Amazing Grace

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

Most hymnals have this written in the key of G. This arrangement\(^9\) is in the key of C. It uses four chords: C (I), F (IV), G (V), and Am7 (VIm7). The I, IV, V, and to a lesser extent, VIm7 are the basic chords used in all guitar music. The C, F, G and Am7 chords go particularly well together due to the fact that the fingers of the left hand move relatively little between these chords. Try to make the chord changes with a single fluid motion. With practice (OK, with much practice) changing chords will eventually become automatic.

The chord pattern for Amazing Grace is C C F / C C G / G7 C C F / C Am7 G C. The song is divided into four musical phrases of four bars each. The first phrase ends in the middle of a sentence on the sub-dominant F. The second phrase ends the sentence with the dominant G. A G7 leads\(^10\) the third phrase that again ends in the middle of a sentence with a sub-dominant F. The final phrase takes a daring leap to Am to signal the end is near. After one last visit to the dominant G, the song returns safely home to end with C. It is this simple and predictable chord structure that so endears the melody of this song in our hearts. Sophisticated chord structures may make for better conversation among music scholars, but it is hard to beat the pure simplicity of this great old hymn.

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

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

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

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

To play Amazing Grace, follow these steps:

1. Form the C chord with your left hand.
2. Pluck the 3 string (G)--this is the first note of the song. Sing "A-.
3. Strum the strings from 5 to 1 (down) with the thumb of your right hand and sing the first measure, "-mazing."
4. Strum again and sing, "grace how."
5. Change to the F chord and strum 4 to 1 and sing, "sweet the."
6. Change back to the C chord, strum, and sing, "sound that."
7. Strum and sing, "saved a."
8. Strum and sing, "wretch like."
9. Change to a G chord, strum, and sing, "me."
10. Change to, and strum a G7 chord.
11. Change to a C chord, strum, and sing, "I once was."
12. Strum and sing, "lost. But."
13. Change to an F chord, strum, and sing, "now am."
14. Change to a C chord, strum, and sing, "found, was."
15. Change to an Am7 chord, strum, and sing, "blind but."
16. Change to a G chord, strum, and sing, "now I."
17. And for the final chord, change to a C chord, strum slowly, and sing, "see."
<table>
<thead>
<tr>
<th>Chord</th>
<th>Diagram</th>
<th>Motion</th>
</tr>
</thead>
<tbody>
<tr>
<td>C to F</td>
<td><img src="image1" alt="Diagram" /></td>
<td>1. Rotate your 1 finger down so that it frets both the 1 and 2 strings.&lt;br&gt;2. Move the 2 and 3 fingers on the same frets on the 3 and 4 strings.&lt;br&gt;3. Do not play the 5 and 6 strings.</td>
</tr>
<tr>
<td>F to C</td>
<td><img src="image2" alt="Diagram" /></td>
<td>1. Rotate the 1 finger up so that only the 2 string is fretted.&lt;br&gt;2. Move the 2 and 3 fingers to the 4 and 5 strings.&lt;br&gt;3. Do not play the 6 string.</td>
</tr>
<tr>
<td>C to G</td>
<td><img src="image3" alt="Diagram" /></td>
<td>1. Lift the 1 finger.&lt;br&gt;2. Move the 2 and 3 fingers to the same frets on the 5 and 6 strings.&lt;br&gt;3. Place the 4 finger on the 1 string, third fret.</td>
</tr>
<tr>
<td>G to C</td>
<td><img src="image4" alt="Diagram" /></td>
<td>1. Lift the 3 finger.&lt;br&gt;2. Move the 2 and 3 fingers to the 4 and 5 strings.&lt;br&gt;3. Fret the 2 string with the 1 finger on the first fret.&lt;br&gt;4. Do not play the 6 string.</td>
</tr>
<tr>
<td>G to G7</td>
<td><img src="image5" alt="Diagram" /></td>
<td>1. Place the 1 finger on the 1 string, first fret.&lt;br&gt;2. Lift the 1 finger.</td>
</tr>
<tr>
<td>G7 to C</td>
<td><img src="image6" alt="Diagram" /></td>
<td>1. Move the 1 finger to the 2 string.&lt;br&gt;2. Move the 2 and 3 fingers to the 4 and 5 strings.</td>
</tr>
<tr>
<td>C to Am7</td>
<td><img src="image7" alt="Diagram" /></td>
<td>1. Lift the 2 finger.&lt;br&gt;2. Do not play the 6 string.</td>
</tr>
<tr>
<td>Am7 to G</td>
<td><img src="image8" alt="Diagram" /></td>
<td>1. Lift the 1 finger.&lt;br&gt;2. Move the 2 finger to the 5 string.&lt;br&gt;3. Place the 3 finger on the 6 string.&lt;br&gt;4. Place the 4 finger on the 1 string.</td>
</tr>
</tbody>
</table>
Once you have mastered one strum per measure, try the 3/4 Simple Strum. To learn this strum, start repeating, one and two and three and one and two and three and, and so on. As you are counting, play:

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

**Figure 10 - 3/4 Simple Strum**

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

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

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

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

Arrangement by: Rob Brayton

John Newton

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

**Performance Notes**

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

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

To play the A chord, stagger your fingers at an angle rather than trying to cram all in close to the fret. Hopefully by now your fingers are strong enough to be able to do this. If your fingers are just too thick to all fit, try using 2 1 1, or 2 1 1 4 fingering instead. These are easier to play, but are more difficult to change to other chords. If your fingers are so thick that neither of these methods work, try using just the 1, or even the 2 finger \(^{11}\) to barré, that is, to simultaneously fret the 2, 3, and 4 strings with the single finger. This is quite a challenge at first, but it will come with practice. You might also consider a wider necked guitar so that the strings are a little more spaced out.

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

\(^{11}\) Using the 1 finger will come in handy for A-based barré chords later.
Variations

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

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

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

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

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

Verse 5: Peace is flowing like a river...
Peace is Flowing Like a River

Arrangement by: Rob Brayton

Traditional

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More Music Basics

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

Keys

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

<table>
<thead>
<tr>
<th>Key</th>
<th>Sharps</th>
<th>I</th>
<th>IV</th>
<th>V</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>0</td>
<td>C</td>
<td>F</td>
<td>G</td>
</tr>
<tr>
<td>G</td>
<td>1</td>
<td>G</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>D</td>
<td>2</td>
<td>D</td>
<td>G</td>
<td>A</td>
</tr>
<tr>
<td>A</td>
<td>3</td>
<td>A</td>
<td>D</td>
<td>E</td>
</tr>
<tr>
<td>E</td>
<td>4</td>
<td>E</td>
<td>A</td>
<td>B(7)</td>
</tr>
<tr>
<td>B</td>
<td>5</td>
<td>B</td>
<td>E</td>
<td>F#</td>
</tr>
</tbody>
</table>

Table 5 - Sharp Keys

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

Modes

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

Circle of Fifths

Within the major and minor scales, there exists a concept called the circle of fifths. The circle of fifths is derived by counting a fifth (that is, seven half steps) to create a circle of chords. It is not critical that you understand the circle of fifths perfectly—it is only a tool to help that can help you understand the relationship of keys, chords and notes. You can impress your friends by remembering: Good Deeds Are Ever Bearing Fruit.
As you pick any given chord on the circle, the chord immediately clockwise is the fifth (V), and the chord immediately counter-clockwise is the fourth (IV). (The root of a fifth is always the fourth of that fifth and vice versa). These are major chords for the key (I, IV, and V). Continuing clockwise, the next three are the second (IIIm), sixth (VIm), and third (IIIm). These are the most used minor chords for the key. It is rare that any given song requires other chords beyond these six.

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

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

---

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

13 Some music may have other chords, but they are rarely required.
E♭ uses B♭, E♭, and A♭, and so on. Notice that the flats read backwards from the sharps: the sharps are G, D, A, E, B, F, and the flats are F, B, E, A, D, G. Also, as the sharps grow in fifths (D is the fifth of G, A is the fifth of G, etc.), the flats grow in fourths (B is the fourth of F, E is the fourth of B, etc.).

_transposing keys_  

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

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

<table>
<thead>
<tr>
<th></th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>VI</th>
<th>VII</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>A</td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>D♭</td>
<td>E♭</td>
<td>F</td>
<td>G♭</td>
<td>A♭</td>
<td>B♭</td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td>F#</td>
<td>G</td>
<td>A</td>
<td>B</td>
<td>C♯</td>
<td></td>
</tr>
<tr>
<td>E♭</td>
<td>F</td>
<td>G♭</td>
<td>A♭</td>
<td>B♭</td>
<td>C</td>
<td>D</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>F♯</td>
<td>G#</td>
<td>A</td>
<td>B</td>
<td>C#</td>
<td>D#</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>G</td>
<td>A</td>
<td>B♭</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td></td>
</tr>
<tr>
<td>F♯</td>
<td>G♯</td>
<td>A♭</td>
<td>B♭</td>
<td>C</td>
<td>D♭</td>
<td>E♭</td>
<td></td>
</tr>
<tr>
<td>G</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F♯</td>
<td></td>
</tr>
<tr>
<td>A♭</td>
<td>B♭</td>
<td>C</td>
<td>D♭</td>
<td>E♭</td>
<td>F</td>
<td>G</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>B</td>
<td>C♯</td>
<td>D</td>
<td>E</td>
<td>F♯</td>
<td>G♯</td>
<td></td>
</tr>
<tr>
<td>B♭</td>
<td>C</td>
<td>D</td>
<td>E♭</td>
<td>F</td>
<td>G</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>C♯</td>
<td>D♯</td>
<td>E</td>
<td>F♯</td>
<td>G♯</td>
<td>A♯</td>
<td></td>
</tr>
</tbody>
</table>

**Table 6 - Universal Transposing Chart**

_capo_  

A capo is a device that clamps onto the neck of the guitar. The elastic band capo suitable for most playing. The capo is placed so that it simultaneously presses all the strings to a given fret, effectively making that fret the new zero fret. It is used to raise the pitch of the
guitar. A capo placed on the first fret raises all the notes one half step, etc. It transposes up without having to play different chords. For example, to raise Amazing Grace one step, place the capo just behind the second fret and play the same chords (C, F, G, and Am7). Now you will be playing in the key of D (one step above C), and sounding the chords D, G, A, and Bm7. Generally speaking, it is better to not attempt to play with the capo above the third or fourth fret.

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

<table>
<thead>
<tr>
<th>Written Key</th>
<th>Flats</th>
<th>Transpose to:</th>
<th>Capo</th>
<th>I</th>
<th>IV</th>
<th>V</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>1</td>
<td>E</td>
<td>1</td>
<td>F♭</td>
<td>A</td>
<td>C♭</td>
</tr>
<tr>
<td>B♭</td>
<td>2</td>
<td>A</td>
<td>1</td>
<td>B♭</td>
<td>A♭</td>
<td>E♭</td>
</tr>
<tr>
<td>E♭</td>
<td>3</td>
<td>D</td>
<td>1</td>
<td>E♭</td>
<td>D♭</td>
<td>A♭</td>
</tr>
<tr>
<td>A♭</td>
<td>4</td>
<td>G</td>
<td>1</td>
<td>A♭</td>
<td>G♭</td>
<td>D♭</td>
</tr>
<tr>
<td>D♭</td>
<td>5</td>
<td>C</td>
<td>1</td>
<td>D♭</td>
<td>C♭</td>
<td>G♭</td>
</tr>
<tr>
<td>G♭</td>
<td>6</td>
<td>E</td>
<td>2</td>
<td>G♭</td>
<td>E♭</td>
<td>B♭</td>
</tr>
<tr>
<td>F (alt.)</td>
<td>1</td>
<td>D</td>
<td>3</td>
<td>F♭</td>
<td>D♭</td>
<td>B♭</td>
</tr>
</tbody>
</table>

**Table 7 - Transposing Keys with Flats**

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

**Movable (Barré) Chords**

C, G, A, D, and E are known as the “open” chords. They all have two things in common: they have at least one open string being played in the chord, and they use three fingers to form the chord. This means that if the index finger can be used like a capo, these chords can be moved to any position on the fingerboard. Hence, the term “movable” chords. Barré chords are the only way some chords can be played. For instance, it is impossible to make a Cm from an open C chord. Recall that a C chord is made from C, E, and G. The third (3), E, must be flatted to create the minor variation. However, it is an open string—it cannot be flatted. So, the Cm chord is played as an Am chord barré on the third fret to raise it to Cm. The 1 finger is used for the barré, and the chord is played with the 2, 3, and 4 fingers, instead of the usual 1, 2, and 3 fingers.
Of these open chords, A and E are especially attractive for using as barré chords. This is due to the fact that they are played on the first and second frets (less of a stretch), and that the seventh (7) and minor (m) variations are made by either moving, or removing fingers rather than adding or changing fingers. The barré chords in this book are all A and E based. The names of the E-based barré chords are determined by the names of the notes of the first and sixth string. Likewise, the names of the A-based barré chords are determined by the names of the notes of the fifth string. With these barré chords, added to the open chords, you are able to play almost any conceivable chord.

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

**Performance Notes**

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

**Figure 12 - Full Barré Fingering**

*E-based Barré Chords*

E-based minor (m) chord variations are formed by removing the 3 finger. Beginners can then press the 2 finger on top of 1 finger to help it with the barré. Seventh (7) variations
are formed by removing the 3 finger. To play a ninth variation (9), move the 3 finger to the 1 string. The E-based chords require different fingering to form the Major 7 (M7) variations (see the Chord Dictionary).

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

**A-based Barré Chords**

The A-based major chords can alternatively be formed by barring the first joint of the 3 finger across the 2, 3, and 4 strings instead of the standard 5, 6, and 7 finger placement. This is especially handy in the higher frets where there is less room. In practice, the most common chords based on the A-based chord are minor (m) and minor seventh (m7) variations. Major A-based barré chords are difficult to play.

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

<table>
<thead>
<tr>
<th>Position (fret)</th>
<th>E-based (notes of the 6 string)</th>
<th>A-based (notes of the 5 string)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open</td>
<td>E E G# B</td>
<td>A A C# E</td>
</tr>
<tr>
<td>1</td>
<td>F F A C</td>
<td>Bb Bb D F</td>
</tr>
<tr>
<td>2</td>
<td>F# F# A# C#</td>
<td>B B D# F#</td>
</tr>
<tr>
<td>3</td>
<td>G G B D</td>
<td>C C E G</td>
</tr>
<tr>
<td>4</td>
<td>G# G# C D#</td>
<td>C# C# F G#</td>
</tr>
<tr>
<td>5</td>
<td>A A C# E</td>
<td>D D F# A</td>
</tr>
<tr>
<td>6</td>
<td>A# A# D F</td>
<td>D# D# G A#</td>
</tr>
<tr>
<td>7</td>
<td>B B D# F#</td>
<td>E E G# B</td>
</tr>
</tbody>
</table>

Table 8 - Barré Chords
Repeat Designations

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

<table>
<thead>
<tr>
<th>Marking</th>
<th>Italian</th>
<th>Translation</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>§</td>
<td>Segno</td>
<td>A signpost</td>
<td>A general purpose marker</td>
</tr>
<tr>
<td>Ø</td>
<td>Coda</td>
<td>A tailpiece</td>
<td>A marker for the formal ending of the song</td>
</tr>
<tr>
<td>Fine or o</td>
<td>Fine (fee'hay)</td>
<td>The end</td>
<td>Marks the final measure. Only valid after an encounter with an &quot;al fine&quot; designation</td>
</tr>
<tr>
<td>D.C.</td>
<td>Da Capo</td>
<td>From the beginning</td>
<td>Start playing from the beginning of the song</td>
</tr>
<tr>
<td>D.S.</td>
<td>Dal Segno</td>
<td>From the sign</td>
<td>Start playing from the Segno</td>
</tr>
<tr>
<td>D.C. al fine</td>
<td>Da Capo al Fine</td>
<td>From the beginning to the final measure</td>
<td>Start playing at the beginning and end at the fine</td>
</tr>
<tr>
<td>D.S. al fine</td>
<td>Dal Segno al Fine</td>
<td>From the sign to the final measure</td>
<td>Start playing from the Segno and end at the fine</td>
</tr>
<tr>
<td>D.C. al Coda</td>
<td>Da Capa al Coda</td>
<td>From the beginning to the ending</td>
<td>Start from the beginning until encountering the To Coda, jump to the Coda</td>
</tr>
<tr>
<td>D.S. al Coda</td>
<td>Dal Segno al Coda</td>
<td>From the sign to the ending</td>
<td>Start playing from the Segno until the To Coda, jump to the Coda</td>
</tr>
<tr>
<td>To Coda Ø</td>
<td>To Coda</td>
<td>Go to the ending</td>
<td>Jump to the Coda. Only valid after an encounter with an &quot;al Coda&quot; designation</td>
</tr>
<tr>
<td>⅛</td>
<td></td>
<td></td>
<td>Repeat all measures within these double dotted bars</td>
</tr>
<tr>
<td>⅛</td>
<td></td>
<td></td>
<td>Repeat from the beginning (same as D.C.)</td>
</tr>
</tbody>
</table>

Table 9 - Repeat Designations

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

---

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

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

<table>
<thead>
<tr>
<th>Harmonic</th>
<th>Fret</th>
<th>Notes</th>
<th>Interval</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>12</td>
<td>E A D G B E</td>
<td>One octave</td>
</tr>
<tr>
<td>2</td>
<td>7, 19</td>
<td>B E A D F♯ B</td>
<td>One octave + fifth (5)</td>
</tr>
<tr>
<td>3</td>
<td>5, 24</td>
<td>E A D G B E</td>
<td>Two octaves</td>
</tr>
<tr>
<td>4</td>
<td>4, 9, 16</td>
<td>G♯ C♯ F♯ B D♯ G♯</td>
<td>Two octaves + third (3)</td>
</tr>
<tr>
<td>5</td>
<td>3 ¼</td>
<td>B E A D F♯ B</td>
<td>Two octaves + fifth (5)</td>
</tr>
</tbody>
</table>

Table 10 - Harmonics

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

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

Intonation

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

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

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

To play these hymns by ear, follow these steps:

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

10. When you get done, you should have something like the Amazing Grace chord guide on page 26 (Surprise! you have been playing by ear from the beginning).

11. If you are picking chords by bass notes from a hymnal or piano arrangement, and the first bass note in a measure doesn’t sound right, try one of the other bass notes within the measure. If that doesn’t work, assume the bass note is the fifth (5), and try the chord with the bass note as the fifth (5). If that doesn’t sound right, assume the bass note is a third (3), and try the chord with the bass note as a third (3). For instance, if the bass note is an E, and an E chord (E G# B) doesn’t sound right, try a C chord (C E G), or an A chord (A C# E). If all else fails, look at all the notes in the arrangement to determine the exact chord that is written in there.

12. Try various strum and pick patterns until you find the combination that sounds the best. Add seventh (7) variations (especially on V and VI chords) and/or bass runs at the end of phrases or where needed.

13. Play it for someone (especially another guitarist) to see how they like it. Be open to suggestions.

14. If you are using a your own hymnal or songbook, write the chords in big letters using a red marker. Make sure to use one that doesn’t bleed through the paper. The bright red ink makes it easy to read in the heat of a live performance.

If none of the above steps work, consider these points:

- Not all songs sound good on guitar (excessive chord changes, or too "orchestrated")
- Not all songs can be easily played on a guitar (see above)
- You need more practice with other songs before attempting this song
- Try to find a songbook with the chords already worked out (I promise not to tell)
Strum and Pick Patterns

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

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

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

<table>
<thead>
<tr>
<th>Pattern</th>
<th>3/4</th>
<th>4/4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basic Strum</td>
<td>⊖</td>
<td>⊖</td>
</tr>
<tr>
<td>Simple Strum</td>
<td>⊖</td>
<td>⊖</td>
</tr>
<tr>
<td>Carter Folk Strum</td>
<td>B</td>
<td>⊖</td>
</tr>
<tr>
<td>&quot;Hebrew&quot; Strum</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>Syncopated Strum</td>
<td>⊖</td>
<td>⊖</td>
</tr>
<tr>
<td>Folk Strum</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>Simple Arpeggio</td>
<td>P</td>
<td>P</td>
</tr>
<tr>
<td>Folk &quot;Strum&quot;</td>
<td>P</td>
<td>P</td>
</tr>
<tr>
<td>Arpeggio 1</td>
<td>P</td>
<td>P</td>
</tr>
<tr>
<td>Arpeggio 2</td>
<td>P</td>
<td>P</td>
</tr>
<tr>
<td>Simple Pull</td>
<td>P</td>
<td>P</td>
</tr>
<tr>
<td>Slow Pull</td>
<td>P</td>
<td>P</td>
</tr>
<tr>
<td>Arpeggio Pull 1</td>
<td>P</td>
<td>P</td>
</tr>
<tr>
<td>Arpeggio Pull 2</td>
<td>P</td>
<td>P</td>
</tr>
<tr>
<td>Simple Pinch</td>
<td>PA</td>
<td>PA</td>
</tr>
<tr>
<td>Slow Pinch</td>
<td>P</td>
<td>P</td>
</tr>
<tr>
<td>Arpeggio Pinch</td>
<td>PA</td>
<td>PA</td>
</tr>
<tr>
<td>Moving Bass</td>
<td>P</td>
<td>P</td>
</tr>
<tr>
<td>Minor Arpeggio</td>
<td>P</td>
<td>P</td>
</tr>
<tr>
<td>Folk Fingerpick</td>
<td>P</td>
<td>P</td>
</tr>
<tr>
<td>Travis Picking 1</td>
<td>PA</td>
<td>PA</td>
</tr>
<tr>
<td>Travis Picking 2</td>
<td>P</td>
<td>P</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Legend</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>⊖, ⊖</td>
<td>Downstroke (6 to 1) and upstroke (1 to 6) strums</td>
</tr>
<tr>
<td>B, b</td>
<td>Bass note, alternate bass note</td>
</tr>
<tr>
<td>PIMA</td>
<td>Pulgar (thumb), Index, Middle, and Annular (sometimes called T 1 2 3).</td>
</tr>
<tr>
<td>p, p+</td>
<td>Alternate bass notes</td>
</tr>
<tr>
<td><strong>Bold</strong></td>
<td>Bold symbols indicate an accented beat</td>
</tr>
</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th>I</th>
<th>IV</th>
<th>Diagram</th>
<th>Bass Run</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>G</td>
<td><img src="image" alt="Diagram" /></td>
<td>C, B, A, G</td>
</tr>
<tr>
<td>D</td>
<td>A</td>
<td><img src="image" alt="Diagram" /></td>
<td>D, C#, B, A</td>
</tr>
<tr>
<td>A</td>
<td>E</td>
<td><img src="image" alt="Diagram" /></td>
<td>A, G#, F#, E</td>
</tr>
</tbody>
</table>

**Bass Runs**
## Practice Log

<table>
<thead>
<tr>
<th>Date</th>
<th>Minutes Practiced</th>
<th>Progress/Notes</th>
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<tbody>
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**Now That You Are a Guitarist**

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

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

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

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

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

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

1. Will the object of this worship (God) be pleased with the words and music? Worship music always worships something. Make certain that God, and only God, is the only object of your worship (Exodus 20:3, Matthew 4:10, Revelation 19:10, 22:8 - 9). Whatever you do, do all to the glory of God (1 Corinthians 10:31). Would Jesus have sung this song in this manner (1 Corinthians 6:15)?

2. Are the lyrics in perfect agreement with the Bible, and Biblical principles? (Romans 16:17, 2 John 7 - 11) Obviously, lyrics taken straight from God’s word, the Bible are the best starting place (Psalms 12:6). God must be worshipped in spirit and in truth (John 4:24).  

3. Will meditating on, and memorizing the lyrics augment my daily walk with the Lord the way that meditating on, and memorizing the Bible does (Joshua 1:8, Psalms 119:11)?

4. Is the accompanying music Godly? Does it refresh and bring peace to the soul? (1 Samuel 16:23)

5. If I were listening to this music live, when the music ends, would I feel like just praising the Lord because the music magnified the Lord (Psalm 47:1), or would I feel that I should applaud because of a great performance (praise of man)?

6. Does the music help me in my personal worship, praise, meditation, and prayer (Colossians 3:16)?

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

---

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

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

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

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

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

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

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

“For centuries the Church stood solidly against every form of worldly entertainment, recognizing it for what it was—a device for wasting time, a refuge from the disturbing voice of conscience, a scheme to divert attention from moral accountability. … So today we have the astonishing spectacle of millions of dollars being poured into the unholy job of providing earthly
entertainment for the so-called sons of heaven.” (A. W. Tozer, *The Root of the Righteous*, 1955)

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

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

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

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

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

---

17 Spurgeon spent over 20 years writing seven volumes of exegesis on the Psalms—nearly 400 pages on Psalms 119 alone. He later wrote, “Only those who have meditated profoundly upon the Psalms can have any adequate conception of the wealth they contain. Sometimes as I pondered over them holy fear fell upon me, and I shrank from the attempt to explain themes so sublime.”
Here are the Bible verses named in this book. Please read and meditate on these. Can there be any doubt that God has high standards for what He desires in worship music?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Matthew 26:30** (also Mark 14:26) **(immediately following the Last Supper)** And when they had sung an hymn, they went out into the mount of Olives. (“They", of course, refers to Jesus and the eleven apostles.)
**John 4:24** God is a Spirit: and they that worship him must worship him in spirit and in truth.

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

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

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

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

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

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

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

**Galatians 5:16 – 17** This I say then, Walk in the Spirit, and ye shall not fulfill the lust of the flesh. For the flesh lusteth against the Spirit, and the Spirit against the flesh: and these are contrary the one to the other: so that ye cannot do the things you would. **Galatians 5:22** But the fruit of the Spirit is love, joy, peace, longsuffering, gentleness, goodness faith, meekness, temperance: against such there is not law.

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

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

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

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

**2 Peter 2:3** And in covetousness shall they (false prophets) with feigned words make merchandise of you: whose sentence now from of old lingereth not, and their destruction slumbereth not.
1 John 2:15 – 17  Love not the world, neither the things that are in the world. If any man love the world, the love of the Father is not in him. For all that is in the world, the lust of the flesh, and the lust of the eyes, and the pride of life, is not of the Father, but is of the world. And the world passeth away, and the lust thereof: but he that doeth the will of God abideth forever.

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

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

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

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

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

From Mel Bay Publications:
Mel Bay’s Deluxe Gospel Guitar Method: Volume 1 – Bill Bay
The first part does an excellent task of explaining guitar basics. The first half of the book is focused primarily on strumming, where the second half of the book is more fingerpicking. The second half has some original worship songs by Bill Bay himself. After you finish volume 1, you can proceed to volume 2.

Favorite Hymns for Acoustic Guitar – Rick Foster
Sweet Tennessee Hymns - Gerard Garno
These are collections of hymns with cassette tapes available for each. When you are ready for the next step up, try these books.

Other publishers:
How to Play Guitar - Roger Evans, St. Martin’s Press
Ironically, this is one of the least expensive general-purpose guitar books that is also one of the best. St. Martin’s Press also has similar books for other instruments.

All the Best Song for Easy Guitar – David Winkler, Lillenas Publishing Co.
This contains 75 hymns and choruses that are arranged in order of difficulty from simple to difficult. The songs are arranged for guitar strumming.

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

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

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

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

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

Alleluia  Hebrew for “praise Yahweh.”

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

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

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

Bar  Another word for measure.

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

Beat  A single unit of time in a song.

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

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

Consonance  A perfect blending of harmony.

Dampen  To lightly mute a string.

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

Diatonic  Based on the standard eight-note octave.

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

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

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

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

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

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

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

Harmony
• Augments the melody
• Dissonance does not overtake consonance

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

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

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

Holy  Set apart for the service of God.

Interval  The difference in pitch between two tones.

Key  The tonic foundation of a song.

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

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

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

Lyrics  The words of a song.

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

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

Measure  The basic rhythmic unit of music.

Meter  The rhythmic foundation of a song.

Metronome  A device to help musicians keep a steady beat.

MIDI  Music Instruments Digital Interface. This is an way of connecting two or more electronic musical devices so that musical events (such as pressing or releasing a key) generated by one device produces music sounds on the other device. For the most part, the musical events are starting and ending notes.
**Mode**  Scale progressions established in the Middle Ages and codified in the Gregorian chants. The seven modes can be heard by playing an octave of white keys on a piano. Depending on where you start determines the mode. C to C is Ionian, D to D is Dorian, E to E is Phrygian, F to F is Lydian, G to G is Mixolydian, A to A is Aeolian, and B to B is called the Locrian mode. Today, the Ionian mode is called the major scale, and the Aeolian mode is called the minor scale. Some modern songs that sound like they are in a minor key, are in the Dorian mode. More generally, a mode can be any set of note intervals. Sometimes the words “mode” and “scale” are used interchangeably.

**Mute**  To play with little or no sound.

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

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

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

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

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

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

**Plectrum**  A pick.

**Reprise**  To play a part of a song again.

**Rest**  To cease playing for a specified period of time.

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

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

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

**Semitone**  See half-step.

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

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

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

**Stopped Anaplectic Rhythm**  A dangerous 3/4 time rhythm of two rapid beats, a single beat, and a missing beat.
**Syncopation**  An imperfect adherence to an established rhythm. Like dissonance, syncopation can be good in small quantities, but can draw attention away from the lyrics and melody when not used in balance.

**Tacit**  To cease making sound.

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

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

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

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

**Zero Beat**  When two pitches are almost identical, they will generate a warbling or throbbing sound as the frequencies heterodyne or “beat” against each other. The frequency of the beating is the frequency difference of the two pitches. As the two pitches become identical, the frequency of this beating diminishes to zero.
The chord diagrams show where to fret the strings with the left hand to form various chords. The chord diagrams in this book show the names of the notes that are being played, and other important notes relative to that chord. Chord variations fall into four categories: root modifications, third modifications, fifth modifications, and added notes. Root modifications include alternate root (/r'), and to a lesser degree, chord inversions. Third (3) modifications consist of m, m7, sus2 sus4, dim, and no3. Fifth (5) modifications consist of dim and aug variations—these are rarely required. Added notes modifications consist mainly of 6, 7, m7, 9, and add9. With the exceptions noted below, the chord charts in this book are intended to be self-explanatory.

Example 1 - Asus

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

Example 2 - Csus2, Csus4, Gsus4

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

Example 3 - Em7

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

Example 4 - Dmaj9, Dm7

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

Example 5 - A9

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

Variation | Action to a major triad | Example for A (A C# E)
--- | --- | ---
Alternate bass | Add the bass as the bass note | A/E (E A C# E)
Minor | Flat the third (♭3) | Am (A C E)
Suspend second | Replace the third with the second (2) | A sus 2 (A B E)
Suspend fourth | Replace the third with the fourth (4) | A sus or A sus 4 (A D E)
Diminished | Flat the third and fifth (♭3, ♭5) | A dim or A° (A C E ♭)
Augmented | Add the sixth (6) | A6 (A C# E F#)
Seventh | Add the seventh (7) | A7 (A C E G)
Minor seventh | Flat the third (♭3), add the seventh (7) | Am7 (A C E G)
Major seventh | Add the major seventh (M7) | Amaj7 or AΔ7 (A C# E G#)
Ninth | Add the seventh and ninth (7 and 9) | A9 (A C# E G B)
Add ninth | Add the ninth only (9) | Aadd9 (A C# E B)
Major ninth | Add the major seventh and ninth (M7 and 9) | Amaj9 or AΔ9 (A C# E G# B)
WORSHIP MUSIC FOR GUITAR

**Keys**

### Sharp Keys

<table>
<thead>
<tr>
<th>Key</th>
<th>Sharps</th>
<th>I</th>
<th>IV</th>
<th>V</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>0</td>
<td>C</td>
<td>F</td>
<td>G</td>
</tr>
<tr>
<td>G</td>
<td>1</td>
<td>G</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>D</td>
<td>2</td>
<td>D</td>
<td>G</td>
<td>A</td>
</tr>
<tr>
<td>A</td>
<td>3</td>
<td>A</td>
<td>D</td>
<td>E</td>
</tr>
<tr>
<td>E</td>
<td>4</td>
<td>E</td>
<td>A</td>
<td>B(7)</td>
</tr>
<tr>
<td>B</td>
<td>5</td>
<td>B</td>
<td>E</td>
<td>F#</td>
</tr>
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### Flat Keys

<table>
<thead>
<tr>
<th>Written Key</th>
<th>Flats</th>
<th>Transpose to:</th>
<th>Capo</th>
<th>I</th>
<th>IV</th>
<th>V</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>1</td>
<td>E</td>
<td>1</td>
<td>F ⇒ E</td>
<td>B♭ ⇒ A</td>
<td>C ⇒ B7</td>
</tr>
<tr>
<td>B♭</td>
<td>2</td>
<td>A</td>
<td>1</td>
<td>B♭ ⇒ A</td>
<td>E♭ ⇒ D</td>
<td>F ⇒ E</td>
</tr>
<tr>
<td>E♭</td>
<td>3</td>
<td>D</td>
<td>1</td>
<td>E♭ ⇒ D</td>
<td>A♭ ⇒ G</td>
<td>B♭ ⇒ A</td>
</tr>
<tr>
<td>A♭</td>
<td>4</td>
<td>G</td>
<td>1</td>
<td>A♭ ⇒ G</td>
<td>D♭ ⇒ C</td>
<td>E♭ ⇒ D</td>
</tr>
<tr>
<td>D♭</td>
<td>5</td>
<td>C</td>
<td>1</td>
<td>D♭ ⇒ C</td>
<td>G♭ ⇒ F</td>
<td>A♭ ⇒ G</td>
</tr>
<tr>
<td>G♭</td>
<td>6</td>
<td>E</td>
<td>2</td>
<td>G♭ ⇒ E</td>
<td>B ♭ A</td>
<td>D♭ ⇒ B7</td>
</tr>
<tr>
<td>F (alt.)</td>
<td>1</td>
<td>D</td>
<td>3</td>
<td>F ⇒ D</td>
<td>B♭ ⇒ G</td>
<td>C ⇒ A</td>
</tr>
</tbody>
</table>

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**Circle of Fifths**

The Circle of Fifths is a visual representation of the relationships between the twelve keys of the major scale. Each key is separated by a perfect fifth, which corresponds to a three-semitone interval on the circle. The white keys represent major keys, while the black keys represent minor keys. The circle is divided into 12 segments, each corresponding to one of the major keys. The key at 0° (C) is considered the home key, and the keys at 33°, 66°, and 99° are related by a perfect fifth. The circle is often used to understand the key relationships and to find common chord progressions. Circular diagrams are a useful tool for musicians to visualize chord progression patterns and key modulations.
Included here is a short hymnal for guitar. The hymns are in alphabetical order. Whenever possible, the keys for this hymnal were selected with two main objectives: to be in one of the basic “guitar” keys, and to be within the range of the soprano recorder. This lets you play with soprano instruments such as the recorder, flute or violin. Also, the key of D is used whenever possible for those who enjoy playing with the Appalachian lap dulcimer. For some, the selected key may be a little low. In these cases, use a capo to raise the guitar to a higher pitch. A capo may also be used on the third fret to accompany E♭ (alto) instruments.

All Things Bright and Beautiful
And Can It Be?
Are You a Soldier of the Cross
Are You Washed in the Blood?
At Calvary
Be Still and Know
Be Thou My Vision
Blessed Assurance
Blest Be the Tie That Binds
Break Thou the Bread of Life
Brethren We Have Met to Worship
Face to Face
Fairest Lord Jesus
Faith of Our Fathers
For the Beauty of the Earth
Give Me Jesus
God is So Good
Great is Thy Faithfulness
Hallelujah! What a Savior!
He Leadeth Me
Higher Ground
Holy, Holy, Holy
How Firm a Foundation
I Am Bound for the Promised Land
I Know Whom I Have Believed
I Must Tell Jesus
I Need Thee Every Hour
Immortal, Invincible
In the Garden
It Is Well With My Soul
Jesus is All the World to Me
Jesus Loves Me
Joyful, Joyful, We Adore Thee
Just As I Am
Just Over in Glory Land
Let the Lower Lights be Burning
Like a River Glorious
My Country, Tis of Thee
My Jesus, I Love Thee
Near to the Heart of God
Nothing But the Blood of Jesus
On Jordan’s Stormy Banks
Rise Up, O Men of God
Rock of Ages
Shall We Gather at the River?
Standing on the Promises
Sweet By and By
Sweet Hour of Prayer
Take Time to be Holy
The Solid Rock
There is a Fountain Filled with Blood
This Is My Father’s World
Tis So Sweet
To God be the Glory
Trust and Obey
Turn Your Eyes Upon Jesus
Victory in Jesus
What a Friend We Have in Jesus
We Gather Together
When I Survey the Wondrous Cross
When We All Get to Heaven
All Things Bright and Beautiful

Cecil F. Alexander

Traditional English Melody

All things bright and beautiful, All creatures great and small,

All things wise and wonderful, The Lord God made them all.

Little flowers that open, Each little bird that sings,

Purple head on mountain, The river running by,

cold wind in winter, The pleasant summer sun,
gave us eyes to see them, And lips that we might tell how,

made their glowing colors, He made their tiny wings,
sun set, and the morning That brightens up the sky,
ripe fruits in garden: He made them, every one.
great is God Almighty, Who has made all things well.
Am I a Soldier of the Cross?

Isaac Watts

Am I a soldier of the cross,
Must I be cast aside?
Are there no foes for me to face?
Sure I must fight is I would reign.

Must I be carried to the skies?
On flow'ry beds of ease?
Is this vile world a stem of age?
I'll bear the toil, even my own.

Lord, shall I fear to own His cause,
Or blush to speak His name?
Friend to grace, to help me on?
Dare the pain, sup' port ed by Thy Word.

And shall I fear to own His cause,
Or blush to speak His name?
Friend to grace, to help me on?
Dare the pain, sup' port ed by Thy Word.

A Lamb, I flow'er of the bed of ease,
While others fought to a stem of age,
I'll bear the toil, even my own.
His cause, Or blush to speak His name?
Friend to grace, to help me on?
Dare the pain, sup' port ed by Thy Word.
And Can It Be That I Should Gain?

Charles Wesley

'Tis mystery all! Th'Im mortal dies! An
He left His Fa' th'er's throne a' bove, So
Long my im pris oned spir it lay Fast
No con dem na tion now I dread; Je

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

me, who caused His pain? For me, who Him to
first born ser a ph tries To sound the depths of
self of all but love, And bled for Ad am's
fused a quick ray, I woke, the dun geon
Him, my liv ing Head, And clothed in right eous

dead pur sued? A maz ing love! how can it
love di vine! 'Tis mer cy all! let earth a
help less race; 'Tis mer cy all, im mense and
flamed with light; My chains fell off, my heart was
ness di vine, Bold I ap proach th'o er nai
That I rose, and went forth, and followed Thee.

And claimed the crown, through Christ, my own.

A

That Thou, my God, it found out me.

That I, my angel minds inquired no more.

An

Let me be free; For, my God, I rose.

mazing love! how can it be That Thou, my God, shouldst die for me

...
Are You Washed in the Blood?

Elisha A. Hoffman

C
F
C

Have you been to Jesus for the cleansing pow'r? Are you washed in the blood of the Lamb?
Are you walking daily by the Saviour's side? Are you washed in the blood of the Lamb?
When the Bridegroom cometh, will your clothes be white? Are you washed in the blood of the Lamb?
Set aside the garments that are stained with sin, And be washed in the blood of the Lamb?

C
F
C

Lamb? Are you fully trusting in His grace this hour? Are you washed in the blood of the Lamb?
Lamb? Do you rest each moment in the man's bright, And be washed in the blood of the Lamb?
Lamb?: Will your soul be ready for the fountain flowing for the soul unclean, O be washed in the blood of the Lamb?
There's a

C
F
C

Lamb? Are you washed in the blood, In the cleansing blood of the Lamb?
Lamb? Are your garments spotless? Are they white as snow? Are you washed in the blood of the Lamb?
At Calvary

William R. Newell

Daniel B. Towner

Years I spent in vanity and pride,
Then God's Word at last my sin I learned,
Now I've given to Jesus every thing;
Oh, the love that drew salvation's plan!

Car ing not my Lord was crucified,
Then I trembled at the law I'd spurned,
Now I gladly own Him as my King.
Oh, the grace that brought it down to man!

Knowing not it was for me He died
Till my guilty soul imploring turned
Now my raptured soul can only sing
Oh, the mighty gulf that God did span

On Calvary
To Calvary
Of Calvary
At Calvary

Mercy there was great, and grace was free;
Pardon there was multiplied to me,

There my burdened soul found liberty,
At Calvary.
Blessed Assurance

Fanny J. Crosby

Blessed assurance, Jesus is mine! O, what a foretaste of glory divine!
Perfect submission, perfect peace, all is at rest, I in my Savior am happy and blest.

D
G
D
A

Heir of salvation, pure, chase of God, Born of His Spirit, washed in His blood.
Angels descending, bringing from above, Echoes of mercy, whispers of love.

D
G
D
G
A

This is my story, this is my song, Praising my Savior all the day long;
This is my story, this is my song, Praising my Savior all the day long.
Break Thou the Bread of Life

Mary A. Lathbury

Worship Music for Guitar

William F. Sherwin

Break Thou the bread of life, Dear Lord, to me,
Bless Thou the truth, dear Lord, To me, to me,
Oh, send Thy Spir it Lord, Now un to me,

As Thou didst break the loaves Be side the sea;
As Thou didst bless the bread By Gal lee;
Thy ho ly Word the Truth that sav eth me;
That He may touch my eyes And make me see;

Be yond the sa cred age cease, I seek Thee Lord,
Then shall all bond age cease, all fet ters fall;
Give me to eat and live, with Thee a bove;
Show me the truth con cealed With in Thy Word,

My spir it pants for Thee, O liv ing Word,
And I shall find my peace, My All in all.
Teach me to love Thy truth, For Thou art love.
And in Thy Book re vealed I see the Lord.
Brethren, We Have Met to Worship

George Atkins

William Moore

Worship Music for Guitar

Brethren, we have met to worship
And adore the Lord our God;
Let us love our God supremely,
Let us love each other too;

D G
D G

Will you pray with all your power,
While we try to preach the Word?
Let us love and pray for sinners,
Till our God makes all things new;

D G
D G

All is vain unless the Spirit of the Holy One comes down,
Then He'll call us home to heaven,
At His table we'll sit down;

G D G
G D G

Brethren, pray, and Christ will guide Him holy man na
Will be showed all a round.
Christ will guide Him self and serve us With sweet man na all a round.
Face to Face

Carrie E. Breek

Face to face with Christ my Savior,
On - ly faintly now I see Him,
Face to face what will it be,
What are rejoicing in His presence
When are banished grief and pain,
Face to face! O blissful moment!
Face to face to see and be between,
When with rapture I behold Him,
But a blessed day is coming
When the crooked ways are straightened,
And the Christ who died for me?
Christ who loves me so.
Dark things shall be plain.
Face to face shall I behold Him,
Face to face in all His glory, I shall see Him by and by!

Grant C. Tullar
Fairest Lord Jesus

Munster Gesangbuch
Tr. Joseph A. Seiss and Anonymous

Schlesische Volkslieder
Arr. Richard S. Willis

WORSHIP MUSIC FOR GUITAR

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

D
A
D
G
A
D
G

God and man the Son! Thee will I cher - ish,
God and Son of Man! Glo - ry and hon - or,

D
G
A
D
A
D

Thee will I hon - or, Thou, my soul's glo - ry, joy, and crown!
Who makes the woe ful heart to sing
Praise, ad - o ra - tion, Now and for ev - er more be Thine!

Je sus is pur - er, Than all th an - gels heav'n can boast
Je sus shi nes bright - er, Je sus shines bright - er,

D
A
D

WORSHIP MUSIC FOR GUITAR

Faith of Our Fathers

Frederick W. Faber

Henri F. Hemy

Arr. James G. Walton

Faith of our fathers! living still
In spite of
Were still in

Our fathers, chained in prisons dark,
To win all

Faith of our fathers! we will strive
Both friend and

G

G

G

A

D

G

C

D

G

A

C

G

D

G

Faith of our fathers! we will love

Faith of our fathers, chained in prisons dark,

G

C

G

D

G

C

D

G

We will be true to thee till death!

G

C

D

G
For the Beauty of the Earth

Folliott S. Pierpoint

Conrad Kocher

WORSHIP MUSIC FOR GUITAR

For the beauty of the earth, For the glory of the skies,
For the joy of ear and eye, For the heart and mind's delight,
For the joy of human love, Brother, sister, parent, child,
For each perfect gift of Thine To our race so freely given.

For the love which from our birth,
For the mystic harmony,
For the earth and friends above,
For the earth and friends divine,

Flowers of earth and buds of heaven,
This our hymn of grateful praise.
Give Me Jesus

Fanny J. Crosby  

John R. Sweney

Take the world, but give me Jesus, All its joys are but a name;
But His love a bid eth ev er, Thru e ter nal years the same.

Take the world, but give me Jesus, Sweet est com fort of my soul;
With my Sav ior watch ing o'er me, I can sing tho bil lows while.

Take the world, but give me Jesus, In His cross my trust shall be;
Till, with clear er, bright er vi sion, Face to face my Lord I see.

O the height and depth of mer cy! O the length and breadth of love! O the full ness of re demp tion, Pledge of end less life a bove!
God Is So Good

Traditional

D
A
D

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

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

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

good,
He's so good to me.
will,
He's so good to me.
so,
He's so good to me.
Hallelujah! What a Savior!

Philip P. Bliss

Man of sorrows, what a name!
Bearingsham and scoffing rude,
Guilt-y, vile and helpless we;
Lifted up was He to die;
When He comes, our glorious King,
All His ran some home to bring,
Ru ined sinners to reclaim!
Soled my pardon with His blood;
"Full a moment" can it be?
Now in heav’n exalted high;
Then a new this song we’ll sing:

For the Son of God who came
In my place condemned He stood;
Spotless Lamb of God was He;
“It is finished” was His cry;
All His ran some home to bring,

Hallelujah! What a Savior!
Hallelujah! What a Savior!
Hallelujah! What a Savior!
Hallelujah! What a Savior!

Phil. P. Bliss
WORSHIP MUSIC FOR GUITAR

Higher Ground

Johnndon Oatman, Jr.                         Charles H. Gabriel

1. pressing on the upward way, New heights I'm gaining every day; Though praying as I'm on ward bound, "Lord, plant my feet on higher ground."
2. heart has no desire to stay Where doubts a rise and fears dismiss may; Though some may dwell where these a bound, My prayer, my aim is higher ground. Lord, lift me up and let me sound, The song of saints on higher ground. Lord, lead me on to higher ground."
3. want to live above the world, Though Satan's darts at me are hurled; But still I'll pray till heav'n I've found, "Lord, lead me on to higher ground." stand By faith on heaven's stable land. A higher plane than I have found. Lord, plant my
4. want to scale the uttermost height, And catch a gleam of glory bright; For faith has caught the joy full bound. "Lord, plant my feet on higher ground."
WORSHIP MUSIC FOR GUITAR

Holy, Holy, Holy!

Reginald Heber

John B. Dykes

1. Holy, holy, holy! Lord God Almighty!
2. Holy, holy, holy! All the saints adore thee,
3. Holy, holy, holy! Though the darkness hide thee,
4. Holy, holy, holy! Lord God Almighty!

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

Holy, holy, holy! Merciful and mighty!
Cher ubim and ser a phim fall ing down be fore thee,
On ly Thou art ho ly, there is none be side thee,
Holy, holy, holy! Merciful and mighty!

God in three per sons, bless ed Trini ty!
Which wert and art and ev er more shalt be.
Per fect in pow’r, in love, and pu rity.
God in three per sons, bless ed Trini ty!
How Firm a Foundation

Rippon's Selection of Hymns

Traditional American Melody

WORSHIP MUSIC FOR GUITAR

Lord, I am thy God, and will give thee aid; For I will be with thee, thy troubles to bless
And thy salvation shall be mine for evermore.

How firm a foundation
Ye saints of the everlasting Gospel have built.
When I through the deep waters I call thee to
The soul that on Jesus hath leaned for re

For I am thy God, and will still supply thy needs with grace and might;
That more can I say than to you, He hath said,
To you who for refuge to Jesus have fled?

Lord, I am thy God, and will give thee aid;
For I will be with thee, thy troubles to bless
And thy salvation shall be mine for evermore.

How firm a foundation
Ye saints of the everlasting Gospel have built.
When I through the deep waters I call thee to
The soul that on Jesus hath leaned for re

for the Lord Jesus Christ is the foundation of the church.

How firm a foundation
Ye saints of the everlasting Gospel have built.
When I through the deep waters I call thee to
The soul that on Jesus hath leaned for re

for the Lord Jesus Christ is the foundation of the church.
I Know Whom I Have Believed

Daniel W. Whittle

James McGranahan

Worship Music for Guitar

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

me He hath made known, Nor why, un wor thy,
me He did impart, Nor how be lieving,
vincible men of sin, Nor if I'll walk the
night or noon day fair, Nor if I'll walk the

Christ in love Re deemed me for His own
through the Word Wrought peace with in my heart. But "I

know Whom I have be lieved, And am per suaded that He is a ble To

keep that which I've com mit ted Un to Him against that day"
I Need Thee Every Hour

Annie S. Hawks

Robert Lowry

I need Thee ev'ry hour, Most gracious Lord; No
I need Thee ev'ry hour, Stay Thou near by, Temp
I need Thee ev'ry hour, In joy or pain; Come
I need Thee ev'ry hour, Most Holy One; O

tender voice like Thine Can peace afford,
nations lose their pow'r When Thou art nigh I need Thee, O I
quickly and a bide Or life is vain Son!

need Thee; Ev'ry hour I need Thee O bless me now, my Saviour, I

come to Thee!
Immortal, Invisible

Walter Chalmers Smith

Traditional Welsh Hymn Melody

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

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

G          D          G          C
bless ed, most glo ri ous, the An cient of Days, Al might y, vic
just ice, like moun tains, high clouds, which are
blos som and praise we would ren der O and
flour ish as leaves on the tree, And with er and

D          G          D          G
to ri ous, Thy per foun tains are
foun tains of good ness and praise.
Four ti seas but naught chang ed
spen dor of light hid

G
en vel Thy love,

G
Thee!

89
It Is Well with My Soul

Horatio G. Spafford

Philip P. Bliss

When peace like a river attends my soul,
Though Satan should buffet me,
My sin, O, the bliss of this gloriousrious day,
And, Lord, haste the morning of this fair way,
When this bestowth roughs like on the clouds be rolled as a scroll;
What if my soul, not in my sight,

Lord, when I bear it bears no more;
And though I lose, I gain;
And though I lose, I gain;
"It is well, it is well with my soul,
It is well, it is well with my soul.

It is well with my soul.

It is well with my soul.
Jesus Is All the World to Me

Will L. Thompson

G C G D G C G

Jesus is all the world to me, My life, my joy, my all; He
Is my strength from day to day. With out Him I would fall.

J e-sus is all the world to me, My Friend in trials sore; I
how could I this Friend deny, When He's so true to me?

Je-sus is all the world to me, And true to Him I'll be; O,
trust Him now, I'll trust Him when Life's fleeting days shall end.

G

When I am sad to Him I go, No other one can cheer me so;

W hen I am sad He makes me glad, He's my Friend.

He sends the sunshine and the rain, He sends the har vest's golden grain;

Sun shine and rain, His harvest of grain, He's my Friend.

Fol lowing Him I know I'm right, He watch es o'er me day and night;

Fol low ing Him by day and night, He's my Friend.

Beau ti ful life with such a Friend, Beau ti ful life that has no end;

E ter nal life, E ter nal joy, He's my Friend.
Jesus Loves Me

Anna B. Warner

William B. Bradbury

Yes, Jesus loves me! Yes, Jesus loves me! The Bible tells me so.

Yes, Jesus loves me! Yes, Jesus loves me! He who died for me, I will henceforth live for Thee.

Yes, Jesus loves me! Yes, Jesus loves me! He is strong, His little child come in, they are weak but He will stay. They will long, He who died for me, He will wash a Heavenly gate to open wide; He will wash a tell me so.

Lit the ones to Him belong, They are weak but I will henceforth He is strong, His little child come in. Yes, Jesus loves me!
Joyful, Joyful, We Adore Thee

Henry Van Dyke

G
Joy-ful, joy-ful, we a-dore Thee,

D G
All Thy works with joy sur-round Thee,

D
God of glo-ry,

G
Lord of love;

D
Thou art giv-ing ev-er bless-ing,

G
Ev-er bless-ing ev-er bless.

D
Hearts un-fold like the sun a bove.

G
Stars and an-gels sing a round Thee,

D
Open-ing to the mas ter of man to man.

D
Well-spring of the joy of liv-ing o'er us,

G
Ocean depth of hap-py rest!

G
Father love is reign-ing o'er us,

D
Brother love binds man to man.

D
Melt the clods of sin and sad-ness;

A D
Field and for est, vale and moun-tain,

D
Drive the dark of doubt a way;

A D
Thou our Fa-ther, Christ our Broth-er,

D
Flow-er mead ow, love are Thine;

D
Ev-er sing-ing, march we on-ward,

G
Vic-tors in the midst of strife,

G
Giv-er of im-mor tal glad-ness,

D G
Flow-ing foun-tain Fill us with the light of day!

D G
Teach us how to love each oth-er

D G
Lift us to the joy di vine.

D G
Joy ful mu sic leads us sun-ward

D G
In the tri umph the song of life.
Just As I Am, Without One Plea

Charlotte Elliott

William B. Bradbury

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

That Thy blood was shed for me,
And that Thou bidd'st me

Rid my soul of one dark blot,
To Thee whose blood can

Many a conflict, many a doubt
Fightings with in

Riches, healing of the mind,
Yea, all I need, in

Wells, pardon, cleanse, relieve;
Because Thy promise is

Come to Thee, O Lamb of God, I come!
I come!

Cleanse each spot, O Lamb of God, I come!
I come!

Fears with out, O Lamb of God, I come!
I come!

Thee I find, O Lamb of God, I come!
I come!

I believe, O Lamb of God, I come!
I come!
Like A River Glorious

Frances R. Havergal
James Mountain

Like a hidden river glorious Is God's perfect peace,
Every joy or trial Of His blessed hand,

Over all victorious In its bright increase.
Traced up on our dial By the Sun of Love.

Flow eth Full er ev ery day,
Per feet, yet it grow eth

Wor ry, Not a shade of care,
They who trust Him wholly

Deep er all the way.
Touch the spirit there.

Stayed up on Je ho vah,
F Ind Him wholly true.

Hearts are fully blest; Finding as He promised, Perfect peace and
My Jesus, I Love Thee

William R. Featherstone

Adoniram J. Gordon

My Jesus, I love Thee, be cause Thou hast first loved me; For Thee all the falls of sin I resign; My gracious Redeemer, my Saviour art Thou; If ever I
love Thee as long as Thou dost love Thee in heaven so bright; And I'll praise Thee as long as I have breath, And I'll say when the death doth lies cold on my brow; I loved Thee, my Jesus, 'tis now.
Nothing But the Blood of Jesus

Robert Lowry

G D G
What can wash away my sin? Nothing but the blood of Jesus;
For my pardon this I see. Nothing but the blood of Jesus;
Nothing can for sin a tone. Nothing but the blood of Jesus;
This is all my hope and peace. Nothing but the blood of Jesus;

G D G D
What can make me whole again? Nothing but the blood of Jesus.
For my cleansing this my plea. Nothing but the blood of Jesus.
Naught of good that I have done. Nothing but the blood of Jesus.
This is all my righteousness. Nothing but the blood of Jesus.

D G D G
O! precious is the flow That makes me white as snow;
I know, Nothing but the blood of Jesus.
Praise Him! Praise Him!

Fanny J. Crosby

G

C

G

Chester G. Allen

G

C

G

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

Sing, O earth, His won der ful love pro claim!
For our sins He suf fered, and bled and died;
Hail Him!
He our sus,

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

O give to His ho ly name!
Prophet and Priest and King!

Like a shep herd!
Sound His prais es!

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

long:
strong:
long:

Praise Him! Praise Him! tell of His ex cel lent great ness;
Praise Him! Praise Him! ev er in joy ful song!
Rise Up, O Men of God

William P. Merrill

A D A D E

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

A D E D C A

heart and soul and mind and strength To serve the Kings of kings
strength un— equal to her task Rise up, and make her great!
broth ers— of the Son of Man, Rise up, O men of God!

99
Shall We Gather at the River?

Robert Lowry

D  G  A  D  G  D

Shall we gather at the river, Where bright angel feet have trod;

On the bosom of the river, Where the Savior King we own;

Ere we reach the shining river, Lay we every burden cease;

Soon we'll reach the shining river, Soon our pilgrim age will be by the throne of God?

With its crystal tide for ever Flowing Grace our spirits will deify 

We shall meet, and sorrow never, 'Neath the robe and crown.

Soon our happy hearts will quiver With the body of peace.

Yes, we'll gather at the river, The beautiful, the beautiful river, Gather with the saints at the river That flows by the throne of God.
Sweet By and By

Sanford F. Bennett

Joseph P. Webster

There's a land that is fairer than day, And by faith we can see it afar. For the
We shall sing on that beautiful shore The melody of our songs of the blest. And our
To our bountiful Father above We will offer tribute of praise, For the

Father awaits over the way To prepare us a dwelling place there.
Spirits shall sorrow no more. Not a sigh for the blessing of rest. In the sweet by and
Glorious gift of His love And the blessings that fill our days.

by, We shall meet on that bountiful shore; In the sweet by and by, We shall


meet on that bountiful shore.
Sweet Hour of Prayer

William Walford

William B. Bradbury

Sweet hour of prayer, sweet hour of prayer, That calls me from a world of care, And bids me at my Father's throne
Sweet hour of prayer, sweet hour of prayer, May I thy con-so ti tion bear, To Him whose truth and faith ful ness
Sweet hour of prayer, sweet hour of prayer, May I thy con-so la tion share, Till from Mount Pis gah's loft y height, I
Sweet hour of prayer, sweet hour of prayer, That calls me from a world of care, And bids me at my Father's throne
Sweet hour of prayer, sweet hour of prayer, May I thy con-so ti tion bear, To Him whose truth and faith ful ness
Sweet hour of prayer, sweet hour of prayer, May I thy con-so la tion share, Till from Mount Pis gah's loft y height, I

sweet hour of prayer, sweet hour of prayer, That calls me from a world of care, And bids me at my Father's throne
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sweet hour of prayer, sweet hour of prayer, That calls me from a world of care, And bids me at my Father's throne
sweet hour of prayer, sweet hour of prayer, May I thy con-so ti tion bear, To Him whose truth and faith ful ness
sweet hour of prayer, sweet hour of prayer, May I thy con-so la tion share, Till from Mount Pis gah's loft y height, I

soul has oft en found re lief, And often es caped the tempt er's snare, By trau se His word and trust His grace, I'll cast on Him my every care, And
soul has oft en found re lief, And often es caped the tempt er's snare, By trau se His word and trust His grace, I'll cast on Him my every care, And
soul has oft en found re lief, And often es caped the tempt er's snare, By trau se His word and trust His grace, I'll cast on Him my every care, And
soul has oft en found re lief, And often es caped the tempt er's snare, By trau se His word and trust His grace, I'll cast on Him my every care, And

thy re turn,—sweet hour of prayer.
wait for thee—sweet hour of prayer.
well, fare well—sweet hour of prayer!
Take Time to Be Holy

William D. Longstaff
George C. Stebbins

D
G
D
A
D

Take time to be holy, Speak oft with thy Lord;
Take time to be holy, Let Him be thy guide;
Take time to be holy, Be calm in thy soul;

A
G
D
A

A bake in Him always, And feed on His Word;
Spend much time in secret, With Jesus alone;
Each thought and each motive, Be nigh His whom;

G
D
G
D

Make friends of God's children; Help those who are weak;
By looking to Jesus, Like Him thou shalt be;
Thus led by His spirit To fountains of love;

G
D
A
D

For getting in nothing His blessing to seek.
Thy friends in thy conduct His likeness shall see.
And, looking to Jesus, Still trust in His Word.
Thou soon shalt be fitted For service above.

103
There Is a Fountain Filled with Blood

William Cowper

Traditional American Melody
Arr. Lowell Mason

There is a fountain filled with blood
Drawn from immanuel's veins;
And sinners, plunged in death's dark flood,
Lose all their guilty stains.

Dear dying Lamb, Thy precious blood shall
Shall flow 'midst wounds so sure;
Then, in a newer sphere,
I'll sing Thy pow'r to save.

E'er since by faith I saw the stream Thy
Shall flow 'midst wounds so sure;
Then, in a newer sphere,
I'll sing Thy pow'r to save.

When this poor lisp ing stammer's tongue Lies

Thy blood in power and efficacy
Shall all who will receive its supply,
Then shall be till I die.

Sweet er song I'll sing Thy pow'r to save.

Worship Music for Guitar

104
'Tis So Sweet to Trust in Jesus

Louisa M. R. Stead

William J. Kirkpatrick

G

C

D

A

D

G

Oh, how sweet to trust in Jesus,
Just to take Him at His Word;
Yes, 'tis sweet to trust in Jesus,
Just to trust His cleansing blood;
I'm so glad I learned to trust Thee,
Precious Jesus, Savior, Friend;

Just to rest up on His promise,
Just to know, "Thus saith the Lord;"
Just in simple faith to plunge me
'Neath the healing, cleansing flood!
And I know that Thou art with me,
Wilt be with me to the end—

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

Precious Jesus! O for grace to trust Him more!
To God Be the Glory

Fanny J. Crosby

To God be the glory, great things He hath done,
Oh perfect redemption, the pursuit of blood,
Great things He hath taught us, great things He hath done;
And great our re

world that He lieved er the joy ing thro' gave us His promise of the Son, Who yield ed His life an a tone ment for sin, And That
opened the moment from Je sus the tru ly be lieves. And Our

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

people rejoice! O come to the Father thro' Je sus the Son, And give Him the glory great things He hath done.
Trust and Obey

John H. Sammis

When we walk with the Lord in the light of His Word, What a glory He sheds on our way! While we do His good will He a
Not a shad ow can rise, not a cloud in the skies, But His
glory to it a way. Not a doubt nor a fear, not a
Not a bur den we bear, not a sor row we share, But our
toll He doth rich ly re pay, Not a grief nor a loss, not a
But we never can prove the delights of His love Un til
gloom low ship we will sit at His feet, Or we'll
Then in fel low ship we will sit at His feet, Or we'll

bides with us still, And with all who will trust and o bey.
sigh nor a tear, Can a bide while we trust and o bey.
frown nor a cross, But is blest if we trust and o bey.
joy He be stows Are for them who will trust and o bey.
sends we will go Never fear, on ly trust and o bey.

Want and o bey, for there's no o ther way To be hap py in

Je sus, But to trust and o bey.
Victory in Jesus

Eugene M. Bartlett

I heard an old, old story, how a Savior came from glory, How He gave His life on Calvary to save a wretch like me; I made the lame to walk a gain, and caused the blind to see; And heard about streets of gold be yond the crystal sea; A

heard about His groaning, of His precious Blood's a ton ing Then then I cried "Dear Jesus, come and heal my broken spirit," And heard about the angels singing, and the old redemption story, And

I repented of my sin and won the victory some how Jesus came and bro't to me the victory. O victory in

Jesus, my Savior, forever, He sought me and bought me with

His redeeming blood; He loved me ere I knew Him, and all my love is

due Him, He plunged me to victory be nath the cleansing flood.
What a Friend We Have in Jesus

Joseph M. Scriven

What a Friend we have in Jesus, All our sins and griefs to bear!

Are we weak and heavy laden, Cambered with a load of care?

What a privilege to carry prayer, What should we ever be discouraged?

Who will all our sorrows share? Jesus knows our every weakness.

O what need we then for faith, Can we ever find a friend so dear?

Do they friends despise, or scorn thy sacred name?

Ev'ry thing to God in prayer!

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Ev'ry thing to God in prayer!
When We All Get to Heaven

Eliza E. Hewitt

Emily D. Wilson

C

Sing the wondrous love of Jesus, sing His mercy.
While we walk the pilgrim path way, Clouds will o'er.
Let us then be true and faithful, Trusting, serving.
On-ward to the prize before us! Soon His beauty.

C

and His grace; In the mansions bright and blessed, he'll prepare for us a
spread the sky; But when trav'ling days are o'er, Not a shadow not a
every day; Just one glimpse of Him in glory, Will the toils of life re
we'll be hold; Soon the pearly gates will o'pen, We shall tread the streets of

G C F C G C

place sigh. When we all get to heaven, What a day of rejoicing that will
pay gold. When we all see Jesus, We'll sing and shout the victory.
When I Survey the Wondrous Cross

Isaac Watts

Lowell Mason

D

G

D

When I survey the wondrous cross,
Forbid it, Lord, that I should boast,
See from His head, His hands, His feet,
Were the whole realm of nature mine,

G

D

A

D

On which the Prince of glory died,
My richest gain I count but loss,
Save in the death of Christ, my God,
All the vain things that charm me most,

G

D

A

D

gain I count but loss,
And pour con tempt on things that charm me most,

A

D

all my pride
to His blood.

rich a crown?
life, my all.