



the contemporary  
**guitarist**  
*methods for the worship musician*

**BY JAMES COX**

**INCLUDES**  
Simple Instructional DVD  
And Audio CD

**LEVEL 1**



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## WITH SPECIAL THANKS TO:

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

The Salvation Army, in particular the USA Southern Territory and the Southern Territorial Music Department, who made the production of this book possible.

Andrew Barrington, the Divisional Music Director for The Salvation Army in Arkansas and Oklahoma. Andy has become a friend, a boss, and a musical and spiritual influence in my life. He came up with the concept and of this curriculum, and tasked me with writing it. Andy has been the driving force behind **The Contemporary Guitarist**, taking care of many of the “behind the scenes” details that made it happen.

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

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

To all my family. Most notably my father, who taught me how to play guitar and how to be a strong Christian man. And also my wonderful wife, Kayla, who is such a strong supporter of all that I do. During the course of writing this book, we welcomed our daughter, Wrynlee Michelle Cox, into the world.

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# Foreword

## from Andrew Barrington

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

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

While it is best to continue training musicians on many different instruments and voice, we feel that this method book is a good way to accomplish live music quickly. If done correctly, you can actually be up and playing after completing the first few lessons!

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

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

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

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

To God be the Glory!

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

# Introduction



*Video - Intro*

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

Hello! Thank you for choosing to take advantage of this opportunity to learn to play the guitar for worship. Before moving on, I would like us to take a quick moment to consider what the above verse tells us about praising God through music. It asks us not just to play instruments as a form of worship, but to play them SKILLFULLY! As worship musicians, we should be constantly seeking to improve upon our craft.

In level one, we will be looking at many of the foundational skills that are needed in order to play the guitar. By the end of this book, you should be able to:

- Play all commonly used open chords.
- Play many songs in the keys of C and G.
- Play some songs in the keys of D and A.
- Play in 3/4 and 4/4 time.
- Lead or accompany worship, whether it is you alone or you with other musicians.

In order to achieve these things, we need to make sure we are using the material properly! So let's look at a few guidelines to keep in mind. We will call these our Tools for Success.



# Tools for Success

## ▮ PRACTICE SCHEDULE

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

## ▮ QUALITY PRACTICE

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

## ▮ LESSON SCHEDULE

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

## ▮ USING THE DVD, CD, & QR CODES

The lessons in this book are designed to be taught in a private lesson or class setting, or to be accompanied by the video lessons on the accompanying DVD. When using the video, be sure and follow along in the book. Each lesson on the videos features verbal instruction, demonstrations, and play alongs. All of the exercises found in the book are also on an audio accompaniment CD that you can play along with. For the songs, we will be learning tunes written and recorded by transMission, one of The Salvation Army's premier praise bands, as well as some other classic hymns. There are several QR Codes that appear throughout the book. Scan these with your smart phone to see supplemental videos. If you do not have a smart phone, go online to [www.youtube.com/ContempGuitarist](http://www.youtube.com/ContempGuitarist) to see the videos.

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

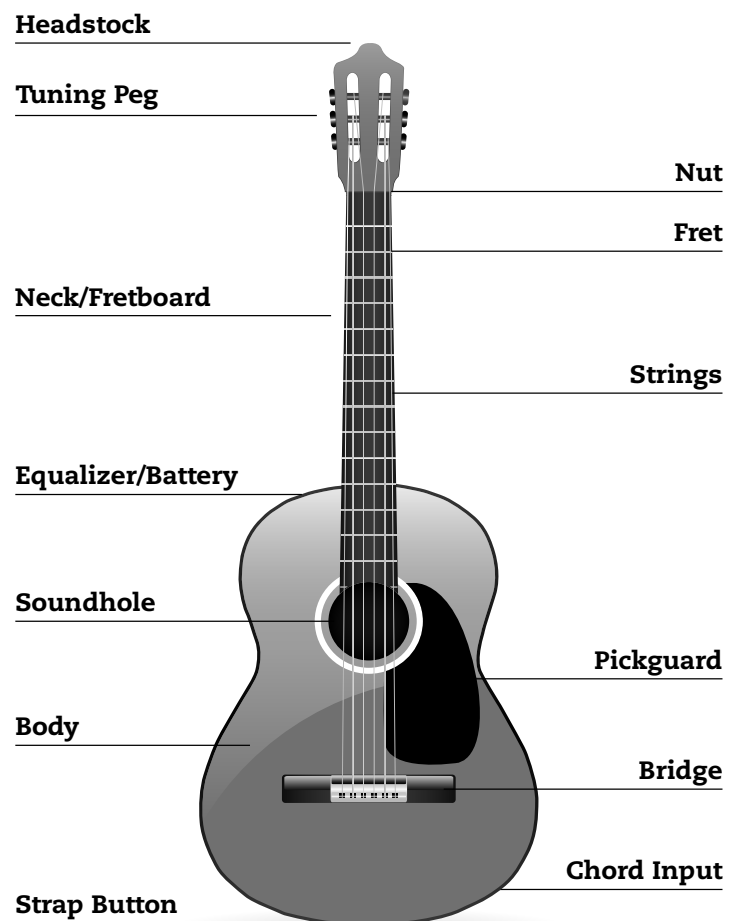
# Introducing the Guitar

## Intro

Let's start by getting familiar with our instrument. Throughout the book and the videos we will be dealing with lots of parts of the guitar, so you'll want to be able to recognize them when they are referred to. In addition, we'll be taking a look at how to hold the guitar in playing position, how to use a pick, what the strings are called, and the all-important task of tuning the guitar.

We will start by learning the guitar's different parts. The acoustic guitar is the main focus of this course, but many of these parts exist on electric guitar as well. Below is a diagram of the main parts of the instrument.

Figure 1






### *Video 1.1 - Parts of the Guitar*

## The three main parts:

1. **Body:** Largest part of guitar. On acoustic guitars, and some electrics, it is hollow to allow the sound to resonate inside.
2. **Neck/Fretboard:** The neck is the long part coming from the body. The fretboard is part of the neck with the strings that we place our fingers on to change pitch.
3. **Headstock:** This is where the strings are anchored at the top of the guitar. The tuning pegs are located here.

## The secondary parts:

1. **Pick guard:** Protects the wood from being damaged by the pick.
2. **Sound hole:** Allows the sound to resonate inside the instrument.
3. **Bridge:** The strings lay across the bridge and are anchored in place.
4. **Strings:** Most guitars have 6. They vibrate to produce sound. Pressing them with your fingers will shorten the vibrating length of the string, and change the pitch.
5. **Frets:** These are metal bars on your fretboard. When you place your fingers behind them, the metal stops the vibration of the string and the pitch changes.
6. **Nut:** Holds strings in place and stops vibration of open strings.
7. **Tuning pegs:** When turned, they lower or raise the pitch.
8. **Chord Input:** For acoustic/electric guitars, this is where you plug in a chord.
9. **Strap Button:** Allows you to suspend the guitar from a strap.
10. **Equalizer/Battery:** On acoustic/electric guitars, this allows you to control the highs, mids, and lows of your sound output, as well as the volume. Some guitars have tuners here. The equalizer is powered by a battery. If the battery is bad, you will not be able play through an amp or sound system.

 *Video 1.2 - Holding the Guitar*

## Holding the instrument

The number one thing you should keep in mind as you hold and play your instrument is to remain RELAXED. Refer to the pictures below to see proper playing posture, and how to position your hands on the neck and pick.



Keep your body relaxed and loose

Make sure to have your thumbprint flat against the middle of the neck. Don't let your palm touch the neck. Keep lots of open space with your hand in a "U" shape around the neck.



Fingers are going straight up and resting loosely on the strings.




Holding a pick

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The number one thing you should remember as you play and hold the guitar is to remain relaxed.

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 *Video 1.3 - Open Strings*

## Open Strings

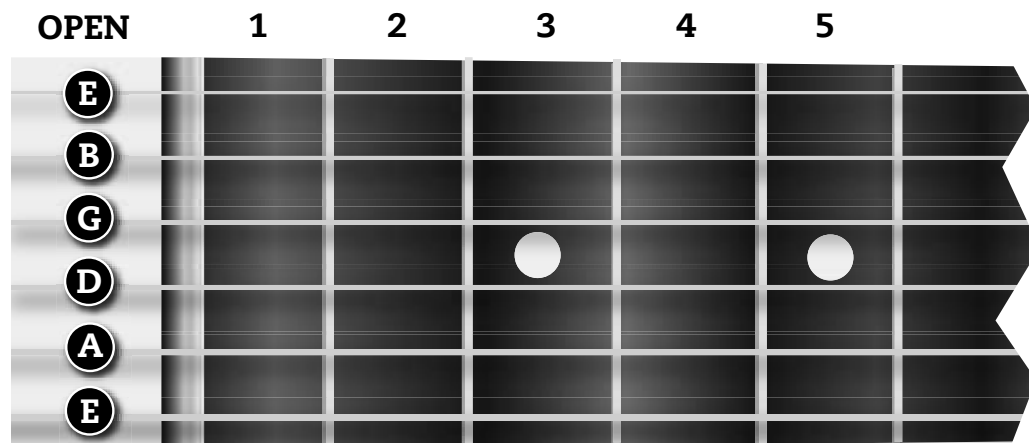
The guitar has 6 strings. We name and number them from the thinnest, highest pitch string, to the lowest, thickest string. Another way to view this is to start from the string closest to the floor, and go up. The name of the strings, in this order, is: E-B-G-D-A-E. **Every Boy Gets Dessert After Eating** is a common acronym that may help you remember the names of the strings. Figure 2 shows a diagram of the guitar neck with the string names displayed on it. Figure 3 shows them in numerical order.

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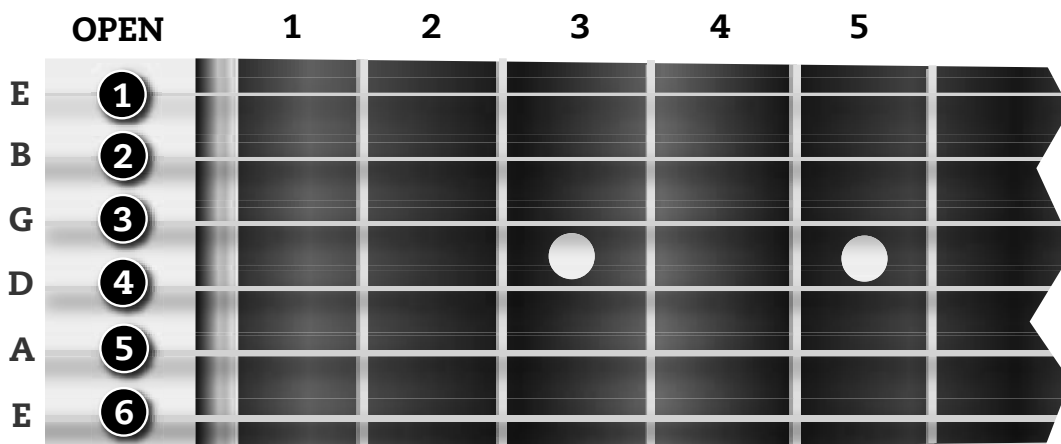
**Every  
Boy  
Gets  
Dessert  
After  
Eating**

---

*Figure 2*



*Figure 3*





*Video 1.4 - How to Tune Your Guitar*

## Tuning

Tuning your guitar daily is an important habit to get into. If you do not have a tuner, you should purchase one promptly. They are very cheap and can be purchased from any music store, and many big name department stores. A demonstration of how to tune the guitar is on the video, and tuning notes are given on the video and the CD.



*CD Track 1, Tuning notes*



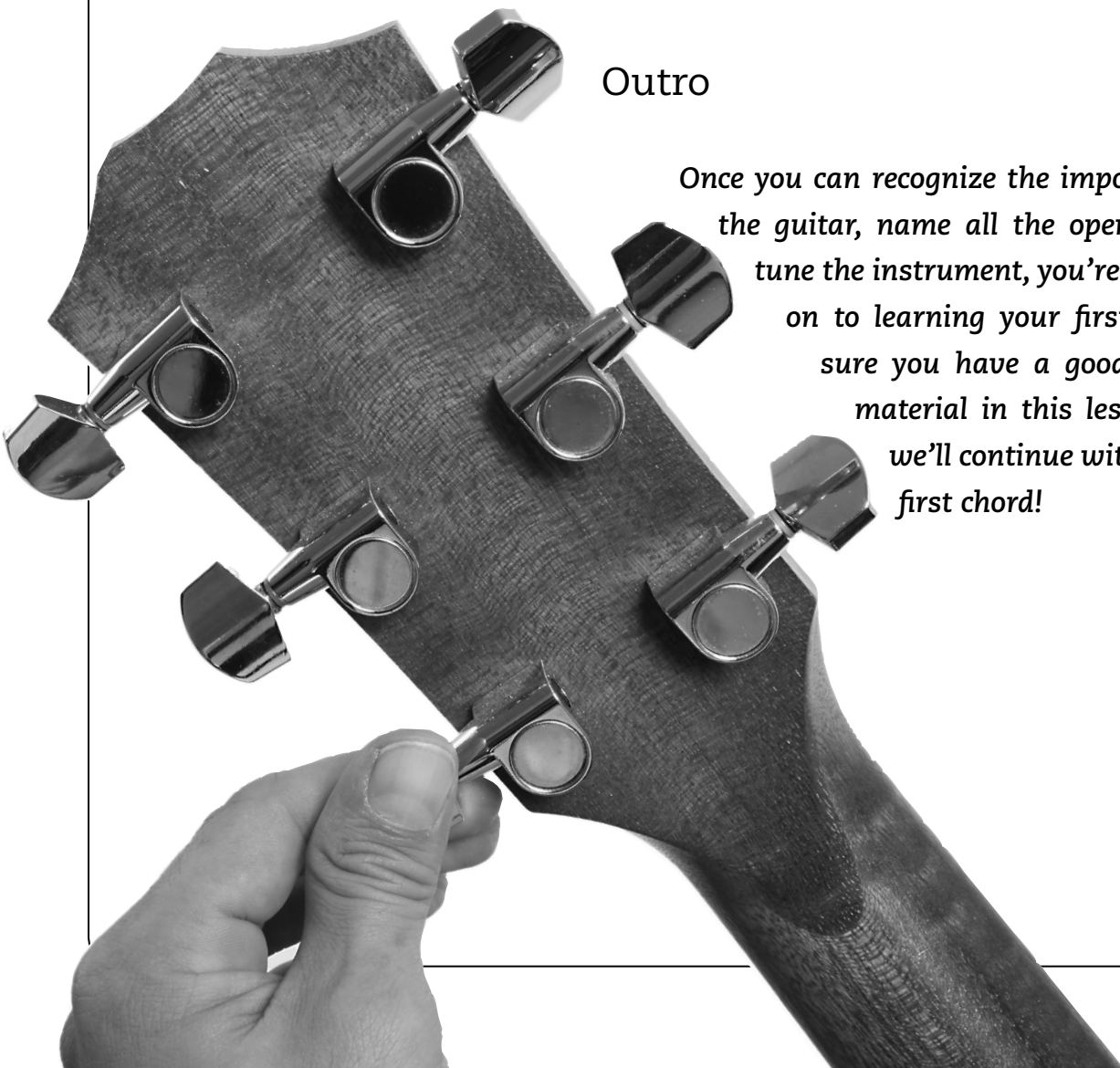
*Video 1.5 - Tuning Notes*

## Metronome


It is also recommended to use a metronome, which is a device that keeps you playing at a steady tempo. They cost about the same as a tuner. There are also cheap metronome phone applications that you can use. If neither of these is an option, there are free metronomes that you can use on the internet.

## Outro

*Once you can recognize the important parts of the guitar, name all the open strings, and tune the instrument, you're ready to move on to learning your first chord. Make sure you have a good grasp of the material in this lesson, and then we'll continue with learning our first chord!*



# The G Major Chord

 *Video 2 - G Major*

## Intro

*It is very easy to define G major as the most important chord in a praise and worship guitarist's toolbox. It is so important because many songs are either written or transposed to the key of G. This is because it is usually a comfortable range for people to sing in. It is also a very easy key to play in on the guitar.*

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**G major is the most important chord in a praise and worship guitarist's toolbox.**

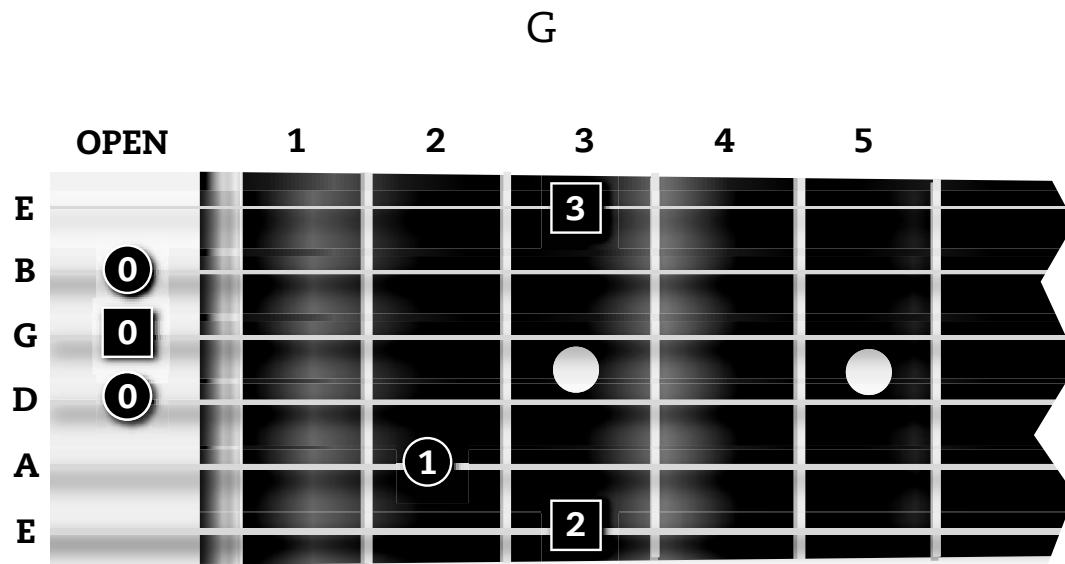
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On the following pages are three diagrams that illustrate the three different fingerings for G. They are all interchangeable, but sometimes it will make more sense to use one or the other. Learn them all, but focus on the first one shown in Figure 4. It is the one we will use in the exercises in this lesson. The circle and square dots with numbers in them indicate where to place your fingers. Your index finger is finger 1, and the rest of the fingers follow in numerical order. Notes behind the fret with a "0" in them indicate that the string should be played open. Square notes indicate the "root" note. This means that this note defines the chord. For instance, in a G chord, all the square notes are G notes.

Remember to view the strings in the proper order. To help avoid confusion, the diagram shows which strings are thicker. Remember the "lowest" string is the one lowest in pitch and closest to the bottom of the page, but if you are holding your guitar and looking down at it, it is the one closest to you.

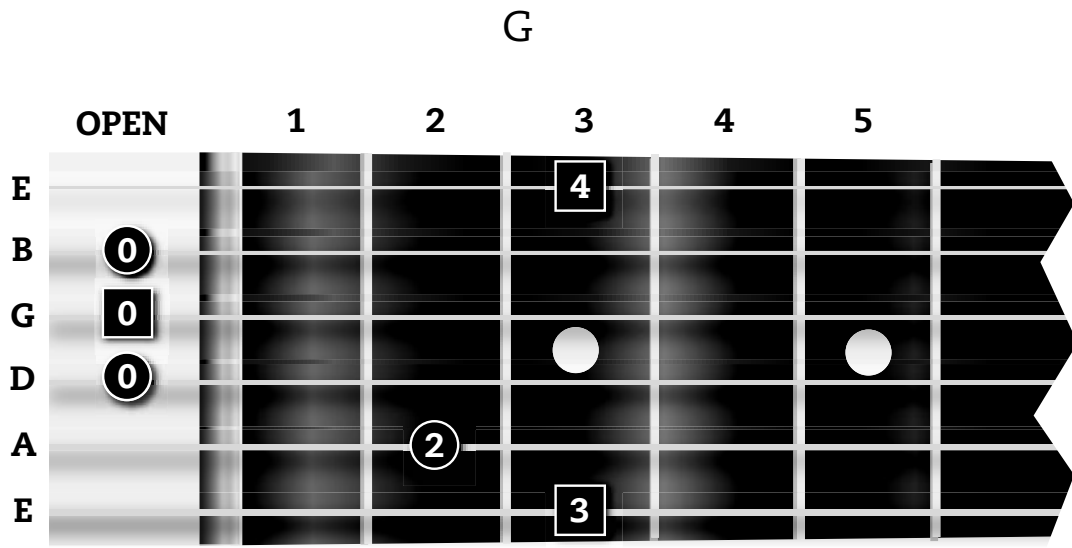


Figure 4



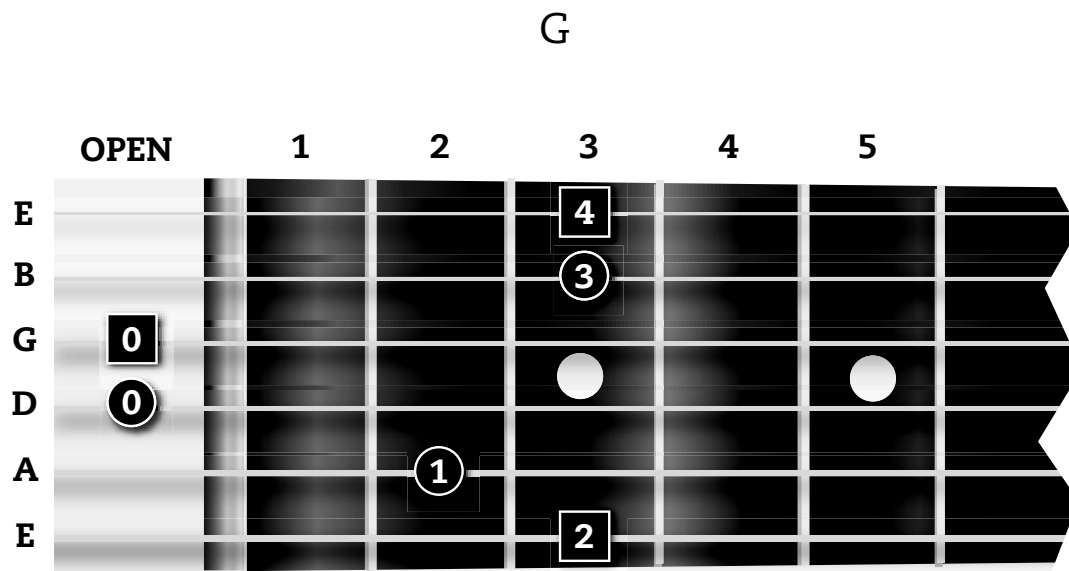
4-G Major

Figure 5



5-G Major

Figure 6



4-G Major

## The String by String Exercise

When learning any new chord, place all your fingers, and then play each string individually to make sure you can hear the note. If it produces a “buzz” or “thump” sound, then you are either not pressing the string down all the way, or another finger is touching the string in some way and muting it. Make sure all your fingers are pressing straight into the string at a 90 degree angle. Also, place fingers as close to the forward fret as you can without being on top of it. This will make the string easier to press. Refer again to the pictures above to see good examples of how your fingers should be placed.

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When learning a new chord, place all  
your fingers, and then play each string  
individually to make sure  
you hear the note.

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## The First Strum

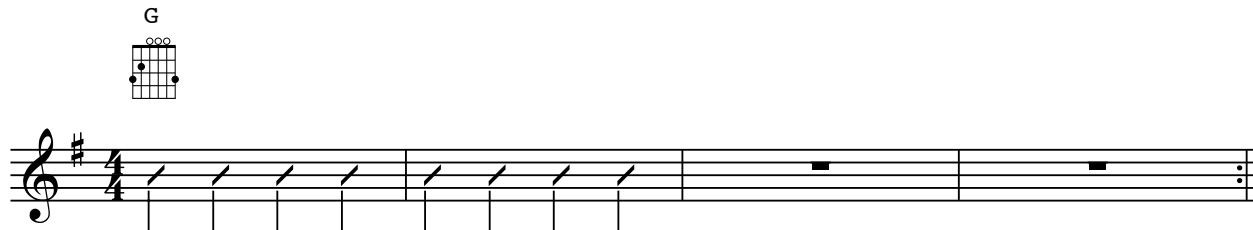
Alright! Now we are ready to play our first chord. After you can get all the notes to sound clearly, move on to strumming the chord. Ideally, you should play with a pick. If a pick is not available, use your thumb. Strum all the strings in a relaxed down stroke. Don't force it. Let gravity do the work.

The following is a strumming exercise that will be used frequently when learning chords. It is divided into four **measures** (units of music) or **bars** (same as measures) by vertical **bar lines** (these separate the measures). The measures each have four beats inside of them. We know this because of the **time signature** (numbers at the beginning of a piece of music). In a **time signature**, the top number indicates how many beats are in a measure. The bottom number represents what kind of note gets the beat. If a 4 is on the bottom, the **quarter note** is the beat. This **time signature** says we are in 4/4 time. For now, we will strum **quarter notes** (represented in the music by a note with a notehead and a stem coming out of it), which occur on every beat. That means the first two measures will get four

evenly spaced strums each. The second two measures have a **whole rest** in them. This means you do not play for either of these measures, though you still keep counting the beats. Use the two measures of rest to reset your fingers and correct any problems with your hands. The symbol at the end of the line of music is a **repeat sign** (double bar with two dots in front) that tells you to repeat the line.

The exercise has a chord symbol above it, and a fret board box. When you see these in music, they are usually turned so the strings are vertical, and the low E string is on the far left. Play along with the video or the CD.

▶ *Figure 7. CD Track 2*




Try this with the recording as many times as needed, and then do it on your own. This is how you should practice all the exercises in this course.

## Outro

*A great thing about this lesson is that we'll be learning every chord in the book in a similar way to how we learned the G major chord. So as you are practicing, work on making the string by string exercise, your strumming, and playing Figure 7 as smooth and easy as possible because you'll be seeing similar exercises from this point on. After a few lessons, you'll have no problem applying these learning techniques to each new chord. Remember, practice is key, so be sure to set aside some time every day to play your guitar, and make use of the great practice resources in the CD and DVD.*

# The E minor Chord

 *Video 3 - The E minor Chord*

## Intro

*The E minor chord is very common in songs that are in the key of G. This particular minor chord sounds great on guitar because you get down to the lowest note you can play and use a lot of open strings. Once we know this chord, we're going to learn how to switch from G to E minor. This is a big step towards learning our first song. So make sure your guitar is in tune, and let's get started!*

This chord can be written as Em or E-. Minor chords are characterized by having a “darker” or “sadder” sound than major chords. Most songs will contain at least one minor chord. There are two fingerings for E minor. Focus on the first fingering shown in Figure 8. We will use this one for the exercises in this chapter.

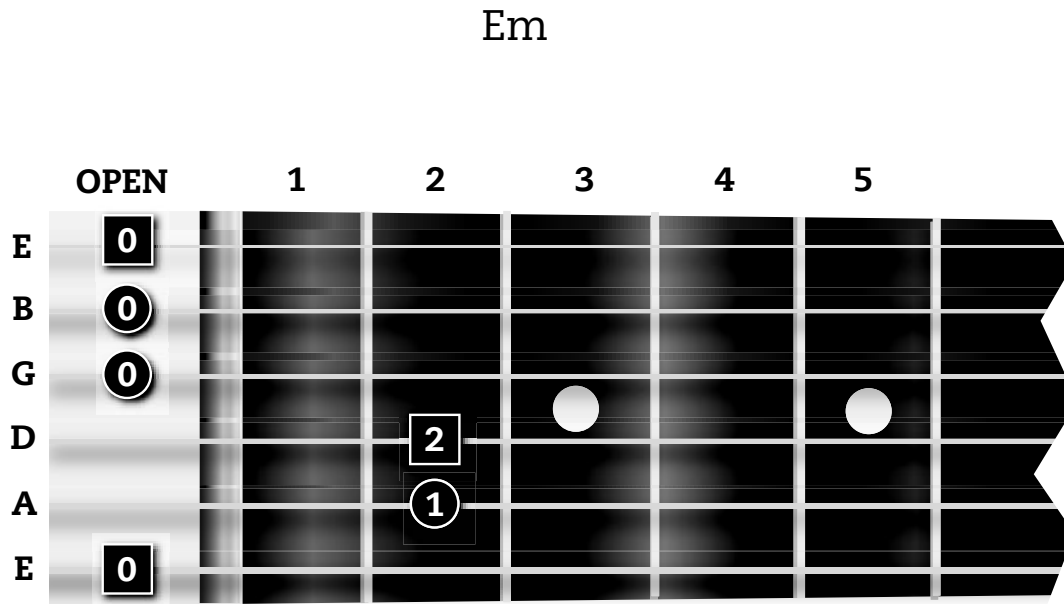
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Worship is a way of life, not just a style of music to play. Worshiping musicians should be people who have totally committed their lives to serving and praising God.

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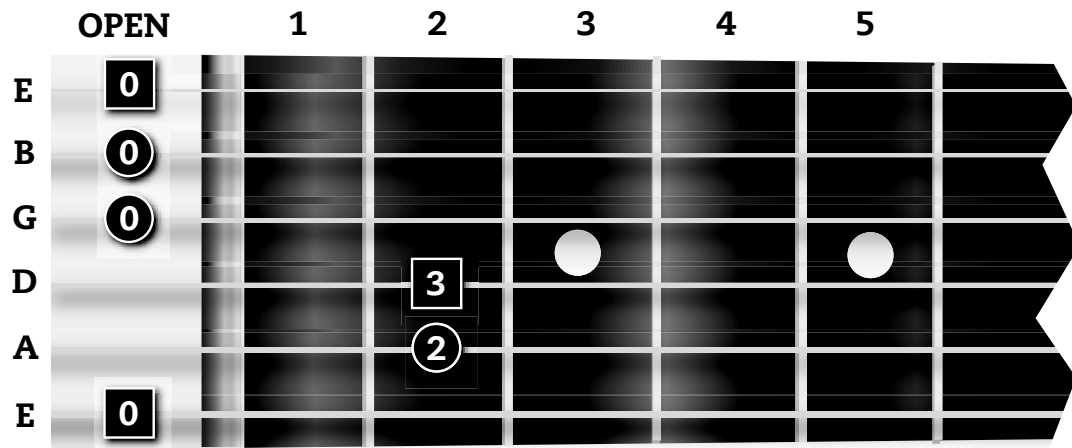
Figure 8



8-E Minor

Figure 9

Em



9-E Minor




## String by String

We will learn every chord the same way we learned the G chord. Start by placing your fingers, and then continue with the string-by-string exercise.

## Strum

Once this is complete, go ahead and strum the chord a few times. Make sure every string is ringing. Then move on to the exercise below. This is the same exercise we did for the G chord.

 *Figure 10. CD Track 3*

Em




## Changing Chords

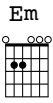
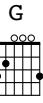
Now that you can play both of these chords, it is time to start switching between them. In Figure 11 we use an exercise that is similar to what we have already done when learning chords individually. We will start on G and strum it for 2 measures (or 8 counts). We will then rest for two measures. During the 8 counts of rest, use that time to find your E minor chord and get your fingers ready. We will then play 2 measures of E minor, and then rest for two measures while you switch back to G. Repeat the exercise.

## Common Tones

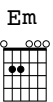
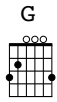
When coming from G to E minor, use the first fingering you learned for each. Notice that your 1<sup>st</sup> finger plays the 2<sup>nd</sup> fret of the A string in both chords. This is called a *common tone* (the note is the same in both chords). Your first finger should not move when switching between these two chords. If you keep it in place, that will make changing chords much faster.

# Exercises

▶ *Figure 11. CD Track 4*




▶ *Figure 12. CD Track 5*





▶ *Figure 13. CD Track 6*

G




Em





▶ *Figure 14. CD Track 7*


G





Em



G




Em

## Outro

Making use of the common tone is incredibly important to your success in these first few lessons. Take advantage of it, as it will make life much easier during your practice time. It's also important to play the exercises in order, as they start by giving you lots of time to change chords and gradually decrease the time between them. Continue working on the string by string exercise to make sure your notes are all coming out, play over all the exercises in this lesson, and jam along with the CD or DVD while you practice!

# The C Major Chord

 *Video 4 - The C Major Chord*

## Intro

*Any time we play a piece in the key of G, it will almost always have a C chord in it. In this lesson, we'll learn the C chord and how to switch to it from the chords we previously learned. Learning a third chord brings us one step closer to our first song. As always, use the string by string exercise to establish the chord with a good tone before continuing with the exercise.*

Finally, we are learning a chord with only one fingering! Figure 15 shows us how to play the C chord. It is very important to have good technique when playing it. Make sure your hand is in the U shape, your fingers are going directly into the fretboard, and your thumb is in the proper position on the back of the neck. Refer to Lesson 1 to review good fretting hand technique if needed. The fingering for a C chord is on the next page.

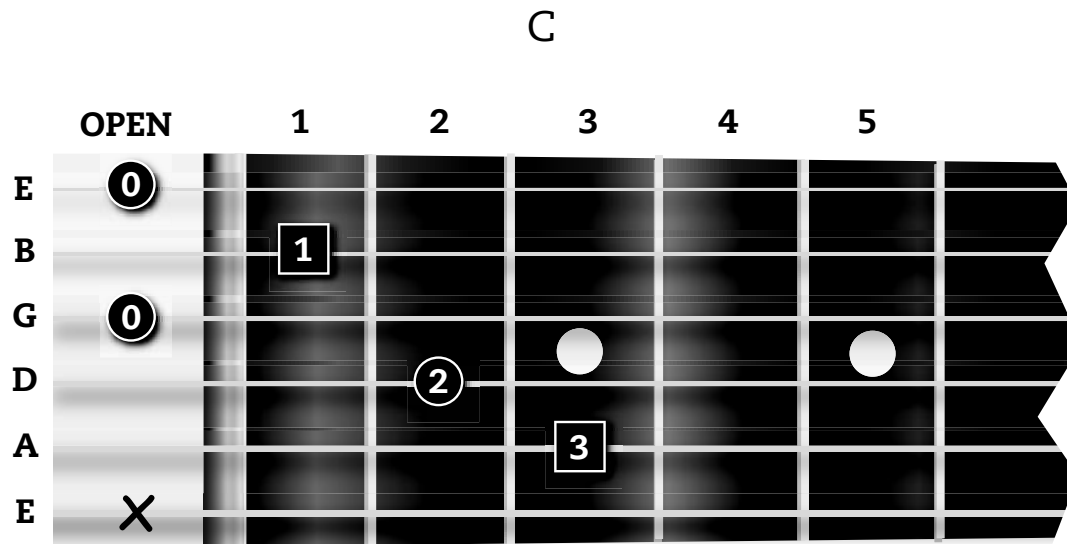
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“...let the Holy Spirit fill and control you. Then you will sing psalms and hymns and spiritual songs among yourselves, making music to the Lord in your hearts.”

—Ephesians 5:18b-19 (NLT)




Figure 15





C Major

Notice that The low E string has an X in the open position. This means that this string does not get played at all in this chord.


 *Figure 16. CD Track 8*

C





## Common Tones


Notice that when switching from E minor to C, the second finger plays the 2<sup>nd</sup> fret of the D string in both chords. Make sure you keep this finger down when switching chords. Lifting it will only create more work on your part!

 *Figure 17. CD Track 9*

Em



C



▶ *Figure 18. CD Track 10*

Em





Figure 18 shows a guitar chord diagram for Em (E minor) and a musical notation for a 4/4 measure. The chord diagram shows the E string at the 2nd fret and the B string at the 3rd fret. The musical notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a series of eighth notes on the E string (2nd fret) and B string (3rd fret) for the first two measures, followed by a whole note chord in the third measure.

C





Figure 18 shows a guitar chord diagram for C (C major) and a musical notation for a 4/4 measure. The chord diagram shows the C string at the 3rd fret, the G string at the 2nd fret, and the B string at the 1st fret. The musical notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a series of eighth notes on the C string (3rd fret), G string (2nd fret), and B string (1st fret) for the first two measures, followed by a whole note chord in the third measure.

▶ *Figure 19. CD Track 11*

Em C





Figure 19 shows guitar chord diagrams for Em and C, and a musical notation for a 4/4 measure. The chord diagrams show the Em chord (E string at 2nd fret, B string at 3rd fret) and the C chord (C string at 3rd fret, G string at 2nd fret, B string at 1st fret). The musical notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a series of eighth notes on the E string (2nd fret) and B string (3rd fret) for the first two measures, followed by a whole note chord in the third measure.

▶ *Figure 20. CD Track 12*

G





Figure 20 shows a guitar chord diagram for G (G major) and a musical notation for a 4/4 measure. The chord diagram shows the G string at the 3rd fret, the B string at the 2nd fret, and the E string at the 1st fret. The musical notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a series of eighth notes on the G string (3rd fret), B string (2nd fret), and E string (1st fret) for the first two measures, followed by a whole note chord in the third measure.


C




Figure 20 shows a guitar chord diagram for C (C major) and a musical notation for a 4/4 measure. The chord diagram shows the C string at the 3rd fret, the G string at the 2nd fret, and the B string at the 1st fret. The musical notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a series of eighth notes on the C string (3rd fret), G string (2nd fret), and B string (1st fret) for the first two measures, followed by a whole note chord in the third measure.

▶ *Figure 21. CD Track 13*

G




C



Musical notation for Figure 21: A single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The staff contains rhythmic slashes for the first two measures, followed by a whole note chord in the third measure. The chord is indicated by a small black box on the staff, corresponding to the C major chord diagram shown above.


C




Musical notation for Figure 22: A single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The staff contains rhythmic slashes for the first two measures, followed by a whole note chord in the third measure. The chord is indicated by a small black box on the staff, corresponding to the C major chord diagram shown above.

▶ *Figure 22. CD Track 14*

G




C




Musical notation for Figure 23: A single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The staff contains rhythmic slashes for the first two measures, followed by a whole note chord in the third measure. The chord is indicated by a small black box on the staff, corresponding to the C major chord diagram shown above.

▶ *Figure 23. CD Track 15*

G




Em



Musical notation for Figure 24: A single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The staff contains rhythmic slashes for the first two measures, followed by a whole note chord in the third measure. The chord is indicated by a small black box on the staff, corresponding to the E minor chord diagram shown above.

C



Musical notation for Figure 25: A single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The staff contains rhythmic slashes for the first two measures, followed by a whole note chord in the third measure. The chord is indicated by a small black box on the staff, corresponding to the C major chord diagram shown above.



## Outro

*You're now one chord away from playing your first song! In fact, the exercise you just played in Figure 23 is the chord progression to parts of many praise and worship tunes. You now know enough chords to be able to start making your playing sound like music, rather than just exercises. Keep up the good work, make these chord progressions sound good, and remember to have fun doing it!*

### Things to Remember:

- Are you using proper **hand position**?
- Is your body **loose and relaxed** when you play?
- Are you keeping your fingers down on **common tones** when you switch chords?
- Do you remember all three chords we have learned so far?

**G Major, E Minor, & C Major**

# The D Major Chord

 *Video 5 - The D Major Chord*

## Intro

*With the addition of the D major chord, you will now be able to play tons of songs in the key of G! This is a point of major importance in your playing. The difficult thing about getting to the D chord is that it has no common tones with any of the other chords. You have to find it purely by memory.*

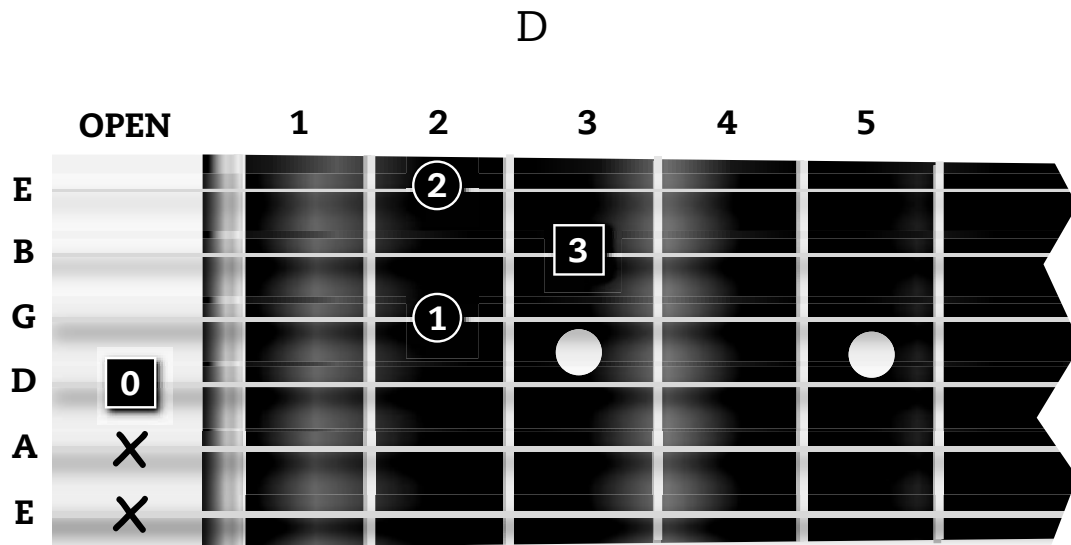
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Have you surrendered everything in your life to God? Once you completely yield to His will, then you can truly be used by Him as a worship leader.

---





Figure 24



D Major



▶ *Figure 25. CD Track 16*

D

▶ *Figure 26. CD Track 17*

G





D






▶ *Figure 27. CD Track 18*

G




D







▶ *Figure 28. CD Track 19*

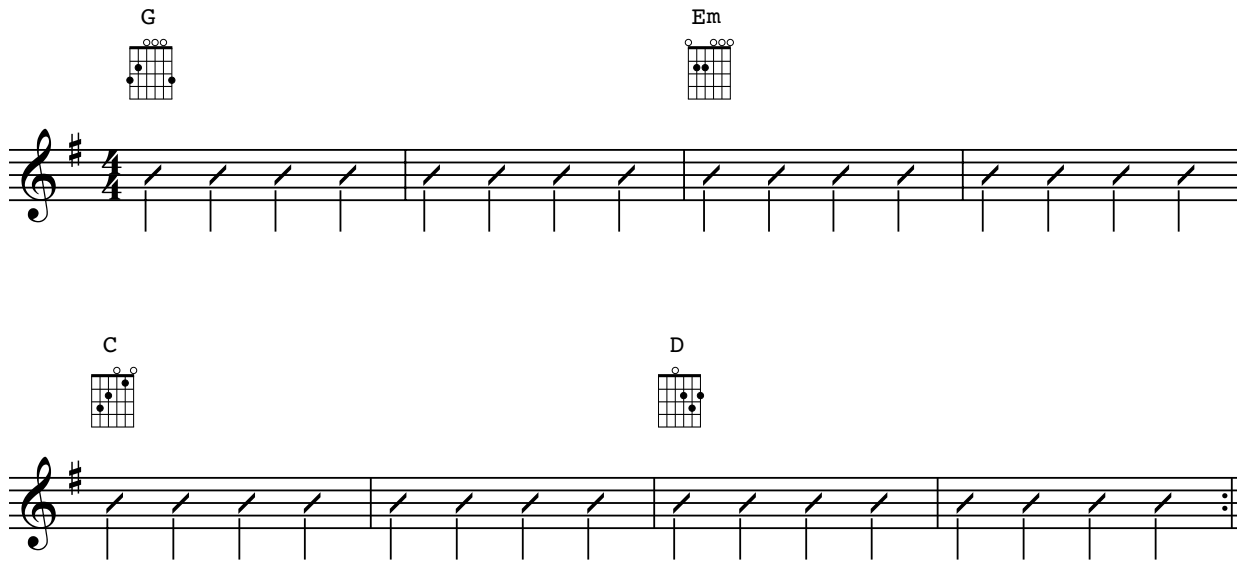
C



D

 *Figure 29. CD Track 20*



## Outro

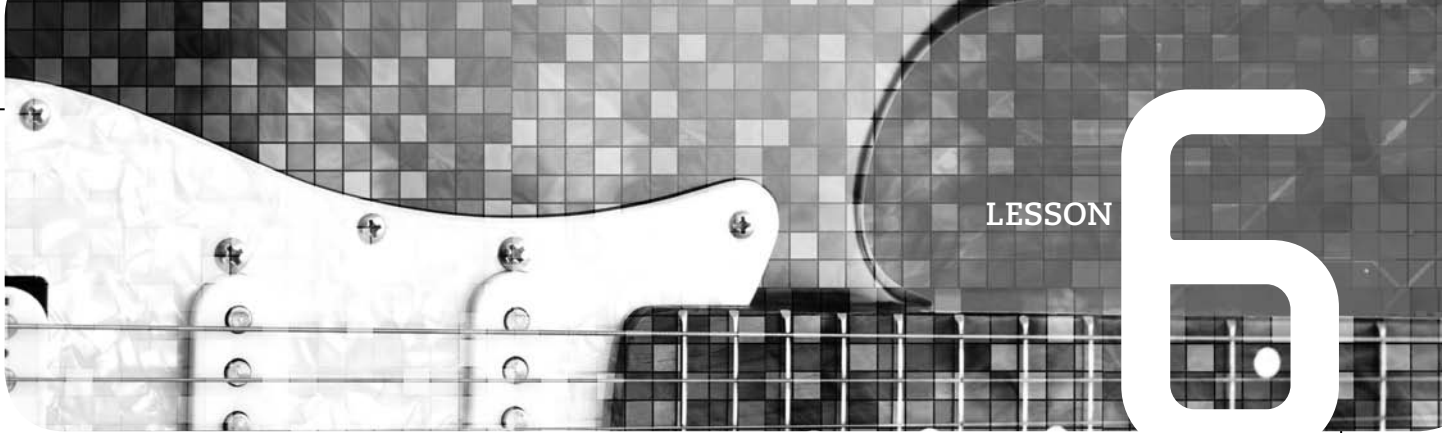
Once you can properly play the progressions in this lesson, they should all sound pretty familiar to your ears. This is because they are all excerpts from popular praise and worship songs! In particular, the last progression in Figure 20 is one of the most common chord progressions in praise and worship, as well as many other kinds of music from Jazz to Rock and even Classical music. In your practice, make sure you can easily play everything from this lesson. Our first song is only two lessons away, and it uses the four chords you already know! So keep to your practice schedule, and enjoy the music you're making.

---

“Sing a new song to the Lord! Let the whole earth sing to the Lord! Sing to the Lord; praise His name. Each day proclaim the good news that He saves.”

-Psalm 96:1-2 (NLT)

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# New Strum Patterns



*Video 6 - New Strum Patterns*

## Intro

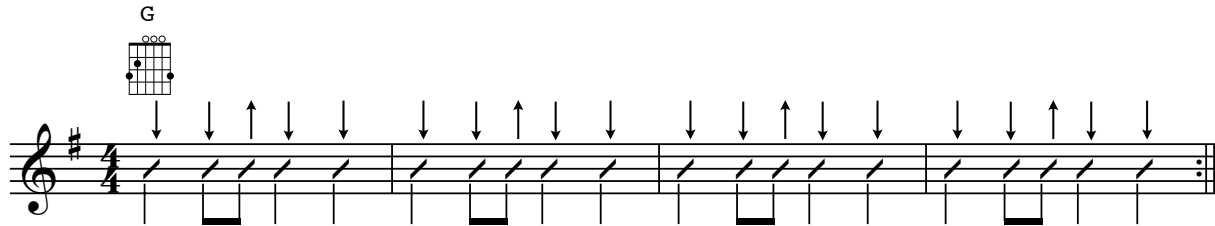
*In this lesson, we don't have to learn any new chords. We have a chance to work on the ones we know. We will learn two new strum patterns that will add some variety, or flavor, to your playing. This way, when you are playing songs, you don't have to just do down strums the whole time. Also there are some extra tips in this lesson you can view online by scanning the QR codes with your phone or going to the websites listed in the Tools for Success on page 2.*

In between down strums on beats two and three, catch the strings on the way up. This is called an “up strum.” Below is a diagram that shows how you should strum each beat. D stands for “down strum,” and U stands for “up strum.” Each box is one beat. Notice that beat two has a down strum and up strum in it. The up strum should be placed evenly between beats 2 and 3.

Counting	1	2 &	3	4
Strum Pattern	D	D U	D	D

Below is what it looks like when it is written in music notation. Strum direction is indicated by the arrows above the notes. We know that quarter notes are the notes without stems. The notes connected by stems are called “eighth notes” and get half of the value of a quarter note, or half a beat. We count it out loud by saying “And,” just like in the box above.

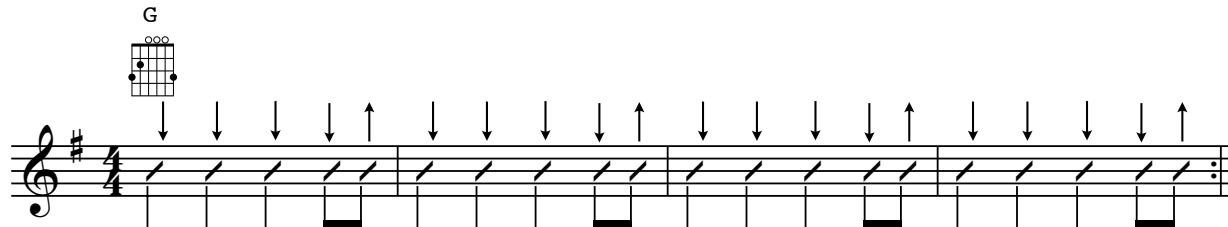
▶ *Figure 30. CD Track 21*



A second possible strum pattern is:

Counting	1	2	3	4 &
Strum Pattern	D	D	D	D U

▶ *Figure 31. CD Track 22*



## Slash Notation

At times you will see charts without specific rhythms in them. They will only contain slashes with no stems on them in the measures. This means you can make up any appropriate rhythm that will fit within the measure.

### QR Code 1



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


Scan the QR code above with your smart phone, or go to the web address beneath it for further tips on understanding rhythms!

## Progressions


The following progressions use slash notation. You should practice them using down beats like we have done in past lessons. Then practice using the first strum pattern from Figure 30, then the pattern from 31. Once these are mastered, feel free to make up your own. The CD will play each exercise twice, once with the strum pattern from Figure 30 and then with the pattern from Figure 31.

▶ *Figure 32. CD Track 23*

G C D




The diagram shows three guitar chord diagrams: G (3rd fret, 2nd string), C (1st fret, 2nd string), and D (2nd fret, 4th string). Each diagram shows the fretboard with dots indicating finger positions and circles indicating open strings.




A musical staff in 4/4 time with a key signature of one sharp (F#). The staff contains four measures of slash notation, each corresponding to one of the chords above. The notation consists of diagonal slashes for each beat, indicating a strummed downbeat.

▶ *Figure 33. CD Track 24*

Em D C D




The diagram shows four guitar chord diagrams: Em (2nd fret, 4th string), D (2nd fret, 4th string), C (1st fret, 2nd string), and D (2nd fret, 4th string). Each diagram shows the fretboard with dots indicating finger positions and circles indicating open strings.




A musical staff in 4/4 time with a key signature of one sharp (F#). The staff contains four measures of slash notation, each corresponding to one of the chords above. The notation consists of diagonal slashes for each beat, indicating a strummed downbeat.

▶ *Figure 34. CD Track 25*

G C D C



The diagram shows four guitar chord diagrams: G (3rd fret, 2nd string), C (1st fret, 2nd string), D (2nd fret, 4th string), and C (1st fret, 2nd string). Each diagram shows the fretboard with dots indicating finger positions and circles indicating open strings.



A musical staff in 4/4 time with a key signature of one sharp (F#). The staff contains four measures of slash notation, each corresponding to one of the chords above. The notation consists of diagonal slashes for each beat, indicating a strummed downbeat.



▶ *Figure 35. CD Track 26*

G C D G C D

▶ *Figure 36. CD Track 27*

G C D C G C D C

## Outro

*Both of the strum patterns we just learned can be used on all the exercises we have done up to this point. It's especially important for you to use your CD when you're practicing these so that you make sure and stay in time and aren't accidentally learning it differently. The DVD also has great demonstrations of how to properly use the up-strum technique.*

*Once you have mastered these strum patterns, feel free to start experimenting with others. The best way to do this is to listen to music and try and imitate what you hear.*

### QR Code 2



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

Scan the QR code above with your smart phone, or go to the web address beneath it for further tips on reading rhythms!

“Rise up, O Lord, in all Your power.  
With music and singing we celebrate  
Your mighty acts.”

-Psalm 21:13 (NLT)

# Your First Song: “Standing On the Promises”

 *Video 7 - Standing on the Promises*

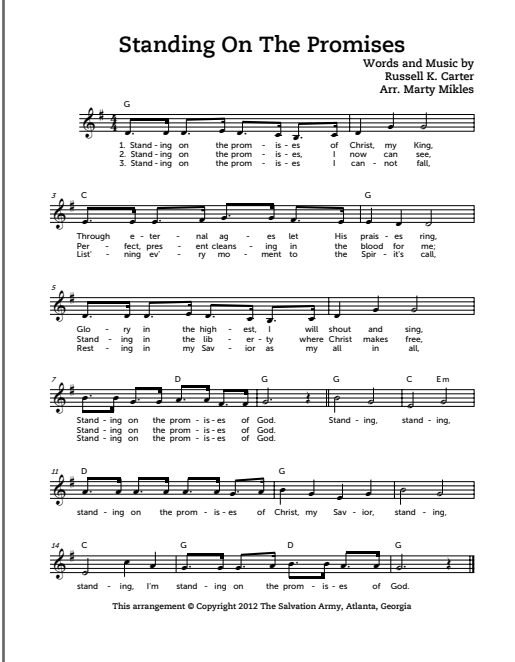
## Intro

We are now ready to start learning songs! The first one that we will look at is a great hymn that most people are familiar with and that is well within your ability to play. We will also look at some practical things that go into putting a song together and getting it ready to perform. These are skills you'll be able to apply to any song that you learn.

## Lead Sheets

As we learn songs, most of them will be in what is called “Lead Sheet” format. A lead sheet is a piece of music that can be interpreted, reordered, and modified in any way the player sees fit. For guitarists, it is much like reading slash notation. The chords will appear above the staff, and you play any appropriate rhythm that you would like. On the staff is the melody of the tune that can be sung or played. For now, don't worry about the notes on the staff. We just need to play the chords.

**Standing On The Promises**  
Words and Music by  
Russell K. Carter  
Arr. Marty Mikles



1. Stand - ing on the prom - is - es of Christ, my King,  
2. Stand - ing on the prom - is - es, I now can see,  
3. Stand - ing on the prom - is - es I can - not fail,

Through - e - ter - nal sig - es let His pris - es ring,  
Per - fect, pres - ent cleans - ing in the blood for me,  
List - ning ev - ry mo - ment to the Spir - it's call,

Glo - ry in the high - est, I will shout and sing,  
Stand - ing in the lib - er - ty where Christ makes free,  
Rest - ing in my Sav - ior as my all in all,

Stand - ing on the prom - is - es of God. Stand - ing, stand - ing,  
Stand - ing on the prom - is - es of God.  
Stand - ing on the prom - is - es of God.

stand - ing on the prom - is - es of Christ, my Sav - ior, stand - ing,  
stand - ing, I'm stand - ing on the prom - is - es of God.

This arrangement © Copyright 2012 The Salvation Army, Atlanta, Georgia

## Road Map/Form

When reading a lead sheet, you don't always play it in the order it is written on the paper. For instance, a song may only have a verse and a chorus listed on the page. This makes for a very short song! So before playing, you may decide that you want to play the verse, then the chorus, then the verse again, then play the chorus twice and end it. This way of navigating the tune is called the "Road Map," or "Form." If you are playing with other musicians, be sure and discuss the form in rehearsal before you play, and write it down somewhere on the paper. For instance, at the top of the page, you could write, V-C-V-C-C. V stands for Verse, and C stands for Chorus.

## Anatomy of a Song

Before we start to learn a song, we will first do an exercise called "Song Anatomy." On the following pages, you will find descriptions of the different parts of a praise and worship song. Not every tune will have all of them. Be sure and read over this closely. Then you will move on to the worksheet. In the left column, you will listen to the song and write down the form using the elements of a song that you read about on the previous page. A song may start with an intro, then have a verse, chorus, verse two, chorus, bridge, chorus, outro, etc. There are many options. After doing this, you will listen again and fill in the second column. Here, you will write down anything you notice about the music. Pay special attention to each instrument, and see what they are doing to give the song shape. For instance, everyone could be playing quietly at the verse, and then before the chorus the band gets slowly louder, before finally getting loud at the chorus. These things are very important when playing with a band. You will want to know methods of giving shape and direction to your music, and this exercise will teach you that. Make sure and have at least one thing written down for every section.

QR Code 3



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

Scan the QR code above with your smart phone, or go to the web address for further tips from Marty on playing and singing at the same time!

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

## The Elements

### Introduction

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

### Verse(s)

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

### Chorus

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

## Bridge

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

## Tag

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

## Outro

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

## Putting the Elements Together

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

## Song Anatomy Worksheet

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

For a further description of this exercise, watch Lesson 10: Psalm 51 on your DVD.

"STANDING ON THE PROMISES"	
Sections	Analysis
Introduction	None (come in right on Verse 1)
Verse 1	8 measures Simple strum Medium dynamic (mf) Crescendo into Chorus
Chorus 1	8 Measures Simple strum Louder dynamic (f) Decrescendo into next Verse

 *Standing on the Promises. CD Track 28*

# Standing On The Promises

Words and Music by  
Russell K. Carter  
Arr. Marty Mikles

G



1. Stand - ing on the prom - is - es of Christ, my King,  
2. Stand - ing on the prom - is - es, I now can see,  
3. Stand - ing on the prom - is - es I can - not fall,

3 C G



Through e - ter - nal ag - es let His prais - es ring,  
Per - fect, pres - ent cleans - ing in the blood for me;  
List' - ning ev' - ry mo - ment to the Spir - it's call,

5



Glo - ry in the high - est, I will shout and sing,  
Stand - ing in the lib - er - ty where Christ makes free,  
Rest - ing in my Sav - ior as my all in all,

7 D G G C Em



Stand - ing on the prom - is - es of God. Stand - ing, stand - ing,  
Stand - ing on the prom - is - es of God.  
Stand - ing on the prom - is - es of God.

11 D G



stand - ing on the prom - is - es of Christ, my Sav - ior, stand - ing,

14 C G D G



stand - ing, I'm stand - ing on the prom - is - es of God.

This arrangement © Copyright 2012 The Salvation Army, Atlanta, Georgia

## Outro

*This is a great tune have at the ready during worship, prayer times, etc. It's simple enough that you could even memorize it! You should also begin to experiment with playing and singing at the same time. Start by only strumming the chords when they change so you can get the words in. There is a great demonstration of this on the DVD, and Marty Mikles has some extra tips that can be found on the QR code link. Also, make use of the play along track on the CD. Playing along with recordings of songs is one of the best ways to learn them.*

*If you're interested in learning more songs with the chords you already know, there are some suggestions listed for popular praise and worship songs that are within your ability to play! At the end of the book there are some resources that show you places you can obtain the music for them.*

### SONG SUGGESTIONS

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

*How Great is Our God* by Chris Tomlin, Jesse Reeves, and Ed Cash.  
Key of G.

*Lord I Lift Your Name On High* by Rich Founds. Key of G.

*Mighty to Save* by Ben Fielding and Reuben Morgan. Key of G

*Forever* by Chris Tomlin. Key of G



\*Bonus Leadsheet (see page 89)

# When I Survey the Wondrous Cross

Isaac Watts

Attr. Lowell Mason

Arr. Marty Mikles

G C G

1. When I sur - vey the won - drous cross  
 2. See, from his head, his hands, his feet,  
 3. Were the whole realm of na - ture mine,

5 C Em D

On which the Prince of Glo - ry died,  
 Sor - row and love flow min - gled down;  
 That were a pres - ent far too small;

9 G C G

My rich - est gain I count but loss,  
 Did e'er such love and sor - row meet,  
 Love so a - maz - ing, so di - vine,

13 D Em D G

And pour con - tempt on all my pride.  
 Or thorns com - pose so rich a crown?  
 De - mands my soul, my life, my all.


This arrangement © Copyright 2012 The Salvation Army, Atlanta, Georgia

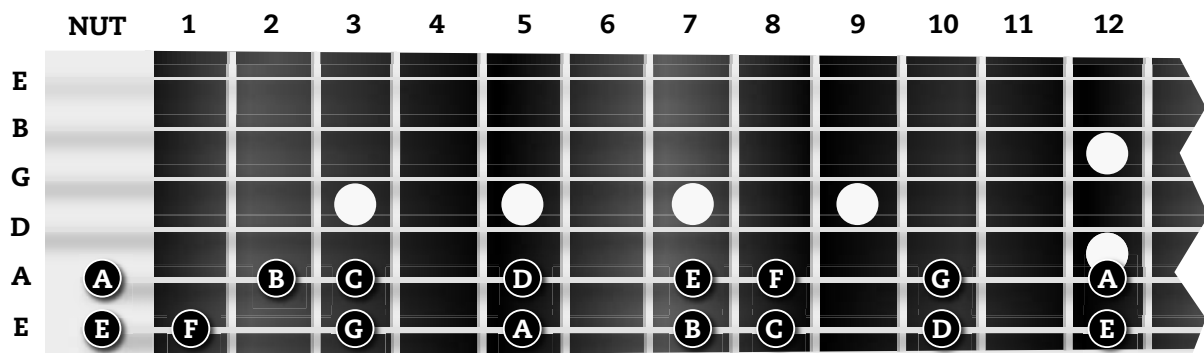
# Notes on E and A Strings

 *Video 8 - Notes on E and A Strings*

## Intro

*As musicians, we should always be seeking to learn more about our craft. In this lesson we are going to be learning the names of the notes on the E and A strings. We won't have to read melodies in this course, though that is a valuable skill, but we will need to be able to tell where the notes are on the guitar. This will become vitally important the more we learn.*

 *Figure 37. CD Track 29*



In music, our alphabet only has 12 notes. For now, we will only deal with A, B, C, D, E, F, and G. After G, it starts over at A. There are 5 more notes in between each of these, but we will cover these later.

Notice that your guitar has dots on the fret board or on top of the fret board where only you can see them when looking from above the guitar. The dots occur on the 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup>, 9<sup>th</sup>, and 12<sup>th</sup> frets. We will not go past that for now. Some guitars have a dot on the 1<sup>st</sup> fret as well. The 12<sup>th</sup> fret has two dots because this

is where the letters start over. The note on the 12<sup>th</sup> fret is the same as the name of the open string.

On the E string, the easiest way to memorize the notes is to start by learning E through B. E is open, and easy to remember. F is on the first fret. The next three notes are on the dots. Look at Figure 37 to see them. The only thing you now have to remember is that **F is on the first fret**.

After getting to B on the 7<sup>th</sup> fret, we only go up one fret to C. That is because **there are no note in between B and C**. To memorize notes C and D, just place them on either side of the 9<sup>th</sup> fret, which has a dot on it. E is easy to remember because that fret has two dots.

For the A string, you use the same frets as the E string, except you use the second fret rather than the first. **Notice that there are never notes between B and C, and E and F**. Every other note has a fret in between. So using this knowledge, simply start at A with the note on the open string, skip a fret, and you are at B. There is nothing between B and C, so don't skip a fret to get to C. Skip a fret to get to D, and so forth. It is as easy as counting up to the note you want, so long as you know the name of the open string to start on!

As you learn these, the best way to do it is to pick a string, and say the notes out loud as you play them from the open string all the way to the 12<sup>th</sup> fret. Go to the play along CD for an example of this.

## Outro

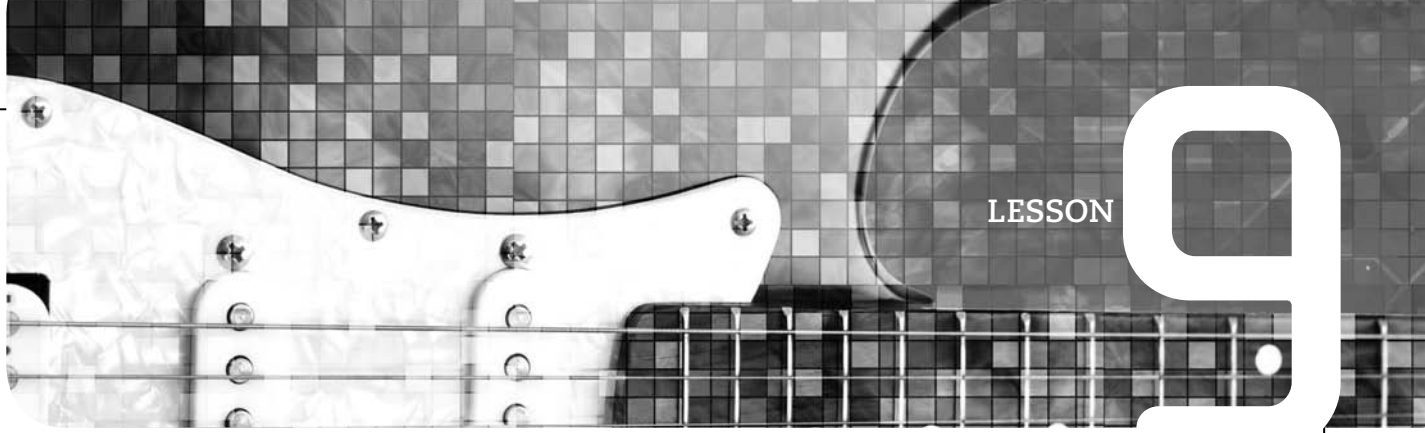
*Memorizing these notes is very important, and it's something you'll want to keep coming back to so that you can make sure you've not forgotten anything! We'll make more and more use of them as we move into the next two levels. Also, don't neglect "Standing on the Promises." Keep working on it, and start looking for opportunities to perform it for people as a part of worship!*

### QR Code 4



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


Scan the QR code above with your smart phone, or go to the web address for further training on reading the notes on the staff.



LESSON

9

## The A minor and D minor Chords

 *Video 9 - A minor and D minor*

### Intro

*The four chords you know are a great starting place for playing worship music. It's true there are a lot of songs you can play using them, but you are still limited to simple songs in the key of G. We're going to start learning some chords now that will allow you to play more complicated songs in G and in other keys as well. The two we'll look at in this lesson are A minor and D minor.*

---

It's easy to get wrapped up in the chords of a song and not give much thought to the words. Take time to study what a song is *truly* saying, and see *what God can say to you* through it.

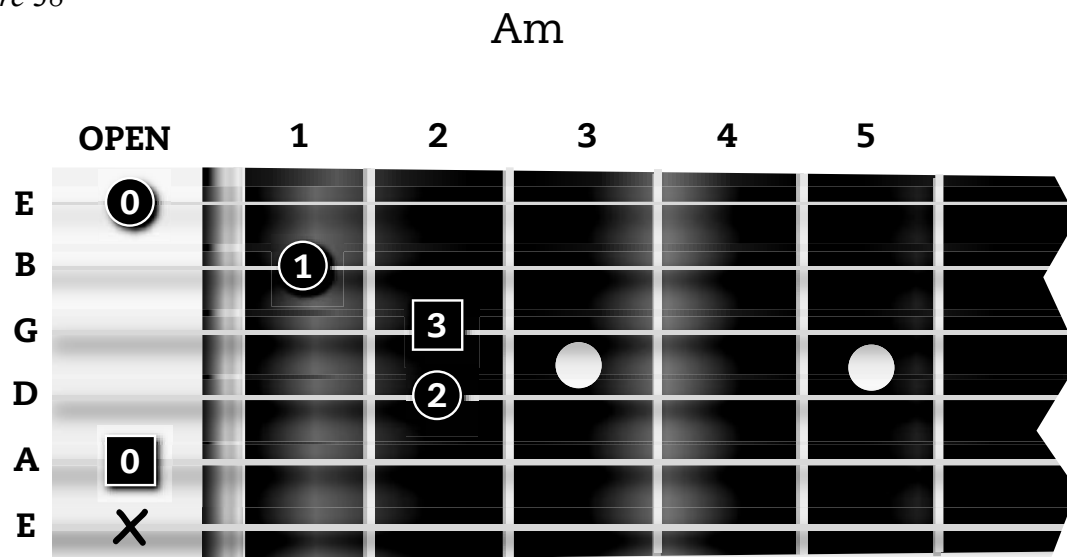
---



## A minor

A minor can also be written as Am, or A-. This chord will begin to open the door to a wider variety of songs.

Figure 38



A Minor

▶ *Figure 39. CD Track 30*



▶ *Figure 40. CD Track 31*

Three guitar chord diagrams are shown above a single musical staff. From left to right, the chords are A minor (Am), D major (D), and G major (G). The staff is in treble clef with a key signature of one sharp (F-sharp) and a time signature of 4/4. The first four measures of the staff contain diagonal slashes, indicating that the notes are not written out. The piece concludes with a double bar line and repeat dots.

---

“Come, everyone! Clap your hands!  
Shout to God with joyful praise!  
For the Lord Most High is awesome. He  
is the great King of all the earth. Sing  
praises to God, Sing praises!  
Sing praise to our King, sing praises!  
For God is the King over all the earth.  
Praise Him with a psalm.”

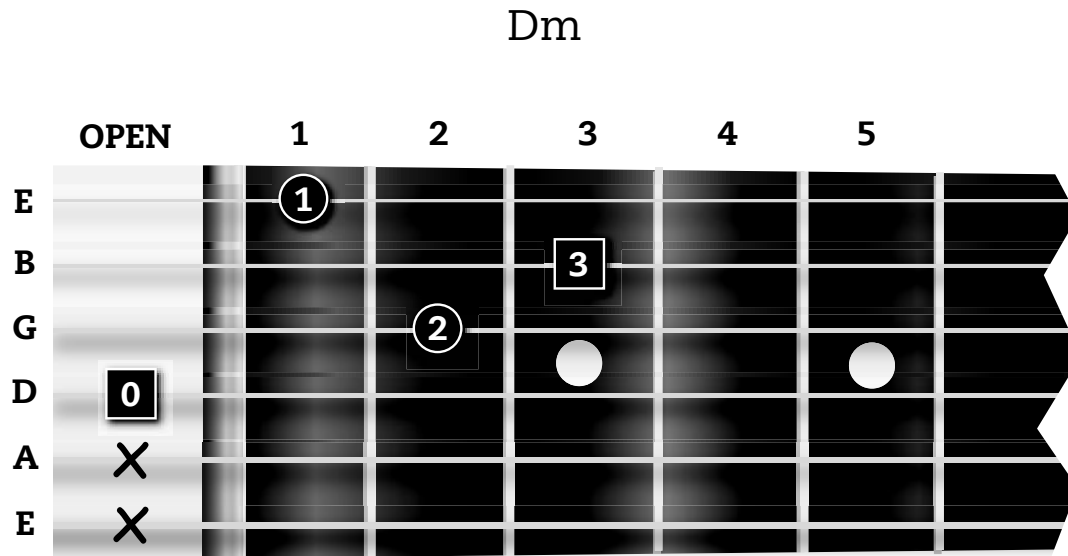
-Psalm 47:1-2, 6-7 (NLT)

---

## D minor

D minor can also be written as Dm or D-.



*Figure 41*



D Minor



▶ *Figure 42. CD Track 32*

Dm



▶ *Figure 43. CD Track 33*

Dm                      G                      C

▶ *Figure 44. CD Track 34*

Dm                      Am                      C                      G

## Outro

*These chords are really going to open up the number of tunes we're able to play. Now get this: from here, we only have three more open chords to learn! Other than that, we're just learning songs. Make sure you've got these chords down, because next week we are going to learn our first song from transMission, and it makes use of one of the minor chords we just learned, as well as every other chord we've learned up to this point.*



\*Bonus Leadsheet (see page 89)

# Lead Me

Words & Music by  
Phil Laeger

5

9

13

17

21

25

29

33

37

Lead me to the place \_\_\_\_\_ where Your face \_\_\_\_\_ is be-fore \_\_\_\_\_ me.

See me in em-brace \_\_\_\_\_ with the name \_\_\_\_\_ and the glo - ry Of the One

\_\_\_\_\_ who loves so deep \_\_\_\_\_ so free; \_\_\_\_\_ so free \_\_\_\_\_ me \_\_\_\_\_ and lead

\_\_\_\_\_ me to that place, \_\_\_\_\_ and let me stay \_\_\_\_\_ where Your \_\_\_\_\_ face is be - fore

\_\_\_\_\_ me.

By Your grace \_\_\_\_\_ we en - ter in. \_\_\_\_\_

Your blood has cleansed \_\_\_\_\_ us from all sin. \_\_\_\_\_

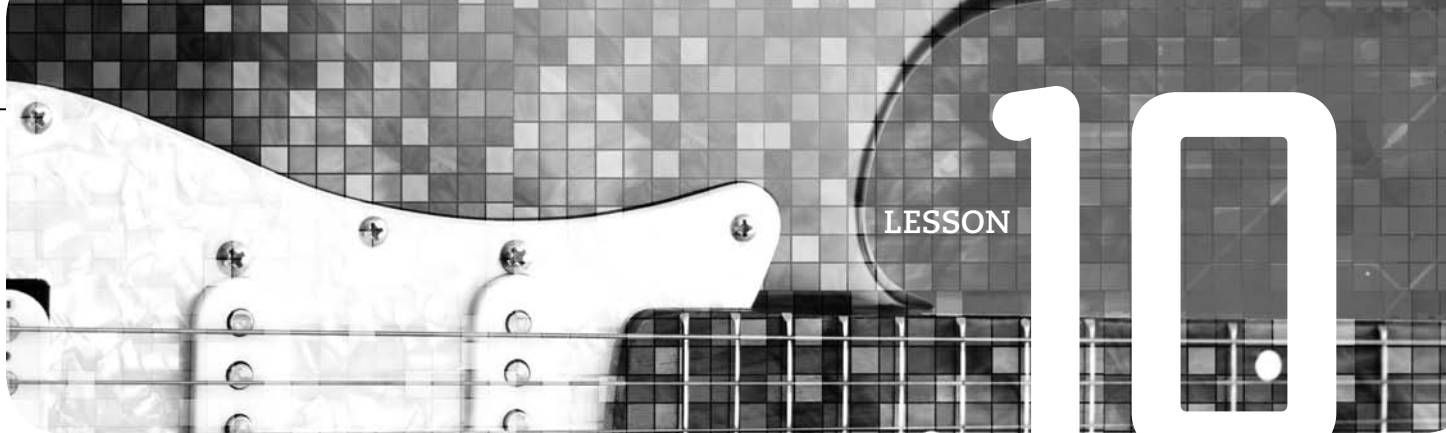
You're call - ing us \_\_\_\_\_ to be \_\_\_\_\_ Your friends. \_\_\_\_\_

So by Your grace \_\_\_\_\_ we en - ter in \_\_\_\_\_ to that place \_\_\_\_\_ where \_\_\_\_\_ You

*Fine*

*D.S. al Fine*


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LESSON

10

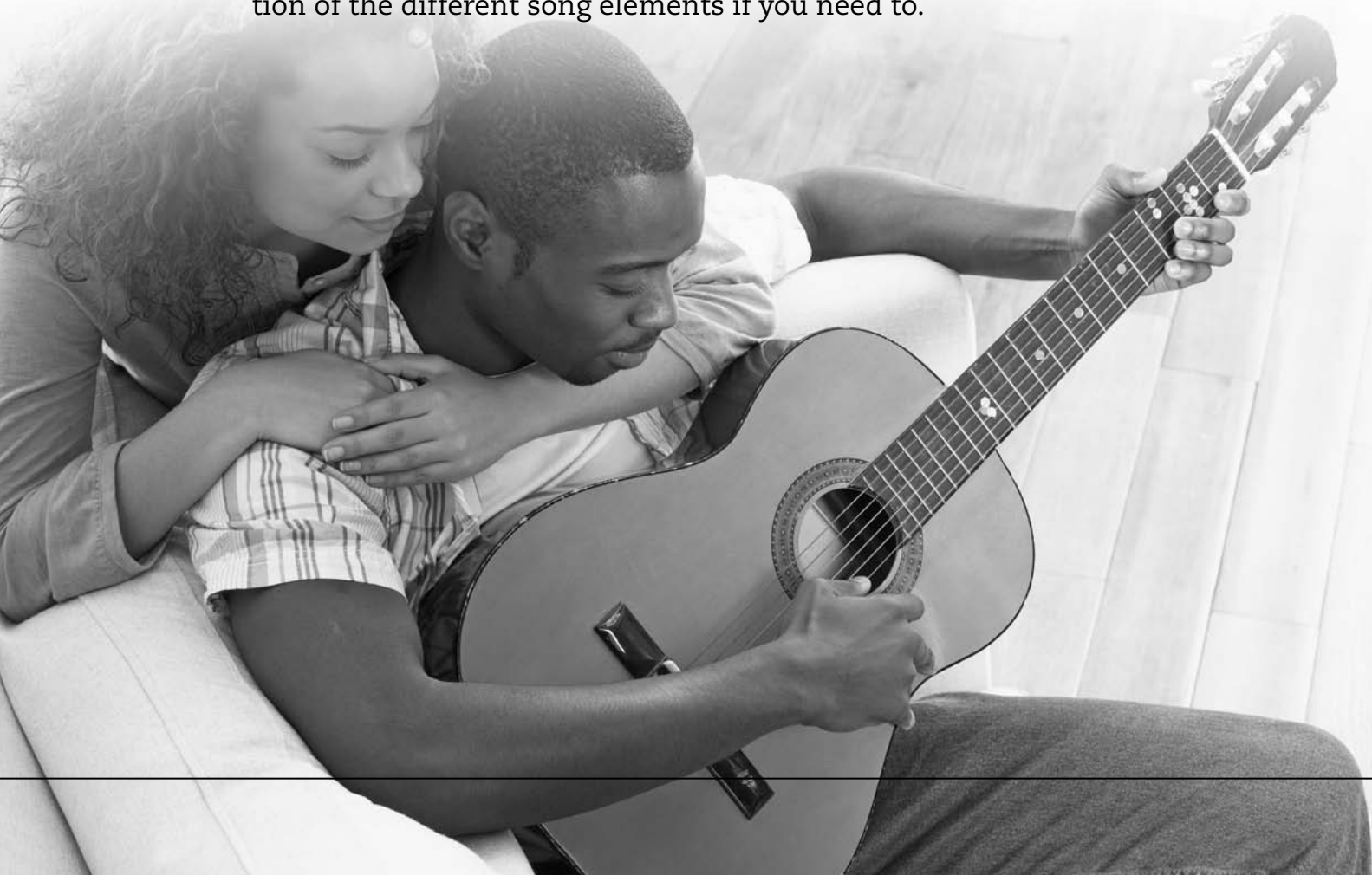
## “Psalm 51”

 *Video 10 - Psalm 51*

### Intro

*This is an exciting lesson, as well as a big challenge, as we learn our first full-length worship tune. Today we will learn “Psalm 51.” This is from transMission’s **Unfailing Love** album. We will put our A minor chord to good use, as well as all the other chords we’ve learned. We will also talk about some ways you can analyze songs and break them down. This will help you when you put together songs on your own.*

This tune makes use of all the chords we have learned so far. Learn by strumming downbeats first, and then move on to the new strum pattern. Be sure and do your song anatomy sheet before learning the tune. Refer back to the explanation of the different song elements if you need to.



## Form

The form for this tune is fairly simple. You just have to follow the road map. The repeat sign in measure 2 tells us to repeat the first two measures. Then the forward repeat in measure three and the backward repeat in measure 4 tell us to repeat these two measures. This is the intro.

You then move to the verse. Play the second line, then take the first ending on the next line and then repeat back to the beginning of the verse. This time, when you get to the end of the second line, jump to the 2<sup>nd</sup> ending (measure 13) where you see the 2 under the bracket. This takes you to the chorus.

Repeat the chorus as shown by the repeats, and move on to the next section. It could be thought of as another part of the chorus, or a bridge.

You then have a *D.S. al Coda*. This tells you to repeat back to the D.S. sign (§). And then you play the music like normal, repeats and all (singing the 2<sup>nd</sup> verse this time). You play until you see the Coda sign (⊕). From there, you immediately jump to the Coda section and coda sign at the bottom of the page.

## Altered Bass Notes

If a chord has an altered bass note, it means that the lowest note of the chord is different than the **root**. (The root of a C chord is a C, so C is the lowest note in the chord, etc.) A chord with a bass note slash looks like this: D/F#. That means that this is a D chord with an F# bass note. This is usually read as “D over F#.” We will only worry about the chord in front of the slash. In the case of the above chord, just play a regular D. If you have a bass player, it is their job to play the bass note, which is F# in this case.

---

So the rule is, when you see a chord with a slash and a note after it, only worry about what is in front of the slash.

---

## Strum Pattern

Start by just strumming when the chords change. So only strum anytime you see a new chord. This would be a good time to start learning to play and sing at the same time. After that, move on to using the new strum patterns we have learned. Once you've mastered that, try experimenting with your own strum patterns.

## Song Anatomy Worksheet

"PSALM 51"	
Sections	Analysis

▶ Psalm 51. CD Track 35

# Psalm 51

Adapted from Psalm 51

Phil Laeger (Verses)  
Author Unknown (Chorus)

The musical score is written in G major (one sharp) and 4/4 time. It consists of several systems of music with lyrics underneath. Chords are indicated above the staff lines. The score includes a key signature change to D major (two sharps) at measure 5. The lyrics are: "1. Have mer-cy up-on me, O God, ac-cord-ing to Your love. 2. God of my sal-va-tion, come de-liv-er me from my guilt. Blot out my trans-gres-sions, cleanse me thor-ough-ly from my sin. O Lord, o-pen my lips and my mouth will show forth Your praise. Cre-ate in me a clean heart, O God, and re-new a right spir-it with-in me. 1x only Cre- Cast me not a-way from Thy pres-ence, O Lord. Take not Thy Ho-ly Spir-it from me. Re-store un-to me the joy of Thy sal-va-tion, and re-new a right spir-it with-in me. spir-it with-in me." The score ends with a CODA section.

Chords: D, C/E, G, D/G, Am7, C2, G, D/F# Em7, Am7, C2, Em7, D/F# G, C2, G/D, Dsus, D, Chorus G, C2, G, C2, Am7, D/F# Em7, Am7, D, G, D/F#, Em7, Am7, D, C/E, G, D/G, G, D, C/E, G.

Lyrics:  
 1. Have mer-cy up-on me, O God, ac-cord-ing to Your love.  
 2. God of my sal-va-tion, come de-liv-er me from my guilt.  
 Blot out my trans-gres-sions, cleanse me thor-ough-ly from my sin.  
 O Lord, o-pen my lips  
 and my mouth will show forth Your praise. Cre-ate in me a clean heart,  
 O God, and re-new a right spir-it with-in me. 1x only Cre-  
 Cast me not a-way from Thy pres-ence, O Lord.  
 Take not Thy Ho-ly Spir-it from me. Re-store un-to me  
 the joy of Thy sal-va-tion, and re-new a right  
 spir-it with-in me.  
 spir-it with-in me.

## Outro

*It would have been very easy to learn this from a chart with the chords and music simplified, but keep in mind that you won't get simplified music when you're learning material on your own or with a band. It is important to learn how to deal with the same sort of charts worship musicians read on a regular basis.*

*Learning this tune is a big accomplishment! Think about how much you've learned to get to this point. It's impressive to say the least. Check the Song Suggestions box for other worship songs you're capable of playing at this point. Enjoy playing this great song!*

### SONG SUGGESTIONS

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

*Revelation Song* by Jennie Lee Riddle. Key of D.

*Your Grace is Enough* by Matt Maher. Key of G.

*\*For now, ignore any extra numbers or symbols that appear behind some chords.*

\*Bonus Leadsheet (see page 89)

# Over and Over

Ballington Booth

Phil Laeger

Additional Verse by Phil Laeger

G  
 O - ver\_\_ and

5 G D/F# C/E G/D  
 o - ver, \_\_\_\_\_ like a might - y, might - y sea, \_\_\_\_\_ the sweet love of

9 Am7 C  
 Je - sus \_\_\_\_\_ comes wash - ing o - ver\_\_ me. \_\_\_\_\_ O - ver\_\_ and

13 G D/F# C/E G/D  
 o - ver, \_\_\_\_\_ o - ver\_\_ and o - ver, \_\_\_\_\_ o - pen my

17 Am7 D G *Fine*  
 heart, Lord, \_\_\_\_\_ I want to\_\_ be\_\_ free. \_\_\_\_\_

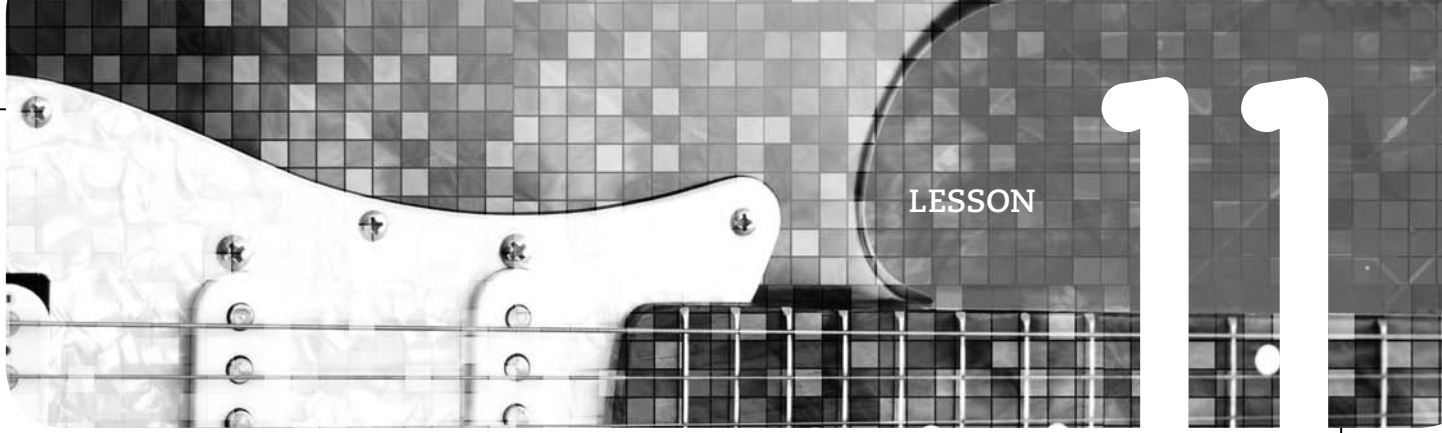
21 G D/F# Em7 D C D Em7  
 I can - not ex - plain Your love\_\_ for me,\_\_ Lord. \_\_\_\_\_

25 Am7 G/B C D Em7  
 I can - not ex - plain Your love \_\_\_\_\_ for\_\_ me. \_\_\_\_\_ But

29 G D/F# Em7 D G D Em7  
 help me to ac - cept Your love\_\_ for me,\_\_ Lord, \_\_\_\_\_

33 Am7 G/B C D Em7 D C *D.S. al Fine*  
 help me to ac - cept Your love \_\_\_\_\_ for\_\_ me. \_\_\_\_\_ O - ver\_\_ and


This arrangement © Copyright 2007 &amp; 2012 The Salvation Army, Atlanta, Georgia



LESSON

11

# A New Strum Pattern and the A Major Chord

 *Video 11 - A New Strum Pattern and A Major Chord*

## Intro


*We will be looking at two new things in this lesson. The first is a new strum pattern that you can use on almost any tune in 4/4 time. After that, we'll learn the A major chord, which will allow us to start playing simple progressions and songs in the key of D. Being able to play in a second key is a big step that will open up many more possibilities of songs you are able to play.*

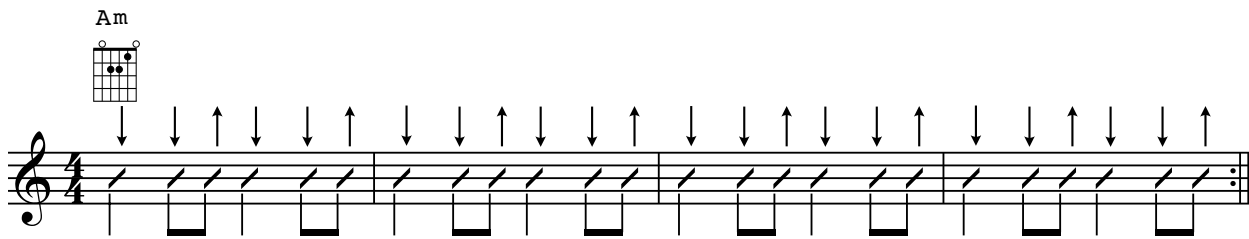




## New Strum Pattern

We will now learn a new strum pattern that is slightly more common than the two we have already learned.

 *Figure 45. CD Track 36*



## New Chord: A Major

When playing the A major chord, notice that you have to place three fingers in the same fret, and they are on consecutive strings. This makes for a tight fit! You will need to shape your fingers in kind of a “stair step” pattern. Your finger on the B string will be closest to the forward fret. The finger on the G string will be slightly further back in the fret, and your finger on the D string will be closer to the middle of the fret. This makes your three fingers look something like a descending staircase, and will allow you to get all of the fingers in the necessary frets. Refer to the pictures to see how these chords look.

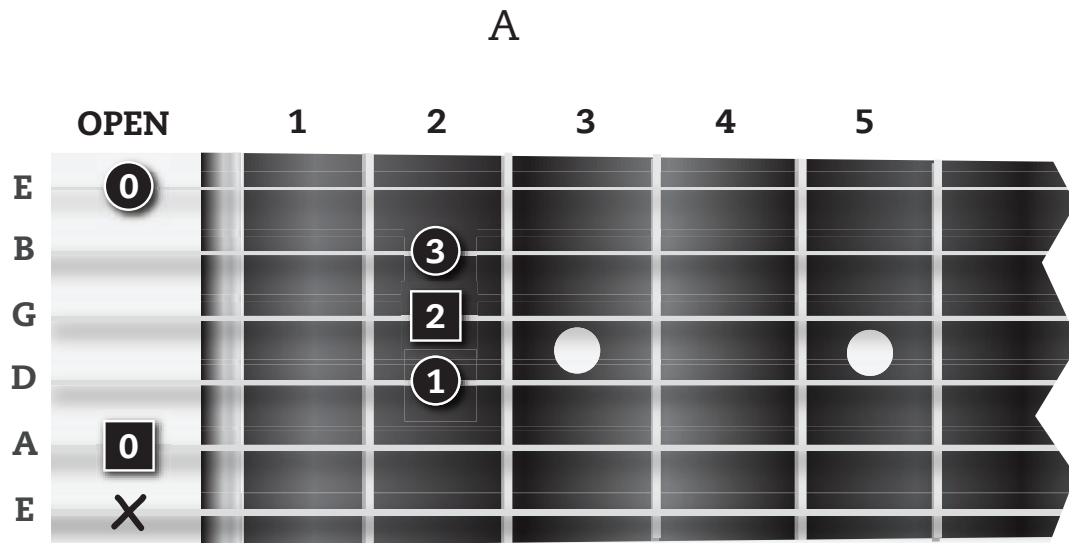
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“Sing to Him a new song: play skillfully on  
the strings, with loud shouts”

-Psalm 33:3 ESV

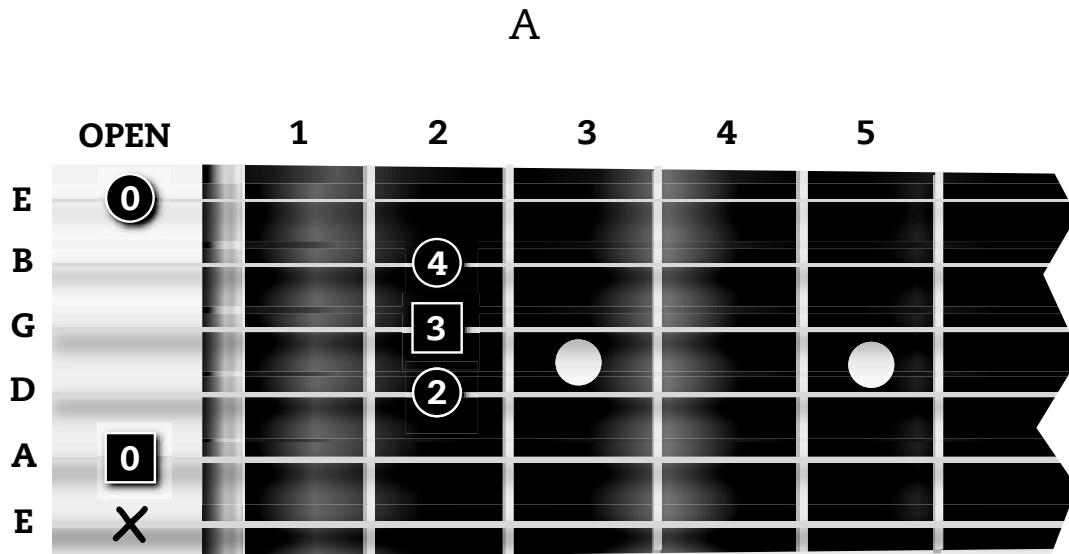
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Figure 46



A Major

Figure 47





A Major


## Progressions

▶ *Figure 48. CD Track 37*


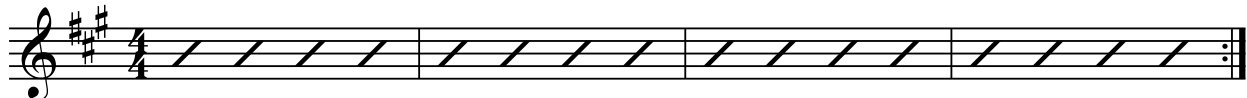
A



▶ *Figure 49. CD Track 38*


A





D



▶ *Figure 50. CD Track 39*


D





G


A




D



▶ *Figure 51. CD Track 40*


D





A



G



D

## Outro

*This new strum pattern is a great one to know. You can hear people using it or small variations of it on fast tunes, slow tunes, and on everything in between. The other patterns are good, but this one is a much more professional and versatile sound. You've also now learned the A chord, which means you can now play in the key of D. The number of tunes you can play has just gotten much bigger! So make sure you can play the progressions in this lesson, as they are all used in popular worship tunes that you may find yourself playing in the future.*

---

“Come, let us sing to the Lord! Let us shout joyfully to the Rock of our salvation. Let us come before Him with thanksgiving. Let us sing psalms of praise to Him. For the Lord is a great God, a great King above all gods. Come, let us worship and bow down. Let us kneel before the Lord our maker, for He is our God. We are the people He watches over, the flock under his care.”

-Psalm 95: 1-3, 6-7 (NLT)

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# The E Major Chord



*Video 12 - E Major Chord*

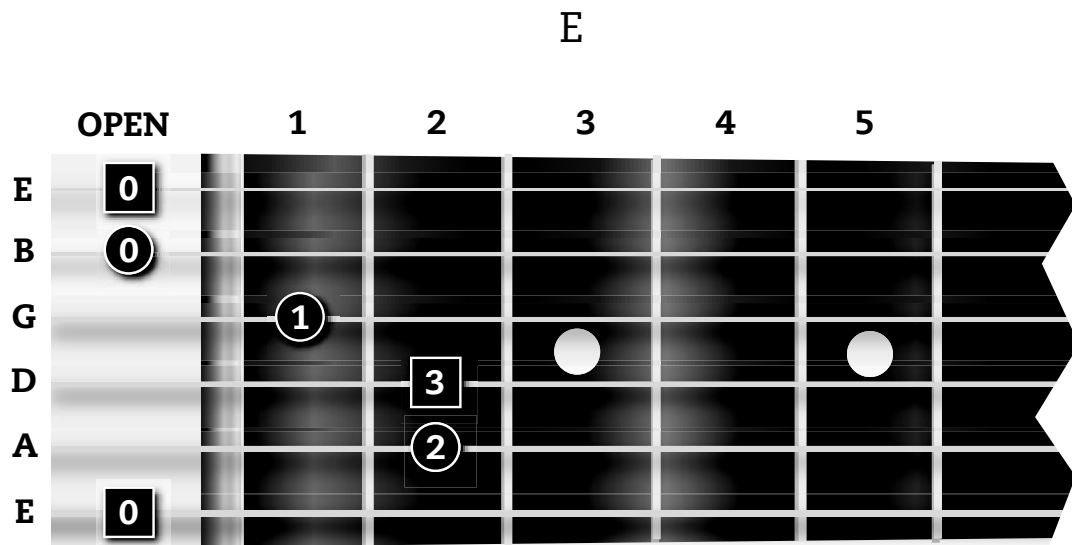
## Intro

*The E major chord is going to open up the key of A to us and is very similar to both the second fingering of the E minor chord (Figure 9) and the A minor chord (Figure 38). It is another chord that takes advantage of all six strings, and the deep sounds of the low open E string.*

This chord is a very easy one to learn, because it is the same fingering as the A minor chord we already learned, but you place all of your fingers one string lower. Notice that it is almost the same as E minor, except for the note on the G string.




Figure 52



E Major

▶ *Figure 53. CD Track 41*


E




A musical staff in 4/4 time with a key signature of three sharps (F#, C#, G#). The staff contains four measures: the first two are filled with diagonal lines, and the last two each contain a single quarter note on the G# line.

▶ *Figure 54. CD Track 42*

E




A




A musical staff in 4/4 time with a key signature of three sharps (F#, C#, G#). The staff contains four measures, all of which are filled with diagonal lines.

▶ *Figure 55. CD Track 43*

A




D




A musical staff in 4/4 time with a key signature of three sharps (F#, C#, G#). The staff contains four measures, all of which are filled with diagonal lines.


E



A




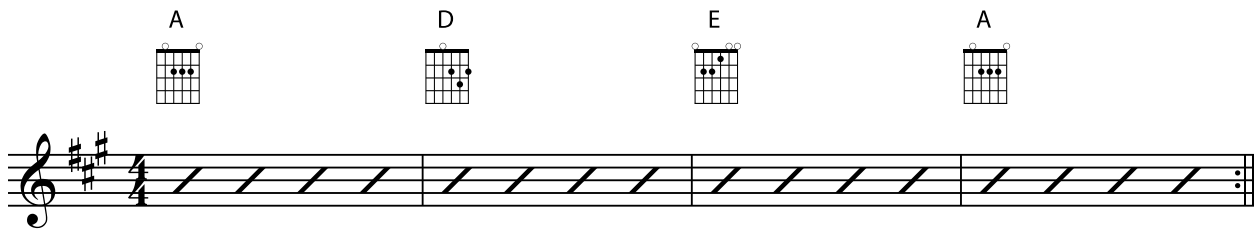
E



A musical staff in 4/4 time with a key signature of three sharps (F#, C#, G#). The staff contains four measures, all of which are filled with diagonal lines.



 *Figure 56. CD Track 44*



## Outro

Once you can play through the four progressions in this lesson without any problems, you're in good shape. From here, we only have one more chord to learn for level one! After that, it's nothing but songs. Speaking of songs, there more suggestions listed in this lesson for tunes that can be played once you've got the E major chord down. Enjoy!

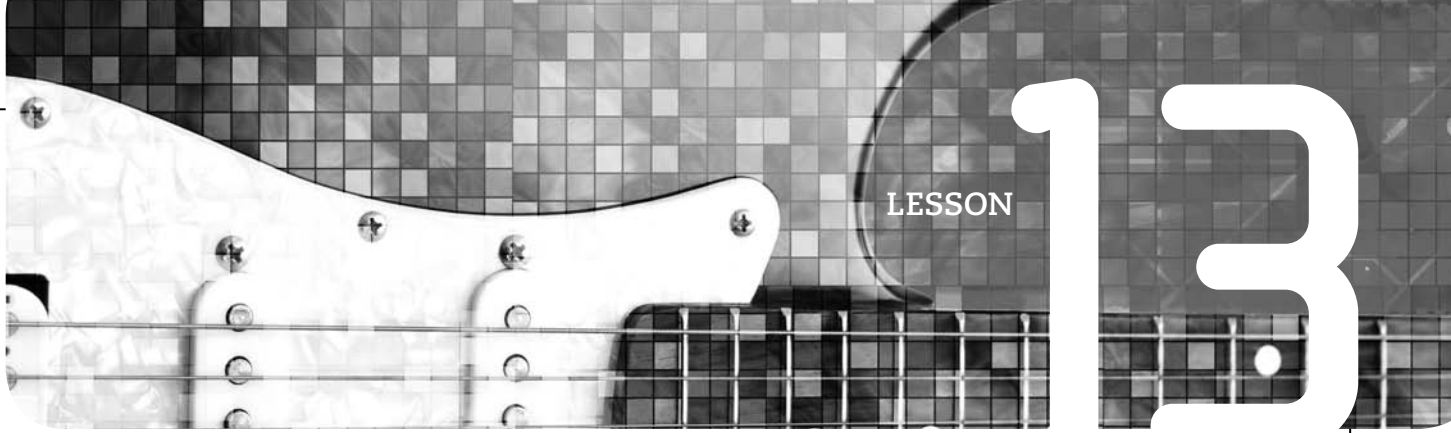
### SONG SUGGESTIONS

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

*Glorify* by Linda Barhill. Key of E.

*Onward Christian Soldiers* Words by Sabine Baring-Gould. Music by Arthur Seymour Sullivan. Key of D.

*\*For now, ignore any extra numbers or symbols that appear behind some chords.*



# The F Major Chord and 3/4 Time

 *Video 13 - F Major Chord and 3/4 Time*

## Intro

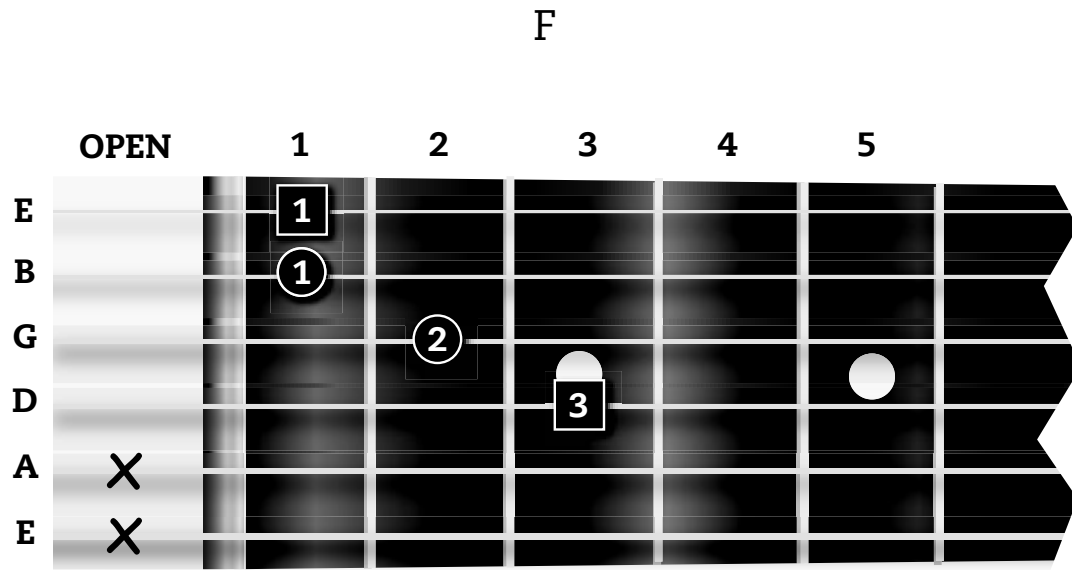
*In this lesson, we will finish off our chord study by learning F major. This is going to open up songs in the key of C to us. Then we're going to learn about a new time signature that a lot of songs are written in. These are really the last two new skills we'll be learning in Level 1, and they're important ones! So let's get to it.*

## New Chord: F Major

With this chord, notice that there are two notes on the first fret that should be played by the first finger. In order to do this, lay your first finger down flat so that it covers both strings.





Figure 57



F Major


▶ *Figure 58. CD Track 45*

F






▶ *Figure 59. CD Track 46*

C




F





▶ *Figure 60. CD Track 47*


C





F



C



F

## New Time Signature and Strum Patterns

So far, all our tunes have been in 4/4 time. This means that there are 4 quarter notes in each measure. When we strum downbeats, we are strumming on these quarter notes.

While most tunes you play will be in 4/4, you will eventually find yourself playing in 3/4 time. In 3/4 time, there are only 3 beats, or three quarter notes in each measure.

Below are two common strum patterns in 3/4 time.

The first one is counted as follows:

Counting	1	2	3 &
Strum Pattern	D	D	D U

▶ *Figure 61. CD Track 48*

The second one is counted this way:


Counting	1	2 &	3
Strum Pattern	D	D U	D

▶ *Figure 62. CD Track 49*

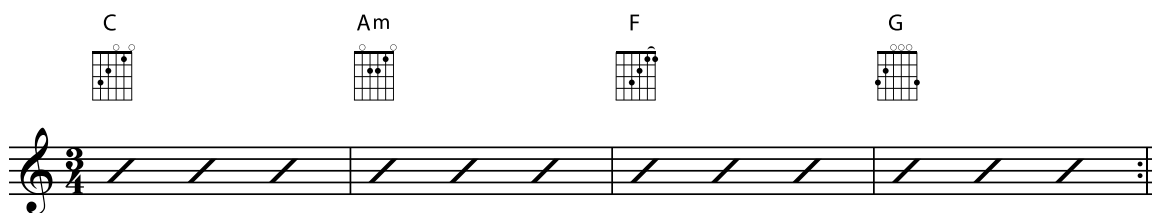
## Progressions

Practice these by strumming all three down beats, and then each of the new strum patterns we just learned in 3/4. The CD will play each exercise twice. First with the strum pattern in Figure 61, and then with the strum pattern in Figure 62.

▶ *Figure 63. CD Track 50*

 *Figure 64. CD Track 51*

C
Am
F
G



## Outro

*Pressing multiple strings down with one finger is a skill that you are going to use a lot more of in the next level of this course, so learning the F major chord now is a great stepping stone for you. Also, it's very difficult to find a tune in the key of C that doesn't have F in it. 3/4 time is something that you'll run across in worship music, though admittedly not as much as 4/4. But now when you do see it, you know how to handle it. Work on all the progressions and strum patterns from this lesson before you learn your next song.*

---

“But the time is coming and is already here when true worshipers will worship the Father in spirit and in truth. The Father is looking for anyone who will worship him that way. For God is Spirit, so those who worship him must worship in spirit and in truth.”

-John 4:23-24 NLT

---

\*Bonus Leadsheet (see page 89)

# My Savior's Love

Words & Music by  
Charles H. Gabriel



1. I stand a - mazed in the pres - ence Of Je - sus, the Naz - a - rene, And  
2. For me it was in the gar - den He prayed, "Not My will, but Thine." He  
3. He took my sins and my sor - rows; He made them His ver - y own. He  
4. When with the ran - somed in glo - ry His face I at last shall see, 'Twill



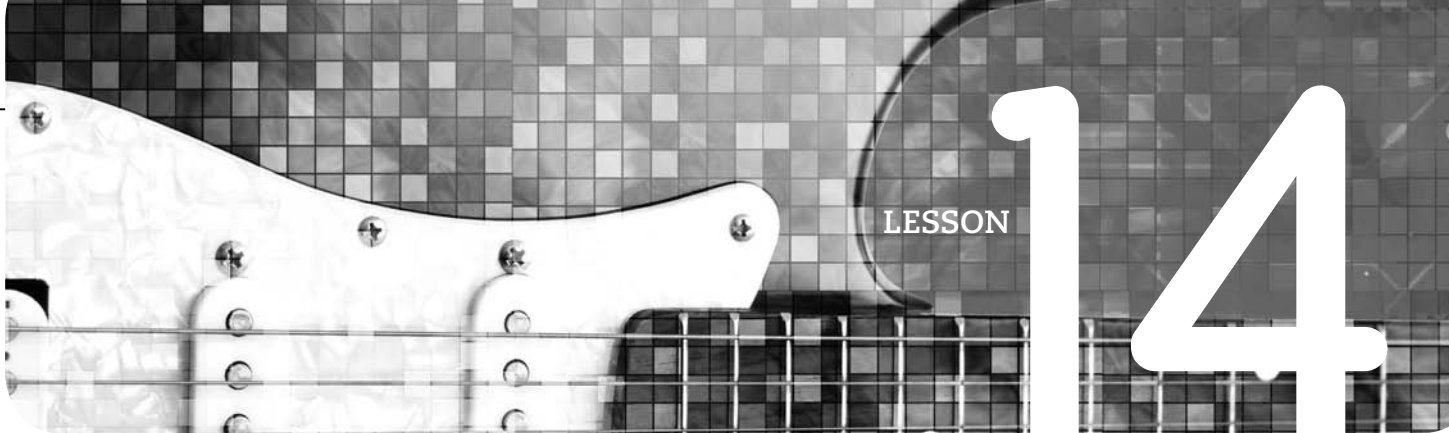
won - der how He could love me, A sin - ner, con - demned, un - clean.  
had no tears for His own griefs, But sweat drops of blood for mine.  
bore the bur - den to Cal - v'ry And suf - fered and died a - lone.  
be my joy thro' the a - ges To sing of His love for me.




How mar - vel - ous, How won - der - ful! And my song shall ev - er be:



How mar - vel - ous, How won - der - ful Is my Sav - ior's love for me!



## “Amazing Grace”

 *Video 14 - Amazing Grace*

### Intro

*There is power and simple truth to “Amazing Grace” that directs our attention to the wonderful fact that though we are sinners, God’s grace is still there for us, should we choose to accept it. This is a song everyone who plays an instrument should know how to play. And not only should you be able to play it, you should have it memorized as well. It is appropriate in almost any situation that a worship band or musician will find themselves in.*

---

Though we are still sinners, God’s grace is still there for us, should we choose to accept it.

---

In this lesson we will learn the hymn “Amazing Grace.” On the following page is the hymn “Amazing Grace.” This is one of the most recognizable and most used hymns in the world. Every guitar player should know how to play it and have it memorized. Complete the song anatomy worksheet to get the form and feel of the tune. For a strum pattern, use downbeats, and both of the patterns we learned in the last lesson.

Today, we’re going to play it in the key of A, and we’ll be using two things that we’ve recently learned in order to play this song. One of them is the E major chord, and the second is that the tune is written in 3/4 time.



"AMAZING GRACE"	
Sections	Analysis

## Outro

*"Amazing Grace" is a relatively simple tune, but that's part of what makes it so great. You should work towards memorizing this song between now and the next lesson. Don't forget to go to the CD to play along with the recording. If you haven't played in front of anyone yet, this would be the perfect song to use first. Remember, we're learning so that we can lead others in worship, so look for opportunities to play in front of others. Enjoy this song and what it has to say while you are learning it, and refer to the list of song suggestions for other tunes you're capable of playing with the chords and skills you have learned.*

▶ *Amazing Grace. CD Track 52*

# Amazing Grace

John Newton

Traditional American Hymn  
Arr. Jimmy Cox



1. A - ma - zing — grace! how sweet the  
 2. 'Twas grace that — taught my heart to  
 3. When we've been there ten thou - sand



sound That saved a — wretch like me! I  
 fear, And grace my — fears re - lieved; How  
 years, Bright shin - ing — as the sun, We've



once — was — lost but now — am — found, Was  
 pre - cious did that grace — ap - pear The  
 no — less — days to sing — God's praise Than



blind but — now I see. —  
 hour I — first be - lieved! —  
 when we — first be - gun. —

## SONG SUGGESTIONS

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

*From the Inside Out* by Joel Houston. Key of C

*I Know Whom I Have Believed In* – Words by Daniel Whittle.  
Music by James McGranahan. Key of C

*Glorious* by Paul Baloche and Benton Brown. Key of C.

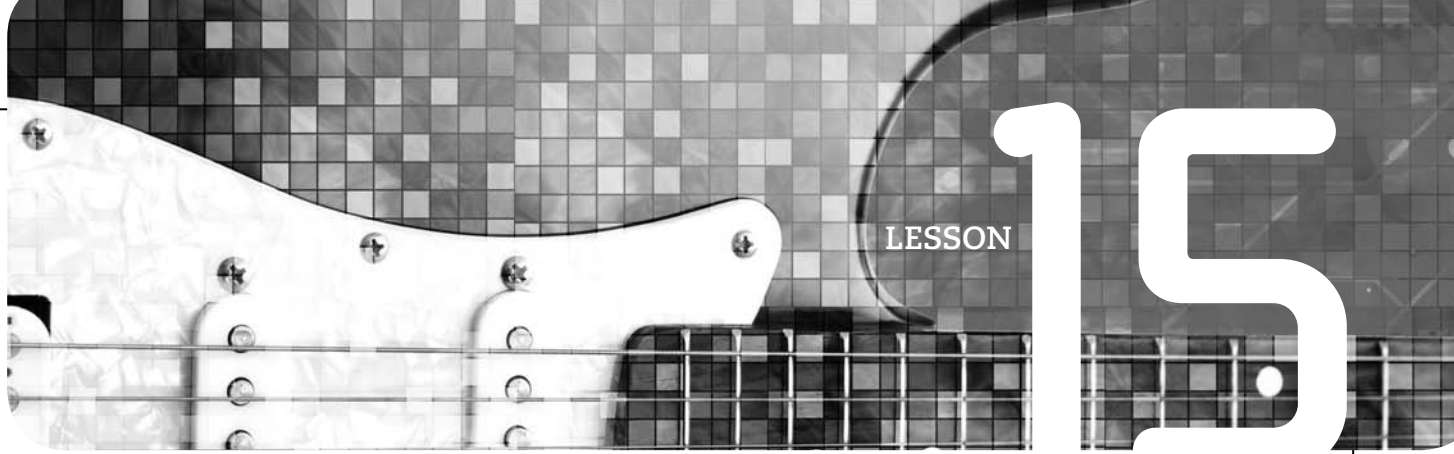
*\*For now, ignore any extra numbers or symbols that appear behind some chords*

---


“But God, being rich in mercy, because of the great love with which he loved us, made us alive together with Christ. For by grace you have been saved through faith. And this is not your own doing; it is the gift of God, not a result of works, so that no one may boast.”

–Ephesians 2:4-5a, 8-9 (ESV)

---



## “Great Are You”

 *Video 15 - Great Are You*

### Intro

*In this lesson we’re going to look at “Great Are You” from transMission’s **Majestic** album, and it’s going to help us work on using the F chord. This tune has a driving 8th note feel to it. The video shows you some ways you can strum to achieve this effect. There’s a lot of energy in this song, and we want to reflect that in our playing.*

When you play along with a tune you should be using the strum patterns that you have learned. However, start to listen closely to the strum pattern on the recording, and see if you can imitate what you hear. This will help to train your ears as well as your hands. Make sure you do a very detailed song anatomy for each of the upcoming songs. Every section should have at least one thing written by it.



## Great Are You

The chords in this song are simple, and evenly spaced out. For a strum pattern, you can imitate what you hear on the recording, which is basically just eighth notes that are all down strums. Use your ears to help you get it. Be sure and pay attention to the flow of the song. The **dynamics** (louder or softer), addition or subtraction of instruments at certain times, and changes in the way instruments are playing in different sections are all things that you should be taking note of. These are things that build songs and make them interesting.

Notice that in the intro, the electric guitar riff is written out. Be sure and follow all the repeats, take the D.S. back to the Coda, and then take the Coda section.

One big thing you will want to notice is that measure 15 is omitted in the second verse.

## Outro

*This tune should be well within your grasp if you're practicing regularly. It's the real deal as far as printed charts go. When Marty Mikles plays this with a band, this is the same music he puts in front of them. So you're doing great to be reading music at this level already. This is a great tune, with great music, and very meaningful words. The CD has the album cut of the song, and it's great to play along with. Refer to the QR code in the chapter to learn the electric guitar part at the beginning.*

### QR Code 5



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

Scan the QR code or go to the web address to learn how to play the electric guitar intro!

# Song Anatomy Worksheet

"GREAT ARE YOU"	
Sections	Analysis



Great Are You. CD Track 53

# Great Are You

Words & Music by  
Marty Mikles

F Am C G F C G F Am

E. Guitar Hook

6 C G F C G F

1. That You would care for us, \_\_\_\_\_  
2. Those sunk - en in pov - er - ty, \_\_\_\_\_

10 C/E F/A

great love so mys - te - ri - ous, \_\_\_\_\_ in mer - ci - ful kind - ness, \_\_\_\_\_  
low - est of so - ci - e - ty, \_\_\_\_\_ You be - came the least of these \_\_\_\_\_

14 G \*C C F

O Lord, You reign. \_\_\_\_\_ More than our lips can say, \_\_\_\_\_  
in maj - es - ty. \_\_\_\_\_ Now seat - ed at His right hand, \_\_\_\_\_

18 vs. 1 - stems down vs. 2 - stems up C/E F/A

we're breath - ing to give You praise, \_\_\_\_\_ for in hu - mil - i - ty, \_\_\_\_\_  
the One that cre - at - ed man, \_\_\_\_\_ for - ev - er the Great I Am, O

22 G C Chorus Dm

O Lord, You reign. \_\_\_\_\_ Great are You, Lord, \_\_\_\_\_ name o - ver ev -  
Lord, You \_\_\_\_\_ reign. \_\_\_\_\_

\* omit this measure in Verse 2

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This arrangement © 2012 The Salvation Army, Atlanta, GA 30329  
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## Great Are You - p. 2

26 Am C G  
 ry name, great are You, Lord, most wor - thy of praise, great are You, Lord,

29 Dm C/E To Coda ⊕ F G 1. F Am C G  
 let our lives to You pro-claim, "Great are You, Lord."

34 2. C F Am C G  
 There is no one like our God, the Ho - ly One, no

38 F C 1. G 2. G D.S. al Coda  
 God but You! You! Great are You, Lord,

⊕ CODA  
 42 F G Dm Am  
 Great are You, Lord, name o - ver ev' - ry name, great are You, Lord,

45 C G Dm Am  
 most wor - thy of praise, great are You, Lord, let our lives to You pro-claim,

49 F G F Am C G F C G  
 "Great are You, Lord!" Great are You, Lord!

54 F Am C G F C G  
 Great are You, Lord!



\*Bonus Leadsheet (see page 89)

## He Is Lord

Based on Philippians 2:10-11

Traditional

Musical notation for the song "He Is Lord". The piece is in 4/4 time with a key signature of one sharp (F#). The melody is written on a single treble clef staff. Chords are indicated by letters above the staff: D, G, A, D, G, C, G, D, G. The lyrics are: "He is Lord, He is Lord! He is ris-en from the dead and He is Lord! Ev-'ry knee shall bow, ev - 'ry tongue con - fess that Je - sus Christ is Lord."

This arrangement © Copyright 2012 The Salvation Army, Atlanta, Georgia

## I Have Decided to Follow Jesus


Unknown

Folk Melody from India

Musical notation for the song "I Have Decided to Follow Jesus". The piece is in 4/4 time with a key signature of one sharp (F#). The melody is written on a single treble clef staff. Chords are indicated by letters above the staff: C, F, C, Am, C, G, C. The lyrics are: "I have de - cid - ed to fol-low Je - sus, I have de - cid - ed to fol-low Je - sus, I have de - cid - ed to fol-low Je - sus, No turn-ing back, \_\_\_ no turn-ing back. \_\_\_"

This arrangement © Copyright 2012 The Salvation Army, Atlanta, Georgia

# Fountain/Doxology

 *Video 16-Fountain/Doxology*


## Intro

*We're going to be looking at "Fountain/Doxology" this lesson, and it's off of transMission's Majestic album. This song blends a classic hymn and an old chorus, which is known as the "Salvation Army Doxology," together in a contemporary arrangement. Because of the traditional and contemporary elements, this is a great song for any congregation, be it young, old, or mixed. Musically speaking, this is a pretty simple song. This is great because it really allows the musician and congregation to devote their attention to the words. The form is also very easy to follow. The simplicity of the music, combined with the depth of the words, give this song a powerful effect when it is done right. Be sure to do the song anatomy, as this tune is a great example of how a band can work together to make a song build and come alive.*



There is a very distinctive strum pattern at the beginning of this song. This would be a good one to try and imitate. The chart is very simple and repetitive. Pay close attention to the dynamics and follow them in your own playing.

"FOUNTAIN/DOXOLOGY"	
Sections	Analysis

 Fountain/Doxology. CD Track 54

# Fountain / Doxology

William Cowper & Thomas Leighton

Lowell Mason & John Braham

Arr. Marty Mikles

**C** **2x only** **C**



1. There\_ is a foun - tain filled with blood drawn\_

5



from Im-man-uel's\_ veins, and sin - ners plunged be - neath that flood lose\_ all their guilt - y

10



stains. 2. The\_ dy - ing thief re - joiced to see that\_

3. Dear\_ dy - ing Lamb, Thy pre - cious blood shall

4. Then\_ in a no - bler, sweet - er song, I'll\_

16



foun - tain in\_ his\_ day, and\_ there have I, as vile as he, washed\_

nev - er lose\_ its\_ pow'r, till\_ all the ran - somed host of God be\_

sing Thy pow'r to\_ save when\_ this poor lisp - ing, stam - m'ring tongue lies\_

20



all my sins a - way. I\_ do be - lieve, I will be - lieve that Je - sus died\_ for\_

saved to sin no more.

si - lent in the grave.

25



me; that\_ on the cross He shed His blood and\_ now He sets me free.\_\_\_\_\_

30



\_\_\_\_\_

39



Praise\_ God I'm saved, Praise\_ God I'm\_ saved! All's

45



well, all's well, He\_ sets me free! Praise\_ free!\_\_\_\_\_

## Outro



*Video - Outro*

*Congratulations! You've just completed a very large and challenging step on your journey to becoming a well rounded contemporary worship guitarist. With the things you've learned in this book, you can already play many (but not all!) worship songs that are written in the keys of G, D, A, and C. You should be looking for opportunities to lead others in worship by playing some simple tunes. Musically, you're ready for it! So get your hands on some more music to add to your list of repertoire, and enjoy playing your guitar for the glory of God!*

*Though there are songs you can play with what we've learned so far, the vast majority of praise and worship songs require more chords, strum patterns, and knowledge than what we've covered. In book two of **The Contemporary Guitarist: Methods for the Worship Musician**, we learn how to play the majority of the rest of the chords you will need, how to use a capo, how to play in any key, and much more! The worst thing you could do now would be to stop learning, so join us in book two to take your playing to the next level!*

---

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

—Psalm 150 1-6 (NLT)

---



*Video - Book 1 Bloopers*

## Indexes of Song Suggestions and Sheet Music Resources

This is a list of the songs and song suggestions in the book. Songs are listed by what chords they contain. Keep in mind that some charts may have extra numbers or symbols behind the chords. For now, we will ignore those. Also included are a few resources that can be used to get the sheet music. Enjoy!

### G, Em, C, D

- 41 *Forever* by Chris Tomlin. Key of G.
- 41 *How Great is Our God* by Chris Tomlin, Jesse Reeves, and Ed Cash. Key of G.
- 50 *Lead Me* by Phil Laeger
- 41 *Lord I Lift Your Name On High* by Rich Founds. Key of G.
- 41 *Mighty to Save* by Ben Fielding and Reuben Morgan. Key of G.
- 40 *Standing on the Promises* by Russell Kelso Carter. Key of G.
- 42 *When I Survey the Wondrous Cross* Words by Isaac Watts. Music by Lowell Mason.

### G, C, D, Am

- 55 *Revelation Song* by Jennie Lee Riddle. Key of D.

**G, Em, C, D, Am**

- 56 *Over and Over* – Words by Ballington Booth and Phil Laeger.  
Music by Phil Laeger.
- 54 *Psalm 51* by Phil Laeger. Key of G.
- 55 *Your Grace is Enough* by Matt Maher. Key of G.

**G, C, D, A**

- 82 *He Is Lord* – Words based on Philippians 2:10-11. Traditional Music.  
Key of G.

**D, A, E**

- 75 *Amazing Grace* by John Newton. Key of A.
- 66 *Glorify* by Linda Barhill. Key of E.
- 72 *My Savior's Love* by Charles H. Gabriel. Key of A.

**G, Em, D, A, E**

- 66 *Onward Christian Soldiers* - Words by Sabine Baring-Gould.  
Music by Arthur Seymour Sullivan. Key of D.

**G, C, F**

- 76 *I Know Whom I Have Believed In* – Words by Daniel Whittle.  
Music by James McGranahan. Key of C.

**G, C, Am, F**

- 85 *Fountain/Doxology* Words by William Cowper & Thomas Leighton.  
Music by Lowell Mason & John Braham. Arr. by Marty Mikles. Key of C.
- 82 *I Have Decided to Follow Jesus* Unknown Author. Folk Melody from India.  
Key of C.

## G, C, Am, Dm, F

- 76 *From the Inside Out* by Joel Houston. Key of C.  
 80 *Great Are You* by Marty Mikles. Key of C.

## G, Em, C, Am, F

- 76 *Glorious* by Paul Baloche and Benton Brown. Key of C.

### Suggested resources for obtaining sheet music

#### Online Resources:

- Song Select <http://www.songselect.com>
- Praise Charts <http://www.praisecharts.com>
- SA Guitar Songs <http://saguitarsongs.ca>

#### Printed Resources

- Hal Leonard Corp. *Praise and Worship Songbook*. 2003. Print
- Hal Leonard Corp. *Praise and Worship Songbook*. 2004. Print

### Bonus Leadsheets

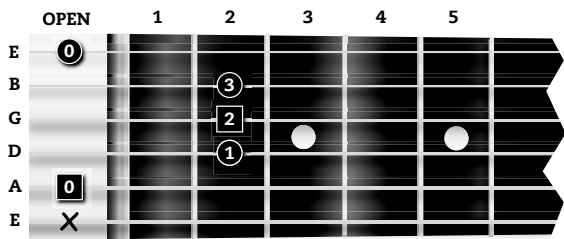
Several bonus leadsheets have been included throughout the book to add to your repertoire. If you work your way through the book in order, you will have learned everything you need to know to play each one when you get to it.

Use the same process to learn the bonus songs as you did for every other song in the book (Song Anatomy, strum patterns, etc.). If a song is unfamiliar, try to find a recording or someone who can play it for you (here is a recording of “Over and Over”: <http://transmission.virb.com/ul>). Practice carefully, just like you have on the other songs, and when you’re ready, use this song to lead worship soon!

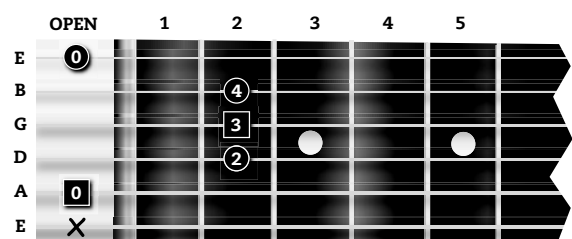


# Index of Chord Diagrams

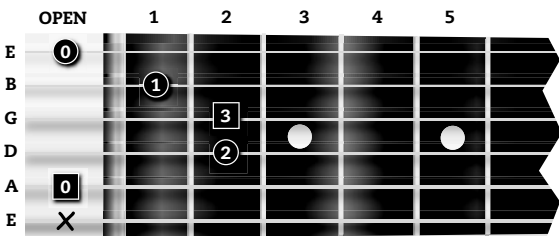
A (p. 59)



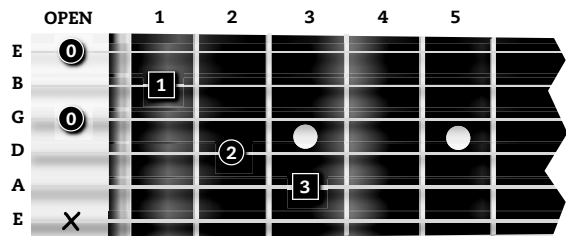
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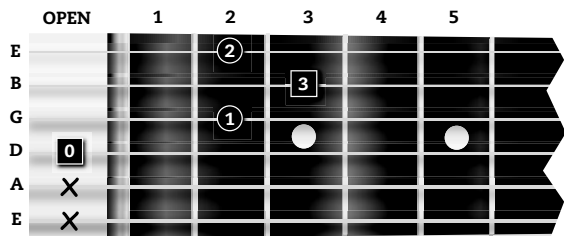
Am (p. 46)



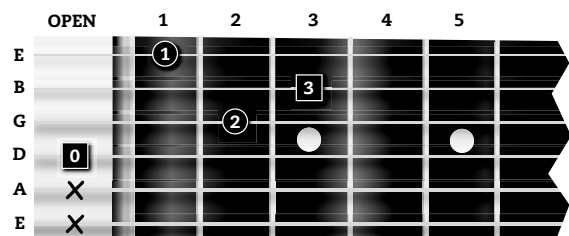
C (p.22)



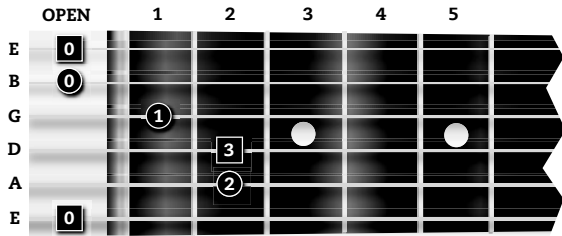
D (p. 28)



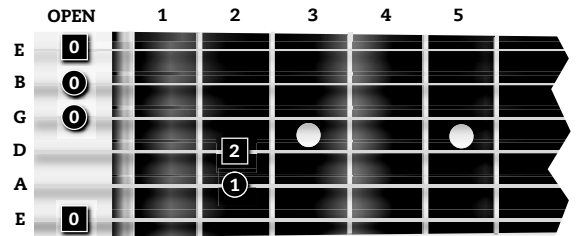
Dm (p.48)



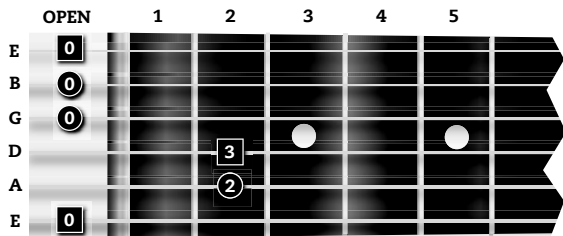
E (p. 64)



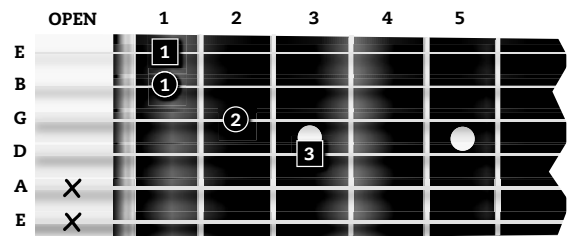
Em (p. 16)



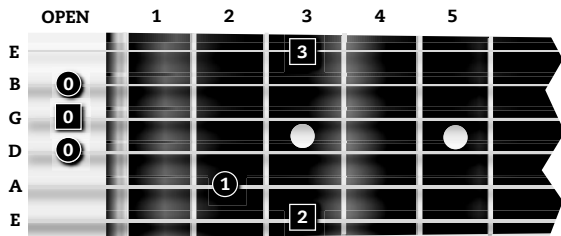
Em (p. 17)



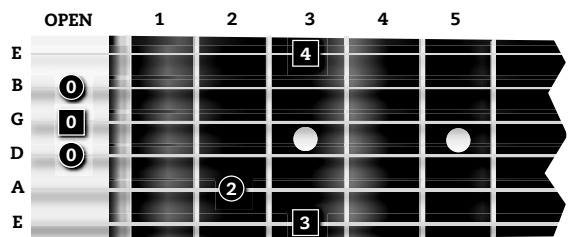
F (p.68)



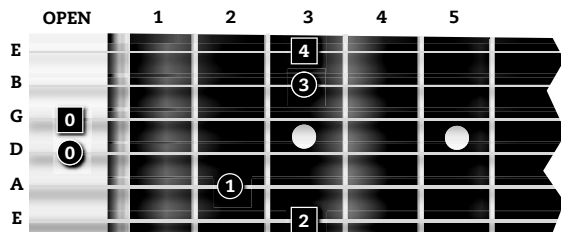
G (p. 10)



G (p. 11)



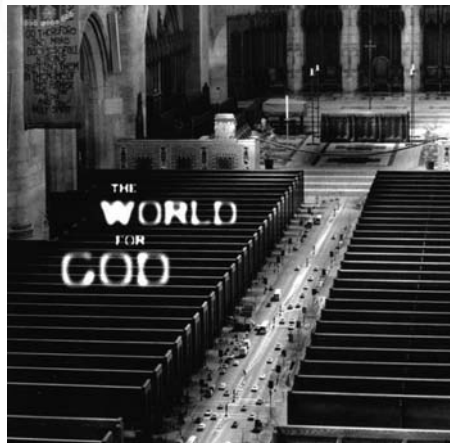
G (p. 12)



Also  
available  
from

# TRANS MISSION

transforming worship into mission



## I Know A Fount

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

## Unfailing Love

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

## The World For God

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

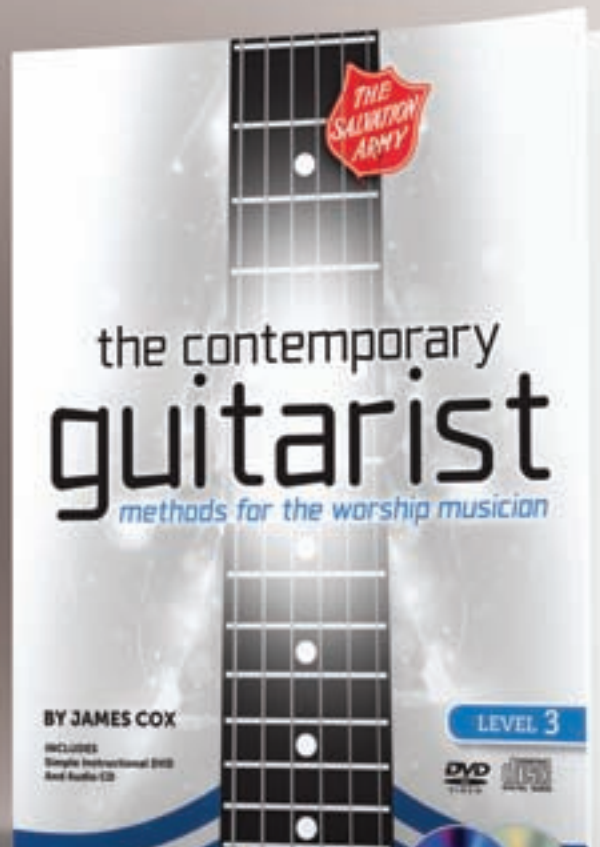
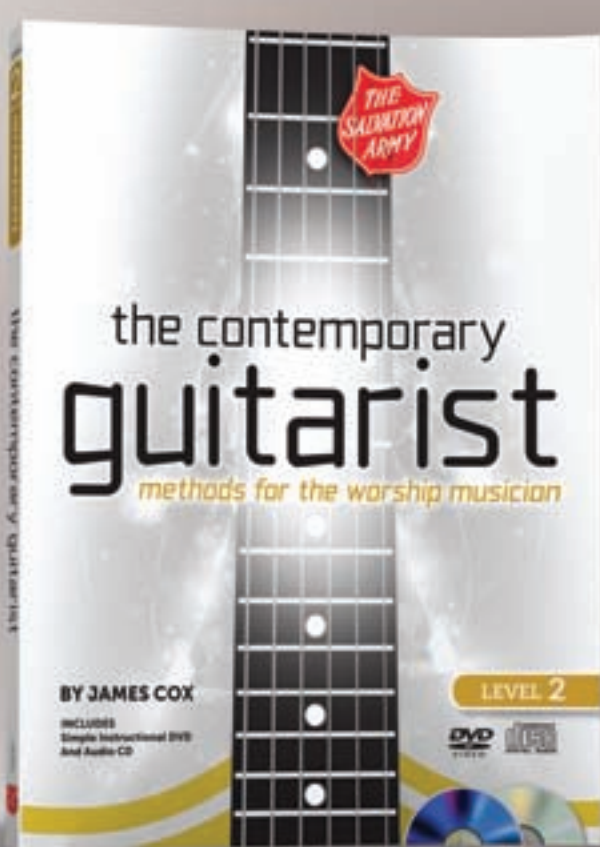
## Majestic

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

For ordering or product information for *The Contemporary Guitarist: A Musician's Guide To Worship* or *transMISSION* CDs, contact:

The Salvation Army Music and Creative Arts Education Department  
1424 Northeast Expressway NE • Atlanta, GA 30329  
PH: (404) 728-1300 • E: [music\\_department@uss.salvationarmy.org](mailto:music_department@uss.salvationarmy.org)  
[www.ussmusicandarts.org](http://www.ussmusicandarts.org)

# Take your skills to the next level!



## the contemporary guitarist *methods for the worship musician*



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## the contemporary guitarist *methods for the worship musician*

Complete, easy-to-learn resources to help you become a quality worship musician, even if you've never touched a guitar before. Featuring **Marty Mikles**, **Jimmy Cox**, and **Adely Charles**, the accompanying DVD is like having your very own instructor! Also included is a CD with all songs and exercises. User-friendly and practical, Level 1 highlights include:

- How to play all common open chords, complete with diagrams, photos, and exercises.
- Songs by *transMission*, one of The Salvation Army's premier praise bands, as well as other classic hymns.
- Suggestions for other popular songs that can be played at different points in the book.
- QR code links to extra online content.

By the end of this book, you will have a basic repertoire of songs you can use for worship. Be sure to continue with Levels 2 and 3 to learn more skills and songs!

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



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