

GOSPEL

GUITAR

BOOK ONE

THE BASICS

by Dr. T.E. VanBuskirk

Gospel Guitar

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Dr. T.E. VanBuskirk

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INTRODUCTION

Of all of the tools that the Lord gives mankind, one of the most important is music. And yes, music is a tool; it is a tool that touches the heart. One thing about tools, they can be used for many purposes- some good and some evil. A good example would be a pistol. It can be used to hunt for food to feed your family; or it can be used to murder your neighbor. The tool is neutral; and it is only the intentions and use by the person using it that dictates whether the outcome is good or evil. It is exactly the same when it comes to the guitar or other instruments, they are neutral; and it is only the use and intentions of the artist playing the instrument that dictates whether the outcome is good or evil.

Since the purpose of this class is to teach you to play Gospel Guitar, then we will restrict ourselves to that instrument. However, the precept of the neutrality of an instrument can be, and must be, applied to every musical instrument. With that being said, let's get on with our study.

I have been told that the guitar is not a proper instrument to be used in church. My answer to that is, and I try to always answer questions with the Scriptures, that six times God talks about stringed instruments in the Bible. (**Ps 33:2; 92:3; 144:9; 150:4; Is 38:20; Hab 3:19**) And seventy-five times the Bible mentions "**musick;**" and "**musician(s);**" and "**instrument(s).**" Also "**timbrel(s)** (a hand drum with small cymbals on it,) is mentioned 9 times, and it is also called "**tabret(s)** 8 more times. Other types of instruments include the wind and brass instruments variously called "**flute, cornet, etc.**" Among those various kinds of instruments commonly mentioned were the "**instrument of ten strings**" specifically mentioned those six times; and other terms for stringed instruments that are mentioned in the Bible are "**psaltery(ies)**" (generally referring to a stringed instrument- 27 times,) and "**harp(s)**" (50 times.) Obviously, stringed instruments were a common instrument in the Bible. The Bible also mentions "**song(s)**" ninety-two times; "**sing**" and "**singer(s)**" one-hundred forty times; and it is interesting to note that those that played the stringed instruments were sometimes called the "**singer on my stringed instruments.**" (**Hab 3:19**). In Habakuk one was called the "**chief**" singer, so it is logical that the musicians were generally considered as "**singer(s)**" since that one was specifically denoted as the "**chief**" among the "**singers**" on stringed instruments.

We must note, in accord with what I said about tools in general, that stringed instruments, or any musical instrument, can be used like any other tool, for good or for evil. If you look at the Bible references to music and musical instruments in the book of Daniel you will find instances of their evil use. (**Dan 3:5, 7, 10, 15**) I want you to note, however, that the music and the instruments were neutral in themselves; it was the intent of the person that made the outcome or, as in Daniel, the planned outcome to be evil rather than good.

Obviously, godly music was a big part of worship in the Bible. And it is just as obvious that stringed instruments were a common instrument used in that musical worship.

Two things should be kept in mind when someone denigrates the use, in church, of the stringed instrument called the guitar:

ONE: Most who will tell you it is not proper will, however, accept the piano as proper; not realizing that the piano is also a stringed instrument played percussively. Also, they don't realize that when the piano was first used in church, many resisted its use on the grounds that it was not a proper instrument for use in church services. Many resisted the use of any musical instruments and some believed, and still do today, that only the organ, not the piano, is acceptable for use in the church service.

TWO: Some will say that "Country Gospel" is not a proper music style to be played in church.

The answer to that is that most of the songs we sing, and that they accept as "proper," came out of the "country" style of music that is indigenous to the USA and it is just a term used for music descended from, and considered to be a part of, the "folk music" of the common people in America. The largest percentage of the music in Baptist songbooks are songs of the people, most originally played upon the guitar, fiddle, mandolin, banjo, or other stringed instruments, (also "unacceptable" instruments according to some) that were only later arranged for piano for use in our churches. Many of them were written for, and were first played upon, the guitar. This is not only true of music that originated in the USA but is also true of some of the music that originated in other countries which was then brought to us by the immigrants. The most famous of these is a song accepted by every Christian that I know, including those who will tell you that the guitar is not proper in church. In case you are wondering what song I am referring to, it is "Silent Night." That beautiful song was originally composed for, and performed upon, the guitar as the instrument of accompaniment because the organ had broken down the Saturday night before Sunday church.

There are some who will bad-mouth you for using your talent with the guitar for worship and praise to the Lord. There are some who will not allow it in church. You know what, they are God's servant and they are doing what they feel is right. That doesn't mean they are right, it just means they are doing what they "feel" is right. Give them time. God is still working on them just like He is working on us. As they study more of God's Word they may change their mind. But, then again, they may never change their mind. That's all right too; they are God's servant and they answer to Him- not to you or I.

One piece of advice I will give you and then we will get on with the first lesson. Dr. Dennis Brown gave me the best piece of advice I ever received in my 18 years in the ministry and I want to share it with you. He told me this: "I don't agree with you (on a certain matter that I felt the Lord was leading me in) BUT, it doesn't matter what I believe. You better do what you believe the Lord has asked you to do! I will tell you this though- don't walk around with your heart on your sleeve- or else the crows will come along and peck it off!" What that means is- you better do what you believe God wants you to do; **IN ALL MATTERS OF YOUR CHRISTIAN WALK AND SERVICE!** You are not out to please men; you are supposed to please GOD. If you use your God-given talent playing the guitar in a manner that pleases God, exalts Christ, and/or edifies the believers, then don't get your feathers ruffled if some person doesn't like it. If God is pleased then don't worry about some old fuddy-duddy that may get on you because he personally doesn't think it is right to play guitar in church. I was at a preacher's fellowship just

last year and I sang and played a country gospel song. After the next preacher preached, another pastor got up to play a special on the piano. He made it a point to say that he had also played in the bars before he was saved, which I had just finished stating about myself when giving a short testimony before singing and playing just before the preaching. He then stated that when God had saved him out of the bars, He, God, had given him a whole new kind of music to play- that he didn't bring the bar music with him. This was an obvious and blatant reference to the country gospel song I had offered as my special- he was calling it "bar" music. I didn't say a word about it. I could have reminded him that what he called "bar" music was originally stolen from gospel music in the first place. It was a rip-off and a perversion of the style that originated in the country churches all across this nation. It would have done no good to confront him with that fact since his mind was already made up. I had had correspondence with this man in the past where we disagreed on some different matters. He told me that if he was wrong in those other matters, that I needed to show him from the scriptures. To ask me that is like dangling a bone in front of a starving dog. I wrote him a 21 page study, from the scriptures, in answer to his challenge. I never heard from him again after that until the music incident. I knew from that previous correspondence that showing him the things from the scriptures about music and stringed instruments would do no good at all. I also knew that talking to him logically about what type of instrument the piano was and the church history perspective that once considered it an inappropriate instrument for worship, and the gospel music foundations of, and its ripoff by, secular country music would also avail me nothing. Therefore, I took the advice that was given to me years ago and refused to let this crow peck my heart away. I keep my heart inside with the Lord and not on my sleeve as a tempting target for the world.

Remember, we have the bible of the common people written in the language of the common man, the King James Bible. Why then should we not also have the godly music of the common people giving the message of the common gospel.

I will leave you with this verse as an exhortation to serve God and forget about what others may think:

Gal 1:10

**For do I now persuade men, or God?
or do I seek to please men?
for if I yet pleased men,
I should not be the servant of Christ.**

REQUIREMENTS

1. You must have your own guitar.
2. You must show up for class every week unless excused by the teacher.
3. You must complete your workbook, and to do that you must be in class.
4. You must practice on your guitar at home and do any other required homework.
5. In order to pass the course you must be able to chord a song as part of the final test.
6. You must participate in class as required by the teacher.
7. You must seek to glorify God with your musical abilities.

You must play with the body and worship with the spirit in your playing and then you will glorify God with the talent that He gives you.

I Cor 6:20 “For ye are bought with a price: therefore glorify God in your body, and in your spirit, which are God's.”

Therefore, since it MUST be to the glory of God, do not approach this endeavor in a half-hearted or haphazard way.

Col 3:23 “And whatsoever ye do, do [it] heartily, as to the Lord, and not unto men;”

LESSON ONE

Definition of terms-

Finger pain: Until you build up callouses on the tips of your fingers, you will experience pain from practicing. This pain will vary from moderate to severe, depending on how much you practice.

Practice: What you must do at least a half-hour a day, every day, in order to become proficient at playing the guitar.

Parts of the Guitar:

Body: The large part of the guitar.

Bridge: The small, arched and/or slanted piece on the body of the guitar over which the strings pass. The bridge holds the strings in place giving them proper spacing one from the other and helps define the vibrational length of the individual strings. It also transmits the sound vibrations of the strings to the sound board of the guitar.

Tail piece: The device on the body of the guitar used to hold the strings in place.

Sound board: The top of the guitar body. It vibrates in sympathy with the strings via the bridge that transmits their vibrations to it.

Sound hole:

1. The round hole in the middle of the guitar body which lets out the sound.
2. On some guitars there are two smaller “f” shaped holes instead of one large one.

Pick guard: The plastic guard below the strings and the sound hole on some guitars.

Neck: The long skinny part of the guitar. Fingering of the strings is done on the neck.

Fret: The small brass bars across the neck of the guitar.

Bone nut: The flat piece on the end of the neck opposite from the guitar body over which the strings pass on their way to the head of the guitar. They hold the strings in place with proper spacing as well as define the vibrational length of the individual strings.

Head: The portion of the guitar on the end of the neck opposite from the body. The machine heads are located on the sides of the head.

Machine heads: The mechanical devices used to tighten or loosen the individual strings.

Strings: The long thin wire, nylon, or plastic pieces stretched from end to end of the guitar that are plucked to make them vibrate and produce a sound.

Strap: The long and flexible device used to hold the guitar so that you can stand while playing. Generally it is draped over the left shoulder from the left and passed at a 45 degree angle across the back and hooked to the end of the guitar close to your right hip.

Pick:

1. The small piece of plastic, also called a plectrum, used to pick or strum the strings.
2. Also, the act of strumming the strings collectively or to pluck them individually with a pick or with the thumb and fingers.
3. Also known as **plucking**.
4. **Types of picks:**
 - a. **Flat pick:** Held between the thumb and index finger.

b. Thumb pick: A round metallic pick worn on the thumb.

c. Finger pick: A round metallic pick worn on the fingers.

Strum:

1. To stroke across several or all of the strings with the pick.
2. Also, a combination of actions on the guitar used for a particular time signature.

See pattern.

Pattern: Any repetitious action or grouping of notes or chords.

Progression: A combination of chord changes used to play a song.

Key: The letter for the base chord in which the song is played. (**A, A#, B, C, C#, D, D#, E, F, F#, G, G#**)

Number System: The system which uses numbers instead of letters to denote a progression.

In this system, the number "1" is used to denote the key in which the song is being played.

(This system will be fully explained in the section entitled "The Number System.")

Up: Towards the body of the guitar or towards the higher pitch.

Down: Away from the body of the guitar or toward the lower pitch.

Tuning:

1. To tighten or loosen the strings to cause them to vibrate at a set pitch.
2. The particular pattern of notes to which the individual strings are set.
 - a. **Standard tuning:** Starting with the lowest pitched string- **E-A-D-G-B-E**.
 - b. **Open G tuning:** Starting with the lowest pitched string- **G-B-D-B-G**
 - c. Various other tunings are used but these two are the most common.

Lick: A set combination of actions to produce a run of notes- giving it the desired expression, percussion, and emotional feel.

Run: A progression of notes.

Open: Playing the string without any fingering on any of the frets.

Open chord: A chord played within the first three frets with a maximum number of open strings.

Bar chord: A chord with the index finger "barring" the strings; i.e., laying across and fretting multiple strings at the same time.

Hammer-on: Playing a string open, and then depressing it at a fret with a quick, percussive fingering so as to cause a new note to sound without plucking the string a second time.

Chord:

1. A combination of notes, centered around the tonic, all played together at the same time.
2. To play a series of chords as accompaniment for a singer or lead musician during the performance of a musical number.

Major chord: A chord of the major scale.

Minor chord: A chord of the minor scale.

Fingering:

1. Placement of fingers on the fret board (front surface of the neck where the frets are located.)
2. **Numbering of fingers:** The fingers are numbered from the index finger, which is #1, to the little finger, which is #4. The thumb is designated as “**th**” on the diagrams.
3. When fingering a string, place the finger as close to the fret as possible and press the string with as much force as is necessary to produce a clear sound when picking it. Improper fingering will result in either a “buzzing” sound or a “muffled” sound instead of a clear sounding note. If another string is accidentally touched, it will also produce a muffled sound.

Muting or muffling: Causing the note to have a muffled sound. Sometimes this is done on purpose. However, it can also accidentally result from improper fingering.

On key: The goal of every musician in a group. They all should be playing notes that fit the particular chord being played at that time. They should all stay “**on key**” as the chords change from one to another as the song progresses from beginning to end. There are a multitude of possible “progressions,” or chord usage and changes, for any lead melody being played or sung; therefore, all of the musicians need to know and agree which “progression” they are going to use so that they ALL will be “**on key**” ALL THE TIME as the song unfolds from beginning to end. If they are not all “**on key**” then even the most “tone deaf” of the listeners will notice that “something just ain’t right about that song.” They may not even know what is wrong but most will know that something is wrong. To avoid distracting the listeners from the message of the song, the musicians MUST make sure that they are all “**on key**” all of the time.

NOTE: If you are not sure what the chord is that should be played, then it would be better for you to not play at that time and wait until the progression gets around to where you do know what chord should be played and then resume playing. That way you can be assured of being “**on key**,” and a faithful steward of the talent that God gave you, instead of an unfaithful steward misusing the talent that He gave you. Not playing when you are unsure is much less of a distraction than playing when you are “**off key**.” The dissonance caused when someone is “**off key**” is the greatest of all distractions. The only way to avoid all distractions is to learn the song and practice it ahead of time.

Posture-

If you sit while playing, sit toward the front of the chair with your back straight and with your body at an angle to the left. Make sure your right foot is flat on the floor and hold the guitar in your lap with the bottom curve of the body across your right leg between the knee and the hip. Find a comfortable position that will enable you to play without being fatigued.

Also, if you are going to sing while accompanying yourself on the guitar you will find that sitting with your back straight takes the pressure off of your diaphragm and allows you proper breathing for your singing.

If you are going to stand while playing, make sure that the strap is adjusted to the proper length so that the guitar will hang comfortably from your shoulders. Also check to see that the neck is at an angle that makes it easily accessible to your left hand for fingering and your right hand for picking.

Failure to hold or hang the guitar properly will result in unnecessary fatigue and will detract from your ability to glorify God in your music.

Dress-

When you play the guitar to glorify God, then you will understand that the way you look as well as the way you sound is important. Therefore, you must dress according to the situation in which you will be using your talent for the Lord.

If you are to perform a song from the platform in a church setting, then you must dress accordingly. Whenever you are on the platform, you are a representative of that church, which is the body of the Lord Jesus Christ, and the listeners will judge both of them, that church and the Lord Jesus Christ, by your actions and appearance when you minister from the platform. If the pastor requires a jacket, shirt, and tie for the men or a dress or skirt and blouse for the ladies, then you better be attired that way or don't get up on the platform to play. Whatever the pastor requires is what you want to wear. Ask him beforehand and come properly dressed in accord with his wishes. He is the undershepherd- follow him as he follows Christ.

If you are ministering in an informal setting, say at a picnic or in someone's home, etc., then dress accordingly.

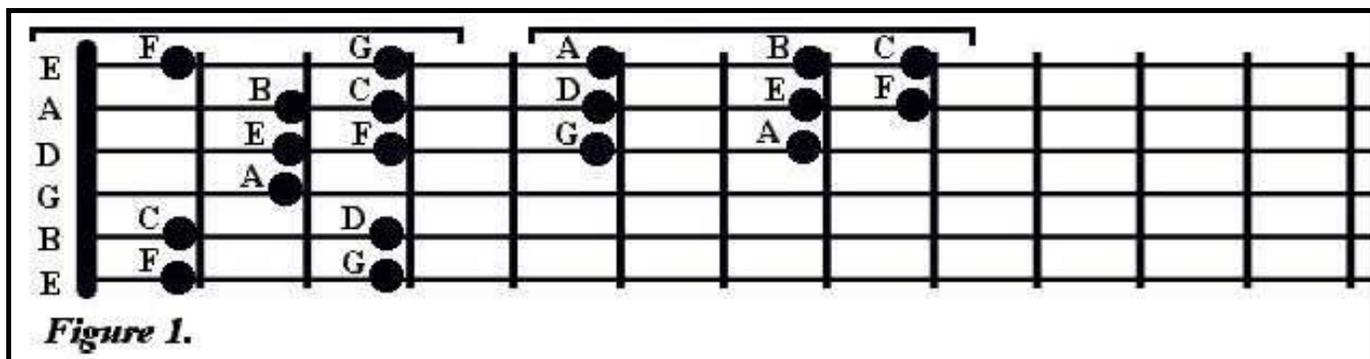
Modesty and propriety should be the keywords by which you choose your attire.

Attitude-

Remember you represent the Lord Jesus Christ. You have something that the lost do not have, Salvation. You also have something else that they cannot have, a talent that is being used of God for His good pleasure and to accomplish His purpose in your life and in the lives of the listeners. Let them see that you consider it an honor and a joy to be used of God in this way. Also let them know by your attitude that you are playing to PLEASE GOD! If the listeners are blessed by your ministry, Praise God; but, if they are not pleased by your ministry, then Praise God anyhow because He is always pleased when His children obey Him and use their talents for Him. And if God is pleased, then your ministry is successful. If the listeners come along for the ride, so to speak, then they will get a blessing from the Holy Spirit of God. But if they want to grump and fuss instead, then they just robbed themselves of a blessing.

The scale on the guitar:

Figure 1 shows two scales. These are grouped to facilitate learning chords and progressions.



You will notice that the open strings, from bass (lower) to treble (highest) are marked at the bone nut as notes **E-A-D-G-B-E**. Those notes in the scale are played with the string open.

The Number System-

This system is used by musicians as a kind of “shorthand” to quickly let other musicians know what the key and the chord progression is for a particular song. It started with the early recording studio musicians who were called upon to play new numbers back before the practice of having music arrangements became common. And if there was an arrangement available, many of them couldn’t read music anyway. Many times these musicians would be called upon to play behind someone with an original song that they had never heard before. With this system a musician could learn the progression to a new song very quickly and then ad-lib his part when called upon to play behind the lead singer or lead musician or to play an ad-hoc solo that the other musicians could follow. Once all of the musicians learned the progression of the song, facilitated by use of the Number System, then no matter what they were called upon to do, lead or back-up, they all could be assured of being on key.

Using this system you might hear a phrase such as this:

“This song is in **G** (or more likely “in **5**”) and is a standard **1, 4, 5** with a **6 minor**.”

Or, if it is written down, more specifically:

“**1, 4, 1, 5, 1, 4, 1, 6m, 5, 4, 1.**”

Now in case you are wondering what song this series of numbers fits, it is, in this case, Amazing Grace. But, as it was spoken in the example, it also fits hundreds of other songs. That’s why they would say that it was a “**standard 1, 4, 5, with a 6 minor.**”

In this system the numbers **1-7** correspond with the letters of the alphabet beginning with the letter denoting the key of the song and using only the letters **A, B, C, D, E, F, and G**.

The key of the song in the Number System.

Where to begin and with what letter corresponding to what key is somewhat of an arbitrary choice. Some begin with **C** as **1**, and others begin with **A** as **1**. Therefore, since I am teaching the class, I will use this part of the system in the way it was taught to me.

When telling someone what key the song is in, “1” is always the key of C.

A. Therefore, 1=C, 2=D, 3=E, 4=F, etc.

B. Sharps or flats.

1. If the song is in sharp or a flat then you would say so.

You would say “2 sharp” meaning **D sharp**, or “3 flat” meaning **E flat**.

C. Hand signals.

1. Hold up the number of fingers to denote the key.

2. To denote a sharp- point up, usually with the thumb; and to denote a flat- point down, usually with a finger or fingers.

3. When giving the progression, hold up the number of fingers denoting each chord with a slight pause between numbers.

4. When helping someone find a missing chord in a progression, hold up the number of fingers denoting that chord just before they get to it.

Your first chords and your first song-

Now we will learn your first set of chords. We will use the song from the previous section, Amazing Grace. I picked this song because it is familiar to all Christians.

The arrangement we will use is somewhat different from the way you are used to hearing it played on the piano during congregational singing. We will use this arrangement because it gives the song the country-gospel flavor we desire. This is also how it was and is commonly played in country and hillbilly circles.

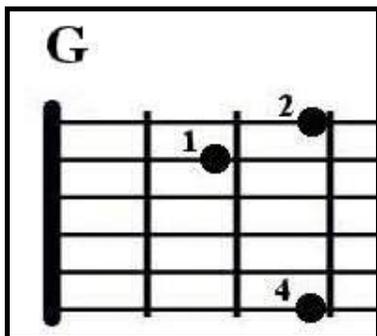
Amazing Grace is a “**standard 1, 4, 5, with a 6 minor.**”

Key: It is in the key of “5.” Remember “1” is always the key of C; therefore, 5 is the key of **G**.

Progression: Now that we know that it is in the key of **G**; then **G** becomes our 1 for the progression of chords for the song.

Remember, the progression is a “**standard 1, 4, 5, with a 6 minor.**”

This is the fingering for our 1, which is the open chord in the key of **G**.

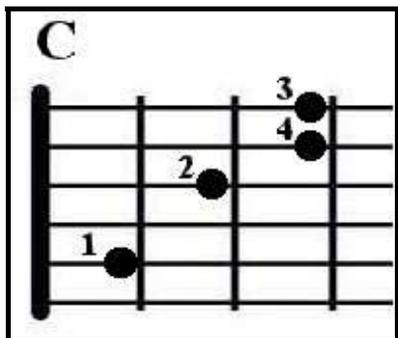


All pictures are from a mirror perspective.

Look in a mirror as you make the chords.

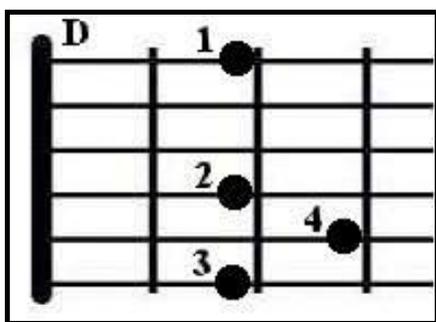
(Note the number of strings played “open.” Therefore, this is called an “open” G chord.)

This is our “4” which is the C chord.



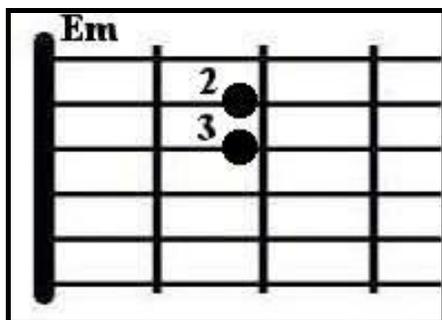
Mirror view.

Next in our progression is our “5” which is a D chord.



Mirror view.

Last of all is our “6m” which is an E minor chord.



Mirror view.

(NOTE: little finger, which is your 4th finger, is not touching any of the strings anywhere.)

That completes all of the chords used in our “standard 1, 4, 5, with a 6 minor.”



HOMEWORK:

1. Practice these 4 chords for at least ½ hour every day until the next class.
2. Learn to play them and learn the name of each chord.

Homework completed- (yes or no) _____

Key of G - 3/4 Strum

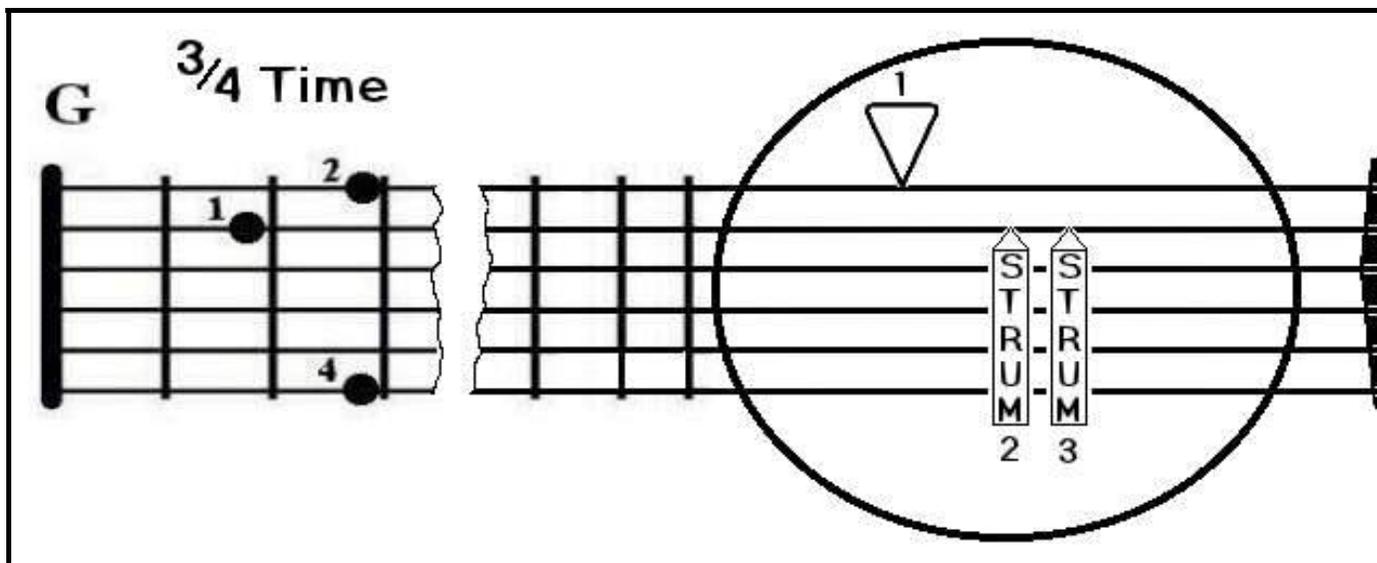
Now we will learn to do something with the “**standard 1, 4, 5, with a 6m**” that we have learned in the key of **G**.

When you see a guitar pick  then pick the string that it points to.

When you see a strum graphic  then start with the string that it points to and strum it covers.

The “3” of the “3/4” will be counted out for you within the “hole” on the right of the guitar graphic and your chord will be shown on the left.

We will now learn the 3/4 strum in our “1” which is the **G** chord.

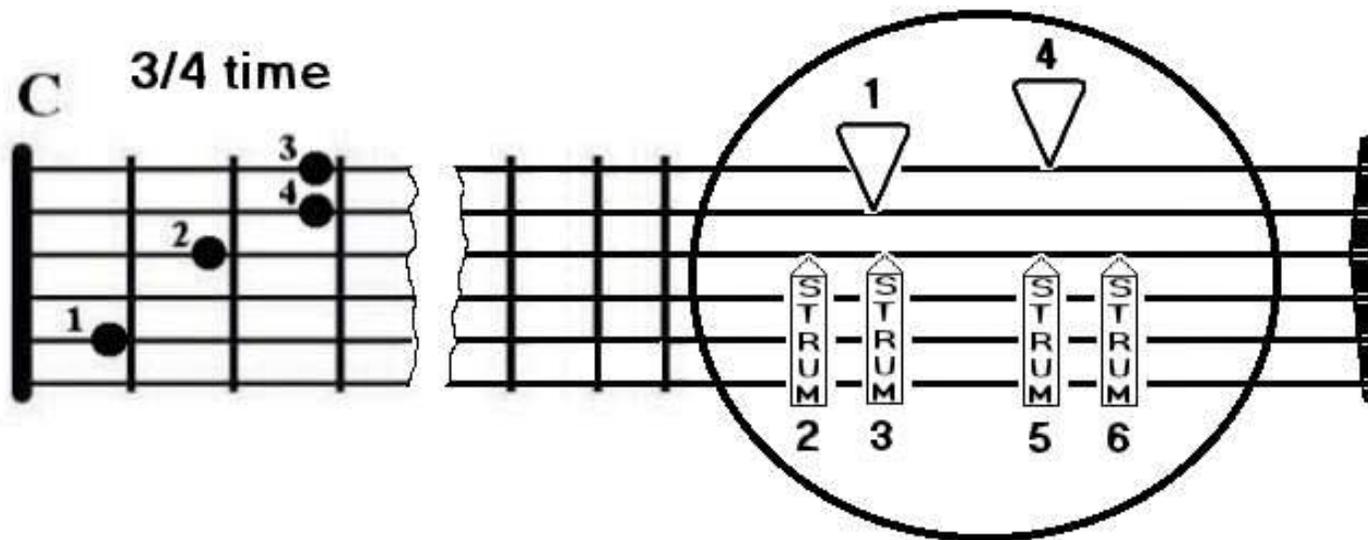


This strum is played in this order- “1, 2, 3, (the numbers within the hole.)”

Or: pick  ¹, strum  ², strum  ³.

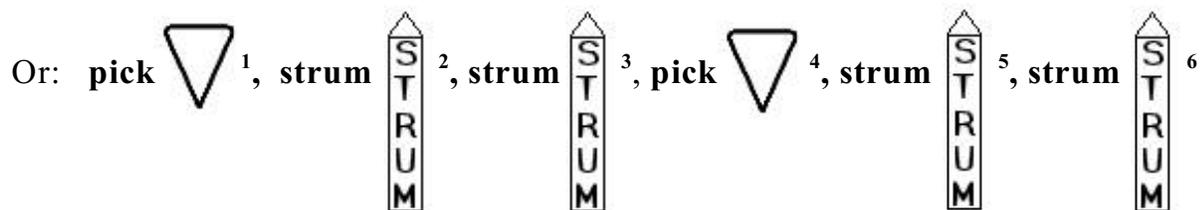
Then you repeat it: **pick, strum, strum, pick, strum, strum, pick, strum, strum, etc.**

Now let's learn the same strum in the "4" of our progression. (The C Chord.)



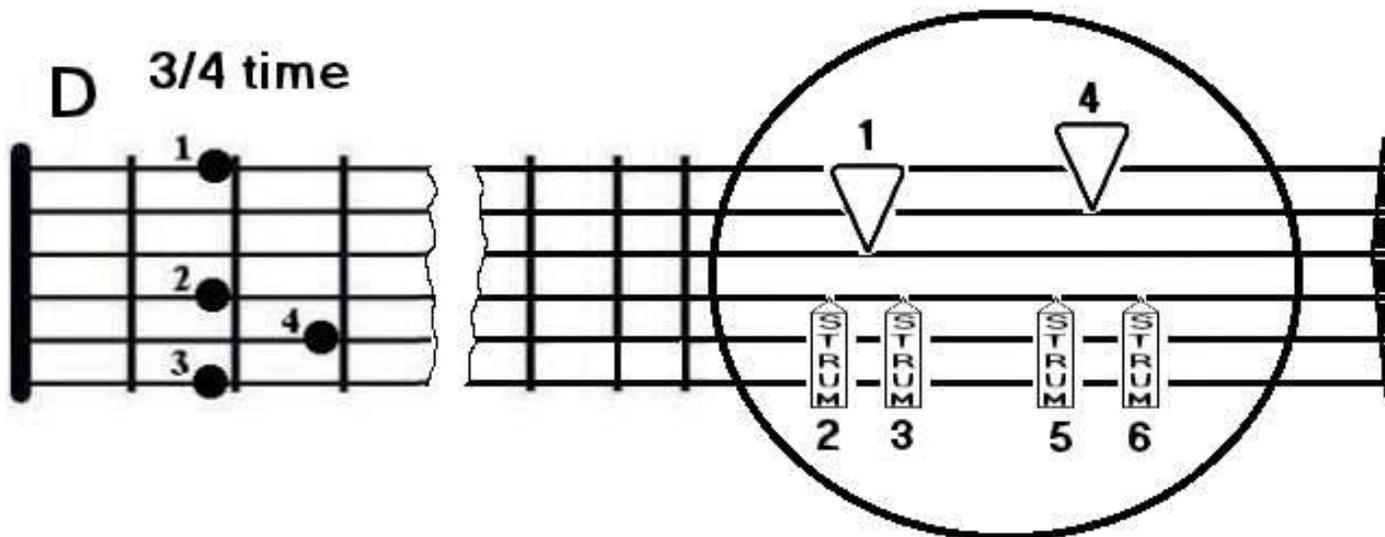
You will notice that within the "hole" of the graphic, the count given is "1, 2, 3, 4, 5, 6" but we are in 3/4 time? That is because when we are in the "C" chord we will play two of the 3/4 measures whenever we stay there for two measures. Two times the "3" of the "3/4" equals "6." Therefore, we play 6 beats to equal two measures of 3/4 time.

This strum is played 1, 2, 3, 4, 5, 6.



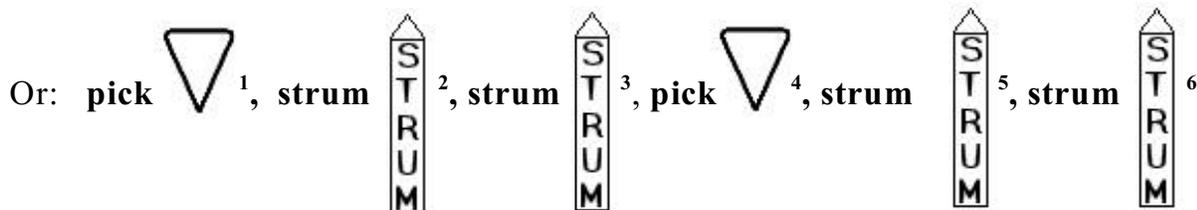
Then you repeat it: **pick, strum, strum, pick, strum, strum, pick, strum, strum, etc.**

Now let's learn the same strum in the "5" of our progression. (The **D** Chord.)



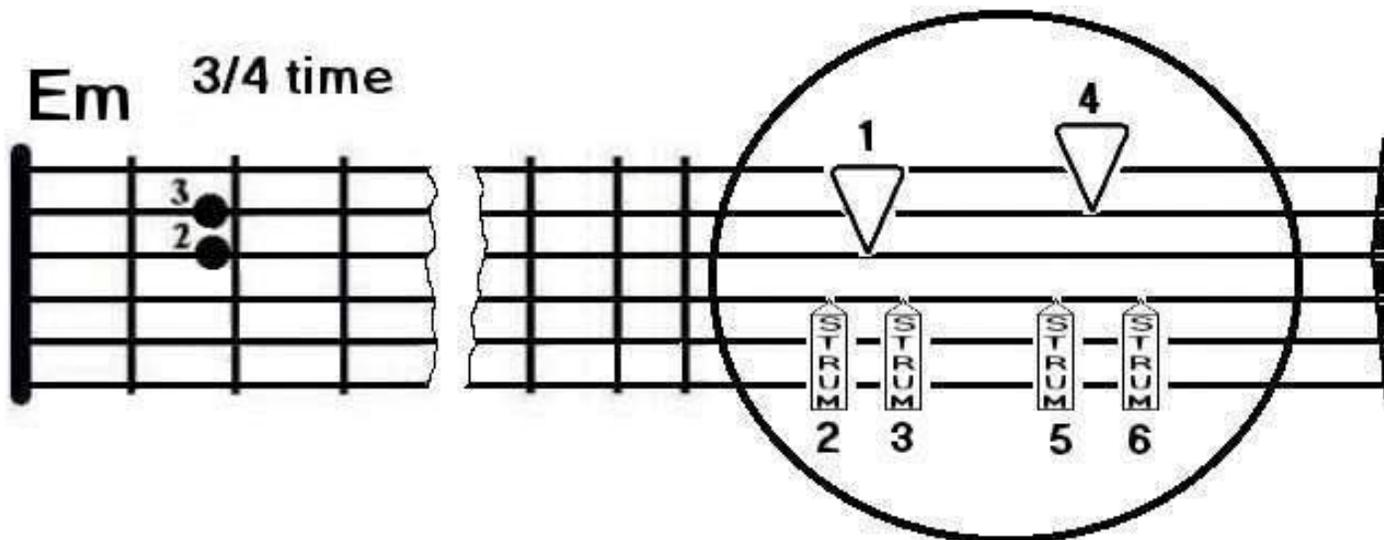
You will notice, again, that within the "hole" of the graphic, the count given is "1, 2, 3, 4, 5, 6" but we are in 3/4 time? That is because when we are in the "D" chord we will play two of the 3/4 measures whenever we stay there for two measures. Two times the "3" of the "3/4" equals "6." Therefore, we play 6 beats to equal two measures of 3/4 time.

This strum is played 1, 2, 3, 4, 5, 6.



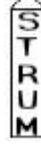
Then you repeat it: **pick, strum, strum, pick, strum, strum, pick, strum, strum, etc.**

Now let's learn the same strum in the "6m" of our progression. (The **Em** Chord.)



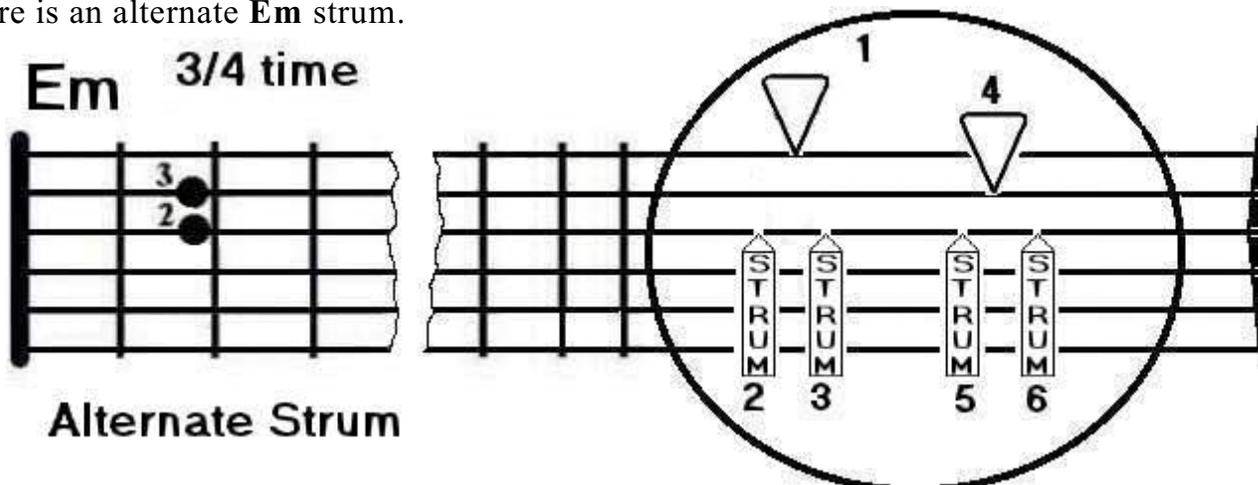
You will notice, again, that within the "hole" of the graphic, the count given is "1, 2, 3, 4, 5, 6" but we are in 3/4 time? That is because when we are in the "E" chord we will play two of the 3/4 measures whenever we stay there for two measures. Two times the "3" of the "3/4" equals "6." Therefore, we play 6 beats to equal two measures of 3/4 time.

This strum is played 1, 2, 3, 4, 5, 6.

Or: pick  1, strum  2, strum  3, pick  4, strum  5, strum  6.

Then you repeat it: **pick, strum, strum, pick, strum, strum, pick, strum, strum, etc.**

Here is an alternate **Em** strum.

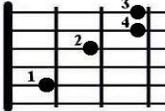
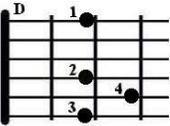


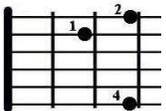
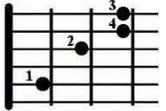
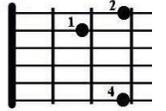
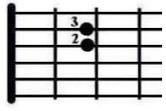
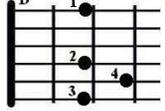
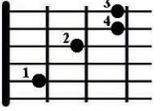
If you like, you can alternate between the regular strum and the alternate strum from measure to measure if you stay in **Em** for two or more measures.

Amazing Grace-

We will now use these four chords, **G, C, D, Em**, and play the song Amazing Grace.

Each chord change is shown directly over the word where the change takes place. Also, each chord change is exactly on the “pick” of the “pick, strum, strum.”

1 (G) 	4 (C) 	1 (G) 	5 (D) 
A-mazing Grace how sweet the sound, that saved a wretch like me.			

1 (G) 	4 (C) 	1 (G) 	6m (Em) 	5 (D) 	4 (C) 	1 (G) 
I once was lost but now am found was blind but now I see - - -.						

NOTE: You will notice in the second phrase (**2nd box**) between the second **1 (G)** and the **2 (D)** we inserted a **6m (Em)**. This is common in many songs that use the **standard 1, 4, 5**, with a **6m**. (In this case a **G, C, D**, with an **Em**.)

Also, the ending is not a standard ending, it is a country ending. For a standard ending, the last “**4**” would be left out and instead you would go straight to the **1**.



NOTE: This will be a test question.

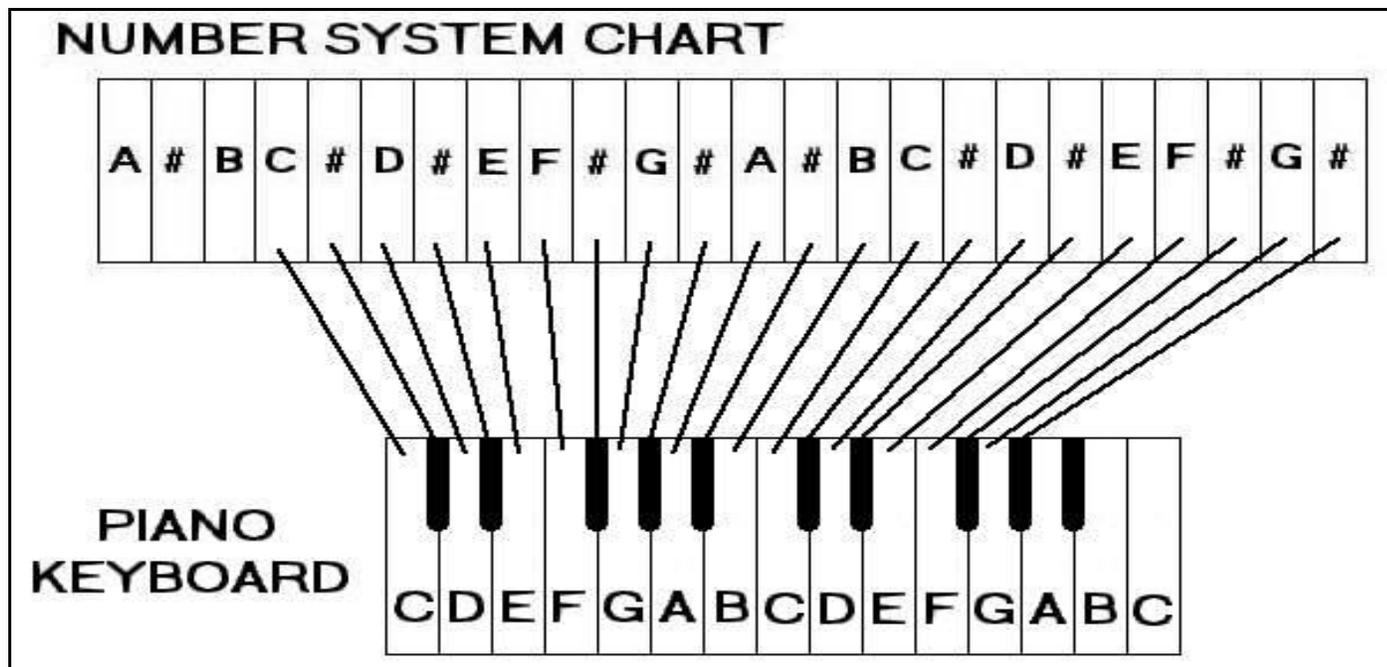
In the key of G, what letter keys correspond with the following numbered keys. (Write the letter answers in the spaces below the numbers.)

1,	4,	1,	5,	1,	4,	1,	6m,	5,	4,	1
<u>G</u>	<u>C</u>	<u>G</u>	<u>D</u>	<u>G</u>	<u>C</u>	<u>G</u>	<u>Em</u>	<u>D</u>	<u>C</u>	<u>G</u>

On the next page is a chart to help you with the number system.

Comparison between the NUMBER SYSTEM CHART and the PIANO KEYBOARD-

For those of you who know a little bit about piano, the number chart corresponds to the piano; not exactly in appearance but exactly in progression of notes from lowest to highest.



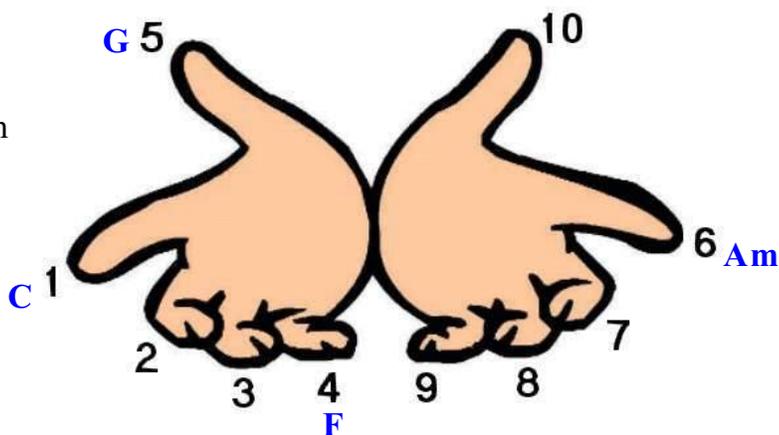
Since the two correspond, then you can use a piano keyboard to find the chord letter that corresponds to the number whenever you don't have a NUMBER SYSTEM CHART around.

Counting on your fingers -

Sometimes you won't have either of the two, a piano or a number chart, around. If that is the case, then you can use your fingers. Hopefully, as a gospel guitar player, you will ALWAYS have your fingers around when you play. :-)

Hand counting for the number system-

If you want to find the chords for a standard 1, 4, 5, with a 6m in the key of C, then make C your 1 and count them off on your fingers.



Now you know how to find a progression in three different ways with the *NUMBER SYSTEM*.

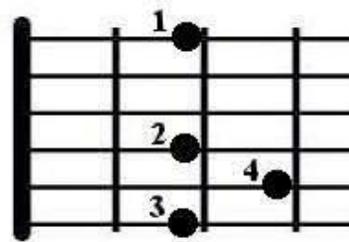
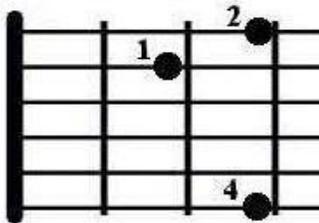
TEST #1

NAME: _____

DATE: _____

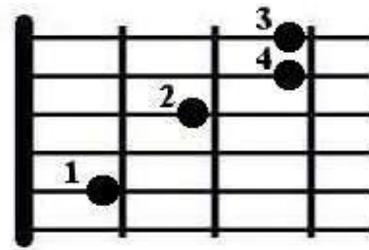
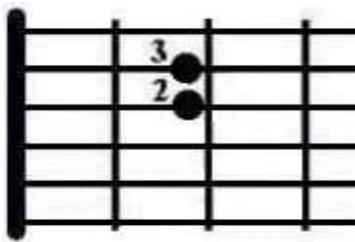
Instructions: When I give you the number, you supply letter;
and when I give you the letter then you supply the number.

1. When giving a number to indicate what KEY a song is in, **1** is always the key of C.
2. When in the key of **G**, 1 is always **G**; 4 is always **C**; 5 is always **D**; and E m is always the **6m**.
3. If the song is in the key of **D**, then it is in the key of 2.
4. We are in the key of **G**, play a **1** for me. [**G**]
5. In the key of **G**, play a **4** for me. [**C**]
6. In the key of **G**, play a **5** for me. [**D**]
7. In the key of **G**, play a **6m** for me. [**Em**]
8. What chord is this? **G**
9. What chord is this? **D**



10. What chord is this? **Em**

11. What chord is this? **C**



12. I practiced for ½ hour each day this last week
or else I practiced a total of 3 hours this week.

[circle one answer] **yes** **no**

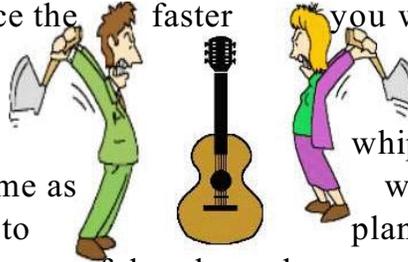
Scoring: Each question is worth 8 points except #12 which is worth 10 points; and “NAME” and “DATE” are worth 1 point each.

Total possible: 100 points.

PRACTICE! PRACTICE! PRACTICE!

(Until you think you're going to go completely nuts!)

Now, you must practice constantly. To make the chord changes come automatically, you need to practice changing from one chord to another. The more you do this, the faster will be your progress. The less you practice the faster you will not progress. There is no magic that can make you become more proficient, only practice. There is no inoculation that will give you instant proficiency, only practice. I can't beat you with a whip and make you practice, only you can make you practice. It is the same as with your prayer life or anything else that you need to do. You need to plan your work and then work your plan. If you are going to have a successful and regular prayer life, then you need to pick a particular place and a particular time and decide how long you are going to pray, that is the planning part. Then **YOU NEED TO WORK THAT PLAN!** When you go to work at your job, you have a particular place and a particular time that you will arrive and a particular time that you will finish, that is the planning part. Then you have to **WORK THAT PLAN** and actually go to work. If you want to learn the guitar then you have to plan your work. Plan a particular place and time that you will practice and how long you will practice each time. Then you have to work your plan and **ACTUALLY DO IT!** Sorry to say that most people have to be accountable to someone or they **WILL NOT WORK THEIR PLAN** or even make one in the first place! When you have a time and a place to pray- then you are accountable to God to not only have a plan but to actually work your plan. When you work a job- your boss tells you when, where, and how long; i.e., he plans your work for you and you are accountable to work that plan. When you apply this to learning the guitar, I am making the plan for you and you are accountable to me to **WORK YOUR PLAN!**



You have willingly put yourself under my authority in this matter. You have arranged your life schedule so that you can be here in this class. By doing so you have willingly made yourself accountable to me. Therefore, I must reward your trust in me by willingly and purposefully fulfilling my duty as your teacher to the best of my ability; and, with God's help, go beyond my ability as I train you in this particular ministry for Him.

On the next pages you will find some exercises to help you become more proficient in changing from one chord to another.

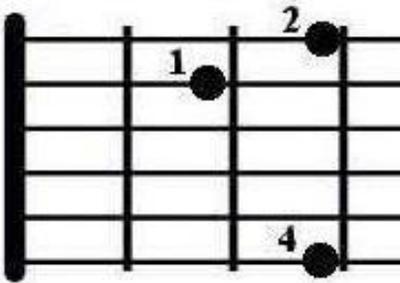
Practice each exercise for five (5) minutes each day for the next week.

Count each exercise this way: "Pick, strum, strum; pick, strum, strum; etc.

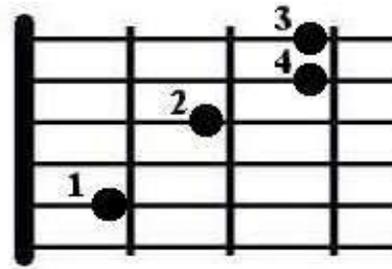
Exercise One:

pick, strum, strum; pick, strum, strum - pick, strum, strum; pick, strum, strum;

G

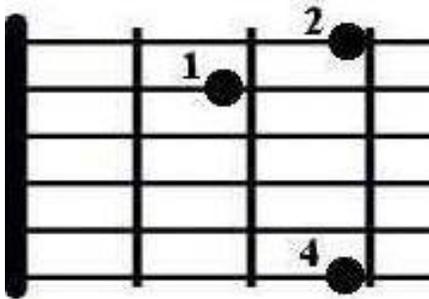


C

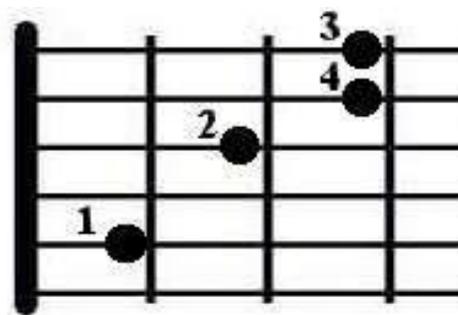


pick, strum, strum; pick, strum, strum - pick, strum, strum; pick, strum, strum;

G



C



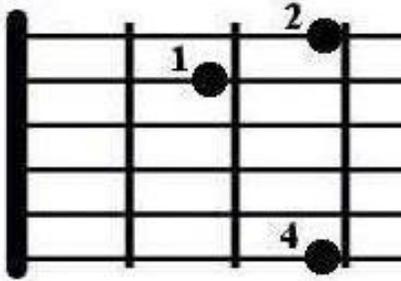
Now keep repeating the change from G (1) to C (4) to G (1) to C (4) etc., for five minutes.

Then go on to the next exercise.

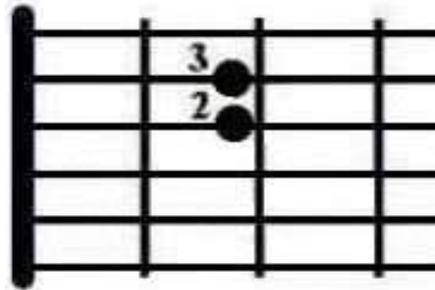
Exercise Two:

pick, strum, strum; pick, strum, strum - pick, strum, strum; pick, strum, strum;

G

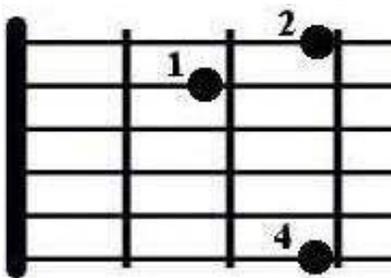


Em

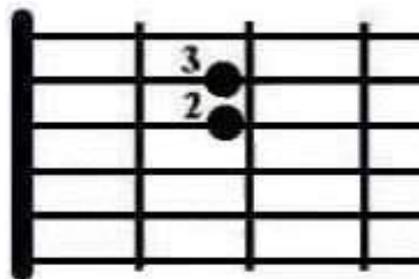


pick, strum, strum; pick, strum, strum - pick, strum, strum; pick, strum, strum;

G



Em

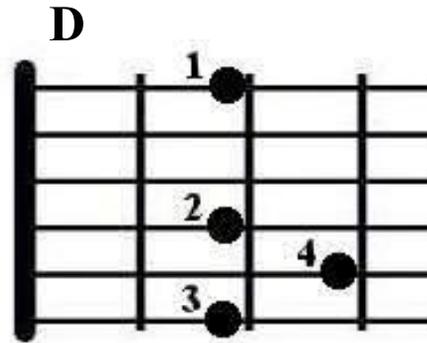
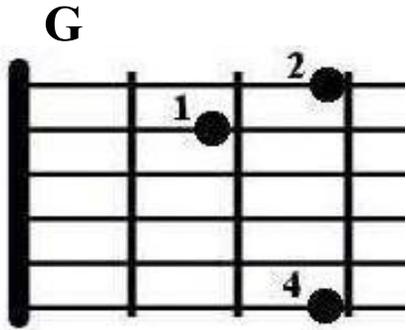


Now keep repeating the change from G (1) to Em (6m) to G (1) to Em (6m) etc., for five minutes.

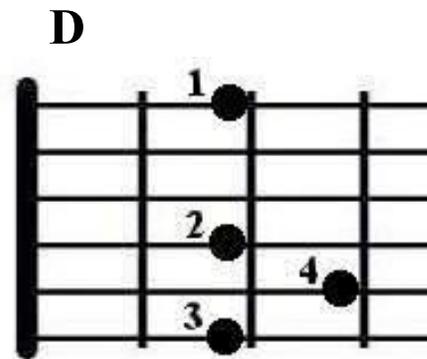
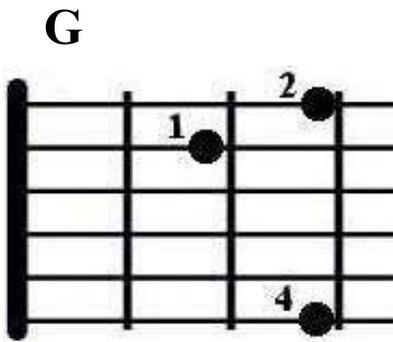
Then go on to the next exercise.

Exercise Three:

pick, strum, strum; pick, strum, strum - pick, strum, strum; pick, strum, strum;



pick, strum, strum; pick, strum, strum - pick, strum, strum; pick, strum, strum;



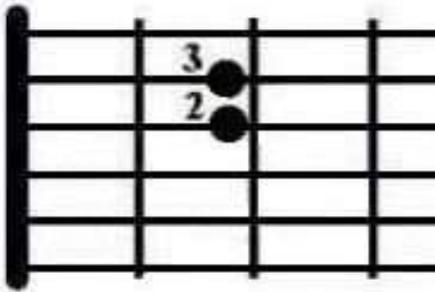
Now keep repeating the change from G (1) to D (5) to G (1) to D (5) etc., for five minutes.

Then go on to the next exercise.

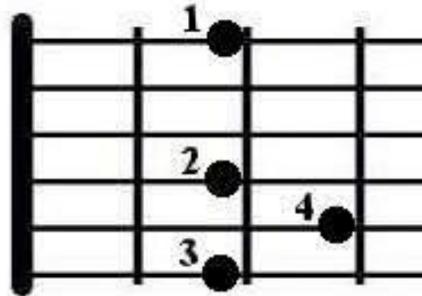
Exercise Four:

pick, strum, strum; pick, strum, strum - pick, strum, strum; pick, strum, strum;

Em

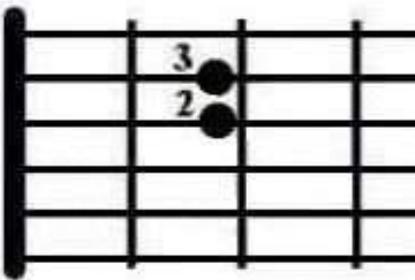


D

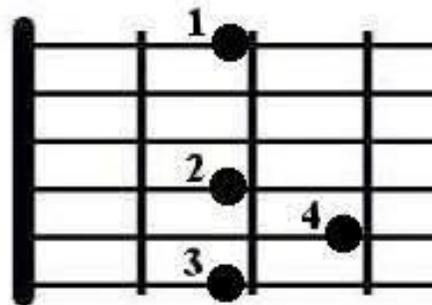


pick, strum, strum; pick, strum, strum - pick, strum, strum; pick, strum, strum;

Em



D



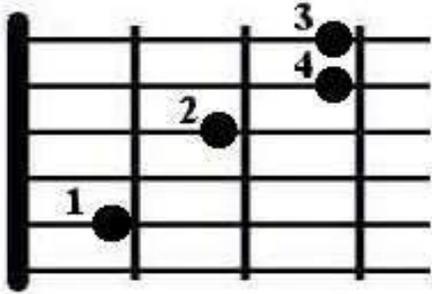
Now keep repeating the change from Em (6m) to D (5) to Em (6m) to D (5) etc., for five minutes.

Then go on to the next exercise.

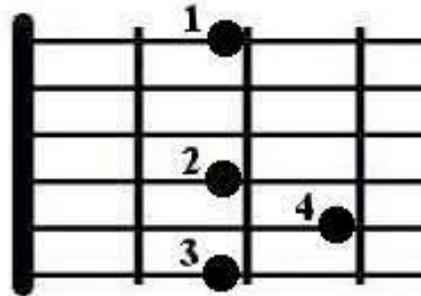
Exercise Five:

pick, strum, strum; pick, strum, strum - pick, strum, strum; pick, strum, strum;

C

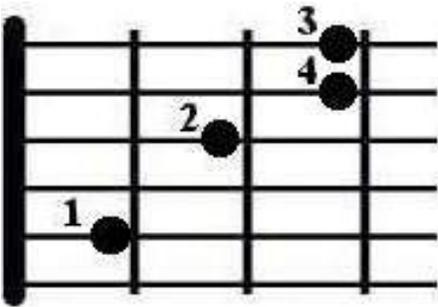


D

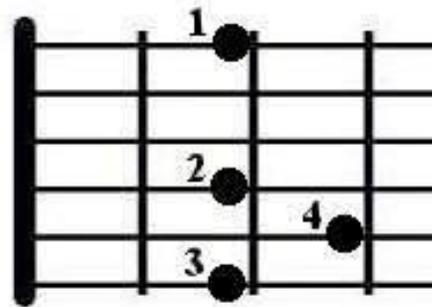


pick, strum, strum; pick, strum, strum - pick, strum, strum; pick, strum, strum;

C



D



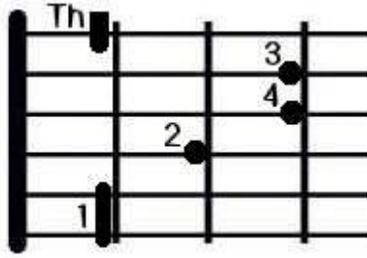
Now keep repeating the change from C (4) to D (5) to C (4) to D (5) etc., for five minutes.

Now go to page 16 and practice Amazing Grace for five minutes.

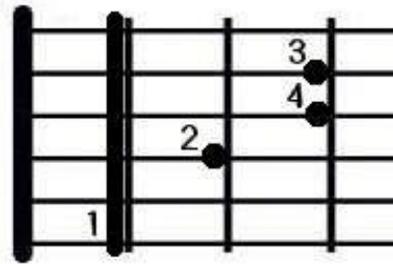
The F, A, and Am chords

The next chords you will learn will be the **F**, **A**, and **Am** chords. These three chords added to the ones you already know will allow you to play in several different keys. Instead of just playing in the key of **G**, you will also be able to play in the keys of **C** and **D**.

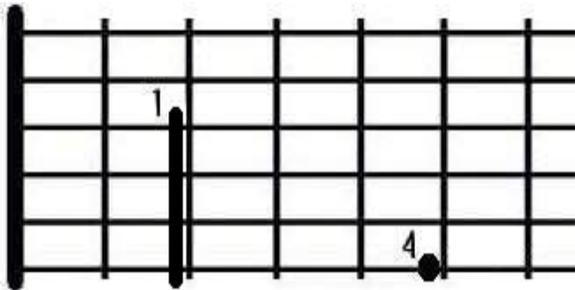
F chord (made with the thumb)



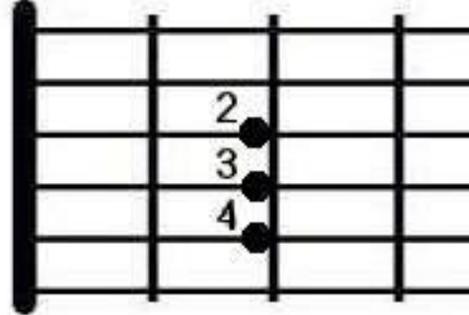
F bar chord



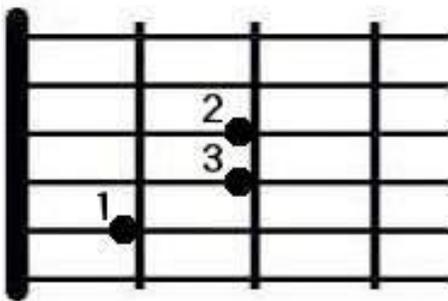
A bar chord



A chord



Am



Now practice these chords 15 minutes a day and your other chords for 15 minutes a day for the next week.



MID-TERM TEST

NAME: _____

DATE: _____

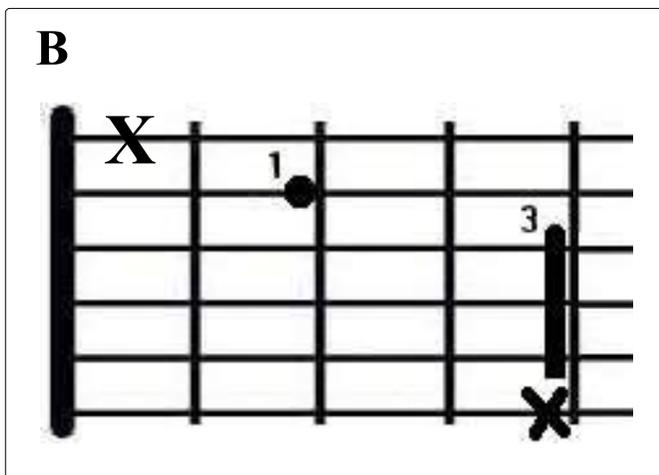
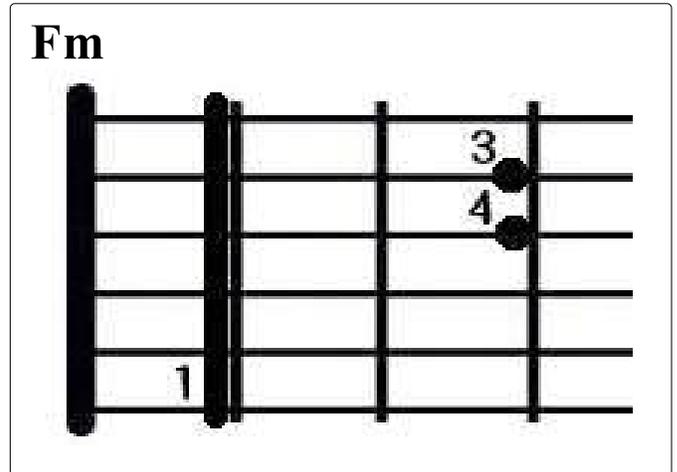
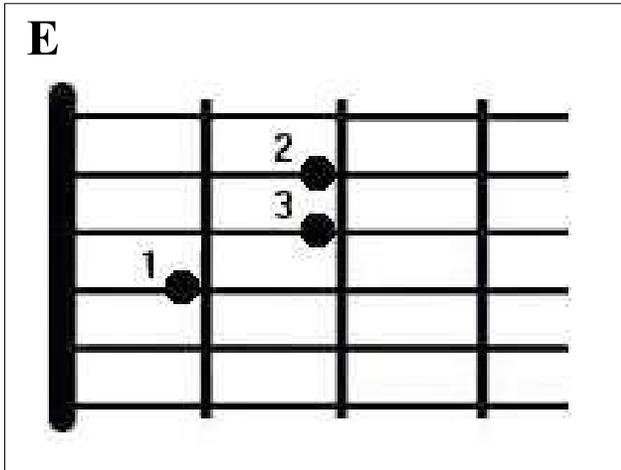
1. Did you practice the exercise on p. 21 according to the instructions? _____
2. Did you practice the exercise on p. 22 according to the instructions? _____
3. Did you practice the exercise on p. 23 according to the instructions? _____
4. Did you practice the exercise on p. 24 according to the instructions? _____
5. Did you practice the exercise on p. 25 according to the instructions? _____
6. Did you practice the chords on p. 26 according to the instructions? _____

ANSWERS

The answers to all of the questions need to be “yes.”

The E, Fm, and B chords

The next chords you will learn will be the E, Fm, and B chords. These three chords added to the ones you already know will allow you to play in several more keys.



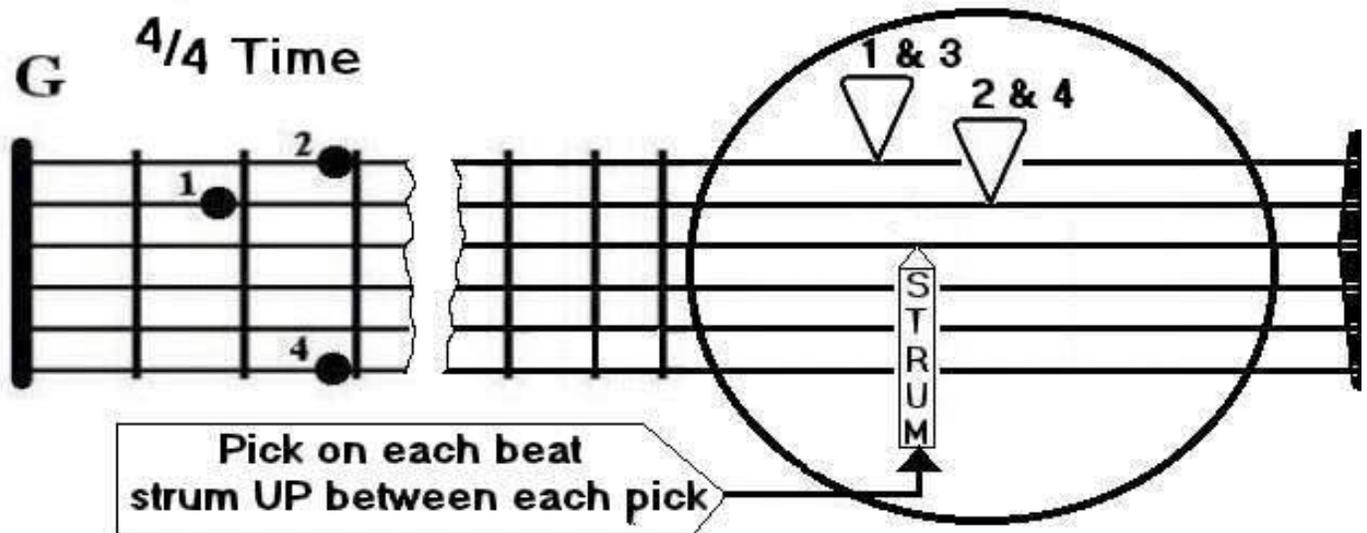
Now practice these chords 15 minutes a day and your other chords for 15 minutes a day for the next week.

4 / 4 strum in the key of G

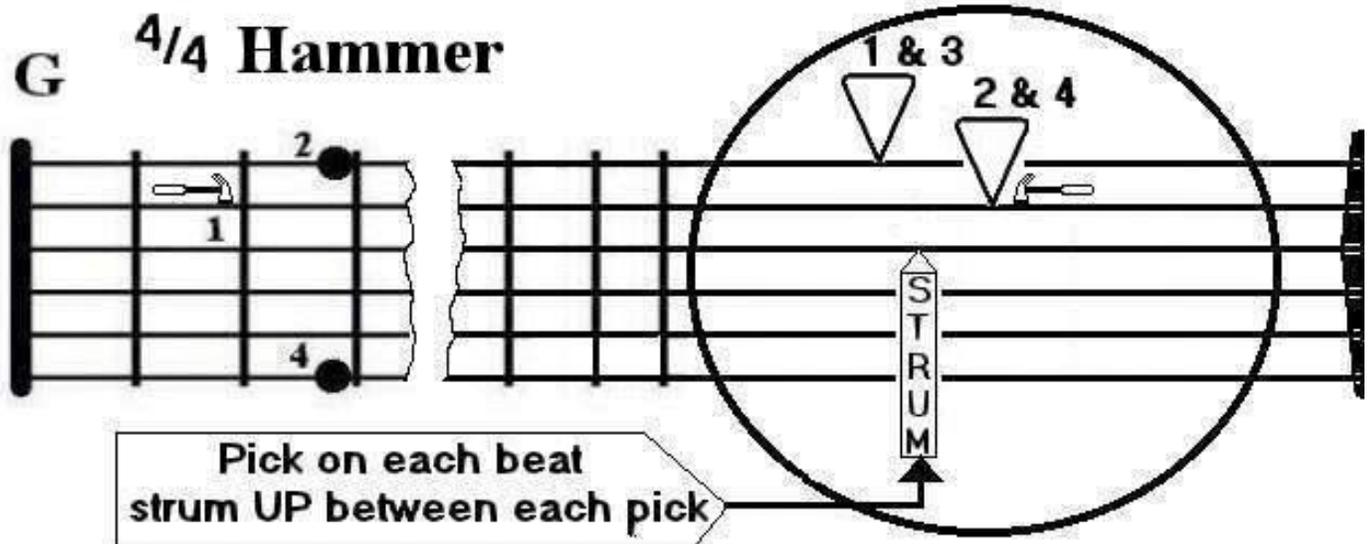
We will now learn to do a 4 / 4 strum as in “Power in the Blood.”
We will start in the key of G.

Notice that the picks are numbered “1 & 3” and “2 & 4.” In “4/4 time” there are four beats to the measure; therefore, each pick is on one of those four beats.

This strum is played- down pick, up strum, down pick, up strum, down pick, up strum, with the down pick alternating between the 6th and 5th strings starting with the 6th string.



Now practice this 4/4 strum for 10 minutes a day and the 3/4 strum on pages 21-26 for 5 minutes a day each.

HAMMER-ON in 4/4 time

”Hammering” is accomplished by picking a string “open” and then immediately striking down on it and holding it with the appropriate finger with which you would normally make that particular note in your chord. The harder you strike down with your finger the louder the note will ring. In essence, your finger carries out the same action as the hammer in a piano that strikes the string in order to make a particular note sound forth from the sound board. The harder you hit a key on the piano, the harder the hammer strikes the string inside and the louder the resultant note.

On the guitar, if you pick the open string harder, then more energy is imparted to the string; and, a certain amount of that energy will then be transferred to the following “hammered” note to augment the energy transmitted by your “hammering” of that string.

On the graphic above:

Hit the 6th string first while fingering a G chord.

Then strum up as you normally would.

Then hit the 5th string open and immediately hammer onto that string with your first finger at the fret where you would normally play your note for your chord.

The 4/4 Hammer strum can be counted this way:

(“5h” means 5th string open and then hammer onto the appropriate note on that string)

6 - strum - 5h - strum - 6 - strum - 5h - strum

6 - strum - 5h - strum - 6 - strum - 5h - strum

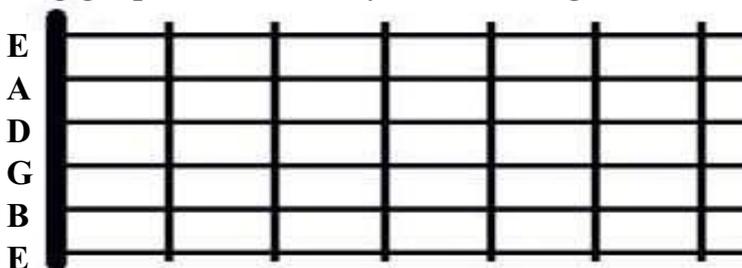
Now practice this 4/4 Hammer strum and the regular 4/4 strum on p. 29 for 5 minutes a day each. Then practice the 3/4 strum on pages 21-26 for 5 minutes a day each.

Next we will show you how to properly tune your guitar.

TUNING YOUR GUITAR

Tuning your guitar with a piano- Tuning your guitar with a piano is easy. The lowest sounding string on your guitar, the 6th string, is called the **E** string because it sounds that note if you pick it open (that means with no fingers fretting the string.) The 5th string is the **A** string; the 4th is the **D**, the 3rd is the **G**, the 2nd is the **B**, and the 1st is the **E** string again. As you will notice, the 6th and 1st strings are the same note only **1 octave** apart.

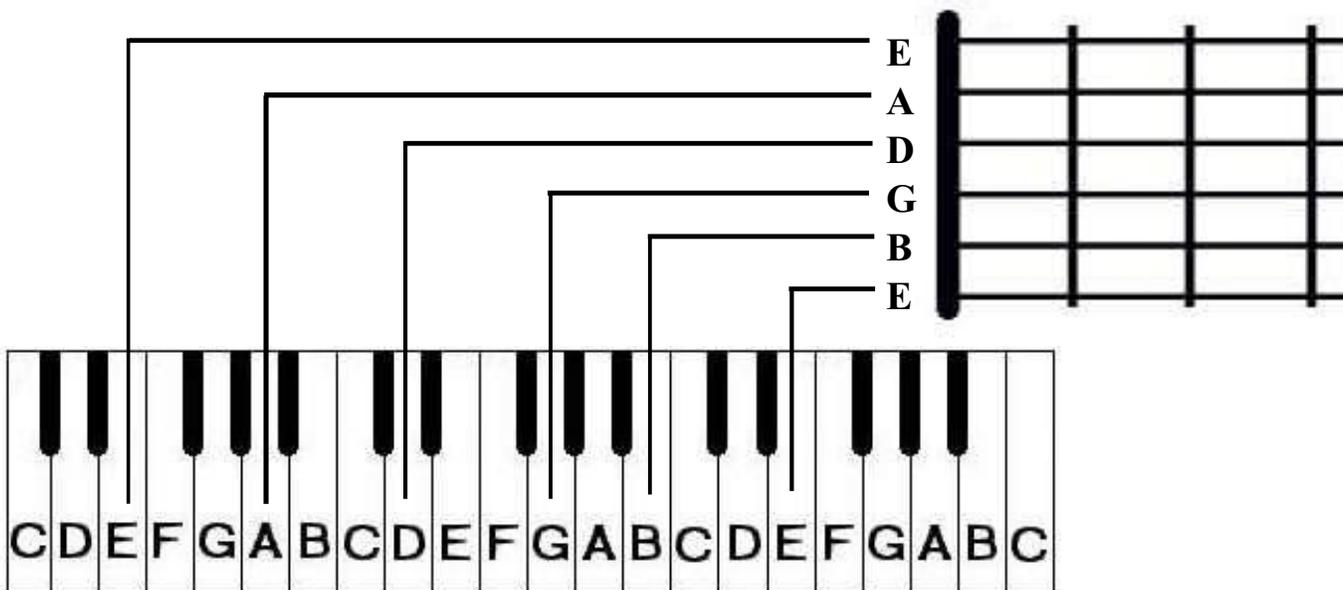
The following graphic will show you the strings and their relative notes:



If you have a piano handy, you can easily tune your guitar using it. You do so by tuning your open strings on the guitar with the corresponding notes on the piano. Start with the 2nd **E** note from the lowest end of the keyboard and make your guitar **E** string (that's the lowest sounding string on your guitar) sound like the E note on the piano.

Strike and hold the note on the piano by holding down the sustain pedal on the piano with your foot (the sustain pedal is the one that causes the note to continue to sound even when you let go of the piano key) and then pick that string on your guitar. While the notes on your guitar and the piano are both ringing out, turn the tuning peg on your guitar until the guitar note is lower than the note on the piano and then tighten the peg to bring the note up until your guitar note is exactly in tune with the piano note. You will probably have to do this several times until the two notes are exactly in tune.

Then repeat these steps with the rest of the keys on the guitar; then check them all again.



Tuning your guitar with itself-

Tuning your guitar with itself is easy. If you have a pitch pipe or a piano available, the best thing to do is to tune your 6th string with the low E of the pitch pipe or the second E note from the bottom end of the keyboard. If you have no way of tuning the low E string (6th string) of the guitar, then tune it as best you can by ear. If you are going to play along with another guitar or other instrument, then make sure you both are tuned to the same low E note. Even if there is no way to make sure that the E you are tuned to is correct, you still will sound OK as long as you are all tuned together.

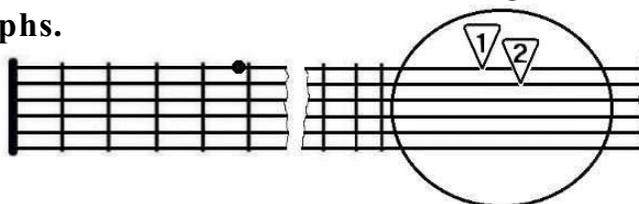
Once your E string (6th string) is tuned to your satisfaction, then it is easy to tune the rest of the strings to that string. We will now show you how this is accomplished.

To tune the next highest string, fret the lower string at the fifth fret. Pick it and then pick the next higher string open. Let them both ring at the same time. Lower the higher string below the fretted string and then bring it up until both notes sound the same.

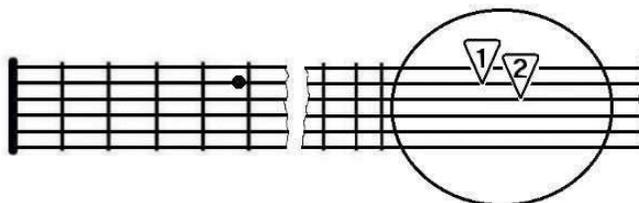
NOTE: When you get to the tuning of the 2nd string there is a change- you fret the 3rd string at the 4th fret instead of the 5th fret. You will see when we get there.

Now follow the graphs.

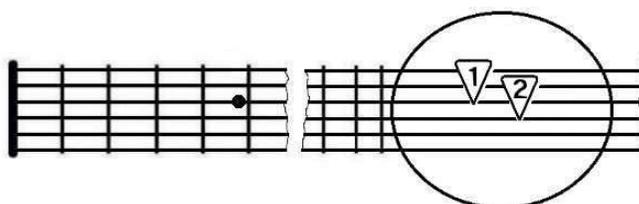
tuning the 5th string



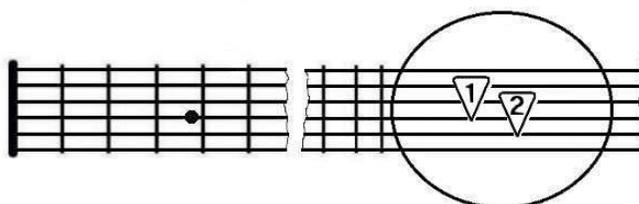
tuning the 4th string



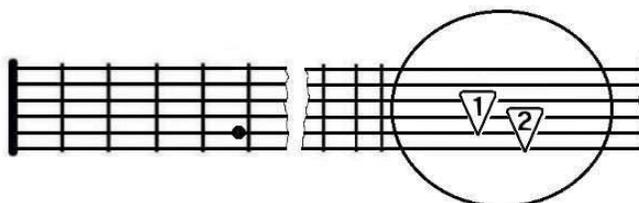
tuning the 3rd string



tuning the 2nd string
(Notice the fretting)



tuning the 1st string

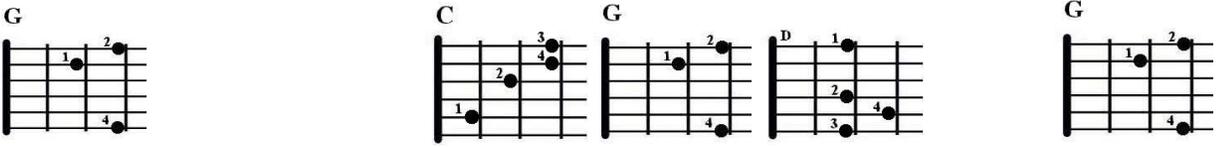


Now retune from the 6th (low E) string on up. The strings tend to stretch as you tune the other strings, so tuning them all again may be necessary. Tune as many times as needed.

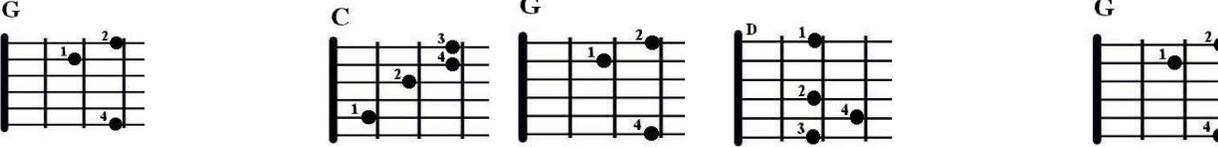
POWER IN THE BLOOD-

We will now learn Power in the Blood in the key of G.

VERSE

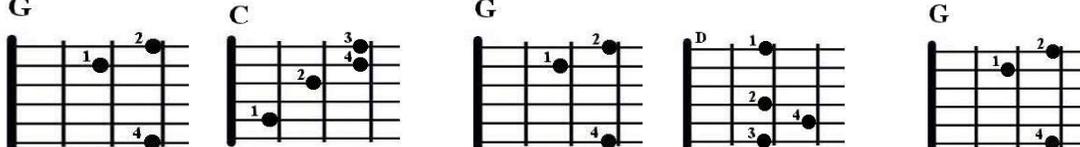


Would you be free from your burden of sin, there's power in the blood, power in the blood.

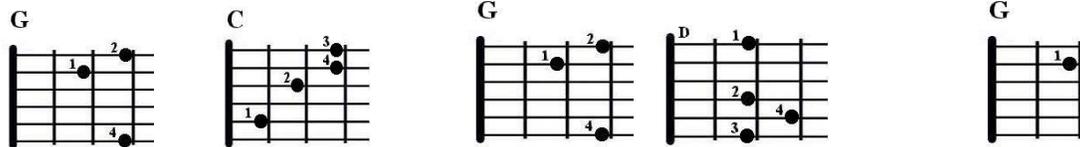


Would you o'er evil a victory win, there's wonderful power in the blood.

CHORUS



There is pow'r, pow'r, wonder working pow'r, in the blood, of the lamb.



There is pow'r, pow'r, wonder working pow'r in the precious blood of the lamb.

Now practice this page five times each day.

Do pages 21-26 five times each day.

Practice pp. 28-30 for two minutes each day.

Do page 16 five times each day.

Now practice this page (p. 33) two times again each day.

NOTE: Pray before each day's practice time.

Ask God to help you learn how to serve Him in this ministry!

This is the complete song, Amazing Grace. All four verses are given.

AMAZING GRACE (G)

G (1)	C (4)	G (1)
1. AMAZING GRACE HOW SWEET THE SOUND THAT SAVED A		
D (5)	G (1)	C (4) G (1)
WRETCH LIKE ME, I ONCE WAS LOST BUT NOW AM FOUND		
Em (6m)	D (5)	C (4) G (1)
WAS BLIND BUT NOW I SEE		

G (1)	C (4)	G (1)
2. TWAS GRACE THAT TAUGHT MY HEART TO FEAR AND GRACE		
D (5)	G (1)	C (1) G (1)
MY FEARS RE-LIEVED HOW PRECIOUS DID THAT GRACE APPEAR		
Em (6m)	D (5)	C (4) G (1)
THE HOUR I FIRST BE-LIEVED		

G (1)	C (4)	G (1)
3. THRU MANY DANGERS TOILS AND SNARES I HAVE ALREADY		
D (5)	G (1)	C (4) G (1)
COME TIS GRACE HATH BRO'T ME SAFE THUS FAR AND		
Em (6m)	D (5)	C (4) G (1)
GRACE WILL LEAD ME HOME		

G (1)	C (4)	G (1)
4. WHEN WE'VE BEEN THERE TEN THOUSAND YEARS BRIGHT		
D (5)	G (1)	C (4)
SHINING AS THE SUN WE'VE NO LESS DAYS TO SING GOD'S		
G (1)	Em (6m)	D (5) C (4) G (1)
PRAISE THAN WHEN WE FIRST BE-GUN		

Practice this song twice each day.

Here is the complete song, "Power in the Blood." All four verses are given.

POWER IN THE BLOOD (G)

G	C	G
1. WOULD YOU BE FREE FROM THE BURDEN OF	SIN	
D	G	
THERE'S POWER IN THE BLOOD, POWER IN THE BLOOD		
C	G	
WOULD YOU O'ER EVIL A VICTORY WIN		
D	G	
THERE'S WONDERFUL POWER IN THE BLOOD	[CHORUS]	

G	C	G
2. WOULD YOU BE FREE FROM YOUR PASSION AND	PRIDE	
D	G	
THERE'S POWER IN THE BLOOD, POWER IN THE BLOOD		
G	C	G
COME FOR A CLEANSING TO CALVARY'S TIDE		
D	G	
THERE'S WONDERFUL POWER IN THE BLOOD	[CHORUS]	

G	C	G
3. WOULD YOU BE WHITER MUCH WHITER THAN	SNOW	
D	G	
THERE'S POWER IN THE BLOOD, POWER IN THE BLOOD		
C	G	
SINSTAINS ARE LOST IN ITS LIFE GIVING FLOW		
D	G	
THERE'S WONDERFUL POWER IN THE BLOOD	[CHORUS]	

CHORUS		
G	C	G
THERE IS POWER, POWER, WONDER WORKING	POWER IN	
D	G	C
THE BLOOD OF THE LAMB. THERE IS POWER, POWER, WONDER		
G	D	G
WORKING POWER IN THE	PRECIOUS BLOOD OF THE LAMB	

Practice this song twice each day.

Here is the complete song, "Are You Washed in the Blood." All four verses are given.

ARE YOU WASHED IN THE BLOOD

G

1. HAVE YOU BEEN TO JESUS FOR THE CLEANSING POW'R ARE YOU WASHED
D **G** **C**
IN THE BLOOD OF THE LAMB ARE YOU FULLY TRUSTING IN HIS GRACE THIS
G **D** **G**
hour ARE YOU WASHED IN THE BLOOD OF THE LAMB [CHORUS]

G

2. ARE YOU WALKING DAILY BY THE SAVIOUR'S SIDE ARE YOU WASHED IN THE
D **G** **C**
BLOOD OF THE LAMB DO YOU REST EACH MOMENT IN THE CRUCIFIED
G **D** **G**
ARE YOU WASHED IN THE BLOOD OF THE LAMB [CHORUS]

G

3. WHEN THE BRIDEGROOM COMETH WILL YOUR ROBES BE WHITE ARE YOU
D **G**
WASHED IN THE BLOOD OF THE LAMB WILL YOUR SOUL BE READY FOR THE
C **G** **D** **G**
MANSIONS BRIGHT AND BE WASHED IN THE BLOOD OF THE LAMB [CHORUS]

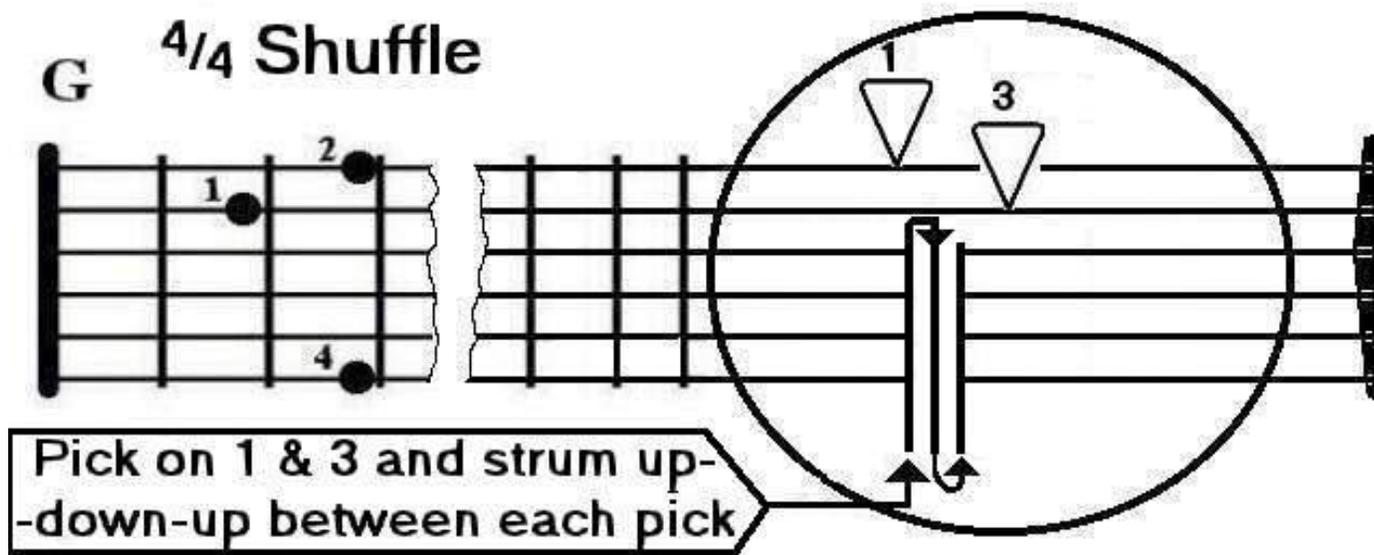
G

4. LAY ASIDE THE GARMENTS THAT ARE STAINED WITH SIN ARE YOU WASHED IN
D **G** **C**
THE BLOOD OF THE LAMB THERE'S A FOUNTAIN FLOWING FOR THE SOUL
G **D** **G**
UNCLEAN O BE WASHED IN THE BLOOD OF THE LAMB [CHORUS]

CHORUS **G** **C** **G**
ARE YOU WASHED IN THE BLOOD IN THE SOUL-CLEANSING BLOOD OF THE
D **G** **C**
LAMB ARE YOUR GARMENTS SPOTLESS ARE THEY WHITE AS SNOW ARE YOU
G **D** **G**
WASHED IN THE BLOOD OF THE LAMB

Practice this song twice each day.

Now we will learn a new strum called a **SHUFFLE**.



To start, you pick the 6th string on beat 1. Then you strum up, strings 1-4, then down, strings 1-4, and then up on strings 1-4. Then you pick the 5th string on beat 3 and then repeat the up-down-up strum on strings 1-4.

Since this is in 4/4 time, then the count must be 4 beats (4 quarter notes) total per measure; but, for a shuffle, there are 8 actions on the guitar. Therefore, the pattern will be as follows:

Beats/measure	1	and	2	and	3	and	4	and
Guitar strum	pick	up	dwn	up	pick	up	dwn	up

Homework:

Practice this strum in all of the chords that you have learned so far. The strings you will pick on beats “1” and “3” in the various chords will follow the same rules that you learned in the other 4/4 time strum.

Also, make sure you are practicing all of the chords and all of the strums you have learned thus far in the course.

Here is the complete song, "At Calvary." All four verses are given. Play it using the SHUFFLE strum.

AT CALVARY

C	G	C
1. YEARS I SPENT IN VANITY AND PRIDE, CARING NOT MY LORD WAS CRUCIFIED,		
	F G C	
KNOWING NOT IT WAS FOR ME HE DIED, ON CAL-VA -RY		

C	G	C
2. BY GOD'S WORD AT LAST MY SIN I LEARNED; THEN I TREMBLED AT THE LAW		
	F G C	
I'D SPURNED, TILL MY GUILTY SOUL IMPLORING TURNED TO CAL-VA -RY		

C	G	C
3. NOW I'VE GIVEN TO JESUS EVERYTHING, NOW I GLADLY OWN HIM AS MY KING,		
	F G C	
NOW MY RAPTURED SOUL CAN ONLY SING OF CAL-VA -RY		

C	G
4. OH, THE LOVE THAT DREW SALVATION'S PLAN OH, THE GRACE THAT	
	C
BROUGHT IT DOWN TO MAN! OH, THE MIGHTY GULF THAT GOD DID SPAN	
	F G C
AT CAL-VA -RY	

CHORUS		
F	C	
MERCY THERE WAS GREAT, AND GRACE WAS FREE;		
G	C	
PARDON THERE WAS MULTI PLIED TO ME;		
F	C	F G C
THERE MY BURDENED SOUL FOUND LIBERTY AT CAL-VA -RY		

Practice this song twice each day.

This song is also played with a shuffle strum.

MANSION OVER THE HILLTOP

C G C F C G
 1. I'M SATISFIED WITH, JUST A COTTAGE BE - LOW A LITTLE SILVER,
 C G C F
 AND A LITTLE GOLD, BUT IN THAT CITY, WHERE THE RANSOMED
 C G C F C
 WILL SHINE I WANT A GOLD ONE, THAT'S SILVER LINED

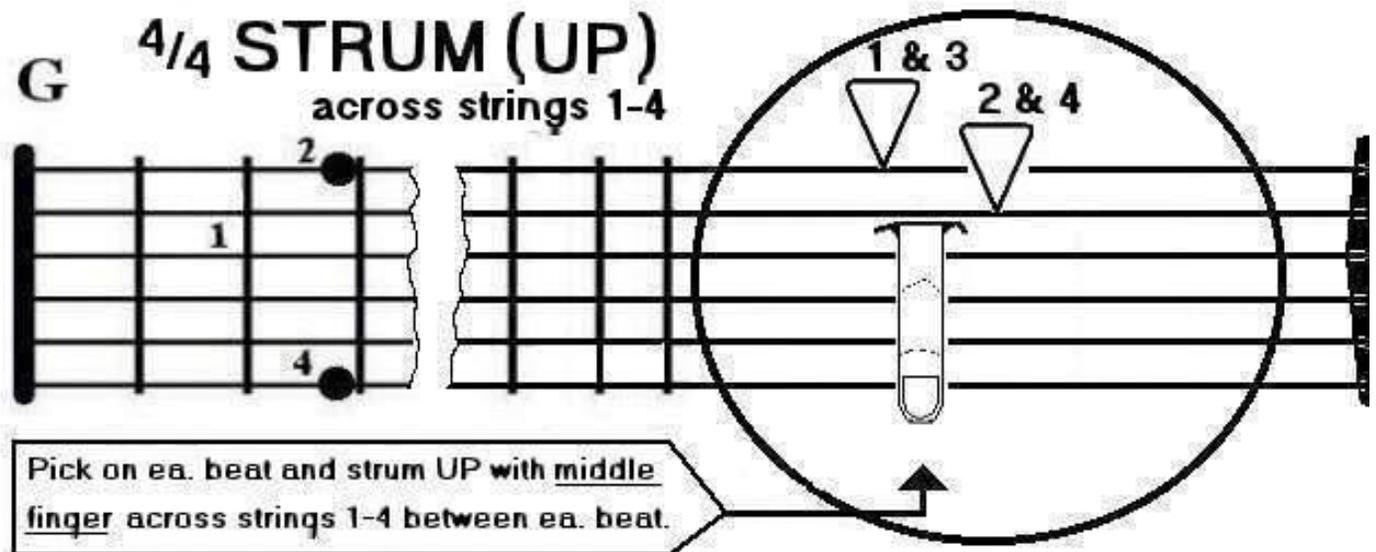
C G C F C
 2. THO' OFTEN TEMPTED, TORMENTED AND TESTED AND LIKE THE
 G C G C F
 THE PROPHET, MY PILLOW A STONE AND THO' I FIND HERE,
 C G
 NO PERMANENT DWELLING I KNOW HE'LL GIVE ME,
 C F C
 A MANSION MY OWN

C G C F C
 3. DON'T THINK ME POOR OR, DESERTED OR LONELY
 G C
 I'M NOT DISCOURAGED, I'M HEAVEN BOUND
 G C F C
 I'M JUST A PILGRIM, IN SEARCH OF THAT CITY
 G C F C
 I WANT A MANSION, A HARP AND A CROWN

CHORUS
 C F C
 I'VE GOT A MANSION, JUST OVER THE HILLTOP IN THAT BRIGHT
 G C F
 LAND WHERE, WE'LL NEVER GROW OLD AND SOMEDAY YONDER,
 C G
 WE WILL NEVER MORE WANDER BUT WALK ON STREETS THAT,
 C F C
 ARE PUREST GOLD

4/4 STRUM (UP)

This strum is a variation of the “4 / 4 strum in the key of G” and the “HAMMER-ON in 4/4 time” on pages 29 & 30. It is played in the same way as each of those two except it substitutes an up-strum with the middle finger for the up-strum with the pick across strings 1-4.



Practice this strum by playing the songs on pp. 35 & 36. Play each song through one time using only this strum, 4/4/ STRUM (UP).

Then play each song through once using this 4/4 STRUM (UP) with the “hammer on” variation of it.

Then play each song once more alternating between this 4/4 STRUM (UP) on the verses and the 4/4 strum in the key of G on each chorus.

Then play each song once more alternating between this 4/4 STRUM (UP) on each verse and the “HAMMER-ON in 4/4 time” on each chorus.

This song is played with a 4/4 STRUM (UP) with a straight 4/4 Strum on the chorus.

AT THE CROSS

G **C**
1. ALAS, AND DID MY SAVIOUR BLEED AND DID MY SOVEREIGN
D G C
DIE. WOULD HE DEVOTE THAT SACRED HEAD FOR SUCH A
D G C G (BREAK)
WORM AS I

G **C**
2. WAS IT FOR CRIMES THAT I HAVE DONE HE GROANED UPON
D G C
THE TREE AMAZING PITY GRACE UNKNOWN AND LOVE BE-
D G C G (BREAK)
YOND DEGREE

G **C**
3. BUT DROPS OF GRIEF CAN NE'ER REPAY THE DEBT OF LOVE I
D G C D
OWE? HERE LORD I GIVE MYSELF AWAY 'TIS ALL THAT I
G C G (BREAK)
CAN DO

G **D**
CHORUS: AT THE CROSS AT THE CROSS WHERE I FIRST SAW
G
THE LIGHT AND THE BURDEN OF MY HEART ROLLED A-WAY
C G Em D
IT WAS THERE BY FAITH I RECEIVED MY SIGHT AND NOW I
G C G (BREAK)
AM HAPPY ALL THE DAY

This song is play with the SHUFFLE strum in the key of G.

VICTORY IN JESUS

G C G
1. I HEARD AN OLD, OLD STORY, HOW A SAVIOUR CAME FROM GLORY,
Em G A D
HOW HE GAVE HIS LIFE, ON CALVARY, TO SAVE A WRETCH LIKE ME,
G C G
I HEARD ABOUT HIS GROANING, OF HIS PRECIOUS BLOOD'S A-TONING,
Em G A D G
THEN I REPENTED OF MY SINS AND WON THE VIC-TO - RY

G C G
2. I HEARD ABOUT HIS HEALING, OF HIS CLEANSING POW'R REVEALING,
Em G A
HOW HE MADE THE LAME TO WALK AGAIN AND CAUSED THE BLIND
D G C
SEE, AND THEN I CRIED DEAR JESUS, COME AND HEAL MY BROKEN ,
G Em G A D G
SPIRIT AND SOMEHOW JESUS CAME AND BROUGHT TO ME THE VICTORY

G C G
3. I HEARD ABOUT A MANSION, HE HAS BUILT FOR ME IN GLORY AND I
Em G A D G
HEARD ABOUT THE STREET OF GOLD BE -YOND THE CRYSTAL SEA, ABOUT
C G Em
THE ANGELS SINGING, AND THE OLD REDEMPTION STORY, AND SOME
G A D G
SWEET DAY I'LL SING UP THERE THE SONG OF VIC-TO- RY

CHORUS

G C G Em
O VICTORY IN JESUS, MY SAVIOUR FOREVER HE SOUGHT ME AND HE
G A D G
BOUGHT ME WITH HIS REDEEMING BLOOD HE LOVED ME ERE I KNEW
C G Em G
HIM, AND ALL MY LOVE IS DUE HIM HE PLUNGED ME TO VICTORY
C D G
BE - NEATH THE CLEANSING FLOOD

This song is play with the SHUFFLE strum in the key of C.

JUST A CLOSER WALK WITH THEE

C	G
1. I AM WEAK BUT THOU ART	STRONG JESUS KEEP ME FROM
C	F C
ALL WRONG, I'LL BE SATISFIED AS LONG AS I	WALK, LET ME
G C F C	
WALK CLOSE TO THEE	

C	G
2. THROUGH THIS WORLD OF TOIL AND SNARES IF I FALTER LORD	
C	F
WHO CARES, WHO WITH ME MY BURDEN SHARES NONE BUT	
C G C F C	
THEE, DEAR LORD, NONE BUT THEE	

G	G
3. WHEN MY FEEBLE LIFE IS O'ER TIME FOR ME WILL BE NO	
C	F C
MORE GUIDE ME GENTLY SAFELY O'ER TO THY KINGDOM	
G C F C	
SHORE, TO THY SHORE	

C	G
CHORUS: JUST A CLOSER WALK WITH THEE GRANT IT JESUS IS	
C	F C
MY PLEA, DAILY WALKING CLOSE TO THEE LET IT BE,	
G C F C	
DEAR LORD, LET IT BE	

This song is played with the **4/4 STRUM (UP)** with a straight **4/4 Strum** on the chorus.

MY SINS ARE GONE

D **A**
1. YOU ASK WHY I AM HAPPY SO I'LL JUST TELL YOU WHY
D
BECAUSE MY SINS ARE GONE, AND WHEN I MEET THE SCOFFERS
A **D G D**
WHO ASK ME WHERE THEY ARE, I SAY, MY SINS ARE GONE

D **A**
2. 'T WAS AT THE OLD TIME ALTAR WHERE GOD CAME IN MY
D
HEART, AND NOW, MY SINS ARE GONE, THE LORD TOOK FULL
A
POSSESSION, THE DEVIL DID DEPART I'M GLAD,
D G D
MY SINS ARE GONE

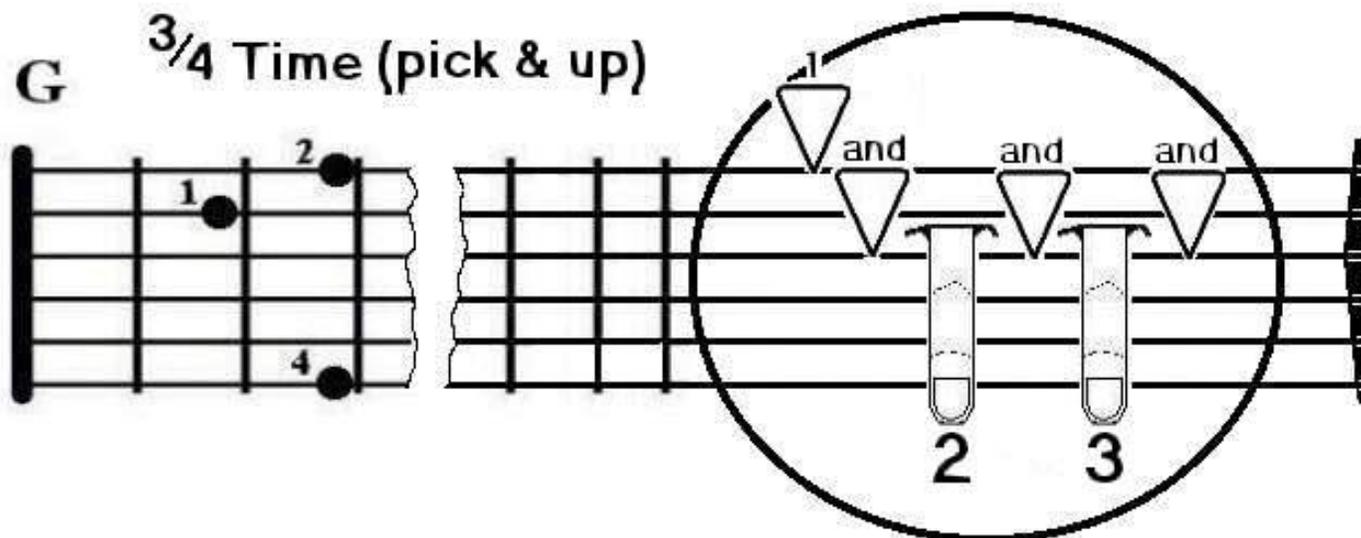
D **A**
3. I'M LIVING NOW FOR JESUS, I'M HAPPY NIGHT AND DAY BE-
D
CAUSE MY SINS ARE GONE, MY SOUL IS FILLED WITH MUSIC,
A **D G D**
WITH ALL MY HEART I SAY I KNOW MY SINS ARE GONE

D **A** **D**
CHORUS: THEY'RE UNDERNEATH THE BLOOD ON THE CROSS OF
G **D** **A**
CALVARY AS FAR REMOVED AS DARKNESS IS FROM DAWN
D **G**
IN THE SEA OF GOD'S FORGETFULNESS, THAT'S GOOD ENOUGH
D **A** **D G D**
FOR ME PRAISE GOD, MY SINS ARE GONE

ADVANCED

LEVEL

3/4 Time (pick & up) in the key of G.

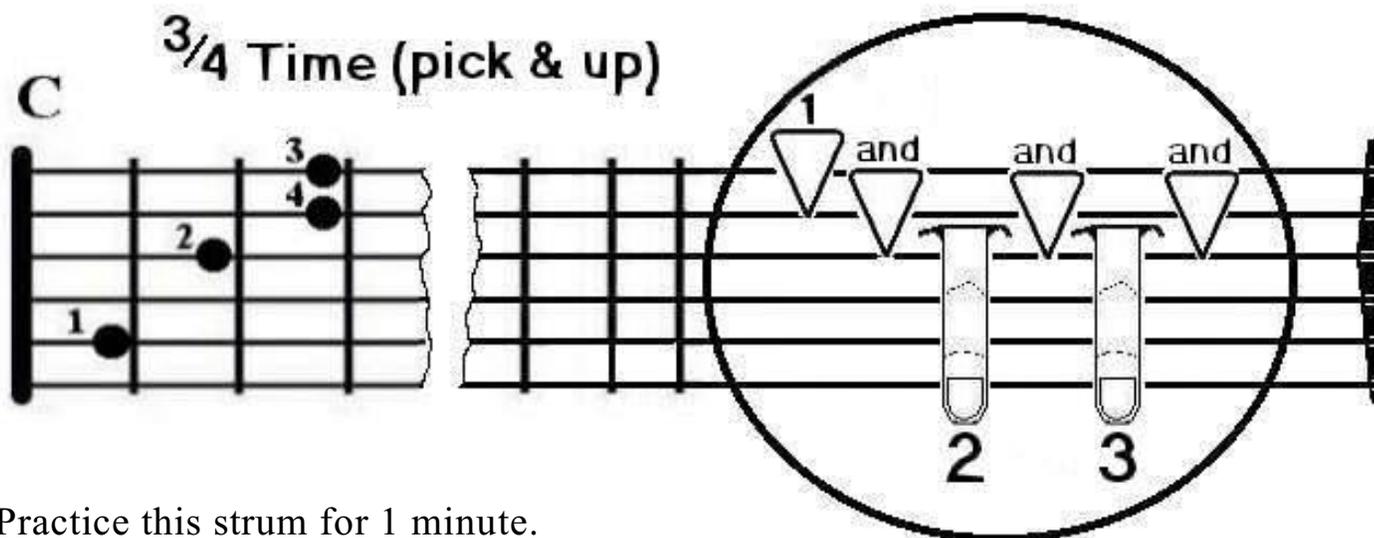


NOTE: Strum up across at least 3 or, if possible, 4 strings with your middle finger on counts 2 & 3 of each measure.

This strum is a variation on the 3/4/ Time strum and can be used on almost any song that is played with the 3/4/ Time strum. This variation is useful to add variety to your playing by using it and the 3/4 Time strum alternating between the two on the verse and chorus.

For added variety you can strum up across 3 strings on beat 2 and then across 4 strings on beat 3 or vice-versa. For further variety you may want to alternate between strumming up across 3 or 4 strings at varying intervals or on various verses, etc. Practice this strum for 1 minute.

3/4 Time (pick & up) in the key of C.



Practice this strum for 1 minute.

3/4 Time (pick & up) in the key of D.

D 3/4 Time (pick & up)

Practice this strum for 1 minute.

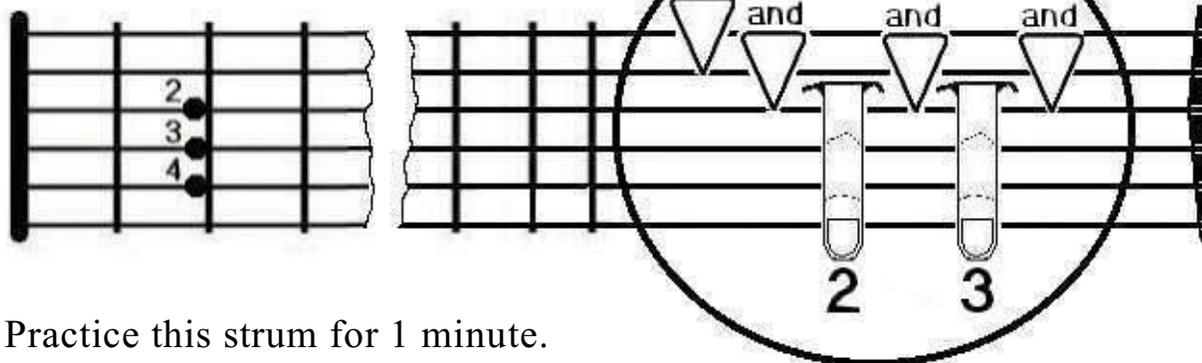
Em 3/4 Time (pick & up)

Practice this strum for 1 minute.

Em 3/4 Time (pick & up)
Alternate

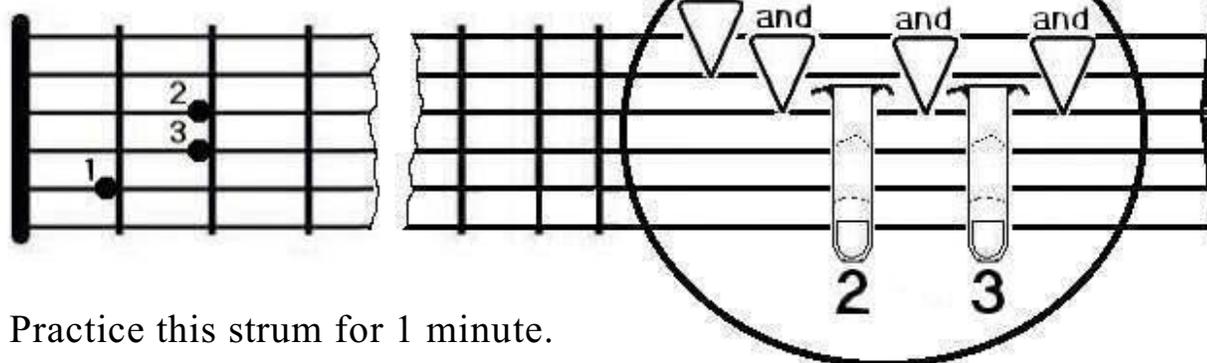
Practice this strum for 1 minute.

A 3/4 Time (pick & up)



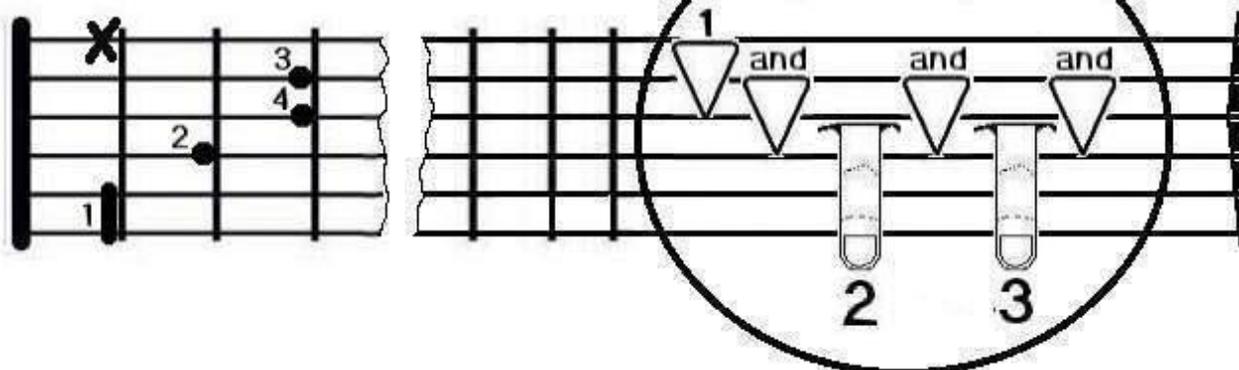
Practice this strum for 1 minute.

Am 3/4 Time (pick & up)



Practice this strum for 1 minute.

F 3/4 Time (pick & up)



Use the 3/4 Time (pick & up) strum while playing **Amazing Grace** on p. 34. Then play it again using the regular 3/4 Time strum on the 1st and 3rd verses and this 3/4 Time (pick & up) variation on verses 2 and 4; i.e., switching strums as you progress from verse to verse.

Here is the song Sweet Hour of Prayer.

SWEET HOUR OF PRAYER

<p>G</p> <p>1. SWEET HOUR OF PRAYER, SWEET HOUR OF PRAYER THAT CALLS ME</p> <p>Em A D G C</p> <p>FROM A WORLD OF CARE, AND BIDS ME AT MY FATHER'S THRONE, MAKE</p> <p>G Em D G C G</p> <p>ALL MY WANTS AND WISHES KNOWN. IN SEASONS OF DIS - TRESS AND</p> <p style="padding-left: 100px;">C G D G</p> <p>GRIEF, MY SOUL HAS OFTEN FOUND RE-LIEF, AND OFT ESCAPED THE</p> <p>C G Em D G</p> <p>TEMPTER'S SNARE BY THY RETURN SWEET HOUR OF PRAYER</p>	<p>C</p>	<p>G</p>
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<p>G</p> <p>2. SWEET HOUR OF PRAYER, SWEET HOUR OF PRAYER, THY WINGS SHALL</p> <p>Em A D G C</p> <p>MY PE-TITIONS BEAR, TO HIM WHOSE TRUTH AND FAITHFULNESS, EN-</p> <p>G Em D G C G</p> <p>GAGE THE WAITING SOUL TO BLESSAND SINCE HE BIDS ME SEEK HIS</p> <p style="padding-left: 100px;">C G D G</p> <p>FACE, BELIEVE HIS WORD AND TRUST HIS GRACE, I'LL CAST ON HIM MY</p> <p>C G Em D G</p> <p>EV'RY CARE AND WAIT FOR THEE SWEET HOUR OF PRAYER</p>	<p>C</p>	<p>G</p>
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<p>G</p> <p>3. SWEET HOUR OF PRAYER, SWEET HOUR OF PRAYER, MAY I THY</p> <p>Em A D G C</p> <p>CONSOLATION SHARE, TILL FROM MOUNT PISGAH'S LOFTY HEIGHT,</p> <p>G Em D G C</p> <p>I VIEW MY HOME, AND TAKE MY FLIGHT. THIS ROBE OF FLESH I'LL</p> <p>G C G D G</p> <p>DROP AND RISE, TO SEIZE THE EVER-LASTING PRIZE, AND SHOUT WHILE</p> <p style="padding-left: 100px;">C G Em D G</p> <p>PASSING THRO' THE AIR, FAREWELL, FARE-WELL, SWEET HOUR OF PRAYER</p>	<p>C</p>	<p>G</p>
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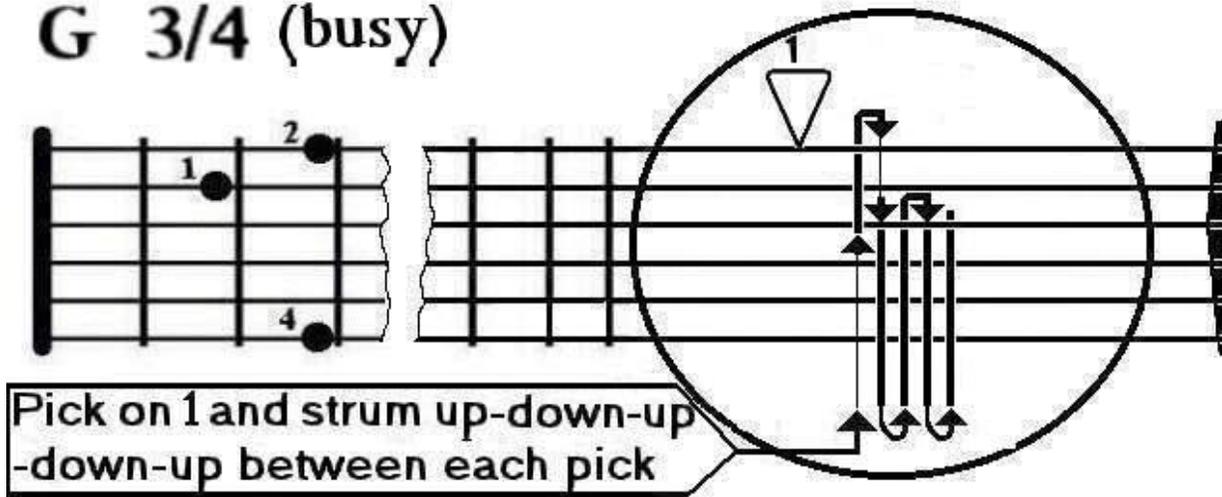
Play this song using the **3/4 Time (pick and up)** strum.

Then play it through once using the original **3/4 Time** strum.

Then play it through 2 times alternating between the original **3/4 Time** strum and the **3/4 Time (pick & up)** variation on alternating verses each time through.

This is another variation of the 3/4 strum.

G 3/4 (busy)



NOTE on HOW TO PLAY THIS STRUM USING OTHER CHORDS:

The string you will pick on the “1” in the other chords will follow the pattern set down in the basic 3/4 **Time** strum for those chords. The only difference being that in this strum the “**up-down-up-down-up**” pattern follows the “**pick**” of the single string.

Now play **Amazing Grace** (p. 34) using this 3/4 (**busy**) strum.

Practice changing from one strum to the other by first playing the 3/4 **Time** strum 4 times and the 3/4 **Time (pick & up)** 4 times and then use this new 3/4 (**busy**) strum 4 times. Repeat this series for 2 minutes.

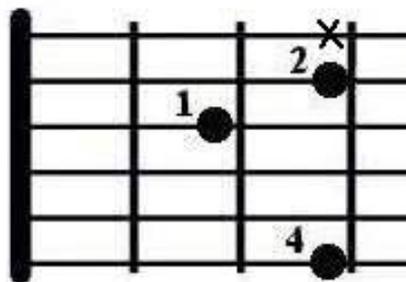
Then play **Amazing Grace** two more times using the 3/4 **Time** strum on the first verse and the 3/4 **Time (pick & up)** on the 2nd and 3rd verses and then use this new 3/4 (**busy**) strum on the 4th verse.

Then play **Sweet Hour of Prayer** (p. 48) using this 3/4 (**busy**) strum.

Finally, play **Sweet Hour of Prayer** twice more using the 3/4 **Time** strum on the first verse and the 3/4 **Time (pick & up)** on the 2nd verse and this new 3/4 (**busy**) strum on the 3rd verse.

Here's a new Chord to use when you want to pretty up a progression in G or give it a haunting sound.

Cmaj7+G

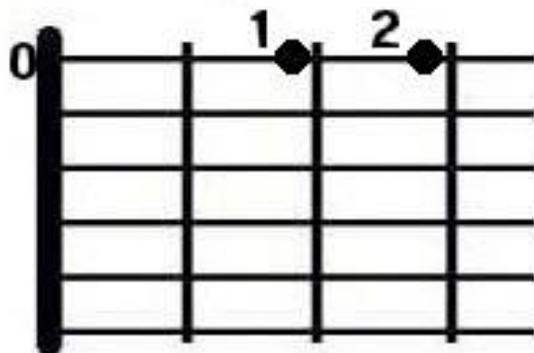


You probably have noticed it looks a lot like the G chord. It is even played like a G chord except that you move your **1st & 2nd fingers** down one string while keeping them in the same fret and keeping the **4th finger** where it was in the G chord. This makes it a **Cmaj7th** with an added **G** note on the first string (**Cmaj7th + G**).

Now practice changing back and forth from the **G** chord to the **Cmaj7th+G** for 1 minute.

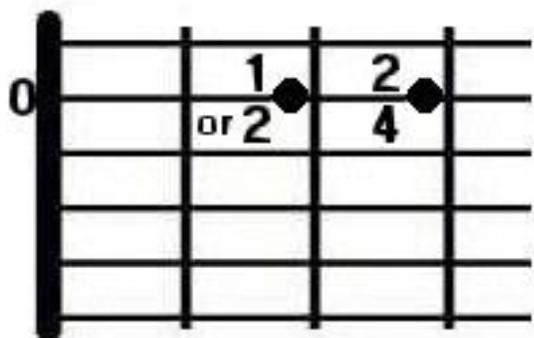
RUNS Now we will learn a couple of basic runs.

Run up to G



The **Run up to G** is played by picking the **6th** string open ("**0**" means **no fingering**) and then the same string with the **1st finger** at the **2nd fret** followed by the **2nd finger** at the **3rd fret**. The finger sequence is **0-1-2** on the **6th string**. Practice this run for 1 minute.

Run up to C



(And other "C" chords such as the Cmaj7+G)

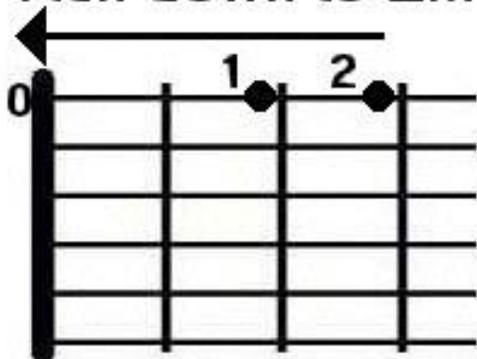
The **Run up to C** is played by picking the **5th** string open ("**0**" means **no fingering**) and then the same string with the **2nd finger** at the **2nd fret** followed by the **4th** at the **3rd fret**. The same pattern can be played with the **1st & 2nd fingers**. Practice this run with both the **0-1-2** & the **0-2-4** finger variations for 1 minute each.

Now practice alternating between the **Run up to G** and the **0-1-2 Run up to C** for 1 minute; and then practice for 1 more minute while alternating between the **Run up to G** and the **0-2-4 Run up to C**. Repeat this entire two sequence alternating practice 4 times.

RUN DOWN TO Em AND RUN DOWN TO Am

Run down to Em

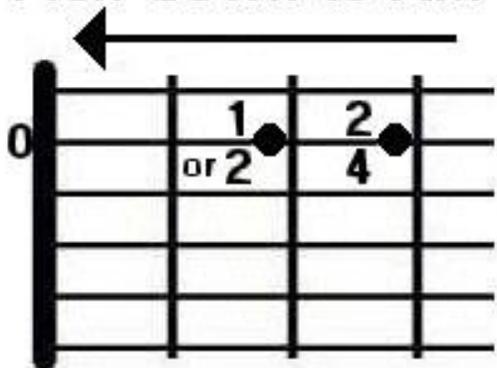
(The reverse of the **Run up to G**)



Since **Em** is the normal minor for the key of **G**, then the run down to **Em** starts on **G** and is played like the **Run up to G** only **in reverse** so as to wind up down in the key of **Em**. (The **Em chord** is not shown in this graphic- only the **run down** is shown.)

Run down to Am

(The reverse of the **Run up to C**)

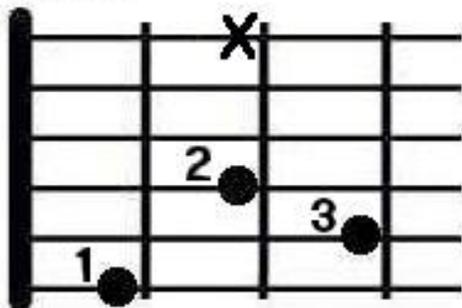


Since **Am** is the normal minor for the key of **C**, then the run down to **Am** starts on **C** and is played like the **Run up to C** only **in reverse** so as to wind up down in the key of **Am**. (The **Am chord** is not shown in this graphic- only the **run down** is shown.)

1. Practice these runs for 1 minute each. (On the **run down to Am**, practice it with the **4th finger** as your starting finger for 1 minute and then with your **2nd finger** for 1 minute.)
2. Practice alternating between the **run down to Em** and the **run down to Am (4th finger starter)** for 1 minute.
3. Practice alternating between the **run down to Em** and the **run down to Am (2nd finger starter)** for 1 minute.
4. Practice the **Run up to G** ending with a full **G** chord in **3/4 time** and continue for 3 measures in **G**. Repeat this for 2 minutes.
5. Practice the **Run up to C (2nd finger)** ending with a full **Cmaj7+G** chord in **3/4 time** and continue for 2 measures in **Cmaj7+G**. Repeat for 2 minutes.
6. Practice the **Run up to C (4th finger)** ending with a full **C** chord in **3/4 time** and continue for 3 measures in **C**. Repeat for 2 minutes.
7. Play in **G** for 2 measures in **3/4 time** then do the **Run up to C (2nd finger)** ending with a full **Cmaj7+G** chord and continue there for 2 measures then do the **Run up to G** ending with a full **G** chord and continue for 2 measures. Repeat this for 2 minutes.
8. Play in **C** in **3/4 time** for 2 measures and then do the **run down to Am (4th finger starter)**; continue in **Am** for 2 measures; then do the **run up to C**. Repeat sequence for 2 minutes.

D MINOR

Dm



Here's a new chord for you. It's called a **D minor**. In this chord you do not play the **6th** string at all. If you are alternating picking and strumming, then pick as you would in the regular **D** - that is alternating between picking the **4th string** and strumming **strings 1 - 3** and then picking the **5th string** and then strumming **strings 1 - 3**.

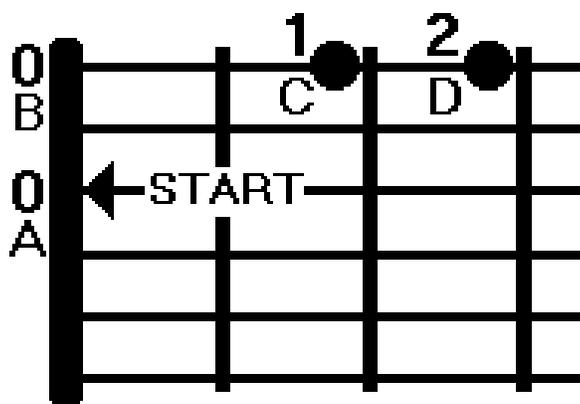
Run down to D
or Dm



Since **Dm** is the normal minor for the key of **F**, then the **run down to Dm** starts on **F** and is played like the **Run up to F** only **in reverse** so as to wind up down in the key of **Dm**. (Neither the **Dm chord** nor the **D chord** are shown in this graphic- only the **run down** is shown.)

1. Practice the **Dm** chord by strumming it with a straight **4/4 time** while alternating picking the **4th** and **5th strings**. Do this for two minutes.
2. Practice just the **run down to Dm** for **1** minute.
3. Now practice the **run down to Dm** and ending with a **Dm chord** and then strum **3** measures in **3/4 time** and then repeat this for **1** minute.
4. Now practice the **run down to D** and ending with a **D chord** and then strum **3** measures in **3/4 time** and then repeat this for **1** minute.
5. Do all of the practice instructions from **p. 52**.
6. Then repeat practice instructions **1 - 4** from this page (**p. 53**)

Run 2 up to G



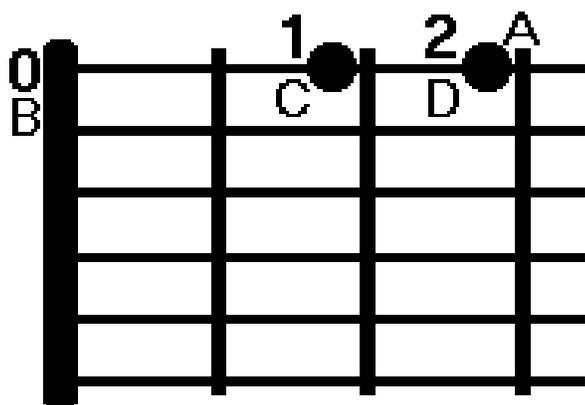
This run can be used to signal the beginning of a verse, chorus, or anywhere else you want to give a strong signal that something is about to happen- maybe even only returning to **G** from another chord. It is also useful simply for variety.

Play the run by itself until it becomes comfortable. Then play the run and end in the **G chord with a finger upstroke**.

Then start with a regular **4/4 strum** (p. 29) $1\frac{3}{4}$ times through and then do this run ending in **G** and continuing in a regular **4/4 strum**. **Repeat** until the repetitive strum and run become comfortable.

Also practice this run using a **4/4 shuffle** and then a **3/4 strum**. (The timing is a bit unusual in the **shuffle** - there is a bit of a pause before the start of the run.)

Run 3 up to G



This run is used in the same way as the previous one- to send a strong signal, to change chords, or for simple variety.

Play the run by itself until it becomes comfortable. Then play the run and end in the **G chord with a finger upstroke**.

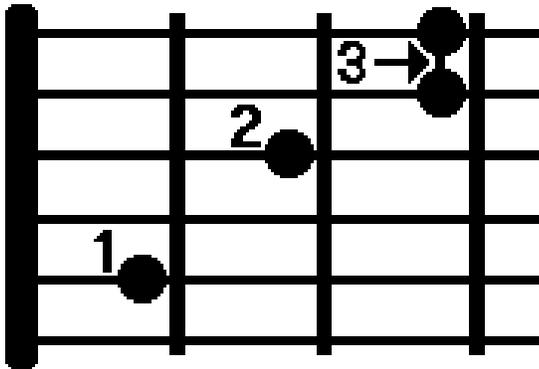
Then start with a regular **4/4 strum** (p. 29) $1\frac{3}{4}$ times through and then do this run ending in **G** and continuing in a regular **4/4 strum**. Repeat until the repetitive strum and run become comfortable.

Also practice this run using a **4/4 shuffle** and then a **3/4 strum**. (The timing is a bit unusual in the **shuffle** - there is a bit of a pause before the start of the run.)

Now practice both of these runs in utilizing a **4/4 hammer strum** and then with a **4/4 strum (up)**. Followed by practice utilizing a **3/4 time (pick and up) strum**. (p. 46)

Then practice both of these runs with a **3/4 (busy) strum**. (p. 50)

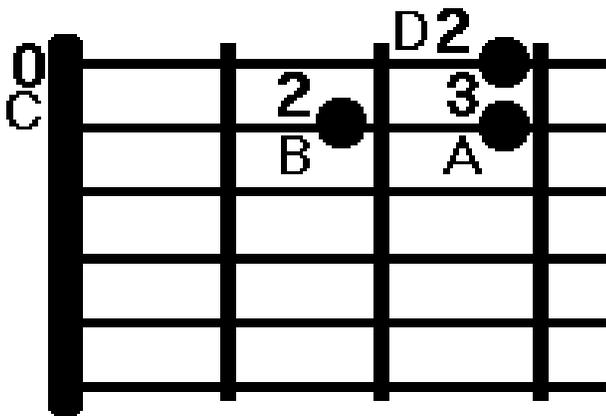
C (alternating strum)



The **C (alternating strum)** is a variation of the **C strum** and can be used in both $3/4$ and $4/4$ strums of varying kinds in the key of C.

Practice this strum in all of the various $3/4$ and $4/4$ strums until they become comfortable.

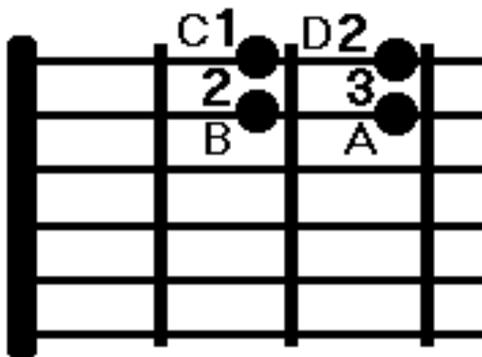
Run down to G alternate



This **run down to G alternate** can be used when in the **C (alternating strum)**. It enables you to get back to the **G chord** from C.

Practice this strum in all of the various $3/4$ and $4/4$ strums until they become comfortable.

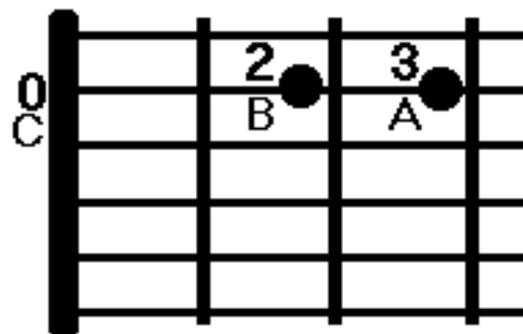
Run down to G 2 alternate



This **run down to G 2 alternate** can also be used when in the **C (alternating strum)**.

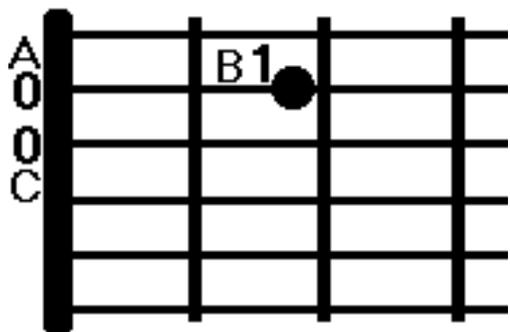
Practice both of these runs in all of the various $3/4$ and $4/4$ strums until they feel comfortable.

Run down to Am alternate



This **run down to Am 2 alternate** can be used to get down to **Am** when using the **C (alternating strum)**.

D alternate run



This run is to add variety when strumming in the key of **D** in any of the 4/4 strums.

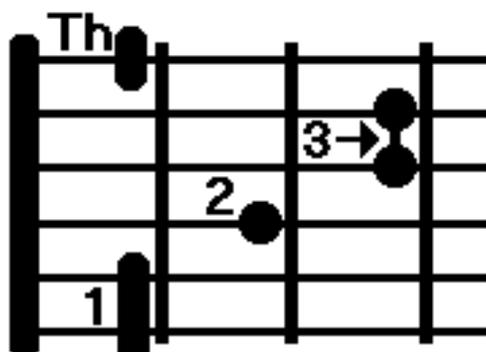
Strum the 4/4 strum in **D** and add this **alternate run** for variety.

Count is as follows:

Count	1	2	3	4 and 1	2	3	4 and 1
From the chart				A B C			A B C

Practice this **alternate run** until it becomes comfortable.

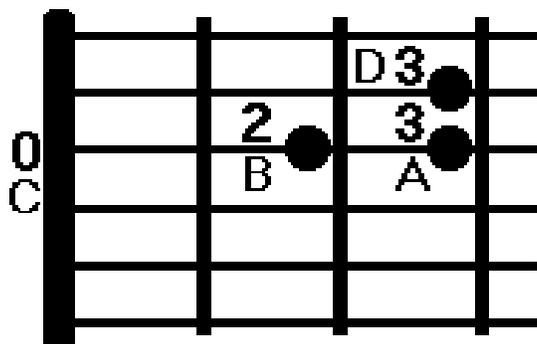
F alternate strum



In the **F alternate strum**, the 3rd finger alternates between the 4th and 5th strings on alternate beats. Beginning with the 4th string. It can also be used with the **barred F** chord.

Practice this **F alternate strum** until it becomes comfortable.

Run down to C alternate



When in the **F alternate strum**, this **run down to C** will get you back down to the **C alternating strum**.

Practice this **run** until it becomes comfortable.

Run up to F alternate

This run, **Run up to F alternate**, is the opposite of the previous run, **Run down to C alternate**, i.e., you do the run backwards. It is used when changing from the **C (alternating strum)** to the **F alternate strum**.

PLAYING IN OTHER KEYS

Now we will begin branching out so that you can learn how to play in other keys than just the key of **G**. First we will learn how to transpose keys, that is to change a song to a different key. This is useful when a song is too high or too low for the vocalist to comfortably sing the song. And it is also useful should someone teach us a song in a key that is too high or too low for us. Transposing will allow us to then perform and sing the song in a key that is comfortable for us.

We will now learn to transpose in our heads.

The number method and our musical scale.

The number method must always take into account our musical scale which goes, advancing up the scale from **C** to **C**, with the following letter spacing: **C - whole-step to D - whole-step to E - half-step to F - whole-step to G - whole-step to A - whole-step to B - half-step to C**. Which is then repeated all the way up the scale. This pattern is **2 whole-steps**; followed by **1 half-step**, followed by **3 whole-steps**, followed by **1 half-step**, followed by **2 whole-steps**; followed by **1 half-step**, followed by **3 whole-steps**, followed by **1 half-step**, etc. This **2 - 1 - 3 - 1 - 2 - 1 - 3 - 1** pattern is constant throughout our musical scale. The **whole-steps** translate to **2 frets on the guitar** while a **half-step** translates to **1 fret**.

- **C** - In the key of **G**, a normal progression usually includes the chords **1, 4, 5**, with a **6m**. That translates to **G, C, D**, with an **Em**. If, when playing in the key of **G**, the root chord is **G**, which translates to a **1**; then if we want to play in the key of **C**, what chord becomes our “**1**” in the progression? **C**

Now that we know what chord is our **1**, we can figure out the rest of the chords.

- What chord is our **4**? **F**
- What chord is our **5**? **G**
- What chord is our **6m**? **Am**

- **D** - If we want to play in the key of **D**, what chord becomes our “**1**”? **D**

Now that we know what chord is our **1**, we can figure out the rest of the chords.

- What chord is our **4**? **G**
- What chord is our **5**? **A**
- What chord is our **6m**? **Bm**

- **E** - What are the **1, 4, 5**, and **6m** in the key of **E**?

Note: **E** is a tricky key to transpose. The reason is that between the **5** & the **6**, (the **B** & the **C**) there is only one half-step instead of one whole-step; i.e., there is no **B[#]** or **C^b**, which would be the same note **IF** they existed. The tricky part is that we need 1 **whole** step, which is two half-steps (two half-steps translates to **two frets**), between our **5** and our **6**.

Therefore, we need to move one step (**fret**) higher than we think we should to make our **6m**. Since the next step above **C** is **C[#]** (which is the same as a **D^b**) then we need to use that note to tell us what chord to play.

Now that you understand that idiosyncrasy, then give me the equivalent of the **1, 4, 5,** and **6m** in the key of **E**. **E** **A** **B** and **C#m**.

- **F** - If we want to play in the key of **F**, what chord becomes our “**1**” in the progression? **F**
Now that we know what chord is our **1**, we can figure out the rest of the chords.

Note: In the key of **F** the **4** needs to be flatted, i.e., brought down a half-step (**1 fret**). This is necessary because our changes need to follow a pattern of **2 whole-steps, 1 half-step, 3 whole-steps**, as was indicated at the beginning of this section.

Being aware of this, now you can complete the following:

- What chord is our **4**? **B^b**
- What chord is our **5**? **C**
- What chord is our **6m**? **Dm**

- **G** - We already know how to play in **G** so just give me the letter designations for the **1, 4, 5,** and **6m**. **G** **C** **D** **Em**

- **A** - If we want to play in the key of **A**, what chord becomes our “**1**” ? **A**
Now that we know what chord is our **1**, we can figure out the rest of the chords.

Note: The **6m** in the key of **A** follows the same idiosyncrasy as the **6m** in the key of **E**.

- What chord is our **4**? **D**
- What chord is our **5**? **E**
- What chord is our **6m**? **F#m**

- **B** - If we want to play in the key of **B**, what chord becomes our “**1**” in the progression? **B**
Now that we know what chord is our **1**, we can figure out the rest of the chords.

Note: Both the **5** and the **6m** need to go up one half-step to transpose correctly.

- What chord is our **4**? **E**
- What chord is our **5**? **F#**
- What chord is our **6m**? **G#m**

Additional chords:

You will quickly notice that to play in some of these keys it will be necessary to learn some new chords. The following section will help you to do so. We will pick them up one at a time as we need them in the various keys.

Playing in other keys:

The first song we will play will be on page **43** of the workbook. This song is in the key of **C** and uses only the chords of **C, F, G,** and **Am**. Therefore, there will be no new chords for you to learn for this song. Practice this song until you become familiar with it.

The next song we will play is on page **44** of the workbook. This song also uses only chords you already know. Practice this song until you become familiar with it.

Now we will play Amazing Grace in the key of **E**.

What are the **1, 4, 5,** and **6m** in the key of **E**?

Note: E is a tricky key to transpose. The reason is that between the 5 & the 6, (the B & the C) there is only one half-step instead of one whole-step; i.e., there is no B[#] or C^b, which would be the same note **IF** they existed. The tricky part is that we need 1 **whole** step, which is two half-steps (two half-steps translates to **two frets**), between our 5 and our 6.

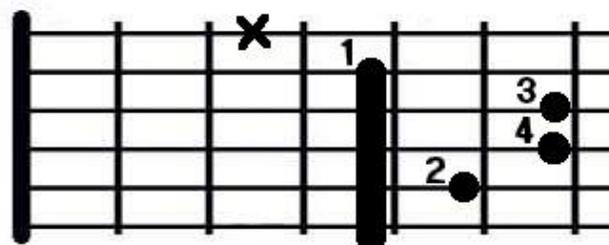
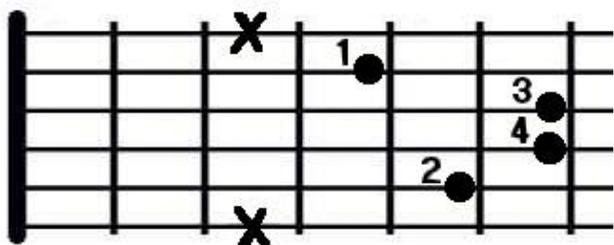
Therefore, we need to move one step (**fret**) higher than we think we should to make our 6m. Since the next step above C is C[#] (which is the same as a D^b) then we need to use that note to tell us what chord to play.

Now that you understand that idiosyncrasy, then give me the equivalent of the 1, 4, 5, and 6m in the key of E. E A B and D^bm.

A new chord you will need to be able play in the key of E.

D^bm

D^bm (bar)



Now plug the transposed chords in to their proper places on the following verse of Amazing Grace. Then play the song.

1 (E) 4 (A) 1 (E) 5 (B)

Amazing Grace, how sweet the sound that saved a wretch like me.

1 (E) 4 (A) 1 (E) 6m (D^bm) 5 (B) 4 (A) 1 (E)

I once was lost, but now am found. Was blind but now I see.

Practice Amazing Grace in this new key- the key of E.

Transpose Amazing Grace to the key of **F** according to the instructions on page **58**. Pay special attention to the “**Note.**”

Now plug the transposed chords in to their proper places on the following verse of Amazing Grace. Then play the song.

1 () 4 () 1 () 5 ()

Amazing Grace, how sweet the sound that saved a wretch like me.

1 () 4 () 1 () 6m () 5 () 4 () 1 ()

I once was lost, but now am found. Was blind but now I see.

(The fingering for your minor chord can be found on page **53**.)

Practice Amazing Grace in this new key.

You already know how to play Amazing Grace in the key of **G** so we need not go over it again.

Transpose Amazing Grace to the key of **A** according to the instructions on page **58**. Pay special attention to the “**Note.**”

Now plug the transposed chords in to their proper places on the following verse of Amazing Grace. Then play the song.

1 () 4 () 1 () 5 ()

Amazing Grace, how sweet the sound that saved a wretch like me.

1 () 4 () 1 () 6m () 5 () 4 () 1 ()

I once was lost, but now am found. Was blind but now I see.

(**F#m** is fingered the same as the **Fm** on page **28** except it is moved one fret sharp.)

Practice Amazing Grace in this new key.

Transpose Amazing Grace to the key of **B** according to the instructions on page 58. Pay special attention to the “**Note.**”

Now plug the transposed chords in to their proper places on the following verse of Amazing Grace. Then play the song.

1 () 4 () 1 () 5 ()
 Amazing Grace, how sweet the sound that saved a wretch like me.

1 () 4 () 1 () 6m () 5 () 4 () 1 ()
 I once was lost, but now am found. Was blind but now I see.

(**F#** is fingered the same as an **F** except one fret sharp.)
 Practice Amazing Grace in this new key.

Transpose Amazing Grace to the key of **C** according to the instructions on page 57.

Now plug the transposed chords in to their proper places on the following verse of Amazing Grace. Then play the song.

1 () 4 () 1 () 5 ()
 Amazing Grace, how sweet the sound that saved a wretch like me.

1 () 4 () 1 () 6m () 5 () 4 () 1 ()
 I once was lost, but now am found. Was blind but now I see.

Practice Amazing Grace in this new key.

Transpose Amazing Grace to the key of **D** according to the instructions on page 57. Pay special attention to the “**Note.**”

Now plug the transposed chords in to their proper places on the following verse of Amazing Grace. Then play the song.

1 () 4 () 1 () 5 ()
 Amazing Grace, how sweet the sound that saved a wretch like me.

1 () 4 () 1 () 6m () 5 () 4 () 1 ()
 I once was lost, but now am found. Was blind but now I see.

(**Bm** is fingered the same as the **D^bm** except on the same fret as the **barred B.**)
 Practice Amazing Grace in this new key.

Postscript

This is the end of this book. I think this is sufficient to keep you quite busy for some time. Practice everything in this book until it becomes easy. When you have progressed to the point of accomplished playing of all of the things in this book, then contact me and I will send further lessons to take you the next step of the way.

May God bless you as you learn to play Gospel Guitar so you can glorify God in this area also.

I Cor 10:31
**“... whatsoever ye do,
do all to the glory of God.”**

Doc Van

Taylorsville, Utah - 11/18/07