

The Ultimate Learn-At-Home Program

Modern Worship Guitar Lessons
The Next Level

Eric Michael Roberts

Third Edition



**From the start to the stage
and every step in between.**

Next Level Modern Worship Guitar Lessons 3rd Edition

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65 Elkins Dr.
Springboro, OH 45066
615.469.1893
studio43cs@gmail.com

Created & Written by Eric Michael Roberts
Edited by Kristy L. Roberts
Cover design by Eric Michael Roberts, Emily Roberts

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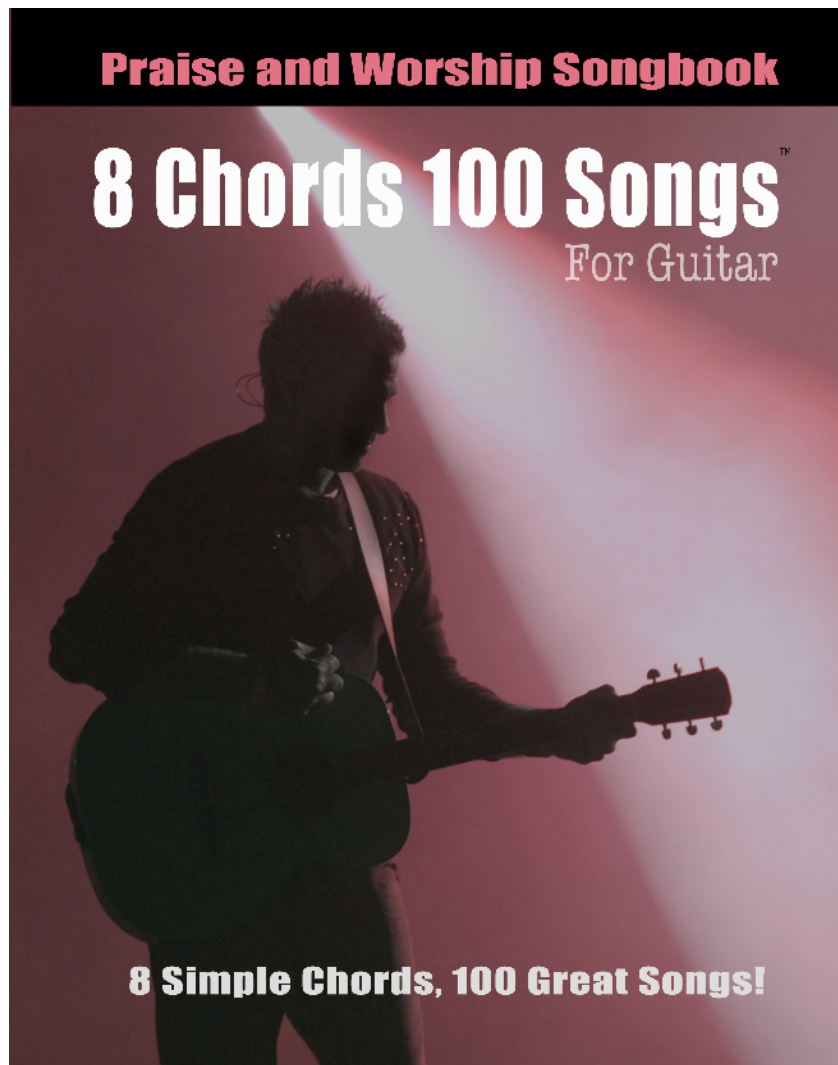
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NOTE: Lesson 1-19 are contained in the first level Modern Worship Guitar Lesson Book available from 8chords100songs.com

About the 100 Songs

Congratulations on taking your first step toward becoming a great worship guitar player! Once you learn a few chords in this program, you will be able to easily play songs from the 8 Chords 100 Songs worship songbooks. The 8 Chords 100 Songs book is now available from our online store!

www.8chords100songs.com



About the Author

Eric Michael Roberts is a professional guitarist, songwriter, worship leader, author and seminar speaker on guitar and modern worship. His online worship guitar school and study at home program has helped hundreds of students around the world learn to play guitar and lead worship with a new level of excellence. Eric's understanding of the guitar and his



ability to teach the complex methods of playing modern music in a understandable way make Eric a strong leader in the modern worship guitar movement. His latest series, 8 Chords 100 Songs is published by WorshiptheKing.com and is the leading online worship guitar school and home study program for learning modern worship guitar.

A note from the author:

After a friend led me to accept Jesus as my personal savior at age 17, I began leading worship for the youth and main services at the church I attended at that time. I was mentored by a worship team member, and grew to learn my instrument even better lead worship more effectively. During college, I developed my singing voice and sharpened my skills as a leader. I have held staff positions at several churches and have led worship for other local churches and events. Teaching, training and mentoring musicians and worship leaders is one thing that I can give back to the local church and the body of Christ. Many of my students have gone forward into leadership roles as worship leaders and praise band players. Music is a lifetime love for me, and I hope that it will become that for you as you study with this method, which was developed after many years of private and group guitar classes. Welcome to a wonderful journey in music and worship. The foundation you build here will last a lifetime.

May God bless your studies,

Eric Roberts

Introduction

Welcome to the Modern Worship Guitar Lesson program for worship guitar!

This book is the **next level** in the series. Lessons 1-19 are contained in the first level book/DVD series with the same title.

Before you start this book, you should know how to play your major and minor open chords and basic strumming patterns with eighth and sixteenth notes!

The simple truth is: Anyone can learn to play guitar using this method. It is easy and will have you playing full songs in just days. As a worship leader for a large church, I seldom use more than 4-8 chords in any worship service! Wow! By learning just 8 chords, you will be on your way to leading worship, playing the song you love and even writing your own songs on the guitar.

Learning Songs on Guitar

You will learn the techniques, chords and patterns needed to play any worship song. I will expose you to the top worship songs in the church today, as this method is based on the top 100 worship songs of the church. Every Sunday, thousands of churches across America and the world report songs to the Christian Copyright Licensing International (CCLI.com). If you are listening to the modern worship music of our day, you will recognize and love many of the songs we will discuss and learn about in this program. You will also learn several new worship songs from my own collection. To attain the easy to play chord sheets for the most popular worship songs, visit www.8chords100songs.com for new songbooks, videos, and free download resources.

Many of the songs in this lesson book are from the WorshiptheKing.com worship band, Eureka Park. You can learn more about Eureka Park and get their songs on iTunes by visiting www.eurekaparkmusic.com

The new 5 song EP, The Name that Saves, is available on iTunes and contains these five songs:

1. All Because of You
2. Sing It Out
3. You Are Good
4. The Name That Saves
5. One and Only



DVDs and Practice MP3s

With this program, you are never alone because every song and exercise is demonstrated for you. There is nothing that isn't explained and demonstrated. You can watch and listen to each song, exercise and example in the online school through streaming HD videos or with the DVD lesson set available from the online store. If you purchased the book, and not a MWGL package, and would like access to the video lessons, you can subscribe to the online school or purchase the DVDS from our web site.



MP3 Download Instructions:

If you see the MP3 logo, you can log on the web site below to listen to the bonus tracks and learn how to easily download burn them to a CD.

www.8chords100songs.com/thirdedition

Lesson 20

Intermediate Finger Exercises

You MUST use the correct fingers when playing these exercises. Use alternating picking (down, up, down, up etc.). Once you learn the pattern, use your metronome to keep a steady rhythm and increase your speed as you go. Follow the finger numbers closely.

Finger Exercise 5:

The finger numbers match the fret numbers. Play this on all positions of the neck.

Exercise 5 consists of 12 measures, divided into two systems of six measures each. The notation is as follows:

- Measure 1:** Treble clef, notes on strings 1-2-3-4-5-6. Fingering: 1-2, 1-2, 1-2, 1-2, 1-2, 1-2. Picking: D, U, D, U, D, U.
- Measure 2:** Treble clef, notes on strings 2-3-4-5-6-1. Fingering: 1-3, 1-3, 1-3, 1-3, 1-3, 1-3. Picking: D, U, D, U, D, U.
- Measure 3:** Treble clef, notes on strings 3-4-5-6-1-2. Fingering: 1-4, 1-4, 1-4, 1-4, 1-4, 1-4. Picking: D, U, D, U, D, U.
- Measure 4:** Bass clef, notes on strings 4-5-6-1-2-3. Fingering: 3-1, 3-1, 3-1, 3-1, 3-1, 3-1. Picking: D, U, D, U, D, U.
- Measure 5:** Bass clef, notes on strings 5-6-1-2-3-4. Fingering: 2-1, 2-1, 2-1, 2-1, 2-1, 2-1. Picking: D, U, D, U, D, U.
- Measure 6:** Bass clef, notes on strings 6-1-2-3-4-5. Fingering: 2-1, 2-1, 2-1, 2-1, 2-1, 2-1. Picking: D, U, D, U, D, U.

Finger Exercise 6:

Exercise 6 consists of 12 measures, divided into two systems of six measures each. The notation is as follows:

- Measure 1:** Treble clef, notes on strings 1-2-3-4-5-6. Fingering: 1-2-4-3. Picking: D, U, D, U, D, U.
- Measure 2:** Treble clef, notes on strings 2-3-4-5-6-1. Fingering: 1-2-4-3. Picking: D, U, D, U, D, U.
- Measure 3:** Treble clef, notes on strings 3-4-5-6-1-2. Fingering: 1-2-4-3. Picking: D, U, D, U, D, U.
- Measure 4:** Treble clef, notes on strings 4-5-6-1-2-3. Fingering: 1-2-4-3. Picking: D, U, D, U, D, U.
- Measure 5:** Treble clef, notes on strings 5-6-1-2-3-4. Fingering: 1-2-4-3. Picking: D, U, D, U, D, U.
- Measure 6:** Treble clef, notes on strings 6-1-2-3-4-5. Fingering: 1-2-4-3. Picking: D, U, D, U, D, U.
- Measure 7:** Bass clef, notes on strings 4-3-1-2-3-4. Fingering: 4-3-1-2. Picking: D, U, D, U, D, U.
- Measure 8:** Bass clef, notes on strings 3-4-1-2-3-4. Fingering: 4-3-1-2. Picking: D, U, D, U, D, U.
- Measure 9:** Bass clef, notes on strings 2-3-1-2-3-4. Fingering: 4-3-1-2. Picking: D, U, D, U, D, U.
- Measure 10:** Bass clef, notes on strings 1-2-1-2-3-4. Fingering: 4-3-1-2. Picking: D, U, D, U, D, U.
- Measure 11:** Bass clef, notes on strings 1-2-1-2-3-4. Fingering: 4-3-1-2. Picking: D, U, D, U, D, U.
- Measure 12:** Bass clef, notes on strings 1-2-1-2-3-4. Fingering: 4-3-1-2. Picking: D, U, D, U, D, U.

Finger Exercise 7:

Closely follow the change when ascending and descending. This pattern will help your fingers grow independence and strength.

The image displays two systems of musical notation for Finger Exercise 7. Each system consists of three staves labeled T (Treble), A (Alto), and B (Bass) on the left. The first system shows ascending patterns (1-2-1-3-1-4) for each clef, with the pattern length increasing from 6 notes on the Bass staff to 12 notes on the Treble staff. The second system shows descending patterns (4-3-4-2-4-1) for each clef, with the pattern length increasing from 6 notes on the Treble staff to 12 notes on the Bass staff. Below each staff, a series of square boxes represent the notes, with 'V' marks indicating finger positions or accents.

Lesson 21

Advanced Strumming Patterns 11-14 with Sixteenth Notes

In this lesson, you will learn:

- Advanced strumming patterns using sixteenth notes
- How to play songs using your new patterns

Objective:

- Students will demonstrate their ability to count advanced sixteenth note patterns by playing and saying patterns 11-14

Warm Up:

- Finger Exercise 6

Application Exercises:

1. Say each pattern from 11-14 out loud with numbers and then with syllables
2. Once you are comfortable saying them, play the patterns with a G chord

Songs and Practice:

- Practice songs and chord progressions you already know using the advanced strumming patterns.

Notes from Eric:

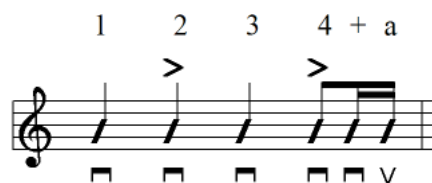
You already know how to count eighth notes and sixteenth notes. Now you are going to play patterns that use them together. In the flip technique, a quarter and two sixteenth notes together are counted “1 and a” or “Te Tica.” Use these new rhythms in any order to create many different strumming patterns. Once you feel comfortable with these patterns, try them with the accents in the book.

Advanced Strumming Patterns

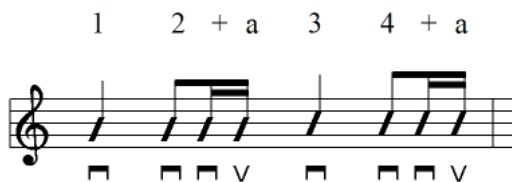
Pattern #11



with Accents on 2 & 4



Pattern #12



with Accents on 1 & 3



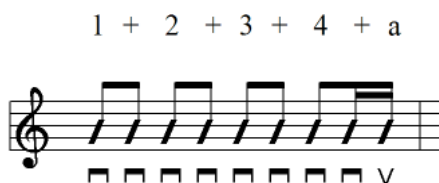
Pattern #13



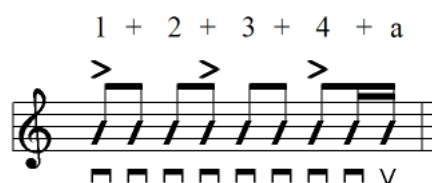
with Accents 2 & 4



Pattern #14



*with Accents 1, 2+, 4



*Pattern 14 with accents is a syncopated rhythm. It means that the accent comes on a different beat than the DOWN beat. You will accent on the “and” of beat 2. This will take some practice.

Lesson 22: The Palm Mute

In this lesson, you will learn:

- How to use the palm mute to create dynamics in your songs

Warm Up:

- Finger Exercise 6 and 7

Application Exercises:

1. Practice the techniques I have outlined for creating a proper palm mute.
2. Work until you get a good sound out of your guitar with the palm mute. You should be able to make a soft mute or an extreme mute by moving your hand back and forward.

Songs and Practice:

1. Pick several songs and chord progressions and add palm mute to them as you play.
2. Play a song where you use palm mute on the verse and open strumming on the chorus.
3. In the following lessons, learn and play “You Rescued Me” and “One and Only” using the palm mute on the verses and the intro.

Notes from Eric:

The palm mute is an important technique used in all styles of music played on the guitar. It is used to create dynamics and to positively alter the sound of the guitar. If you have ever listened to a guitar on the radio, you have heard a palm mute.

You can use this technique for open chords or single notes. The palm mute is used on the electric guitar and extensively in rock music. It is also used by many worship leaders and acoustic players to create interesting rhythms and dynamics when strumming or picking on the acoustic guitar.

The Palm Mute Technique

Using the palm of your right hand to dampen the string slightly is a technique that every guitar player needs to master. This is used to create different sounds and rhythms with the guitar. You are already familiar with the sound. All experienced guitar players use it regularly on songs you hear every day.

Listen to examples of palm muting.

You are actually going to use the side of your hand to palm mute. Imagine that you are going to karate chop the top of your guitar. The part that hits the guitar in a karate chop is the same part of the hand you will start with on the palm mute.

Making the palm mute:

Follow these steps closely to learn the technique

1. Hold your pick in the right hand.
2. Karate chop your bridge and leave the side of your hand/palm resting on the bridge.
3. Now, turn your hand slightly so you can pick the top 3 strings.
4. Start strumming the top three strings. Now, slide your hand slightly until it begins to touch the strings and cause them to sound slightly muted.
5. By sliding your right hand palm back and forth, you can get a varying degree of palm mute. There needs to be a balance here to achieve the best sound for the application. Sometimes you want just a little palm mute. In this case, stay farther back and only touch the strings slightly. Other times you want to move farther onto the strings and mute heavier. You will need to learn to judge the best position for each sound that you are trying to make.

Troubleshooting Guide:

The strings don't make any sound:

Move your hand back toward the bridge. You probably have too much of your hand touching the strings and you are completely muting the strings.

Notating the Palm Mute

The “PM” notates the palm mute.

The palm mute goes on until the end of the dots.

P.M.....| p.m.|

It can also appear above the chords or the tablature like seen below:

Palm mute practice chord progression 1

P.M.....|
G //// //// C //// //// D //// //// C //// ////

Lesson 23: Selective Strumming

In this lesson, you will learn:

- How to use the selective strumming technique

Warm Up:

- Finger Exercise 7

Application Exercises:

1. Practice the progression on the next page following the directions to practice selective strumming.

Songs and Practice:

- In the next lesson, you will use selective strumming on the song, I Run to You

Notes from Eric:

When strumming, I often do not strum all six strings on the guitar for each strum. I will select the top two or three strings or the bottom three strings to strum. I will also mix it up in the same pattern. For example, when using pattern six with all down strums, I may strum all six strings on beat one and then go to the three high strings for the rest of the measure. This gives a good solid accent on beat one and it cleans up the sound of the chord for the rest of the measure. If you strum all six strings all the time, your strumming will sound bland and noisy. You will not be able to create an acceptable dynamic range in your strumming. For another example, I may strum all six strings on beat one and then strum and palm mute the low two or three strings for the rest of the measure. This is a good technique for creating a very rhythmic foundation. When you are trying to create an accent, it is good to strum the majority of the notes in the chord. When you are trying to create rhythm, it is good to strum and palm mute the lower notes. If you are trying to create an open sound and space in the chords, you should strum less and strum on the higher open notes. You see, you can use the same simple chords and patterns to create a wide variety of sounds and dynamic ranges. Selective strumming does not have to be hard and I USE IT ALL THE TIME! You should begin to strum only the strings that create a pleasing and full sound for the chord you are playing. You will have to develop your ear over time to begin to discern which strings to play for each situation and song. The key to learning this skill is to be aware of your choices and use your ear to really begin to listen to your strumming.

Selective Strumming Practice

Strumming Pattern 6

Chord progression: G C Em D

Practice 1:

Play strum pattern 6

On beat one, strum all the strings in the chord and then go to strumming the three high strings only.

Practice 2:

On beat one, play the whole chord and then go to strumming the three low strings with just a slight palm mute.

SPECIAL TIP:

When I strum down on all the strings on beat one, I let them ring out while I go to strumming on other strings.

Lesson 24: Advanced Palm Muting

In this lesson, you will learn:

- How to play advanced palm mute rhythms

Warm Up:

- Try to tune your guitar by ear

Songs and Practice:

1. Play several songs and chord progressions using palm muting and lifting your hand on the accents.

Notes from Eric:

The palm mute is a very important technique for being able to play rhythm guitar like a pro. You learned the basic technique for palm muting in Book 2. Now it is time to shake things up a bit.

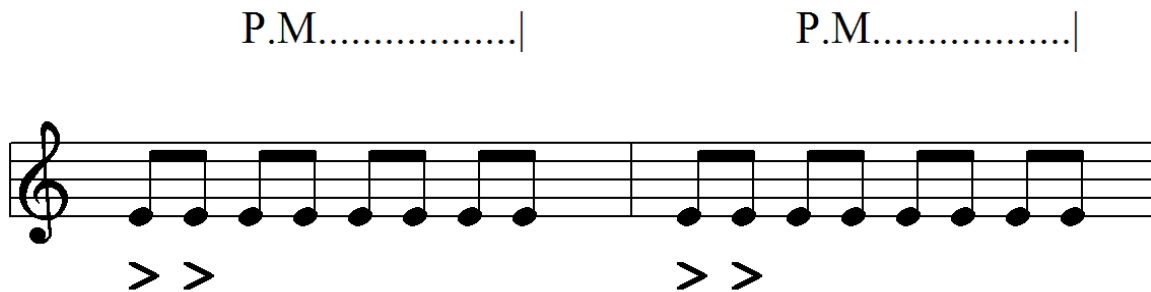
Not every pattern will require you to play the palm mute through the entire pattern. When you want to play a rhythmic pattern using palm mute but let off the mute on certain beats to create accents, just lift your hand off the mute and then put it right back down. It will be a little bit like your right hand is jumping off the mute and then landing back down on the next beat that you want to mute. Be sure to really get good at this technique because you will use it a ton when playing your songs.

Advanced Palm Muting

As you grow as a player, you will use palm muting a lot. You will use it while strumming, picking and soloing. You will learn to move your right hand palm slightly on and off of the strings to get the best sound. Palm muting will also be used a lot to create rhythm in your strumming patterns. By muting some strums and not others, a whole new world of rhythm will come alive. This will help add to your accents that you have already learned in previous lessons.

For example, try the following strums using palm muting.

You will lift your palm slightly off the bridge to allow the strings to ring out. As you grow, you will learn to lift and mute with ease. Follow the accents as well.



Something to try:

Once you learn some more picking patterns, you should try to lightly palm mute the picking pattern to make a great effect for the picking pattern.

Now, try to apply palm muting to the other patterns that you know.

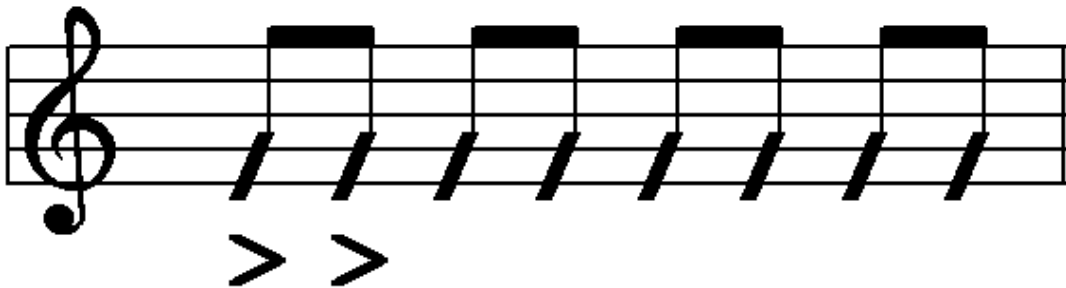
Patterns for Palm Muting

Use the following chord patterns with the rhythm patterns. When you see the accent mark (>), lift your palm off the mute and accent the pattern.

Palm Mute Exercise 1:

Use this chord pattern **G A D D**

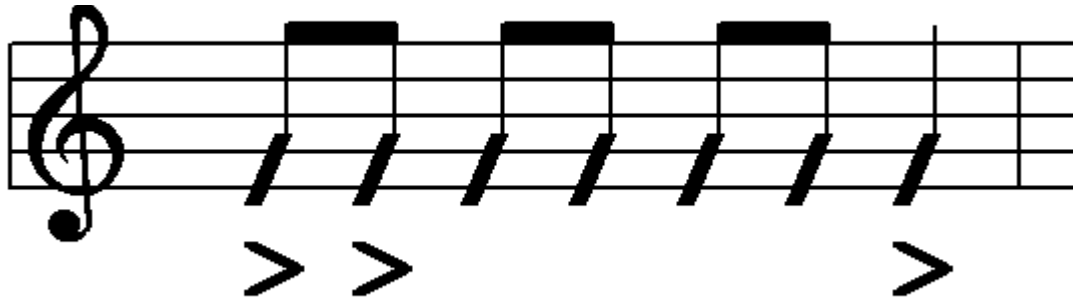
Play each chord for 1 measure



Palm Mute Exercise 2:

Use this chord pattern **D A G A**

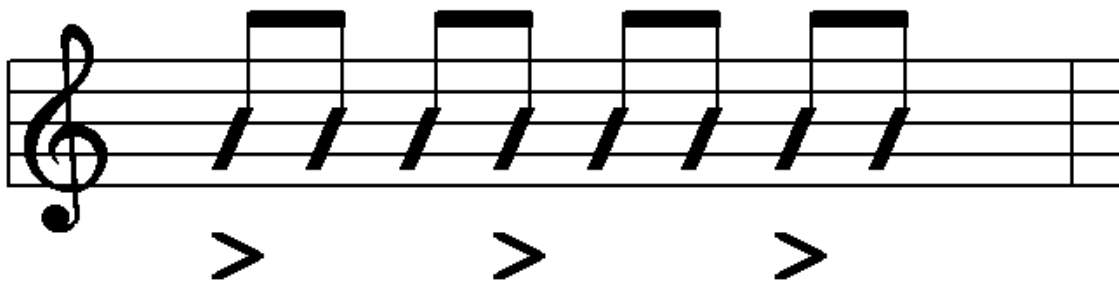
Play each chord for 1 measure



Palm Mute Exercise 3:

Use this chord pattern **G A D D**

Play each chord for 1 measure.



Lesson 25: Slash Chords

In this lesson, you will learn:

- How to play the most popular slash chords on guitar
- How to build any slash chord on the guitar
- How to make your chord progressions sound better with slash chords

Warm Up:

- Play advanced finger exercise #7,8

Application Exercises:

1. Play each slash chord form listed on the page “Slash Chords”
2. Play each slash chord pattern (1-5) in the book using the slash chords that you know.

Songs and Practice:

1. In the next lesson, you will play the song “You Are Good” using slash chords

Notes from Eric:

You have all heard slash chords before; now you are going to play some! The most important thing to remember about slash chords is that you DO NOT have to play the slash if you are unfamiliar with its shape. The piano and bass players will usually play the bass notes. Play only the ones that you feel comfortable with and that you can play easily. Some slash chords just don't sound good on the guitar.

There are certain popular forms of slash chords that you will see more often than others. Those are the shapes that I will be teaching you. Some chords are near impossible to play as a slash chord in an easy open voicing. When this happens, drop the slash and just play the root chord.

Learning about Slash Chords

Slash chords are notated with two letters and a slash. The first chord is the main chord form. The second letter following the slash is the bass note. This note is to be played by the bass player in a band or with the left hand on the piano. As an advancing guitarist, you can play some of these chords by playing the bass note in the top of the chord and the rest of the chord with the higher strings. Slash chords add new and vibrant color to your songs and the sound of the instrument.

Below are several of the easy to play slash chords for the guitar. Some slash chords are hard and sometimes nearly impossible to fret on the guitar. If you see a slash chord that you do not know, just play the first chord and leave the bass note alone. Someone in the band will play it.

Important: You will need to accent (focus energy on) the bass note to cause it to come out in the chord. If you do not do this, you may not hear it as a bass note and the chord may not sound any different to you.

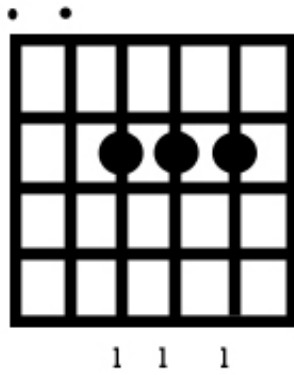
Slash chords will look like this: **G/B** or **G**
B

You will play the first letter as the CHORD and the second one as the bass NOTE.

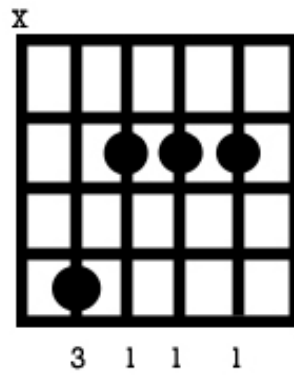
Become familiar with the following slash chords. Listen closely as you play to hear the sound of the bass note.

Slash Chords

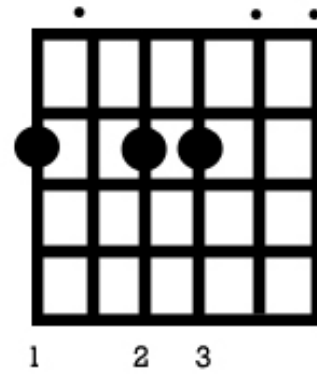
A/E



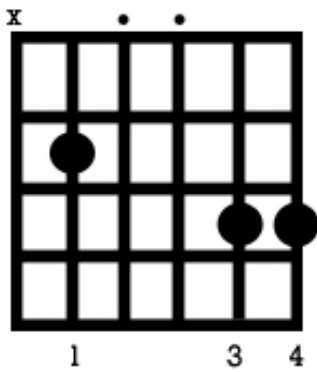
A/C#



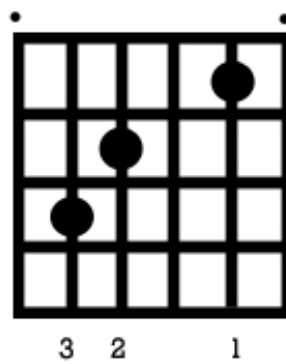
A/F#



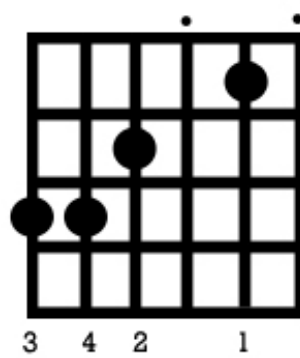
G/B



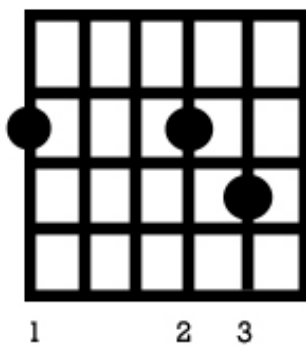
C/E



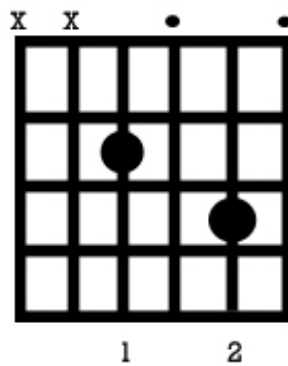
C/G



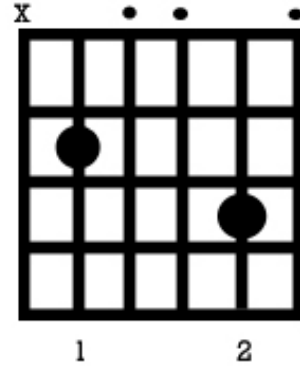
D/F#



D_{sus4}/E



D_{sus2}/B



Slash Chord Practice

Play these strumming patterns using slash chords.

Slash Chord Exercise 1

G	G/B	C	D
////	////	////	////

Slash Chord Exercise 2

A	A/F#	D	D/F#
////	////	////	////

Slash Chord Exercise 3

G	D/F#	Em	C
////	////	////	////

Slash Chord Exercise 4

D	D/E	D/B	G
////	////	////	////

Slash Chord Exercise 5

A	A/C#	D	G
////	////	////	////

Slash Chord Exercise 6

D A/C# Bm A G D/F# Em A (repeat all)

To really be able to hear the bass note, pick a little harder on the bass note to give it a little accent. This will make the note come out in the chord.

Try finger picking or picking these patterns

Lesson 26: You Are Good with Slash Chords



(Original Key E with D chords Capo 2)

D/F# G D/F# Bm
Hear My Prayer, Lord
D/F# G Asus A
For my life depends on You
D/F# G D/F# Bm
Reach Down, Lord
D/F# G Asus A
I Long to Be Renewed
D/F# G D/F# Bm
You Alone, God
D/F# G Asus A
Can forgive and heal my heart
D/F# G D/F# Bm
You Restore Me
D/F# G Asus A
I Rejoice in who You are

D //// A/C# ////
You are good, You are good
Bm //// A ////
And you pour out your unfailing love
G //// D/F# ////
From generation to generation
G //// Asus // A //
And your faithfulness God, shall never end

Bm // A/C# // D ////
I'll tell the world your wonders
Bm // A/C# // D ////
I'll spread your fame
Bm // A/C# // D // D/F# // G ////
My rescued life a hymn of praise....

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CCLI # 5541580

Lesson 27: One and Only



With palm muting and selective strumming

v D //// //// A/C# //// ////
One and Only, Great and Holy God
Bm //// G //// D //// ////
The Friend of Sinners, like me
D //// //// A/C# //// ////
One and Only, Faithful loving Lord
Bm //// G //// D //// ////
Giver of everything I need

Ch G //// A //// D //// ////
Sing praise to the One and Only
G //// A //// D //// ////
Give love to the Lord, give glory
G //// A //// Bm //// G ////
Let all who love Your saving way say along with me
G //// A //// D ////
You are my, One and only

Br Bm //// A //// D //// ////
You're the Awesome Creator, Maker of Earth, My King
Bm //// A //// D //// ////
High and Eternal, Savior of my soul...

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CCLI # 6002592

Lesson 28: Suspended Chords

In this lesson, you will learn:

- What a suspension is
- How you build suspensions
- How to play them in your songs

Warm Up:

- Play Advanced Finger Exercise #8

Application Exercises:

1. Play each chord in the “Suspended Chords” section and then memorize their suspensions and become familiar with how they sound.

Notes from Eric:

In modern worship music, suspended chords are very popular. Many songs will use a sus2 chord in the verse instead of the regular voicing of the chord. You will learn some of the most popular suspended chords in this lesson and also learn how to build suspended chords from a simple triad.

When you hear an acoustic player using very open sweet sounding chords, they are most likely open suspended chords. Using suspensions in the right context can add a beautiful ring to an ordinary chord. Most of the time a suspension will resolve, but when you use suspensions to add to your rhythms and chords they do not have to resolve. When you see the “add2” after a chord, this is the same as playing a “sus2.”

Easy Suspended Chords

Suspended chords are used in all music. It happens when you alter a chord by moving one of its notes up to the next scale tone. This creates a sense of tension and is then usually resolved by moving the note back to its normal position.

In modern guitar worship music, suspended chords have been used to give the guitar a more open and pleasing sound. For example, you have been playing the “A sus 2” chord since the beginning of this method. It has a beautiful open sound. It is called a “sus 2” because you have added the “B” note to the chord. That is the second scale tone!

Many artists use suspended chords. We will learn one popular song that uses suspended chords to create an intro melody. I have given you a few of the best sounding open suspended chords for the guitar. You can use these chords in your songs, your worship, and in your songwriting.

Once you have learned these new chords, try to incorporate them into your songs.

Listen to some examples of how the following suspended chords work. You have heard these before! Now you can begin to use them.

There are three main types of suspensions:

2-1

4-3

6-5

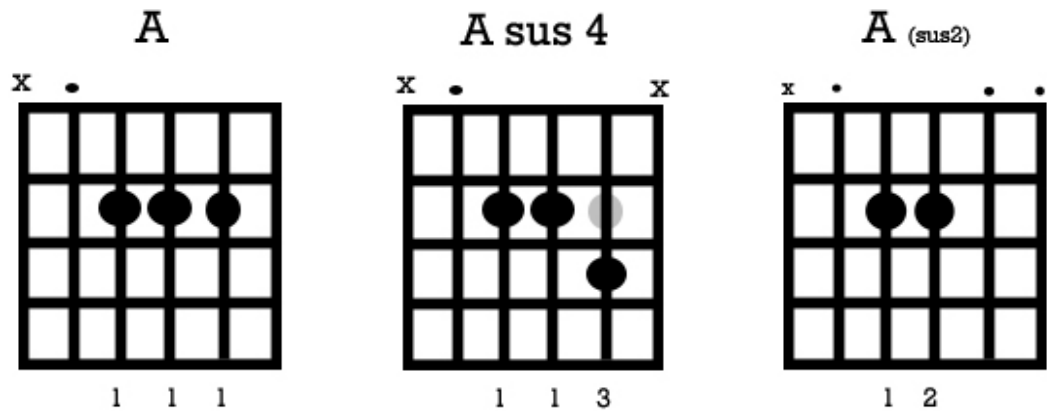
The first number is the suspension and the second is the resolution. When you play a 4-3 suspension, you are raising the 3rd tone to a 4th and then resolving back down to a 3. An example is below:

Triad: C E G
1 3 5

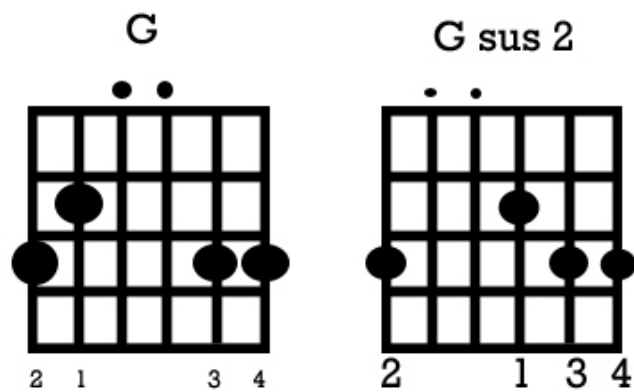
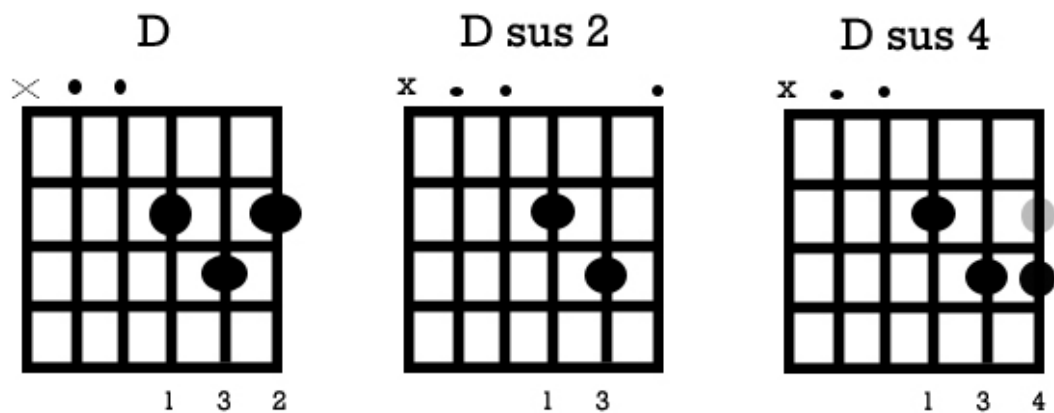
Suspension 4: C F G
1 4 5

This would be written as Csus4. You have raised the E note up to an F. Try doing a few more on your own.

Suspended Chords



The real A chord Revealed!



Suspended Chord Practice

Ex 1

//// // // //
D G Asus A

Ex 2

//// // // //
D Dsus4 D Dsus4

Ex 3

//// // // // //
D Asus G D Dsus2

Ex 4

//// // // //
Gsus G Gsus G

Lesson 29: Using Picking Patterns

In this lesson, you will learn:

- To play several picking patterns
- Learn how to experiment with your patterns to develop your picking skills

Warm Up:

- Finger Exercise 5, 6, and 7

Application Exercises:

1. Play each of the picking pattern exercises, beginning with “Getting Started.”
2. Play picking exercises 4-8 until you are familiar with them. You will use these for your warm up over the next several lessons.

Songs and Practice:

1. In the next few lessons, you will apply picking techniques to songs

Notes from Eric:

We are going to learn several picking patterns and then apply them to songs and progressions. When I lead worship or play/write a song, I am flowing with a picking pattern that has been developed over time. As you learn the simple patterns in this method, you will begin to flow with your own patterns and will be able to ad lib other patterns that will fit the songs that you are going to play.

Sometimes you will stick with the same pattern (like one in this method), but many times you will be flowing and making several patterns work together to create the sound you are looking for in a particular song. That is what I will strive to teach you concerning picking patterns. You will learn how to use the simple patterns I teach you to flow with good picking technique. Once you understand this, you will be able to pick any song that you want.

Introduction to Picking Patterns

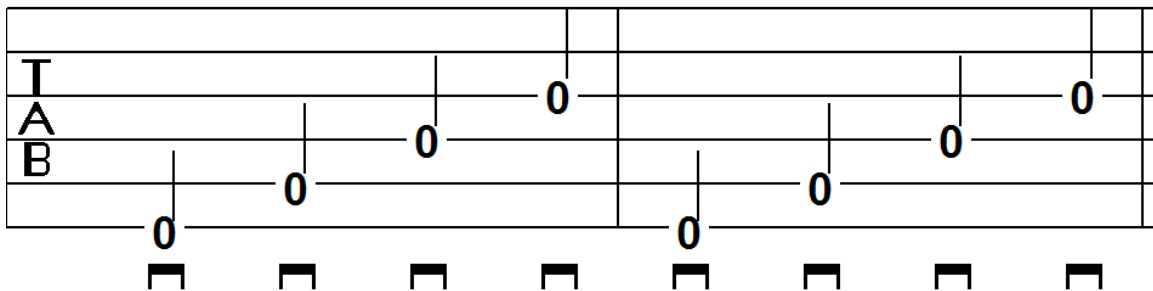
With the following patterns and exercises, you will develop your skills in picking patterns and develop beyond the realm of strumming every songs.

Once you become proficient and comfortable with your pick, you will add strumming and picking together to create more interesting patterns.

Keep in mind that the up/down marks are for you to follow as you learn. Once you become comfortable, you will be able to improvise within these patterns and the direction of your pick will begin to happen naturally. In the beginning, follow the markings closely.

Getting Started:

Start with a simple picking pattern. Use your pick to pick (from the top string) 4 strings down using a down pick motion. Return to the top and repeat this. You can use this simple pattern to get familiar with picking patterns. Always start on the root note of the chord. Always keep your pinkie down on the right hand.

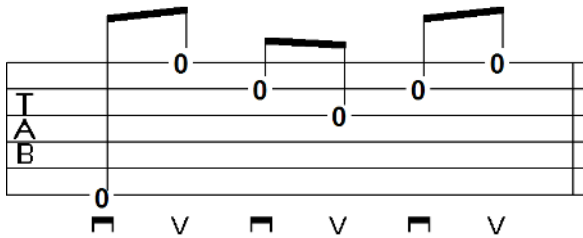


Technique Tip:

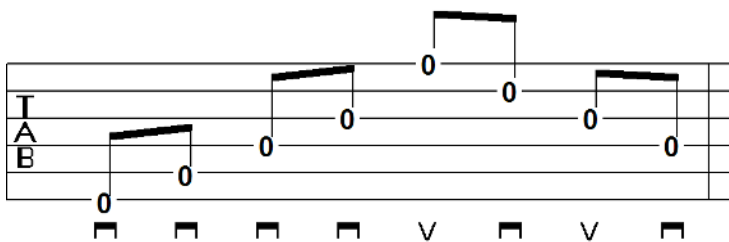
Allow the pick to pick the string and then follow through to rest on the string directly below it. Then pick that string and continue to come to rest on the string below. This is a very important technique and will help you gain much better control over the pick and the sound you produce.

Picking Patterns & Exercises

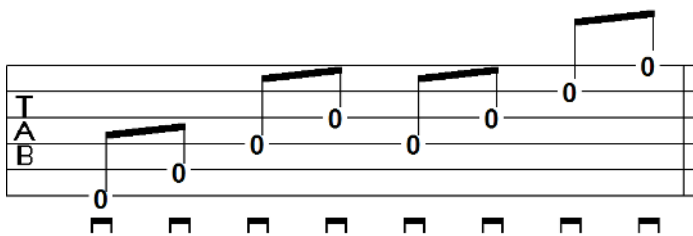
Picking Exercise 1



Picking Exercise 2



Picking Exercise 3



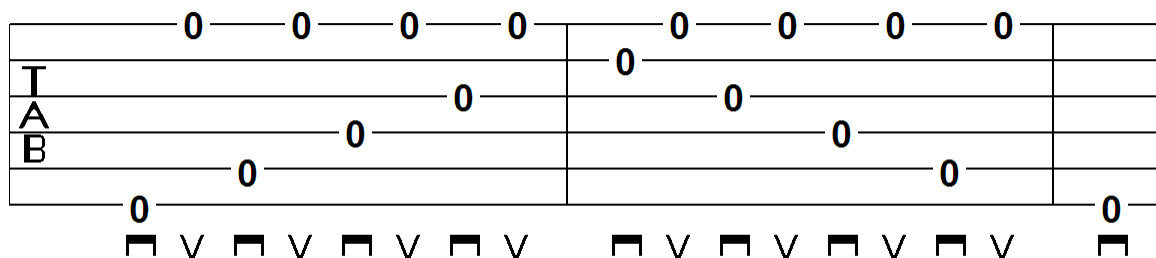
Try each pattern above with the G chord and then with the C chord. You will have to start the pattern on the 5th string for the C chord and you may have to alter it just a bit to work. This is what you need to practice. You will begin to see how these picking patterns will help you develop great picking technique.

Exercises to Develop the Picking Hand

Exercise 4 and 5 will help you learn to make picking patterns without looking at your right hand. Once you are comfortable, go slow and do not look at the right hand. Try to feel the strings with your pick hand and learn to move around without looking. This is an important exercise to train your picking hand. When you hear guitar players picking patterns with chords, they are doing something similar to this exercise. It will help you get ready to improvise picking patterns.

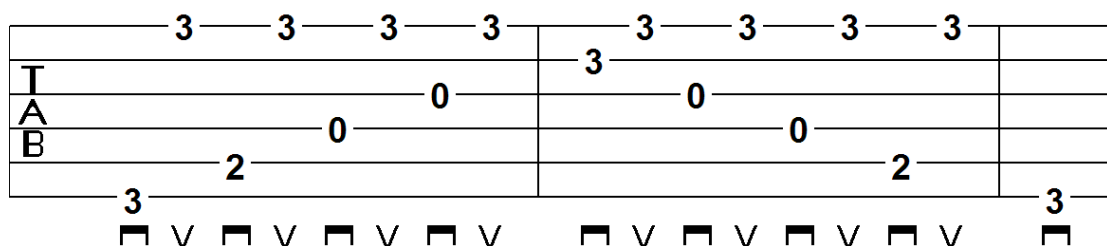
Picking Exercise 4

This exercise will help you master using the pick on the entire set of strings. Follow the direction markings closely. Start by looking at the pick, then try to do this many times without looking at the pick. Keep you R.H. Pinkie down as an anchor.



Picking Exercise 5

Now use your pattern with the G chord.



Exercise 6

This exercise will also help you with your picking. This is the open E minor pentatonic scale. Try this one slow and then move your metronome up. Playing this one really fast sounds impressive.

Exercise 7

The chords above the staff represent the chord form that matches the picking pattern. When reading a picking pattern, you try to form chords with your left hand that will help you get all the right notes.

This exercise uses the familiar G-C-D-C pattern in “Lord, I Lift Your Name on High.”

Focus on the bass notes!

The musical score for "Guitar" by The Beatles is presented in a standard notation format. The guitar part is written on a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass part is written on a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part features a repeating melodic line in the first position, primarily using the index and middle fingers. The bass part provides a steady accompaniment, often using the index and middle fingers for the bass line. The score includes a guitar solo section marked with a double bar line and a key signature change to one sharp (F#). The guitar solo is written in a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass part continues to provide accompaniment during the solo. The score concludes with a final chord in the key of one sharp (F#).

29

The Name That Saves with Picking Techniques



Words & Music by Eric and Emily Roberts



Gsus/B

Lesson 31: Finger Picking

In this lesson, you will learn:

- To play several finger picking patterns
- To experiment with your patterns to develop your finger picking skills

Warm Up:

- Picking Exercises 4 and 5

Application Exercises:

1. Play Finger Picking Exercises 1-5 until you are comfortable with them.
2. Play the chord progression at the bottom of the page using several different finger picking patterns.

Songs and Practice:

1. Pick several slow songs and play them using the finger picking patterns.

Notes from Eric:

We will approach the finger picking technique in the same way as the picking patterns in the previous lesson. You will begin to develop strength and skill with your right hand fingers and then apply those same patterns to your chord progressions and songs.

As you begin to understand how the patterns work, you will be able to simply finger pick any song that you want. Keep in mind that you will generally finger pick on slow songs or verses.

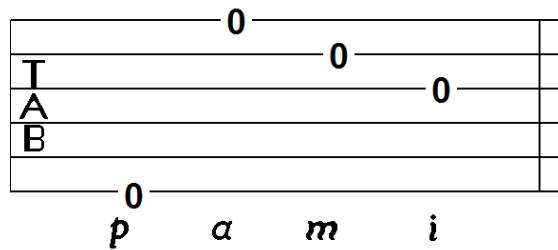
Finger Picking Patterns

The right hand fingers, when using finger picking techniques, will be named as shown.

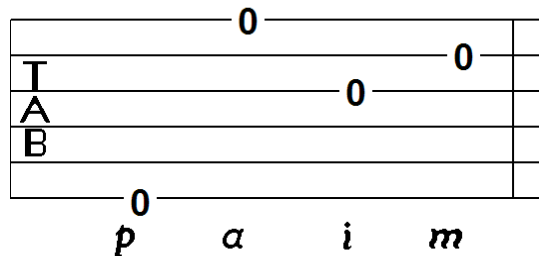


Once you listen to the CD, play these patterns until they are comfortable to you.

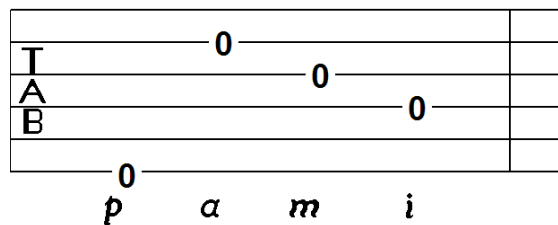
Finger Picking Exercise 1



Finger Picking Exercise 2

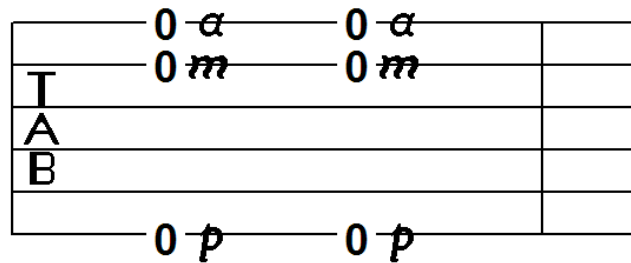


Finger Picking Exercise 3



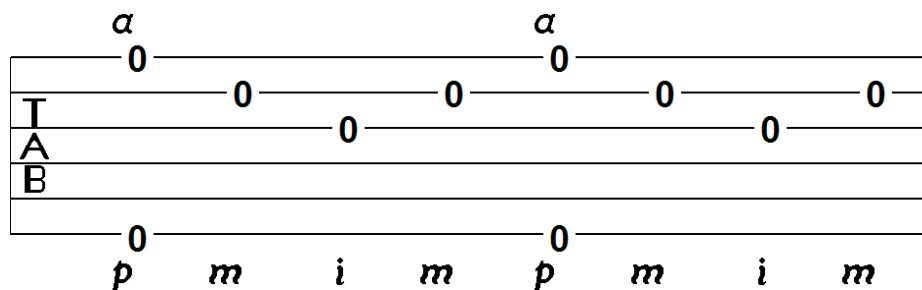
Finger Picking Exercise 4

You will have to use all three fingers at the same time.



Finger Picking Exercise 5

In Ex 5, you will have to play the top and the bottom string together at the same time. Using finger p and a.



The right hand thumb will play the top note of the pattern. This is the **ROOT note of the chord**. For example, when picking a G chord, the root note is on the top string 3rd fret. The D chord ROOT note is the open 4th string or “D string”. It will take some time to become familiar with all the root notes of the chords. Now is a good time to start thinking in that direction.

Practice:

Practice the chord progression below using the finger picking patterns



- Be sure you play the correct bass notes

Lesson 32

Advanced Strumming & Syncopation

In this lesson, you will learn:

- What syncopation is and how it will apply to your guitar playing
- How to count and play syncopated patterns
- How to play advanced pattern #15 using syncopation

Warm Up:

- Picking Exercise 6

Application Exercises:

1. Say Pattern 15 out loud without playing anything on the guitar. Use numbers.
2. Start slow. Play and say Pattern 15 on the guitar. This may take time, so go slow and always count out loud. Make sure you are strumming on the right direction.

Songs and Practice:

1. Pick some fast songs that you like and try to use pattern 15 with syncopation.

Notes from Eric:

When learning this pattern and other advanced syncopated strumming patterns, start slow and be sure that you can COUNT the rhythm FIRST. You will not be able to play the complicated patterns on the guitar if you can't count it out loud first.

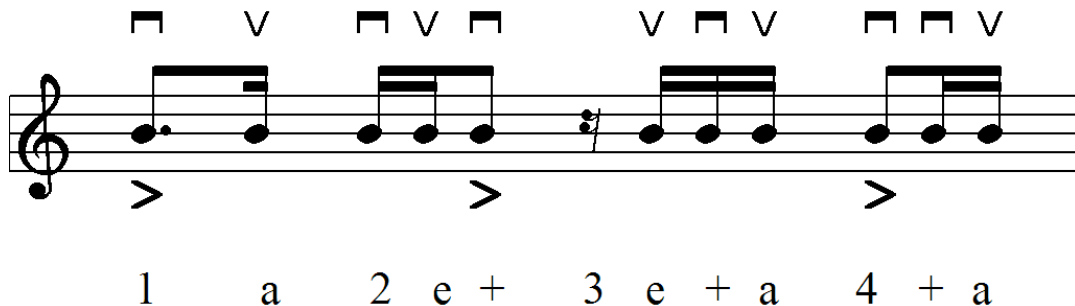
Start out playing the pattern without the accents, and then add the accents into the pattern. Once you get this pattern down, you will be able to use it for many of the songs you will play in the future. Be patient while learning this pattern.

Introducing Strumming Pattern 15

Strum pattern 15 is a challenge but will help you dive into the realm of advanced strumming with accents and syncopation.

Start slow and listen to the strumming pattern. Try to count the pattern first and then slowly play it along with the CD. You will find that the 3 beat is missing. It is a rest.

Keep your hand moving in a constant sixteenth note pattern and try to feel that sixteenth note sub-division pulsing in your right hand.



1 a 2 e + 3 e + a 4 + a

Introduction to Syncopation

Syncopation - Accent on an unexpected beat.

Syncopation occurs when you shift the accent to a weak beat or to an unexpected beat. This happens on the guitar when we make a strong strum on the up beat. When we add the accents to pattern 15, we get a syncopated strumming pattern that can be used on many songs.

A simple strum to become familiar with syncopation is this:
In this example, the syncopation occurs on the “and” of 2

1 + **2** + **3** + **4** +

Chant this rhythm first, then strum it will all down strums.
Count out loud and put the accents on the bold type.

This is the same syncopation pattern now played with a complex strumming pattern.....

The musical notation shows a four-measure pattern on a single staff with a treble clef. Above the staff, strumming symbols are placed: Measure 1 has a square (down) and a 'V' (up); Measure 2 has a square (down), a 'V' (up), and a square (down); Measure 3 has a 'V' (up), a square (down), and a 'V' (up); Measure 4 has a square (down), a square (down), and a 'V' (up). The notes are quarter notes, with some beamed together. Accents (>) are placed below the first note of measures 1, 2, and 4. Below the staff, the rhythm is counted out: '1 a 2 e + 3 e + a 4 + a', where the numbers 1, 2, 3, and 4 are bolded to correspond to the syncopated accents in the measures above.

A song like “Open the Eyes of My Heart” with syncopation

Most original recordings of Open the Eyes of My heart are in the Key of E. We will be using the chords in the key of D to play a progression like the one in Open the Eyes of My Heart. In book 3, you will learn how to use your capo to play this song in the key of E. If you already know how to use a capo, you can put your capon on the 2nd fret.

Use Pattern 15 without syncopation first, then add syncopation to the pattern. Play along with the CD to help get the rhythm correct.

The chord progression goes like this

Each set of **////** represents 1 measure

Verse:

D//// D//// A//// A//// G//// G//// D//// D////

Chorus:

A//// Bm//// G//// A////

Lesson 33 – All Because of You

(Original Key A – Capo 2)



Production Order

Capo 2 Key A

4 hats count

Intro 1down 1up

V1

Ch

V2

Ch

Bridge

Ch ½ down ½ Up

Bridge

Intro 2x

V1

G C
I stepped out of my grave
Em D
I'll never see the world the quite the same
G C Em D
The darkness turns to day The coldness fades away
G C Em D
Cause I have felt your mercy I have seen your grace
G C Em D
I have called on the savior and I'll never be the same

CH

G
Now I'm free and I'm singing praise
Em C D/F# G
New life has come all this joy inside it's all because of you
G
Now I'm free and I'm singing praise
Em C D/F# G
New life has come You've opened up my eyes It's all because of you

V2

G C Em D G
I shake my head and smile I never thought this God thing was my style
G C Em D
Wonder what my friends will say, Doesn't matter anyway
G C Em D
Cause I have felt your mercy I have seen your grace
G C Em D
I have called on the savior and I'll never be the same

BR

Em D/F# C G
Oh Oh Oh.... Salvation day. Everything's changed
Em D/F# C
I'm finally where I need to be....

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All Because of You

Eureka Park

$\text{♩} = 120$

1 Intro Riff

mf

E-Gtr

T
A
B

3-3 2-3 3-2 3-2 3-3 2-3 3-2 7-7 5-7 7-5 7-5 5-5 4-5 5-4 5-4

In the opening and the verses, you will play the riff above

On the chorus, you will accent the 2 and 4 strum.

Lesson 34: Sing it Out

In this lesson, you will learn:

- To play the song Sing it Out with power chords, octaves and riffs

Notes from Eric:

The riffs in this song are driven by an electric guitar. In the first section, you learned how to play this song with simple strumming patterns. Now, you can take it as far as you feel comfortable. I would like you to be able to mix open chords, riffs and power chords together to play the song. Mixing these techniques will give you a great sound with good dynamic variation.

I have provided you with the chord chart and the full electric guitar tablature parts.

One way to approach the song would be to start out with the intro riff then use palm muted power chords for the verse and open up to a full open power chord drive for the chorus.

The xxxxxxx notations in the tablature are for playing rhythmic patterns while muting the strings. This creates a percussive sound. Simply follow the rhythm patterns that are present in the xxxxxx measures.

You can use your new skills playing octaves to play a cool part for the bridge.

I suggest playing this song with the Eureka Park CD or the Youtube video of the original recording. This will give you the feel of playing with a band. If you don't have the songs, you can purchase them from the iTunes store under Eureka Park or log on to www.eurekaparkmusic.com



You can download a free performance track for this song from the member's area. This track has the drums, bass and electric parts but leaves out the acoustic parts and intro riffs.

Sing it Out (Original Key G)

V1 Em //// //// //// //// C //// //// //// ////
 All the earth will know of your glory when we cry out as one
 Em //// //// //// //// C //// //// //// ////
 All the earth will bow down before you when we shine out your love
 C //// //// //// ////
 When we shine out your love

CH G //// //// C //// ////
Sing it out! Sing it out! Everybody say it loud!
 Em //// //// C //// ////
Shake this place with the name that saved your life JESUS!
 G //// //// C //// ////
Sing it out! Sing it out! Send your thanks up with the sound
 Em //// //// C //// ////
Let the whole world know that you belong to Christ
 Em
We belong to Christ!

V2 Em //// //// //// //// C //// //// //// ////
 God with us, Your light in this world is the truth, the life, the way
 Em //// //// //// //// C //// //// //// ////
 God in us, You're drawing us closer as we lift up Your name
 C //// //// //// ////
 As we lift up Your name

BR C //// //// D //// //// Em //// //// //// ////
 Hallelujah! We lift You higher!
 C //// //// D //// //// Em //// //// //// ////
 Hallelujah! We lift You higher!

Strumming suggestions:

Verse: Strum Pattern #2 Chorus: Strum #6 Bridge: Strum #2

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Sing it Out

Eureka Park

Music by Eric and Emily Roberts, Zach Brose

$\text{♩} = 165$

Intro Riff

mf

E-Gt

1

0 7 X-X-X-0 X-0 7 X-X-3 0 7 X-X-X-0 X-0 7 X-3-3-3



Lesson 35

Reading Notes on Guitar

In this lesson, you will learn:

- How to read notes in open position on the first 3 strings

Warm Up:

- Play any finger exercise that you have learned so far.

Application Exercises:

1. Complete all songs by practicing reading the notes on the staff.

Notes from Eric:

Many guitar players never learn to read music. They prefer to read the charts and tablature to play the songs they love. In fact, you have been playing for a while now and may not have read a single note on the musical staff. I teach all of my students the basics of reading the language of music on the staff so that they will have a solid foundation to grow on in the future.

Most pop, rock and worship styles do not use notes on the staff. Worship leaders often use simple chord sheets and chord diagrams to play. However, if you are able to understand how the notes on the neck relate to the notes on the staff, you will have a great advantage.

Use this lesson to gain knowledge of how the music really works. The greatest advantage to a chord player is that you will know what notes are in each of your chords as you learn the notes on the neck and how they are placed on the staff.

How to Read Notes on Guitar

Most guitar players spend the majority of their time reading charts and tablature. However, it is important for you to understand how the notes on the neck relate to the staff. This will help you pick out melodies and write songs on the staff. You do not need to become a virtuoso note reader to be able to use it as a tool.

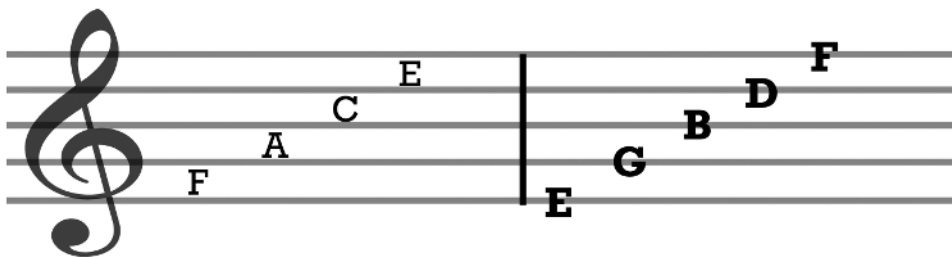
Guitar music is written in the treble clef.

You will learn to read notes on the first three strings in this book.

The **lines** on the treble clef (starting at the bottom) are:
E G B D F

You can memorize this with this saying:
Every Good Boy Does Fine

The **spaces** are: **F A C E**



You will be learning the first three strings on the guitar in open position.

The high E string, The B string, The G string

The E String

Read the tablature below to learn the notes on the E string.

The high E is the open string. The 1st fret is the F note and the 3rd fret is the G note.

A musical staff with a treble clef and a key signature of one sharp (F#). The staff contains five measures of music. The first measure is labeled 'E note' and contains four quarter notes (E4, E4, E4, E4). The second measure is labeled 'F note' and contains four quarter notes (F4, F4, F4, F4). The third measure is labeled 'G note' and contains four quarter notes (G4, G4, G4, G4). The fourth measure contains four quarter notes (A4, A4, A4, A4). The fifth measure contains four quarter notes (B4, B4, B4, B4). Below the staff is a guitar tablature line with five measures. The first measure has four '0's. The second measure has four '1's. The third measure has four '3's. The fourth measure has four '1's. The fifth measure has three '0's.

When you are comfortable, play the exercises below.

Ex 1
E string

A musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a single line of music with eight quarter notes: E4, F4, G4, A4, B4, A4, G4, F4.

Ex 2
E string

A musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a single line of music with eight quarter notes: E4, F4, G4, A4, B4, A4, G4, F4.

Ex 3
E string

A musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a single line of music with eight quarter notes: E4, F4, G4, A4, B4, A4, G4, F4.

The B String

Read the tablature below to learn the notes.

The B note is the open string. The 1st fret is the C note and the 3rd fret is the D note.

Diagram 1: Musical notation for the first five notes of the C major scale (B, C, D, E, F) on a treble clef staff. The notes are labeled B note, C note, D note, E note, and F note. Below the staff, the fret numbers are listed: 0, 1, 3, 1, 0.

When you are comfortable, play the exercises below.

Ex 4
B string

Ex 5
B string

Ex 6

B string

The G String

Read the tablature below to learn the notes.

You are learning 2 notes on the G string: Open G and 2nd fret A.

The image displays musical notation and guitar tablature for the G string. At the top, a treble clef is positioned on a five-line staff. Below the staff, a rectangular box is divided into five equal-width sections. The first section is labeled "G note" and the second section is labeled "A note". The remaining three sections are empty. Below this box, a row of numbers represents the guitar fretboard: "0 0 0 0" under the first section, "2 2 2 2" under the second section, "0 0 0 0" under the third section, "2 2 2 2" under the fourth section, and "0 0 0 0" under the fifth section. The bottom two rows of the box are empty.

Putting It All Together

Now you will put all the strings together to play these exercises.

Exercise 1



Exercise 2



Exercise 3



Exercise 4



Playing a Song with Notes

Happy Birthday with three beats per measure:



If you would like to continue reading notes on the guitar, use a note reading method book to develop your skills.

Bonus:

Advance by Playing Musically

In this lesson, you will learn:

- Keys to playing musically
- Techniques to help you use what you know to create great sounding guitar parts.
- How to play the same chord many different ways

Application Exercises:

1. Pick several songs and apply what you have learned to the song.

Advancing by Playing Musically

As you grow as a guitar player, you will need to use the techniques you have learned to create music! I have listed several tips you can use to make your playing stand out from the average guitar player.

Use these techniques to sound great!

1. Make patterns that use picking and strumming together.
2. Add accents and pulse to your strumming and picking patterns. The music wants to move. You can make it do that with accents.
3. Dynamics! Play loud or soft depending on the part of the song you are playing. You can build up or soften down during a song.
4. Use palm mute while strumming or picking. You can create new sounds by adding the palm mute to a strumming or picking pattern.
5. Listen. Listen. Listen. You need to listen closely to the sounds you are creating. You can make so many different sounds with just your guitar and your pick. When you begin to listen, you will begin to play much better. Listen to other artists and CDs as well. You will need inspiration as you grow.
6. Approach an old song with new techniques. Take simple patterns and songs that you already know and try to make them sound better.

With the knowledge you have so far, you can become an extraordinary guitar player. **You must make the music come alive!**

Playing the same chord different ways

Now that you have learned 8 chords and understand that these chords are used to play thousands of songs, you need to explore the different techniques you can use to get different sound to come out of your chords.

We will review a few things here and then you will be ready to experiment with different ways to play these chords.

You can use different guitars. Each style of guitar has a sound and feel that is unique to that guitar.

Electric guitars can use distortion or any of hundreds of effects to get many different sounds. You can purchase multi-effects pedals to produce many sounds. Pitch bending, distortion, wah-wah, chorus are just a few sounds that you have probably heard on the radio.

Acoustic guitars will respond differently to the pick that you use and where you play with the pick. Picking closer to the bridge will give you a brighter more cutting sound. Closer to the neck will give you a mellow tone.

When playing chords, you can strum just a part of the chord. You do not and should not strum the whole chord the whole time. Use different parts of the chord to get a high or low pitch sound.

Sometimes a heavy strum will be needed and other songs will call for a soft finger-picking pattern.

Now take some time to explore some different sounds that you can make with your guitar. Pick a song and try to get some different sounds out of your guitar.

Take any song you currently know and apply the principles above.

Congratulations!

You have completed the Modern Worship Guitar Lesson Next Level! At this point, you should be able to lead worship and even get a job as a guitar player or worship leader in a local church!

Thank you for allowing me to teach you to play the guitar. I hope that you feel energized and successful in playing already. You now have a strong foundation to build upon for the rest of your life! Be sure that you understand the complete music theory section. Read it over and over again until you feel that you really understand it. Also, keep this book close by when playing to use as a reference. Study it and memorize the principles in it so that you will be sure to develop the strongest foundation for your musical journey.

May God richly bless you as you continue to worship him in spirit and in truth!

Next Steps:

**The following new resources and lesson programs are available from
8chords100songs.com**

Learn Electric Guitar for Worship

The new Electric Guitar for Worship DVD and Book is available from the online store! I teach the most popular electric guitar techniques and scales used in modern worship. You also learn the riffs and solos from the Eureka Park EP to help you master each new technique. I also cover solo improvisation and show you how to apply all of this to worship as an electric guitar player!

Learn Moveable Chords!

One of your next steps should be moveable barre (or bar) chords. I have several resources available that can take you there. If you have any interest in soloing, you will need to learn your moveable scales and new techniques for soloing as well. Check out www.8chords100songs.com for up to date books and DVDs to help you go further.

Learn More Music Theory!

Learn even more about music theory and worship musicianship in the new book Music Theory for the Worshiping Musician from the online store!

Learn More Songs!

If you don't already have the 100 songs songbook, check my web site for details. www.8chords100songs.com

Where to go from here?

You need to continue to practice and play daily. Join a praise team or volunteer to lead the worship time for a small group bible study or for special family and church events. Using your talents will help you develop into an even better musician.

Sign up and **take private lessons** from a local music teacher or worship leader. One-on-one instruction is great for growing and using the knowledge you have learned so far.

Attend professional seminars by reputable companies in the worship and guitar industry.

You can also order more material at www.8chords100songs.com to help you take the next step.