

# Modern Worship

## Electric Guitar Sessions



Eric Michael Roberts

Modern Worship Guitar Lessons – Electric Guitar Sessions

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# Introduction

Welcome to the Modern Worship Guitar Lesson Electric Guitar Sessions!

I have been waiting for years to produce this electric guitar series. I have included the most important foundational techniques for the electric guitar plus some great tips on improvisation and playing solos for worship. You can use these techniques for leading worship from the electric guitar or for playing as the lead/rhythm guitar player for the band.

Leading worship from the electric guitar is very difficult and requires a strong rhythm section. If you have a strong band including a drummer and a bass player, you will be able to begin leading worship from the electric guitar.

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! If you have not learned these chords and techniques, you should start with the Modern Worship Guitar Lesson First and Next Level Books available from [8chords100songs.com](http://8chords100songs.com)

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.

## **Free Bonus Video Lessons:**

Information about how to watch free video lessons to help you learn even faster can be found at the end of this book!

# 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](http://www.8chords100songs.com) for new songbooks, videos, and free download resources.

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](http://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



# Session 1

## Electric Guitar Techniques

### **In this section:**

Lesson 1 - Finger Exercises

Lesson 2 - Power Chords and Notes on the Neck

Lesson 3 - Octaves

Lesson 4 - Bends

Lesson 5 - Vibratos

Lesson 6 - Hammers and Pulls

Lesson 7 - Slides

# Section 1 Lesson 1

## Advanced Finger Exercises

### String Skipping Introduced

#### Finger Exercise 8:

Follow the string-skipping pattern below. This will help your fingers get around and sounds really great as well. Follow closely.

The image shows two staves of musical notation for Finger Exercise 8. The first staff is for strings T, A, and B. The second staff is for strings T, A, and B. The notation consists of two lines of four measures each. The first line of the first staff shows a sequence of string skipping patterns: 1-2-3-4 on the B string, 1-2-3-4 on the A string, 1-2-3-4 on the T string, and 1-2-3-4 on the B string. The second line of the first staff shows: 1-2-3-4 on the B string, 1-2-3-4 on the A string, 1-2-3-4 on the T string, and 1-2-3-4 on the B string. The second staff shows a sequence of descending patterns: 4-3-2-1 on the B string, 4-3-2-1 on the A string, 4-3-2-1 on the T string, and 4-3-2-1 on the B string. The second line of the second staff shows: 4-3-2-1 on the B string, 4-3-2-1 on the A string, 4-3-2-1 on the T string, and 4-3-2-1 on the B string.

#### Finger Exercise 9:

Get prepared to stretch your fingers in this exercise. You must use the correct finger numbers. Stretch out your hand.

Fingers: 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4

Fingers: 4 2 1 4 2 1 .....

**Finger Exercise 10:**

Now use the string-skipping pattern here. Use the correct finger numbers. Stretch the pinkie out to reach the 7<sup>th</sup> fret. Do not bend your left wrist too much!



Fingers 1 2 4 1 2 4 .....

Fingers 4 2 1 4 2 1 .....

# Section 1 Lesson 2

## Power Chords & Notes on the Neck

The notes on the neck of the guitar are more difficult to understand.

Each string has a note name. This is the note you hear when you play the string open.

That string is divided into sections by the frets. Each fret is a half step.

We will start with the Low E String on the guitar to learn how the frets and the notes work.

### Low E string

Open:	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#....
Fret#:	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16.....

Play each note on the low E string and say the name of the note out loud.

#### **Helpful Hint:**

There are no sharps or flats between E-F and B-C. Refer to the diagram of the piano for a better understanding.

# Complete Neck Diagram

	E	A	D	G	B	E
1	F	A#	D#	G#	C	F
2	F#	B	E	A	C#	F#
3	G	C	F	A#	D	G
4	G#	C#	F#	B	D#	G#
5	A	D	G	C	E	A
6	A#	D#	G#	C#	F	A#
7	B	E	A	D	F#	B
8	C	F	A#	D#	G	C
9	C#	F#	B	E	G#	C#
10	D	G	C	F	A	D
11	D#	G#	C#	F#	A#	D#
12	E	A	D	G	B	E Octave
13	F	A#	D#	G#	C	F
14	F#	B	E	A	C#	F#
15	G	C	F	A#	D	G
16	G#	C#	F#	B	D#	G#
17	A	D	G	C	E	A

**You need to memorize the notes on the neck.**

This chart can look overwhelming! Use the method on the next page to quickly and easily memorize all the notes on the neck!

This may take a while. Use a method that works for you.

# Playing Power Chords

Power chords are very common and can be used on the acoustic or electric guitar. Learning these power chords will help you memorize the root notes on the neck and will help you prepare for the future when you will learn moveable chord shapes. The lowest sounding note of the chord is the root and the other note is the 5th. Power chords are sometimes notated on chords sheets as being a 5 chord.

**For example: E5 G5**

You play the root with your first finger and the other note with your third finger. Once you memorize these power chords associated with the fret markers you can quickly find the sharps and flats by moving up and down by half steps.

Notice the first power chord on the string is the open power chord form.

## Power Chords on the E String

Musical notation for power chords on the E string. The staff shows a sequence of chords: E, F, G, A, B, C#, and E. The first chord (E) is marked with a dynamic of *mf*. The fretboard diagram below shows the fret positions for each chord: E (0), F (1), G (3), A (5), B (7), C# (9), and E (12).

Chord	Fret
E	0
F	1
G	3
A	5
B	7
C#	9
E	12

## Power Chords on the A String Root

Musical notation for power chords on the A string root. The staff shows a sequence of chords: A, B, C, D, E, F#, and A. The first chord (A) is marked with a dynamic of *mf*. The fretboard diagram below shows the fret positions for each chord: A (0), B (2), C (3), D (5), E (7), F# (9), and A (12).

Chord	Fret
A	0
B	2
C	3
D	5
E	7
F#	9
A	12

# Power Chords for the Chorus

## Song: All Because of You

Play will all down strums to create a drive in the song

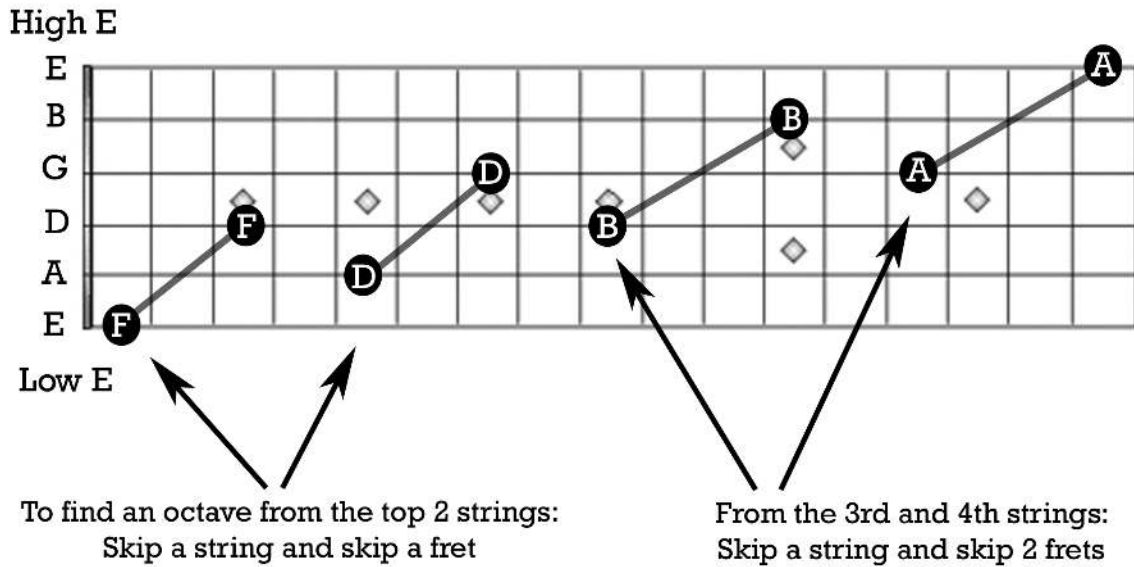
**G Chorus Rhythm** **Em**

**C** **D** **Mid Chorus Riff**

# Section 1 Lesson 3

## Understanding Octaves on the Guitar Neck

It is important to understand how the notes are laid out on the neck. Understanding octaves will help your playing ability and knowledge of the instrument.



Use this system to learn the notes on the entire neck. It is important that you memorize the top two strings. Use the dots to help you memorize.

Start by memorizing the main notes: **E F G A B C D E**

Then use your knowledge of sharps and flats to quickly find the rest of the notes.

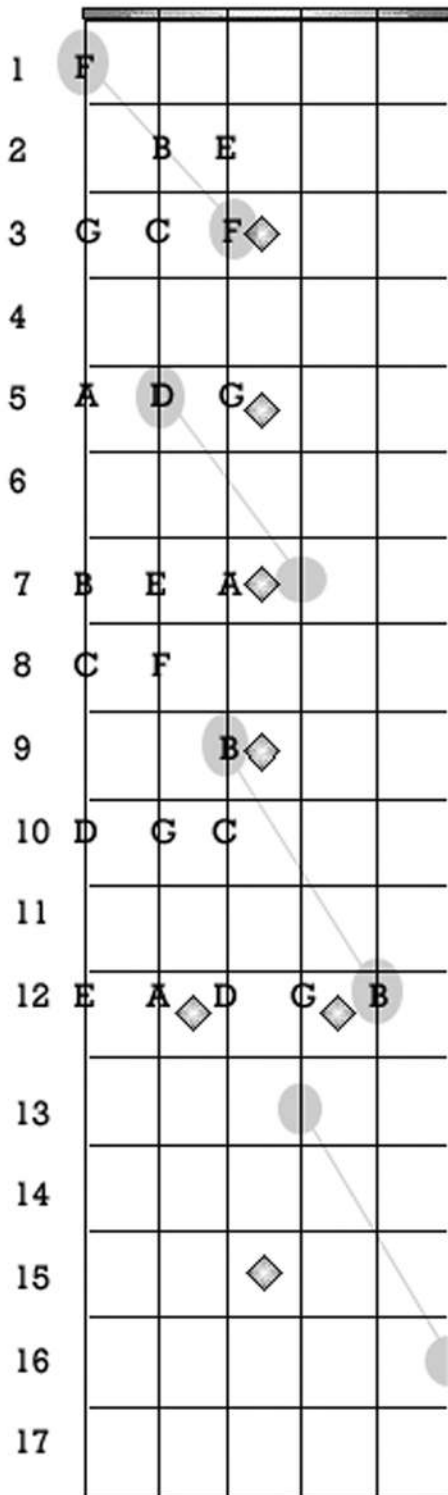
### Guitar Octaves Exercise 1

*mf*

T	9-9-9-9-9-9-9	7-7-7-7-7-7-7	4-4-4-4-4-4-4	5-5-5-5-5-5-5
A	9-9-9-9-9-9-9	5-5-5-5-5-5-5	4-4-4-4-4-4-4	5-5-5-5-5-5-5
B	7-7-7-7-7-7-7	5-5-5-5-5-5-5	2-2-2-2-2-2-2	3-3-3-3-3-3-3

# Using Octaves to Memorize the Guitar Neck

E A D G B E



Learn the main notes on the Low E string and the Low A string up to the 12th fret octave.

Use octaves to become familiar with all the other notes on the neck.

This is the fastest way to know all the notes on the guitar fretboard.

Octave Here = Open

1

2

3

4

5 and so on.....

# Section 1 Lesson 4 - Bends

Bends and vibratos are very similar in hand technique but sound very different. You will see that a vibrato is actually a series of quick bends that creates the signature guitar sound.

**I use two main types of bends:**

1. Three finger bend
2. Four finger bend

I use three and four fingers to bend because it allows me to use the entire combined strength of all my fingers to bend. It also give me more control over the feel of the bend.

There are also different degrees of bends. You can bend a half step up or a full step up. These are the two most commonly used.

A half step bend will take the note up to the next fret. A full step bend will take the note up two frets.

# Section 1 Lesson 5 - Vibrato

It is not as simple as it sounds but it is an awesome technique.

**First Finger Vibrato**

**Bending Vibrato**

Bending vibratos use a bend and add a vibrato at the top of the bend.



# Section 1 Lesson 6

## Hammers and Pulls

### Hammer-on

Strike the first note and use your finger to hammer on the next note. You do not pick the second note.

### Pull Off

Pick the first note and then pull off to the next note. You do not pick the second note. When you pull off, pull down a little and then let go. This slight motion will ensure that you hear the pull off.

You can combine hammers and pulls to create a fast lick.

# Section 1 Lesson 7 - Slides

Slides are a great way to add phrasing and feel.

# **Session 2**

## **Scales and Improvisation**

### **In this session:**

Lesson 1 - Minor Pentatonic Scale

Lesson 2 - Moveable Major Scales Forms

Lesson 3 - Improvisation Techniques and Exercises

Lesson 4 – Improvisation Exercise 3

## **Section 2 Lesson 1**

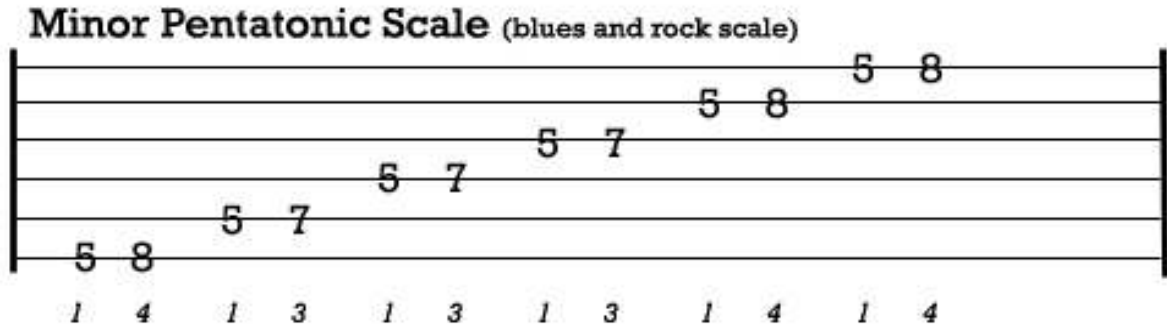
# **The Minor Pentatonic Scale (Blues Scale)**

The minor pentatonic scale can be used to make solos, play song melodies, or make riffs for your songs. It is one of the most widely used scales in all styles of rock, pop and blues guitar. In fact, I played as a lead guitar player for a band all through high school and college; I used this simple scale for almost all of my solos. There are many different shapes of scales and positions where you can play them, but I feel it is important to learn a few good shapes and be able to play them really well. As you grow as a lead player, you will learn more shapes and begin to put more of the pieces of the puzzle together. For now, learn this scale and become very familiar with it.

# The Minor Pentatonic Scale

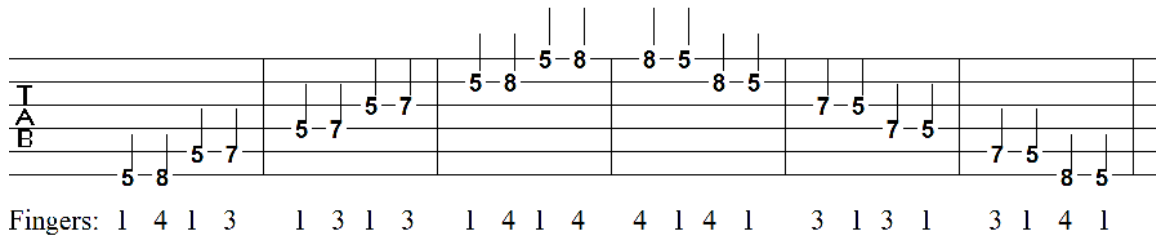
The **penta**tonic scale – the 5-note scale

This scale is used in many styles of music. It is very popular, easy to use and sounds great. You can use this in rock, blues and many other styles use this scale to play solos and lead lines.



The root note of this scale is the 5<sup>th</sup> fret on the E string. Where this note is played will determine the name of the scale. The A minor pentatonic is shown above. Start this scale on the 7<sup>th</sup> fret and you will be playing in B minor.

## Minor Pentatonic Ascending and Descending Exercise 1:



Let's play a song by ear using the minor pentatonic scale.

**Song:** Mary Had a Little Lamb.

Start on the 5<sup>th</sup> fret of the B string and play the song using only notes in the minor pentatonic scale form.

# Open E minor Pentatonic Scale

Playing the E minor pentatonic scale on the 12<sup>th</sup> fret can be difficult on an acoustic without a “cut out.” In any case, you may also make the scale by playing it in open position:

## Open Pentatonic Exercise 1

T  
A  
B

0 3 0 2 0 2 0 2 0 3 0 2

Fingers 0 2 0 1 0 1 0 1 0 2 0 2

Notice how the nut on the guitar becomes like the 1<sup>st</sup> finger.

# Session 2 Lesson 2

## Moveable Major Scale Forms

You have learned all about the major scale in previous chapters. Now you will learn and memorize the three most important moveable forms of the major scale. Once you have mastered these scales, you can play solos and melodies all over the neck by adding these scales to the minor pentatonic scale.

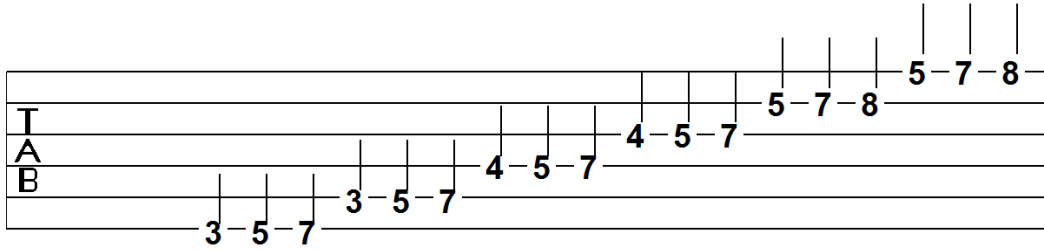
You will need to memorize these scale shapes! To help you get faster at playing them, use them as warm up exercises every day. Play them at different speeds up and down the neck in different positions. These major scale patterns will unlock a whole new world for you on the guitar neck. At first, the three-note per string moveable scales may be hard to stretch to play, but keep stretching and be sure you get them right. Remember to follow all of the finger markings.

### Two Moveable Forms of the Major Scale

The following scales are **THREE NOTE PER STRING** scales used for soloing and making melody on the guitar. They are moveable scales and can be played anywhere on the neck. The first scale has its root note on the E string. The second scale's root note is on the 5<sup>th</sup> string or the A string.

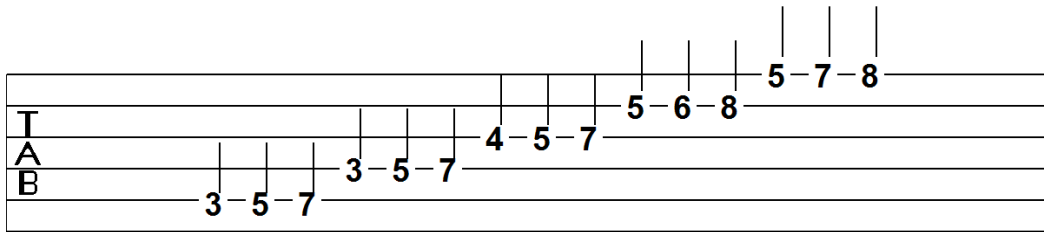
**The name of the scale is determined by where you start it on the neck.**

3 Note Per String Major Scale - Root = 6th string 1st finger



Finger: 1 2 4 1 2 4 1 2 4 1 2 4 1 3 4 1 3 4

3 Note Per-String Major Scale - Root = 5th string 1st finger



Finger: 1 2 4 1 2 4 1 2 4 1 2 4 1 3 4

Once you have memorized these forms, you can use them to solo in any key. Use the minor pentatonic scales along with these major scales to move all over the neck when playing a solo or melody. The most important thing for you is to understand how the scales move on the neck.

# Session 2 Lesson 3

## Using the Scales to Solo and Improvise

Once you understand the concept of moveable scales, you will be able to memorize your favorite forms of the major scale and move them all over the neck in any key!

The trick is to memorize a few scale forms and get really good and fast with your favorite forms. Then you can play them in any key and use them to solo and make melody on the guitar.

Below is one of the easiest ones to play for your fingers. Understand that the **ROOT NOTE** is the note of the NAME of the SCALE. If you start this scale on the 3<sup>rd</sup> fret, it is a G MAJOR SCALE. If you start on the 4<sup>th</sup> fret, it is a G# scale. Refer to your fret board map in the music theory section for clarity.

To maximize your ability to play all over the neck, use the major scale form of your choice and the relative minor scale of the key in which you are soloing. The more forms of the scale you know and positions that you can start the scale in, the easier it is for you to cover the entire neck and still be hitting the right notes.

**EXERCISE:** Use one my youtube videos and try to play melodies over the chord progression using the major and minor scales. Start simple with just a few notes and rhythms and move up to more complex lines.



# Relative minor

The minor key that shares the same key signature with the major scale is called the RELATIVE MINOR KEY/SCALE.

You will find the same notes in both of these scales. They are just played in a different order and start on a different note. This is why they sound like they go together. In the beginning, you will have to learn about sharps and flats to correctly determine the relative minor key. The chart below lists some of the most commonly used keys and their relative minors.

Major Key	Relative Minor
G	E minor
C	A minor
D	B minor
A	F# minor
F	D minor
E	C# minor

### Helpful hint:

When you are playing in any key, count up 6 notes to get to the relative minor key.

# Improvising and Soloing

Now that you know a few scales, you can learn to play solos, melodies and improvise over your songs. When you play with a band or with a friend, you will have the skills to play more than just chords with the music. You are going to use the minor pentatonic scale for this first exercise. Using this scale, we are going to start in the key of C major and improvise melodies and guitar “solos.” This is a simple rhythm in the key of C major that you can use to practice your improvisation. While you listen to the chord progression, play around with different melodies using your scale.

You can use any scale shape or chord outline to add melodic improvisation to the song. Often time this is improvised live but sometimes I create it during rehearsal.

## Improvising Exercise 1 (Key of C)

*You can use the A minor pentatonic or the C major scale to solo or improvise over this chord progression in the Key of C Major.*



Use am pentatonic to play a solo over this progression.  
The am pentatonic starts on the 5<sup>th</sup> fret.

**C**                    **F**                    **G**                    **F**  
/ / / /    / / / /    / / / /    / / / /

# Improvising in the key of G

Now let's move to the key of G major.

You will have to start your minor pentatonic scale on the 12<sup>th</sup> fret. This will position you to solo in E minor – the relative minor of G major.

You can use two different scales to improvise here:

1. The G Major Scale
2. The E Minor Pentatonic Scale
3. The E minor Scale (we have not covered this shape yet)

This is a popular chord progression and goes along with songs like Lord I Lift Your Name on High and Every Move I Make. Try to pick out the melody on the guitar and improvise some solo licks.

## *Improvising Exercise #2 (Key of G)*



The chords are:			
<b>G</b>	<b>C</b>	<b>D</b>	<b>C</b>
/ / / /	/ / / /	/ / / /	/ / / /

# Session 2 Lesson 4

## Improvising Exercise #3 (Key of G)



G	C	Em	D
////	////	////	////

## Improvising Exercise #4

Pick a YouTube video from the members section (<http://members.8chords100songs.com>) Use the scales you know to play along picking out the melody and playing some solo improvisation.



# Section 3

## Adding Electric Guitar to Worship

In this section, I will show you some of the best techniques to add electric guitar to songs. I will explain each one briefly in the text and show you how to apply them to popular chord progressions in the video lessons. You will use many of these techniques in the next section when you learn the Eureka Park songs.

### Techniques Include:

7. Diamonds
8. Power Chords
9. Octaves
10. Intro Riffs
11. Outline Chords
12. Double Stops

# SECTION 3

## Adding Electric Guitar Techniques

### Technique 1: Diamonds

I took this term from the Nashville Number system shorthand. When you strum down on the first measure and let the chord ring out it creates a pad for the acoustic guitar. I usually use a low gain distortion with some reverb for this technique. I also add picking to these diamonds to create movement with melody.

### Technique 2: Power Chords

You can use power chords in many ways to complete the sound created by the acoustic player. It is one of the most common techniques used by the electric player. Adding palm mute and varying rhythm patterns can drastically change the sound.

### Technique 3: Octaves

Octaves are similar to power chords but cut through the mix much better. You can use these to create melody lines, riffs and filler.

### Technique 4: Intro Riffs

Any riff used to open the song. In modern worship arrangements, this riff usually appears again in the song several times. This can also be known as a “hook”.

### Technique 5: Outline Chords

I use the outline of a chord up one octave to create movement with simple melodies or patterns. You can use outline chords to create interesting voices of rhythm and melody.

### Technique 6: Double Stops

Think of the chords in parts and explore how you can use the parts of the chord in new ways. You can play double stops on two notes a chord to create a filler part. You can also use the notes in the major or relative minor scale to choose the best notes for a double stop riff.





# Section 4

## Eureka Park Note by Note

In this section, I am going to take you note-by-note through the 4 Songs with electric guitar from the Eureka Park EP “The Name That Saves”

If you don't already have the Eureka Park CD, you can download the full Eureka Park EP from iTunes or by visiting the web site at <http://www.eurekaparkmusic.com>

### Songs:

1. One and Only
2. You Are Good
3. All Because of You
4. Sing It Out

The song “The Name That Saves” does not include any electric guitar and has been omitted from this section. You can learn the picking patterns for that song in the Next Level book available from [8chords100songs.com](http://8chords100songs.com)

# 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....

Words and Music by Eric Roberts and Emily Roberts  
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# One and Only

Electric Guitar

Words by Eric and Emily Roberts  
By Eureka Park

Intro (with delay)

mf  
P.M. V

T  
A  
B

Long Guitar Intro

let ring

T  
A  
B

Into Chorus

T  
A  
B

Chorus

T  
A  
B

"Give love to..."

T  
A  
B

One and Only Continued...

Let all who love...

The image shows two systems of musical notation for guitar. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a corresponding guitar tablature (TAB) staff. The first system contains three measures of music. The second system contains two measures of music, with the second measure ending with a double bar line and a final chord.

**System 1:**

- Measure 1: Treble clef staff shows a sequence of eighth notes. TAB: 5 3 5 3 5 3 5 3 5 3.
- Measure 2: Treble clef staff shows a sequence of eighth notes. TAB: 7 5 7 5 7 5 7 5 7 5.
- Measure 3: Treble clef staff shows a sequence of eighth notes. TAB: 4 2 4 2 4 2 4 2 4 2.

**System 2:**

- Measure 1: Treble clef staff shows a sequence of eighth notes. TAB: 5 3 5 3 5 3 5 3 5 3.
- Measure 2: Treble clef staff shows a sequence of eighth notes. TAB: 5 3 5 3 5 3 5 3 5 3. The measure ends with a double bar line and a final chord (5 7).

# You Are Good

(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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2nd Verse High Rhythm

T  
A  
B

7-7-7-7-7-7-7-7 7-7-7-7-7-7-7-7 7-7-7-7-7-7-7-7 7-7-7-7-7-7-7-7

4-4-4-5-5-5-5-5 4-4-4-9-9-9-9-9 4-4-4-5-5-5-5-5 9-9-9-9-9-9-9-9

Verse Lead 1

T  
A  
B

4 5 7 6 7 4 7 (7)

Verse Lead 2

T  
A  
B

7 6 7 (7)

Riff into Bridge

T  
A  
B

7 7 7 9 0 0 0 12 0 0 11 0 9 0 7 0 0

Bridge

T  
A  
B

4-4 7-7 7-7 7-7 4-4 7-7 7-7 7-7

2-2 4-4 5-5 5-5 2-2 4-4 5-5 5-5

T  
A  
B

4-4 7-7 7-7 12-12 12-12 12-12 12-12 12-12 12-12 7-7 7-7 5-5 7-7

2-2 4-4 5-5 9-9 10-10 10-10 10-10 10-10 10-10 10-10 5-5 5-5 3

# 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

♩ = 165

Intro Riff

mf

TAB: 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

Verse

TAB: 0-7 X-X-X X-X-X X-X-X X-X-X X-X-X X-X-X X-X-X X-X-X

TAB: 3-3-3 3-3-3 3 X X X X 3 5-4-5

TAB: 0-0-7 X-X-X X-X-X X-X-X X-X-X X-X-X X-X-X X-X-X

TAB: 3-3-3 X-X-X X-X-X X-X-X X-X-X X-X-X X-X-X X-X-X

21

T							
A						5	5
B	3	3	3	3	3	3	3

25 Chorus

G C

T							
A	5	5	5	5	5	5	5
B	3	3	3	3	3	3	3

29 Em C

T							
A	9	9	9	9	9	9	9
B	7	7	7	7	7	7	7

33 Electric 1 Bridge Riff

C D

T							
A	5	5	5	5	5	7	7
B	3	3	3	3	3	5	5

37 Em

T							
A	0	7	X	X	X	2	X
B							

41 Elect 2 Bridge Octaves

T							
A	5	5	5	5	7	7	7
B	2	2	2	2	4	4	4

45 Nat Harmonic

TAB 5 2

X X X X 12-12-12-12  
 X X X X 12-12-12-12  
 X X X X 12-12-12-12

Lead into Verse 2

TAB 7 10 8 (8) 9 9 7 4 (4) 2 0 0 2

Lead into Bridge

TAB 0 3 0 3 3 5 2 4 2 0 (0) 4 2 0 2

In Between Chorus Lead

TAB 8 8 8 7 7 7 5 5 5 3 3 3 1 3 1 0 0

Outro Lead Lick

TAB 8 8 8 7 7 7 5 5 5 5 5 5 5 5 12 (12) 12 14 12 (12) 11 14 12

68

TAB 15 (15) 15 15 12 (12) 14 12 7 14

# 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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CCLI # 6011631

# All Because of You

## Eureka Park

♩ = 120

1 Intro Riff

*mf*

The Intro Riff is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four measures of eighth-note patterns. The guitar tablature below shows the fretting for each measure: Measure 1: 3-3, 2-3, 3-3, 2-3; Measure 2: 3-3, 2-3, 3-3, 2-3; Measure 3: 7-7, 5-7, 7-7, 5-7; Measure 4: 5-5, 4-5, 5-5, 4-5.

5 Pre Chorus Picking

*let ring*

The Pre Chorus Picking section is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four measures of quarter notes. The guitar tablature shows: Measure 1: 0, 3, 0, 3; Measure 2: 0, 3, 0, 3; Measure 3: 0, 3, 0, 3; Measure 4: 2, 3, 2, 3. Dashed lines and the instruction 'let ring' indicate that the notes should sustain into the next measure.

9 G Chorus Rhythm

Em

The Chorus Rhythm section is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four measures of eighth-note chords. The guitar tablature shows: Measure 1: 5-5, 5-5, 5-5, 5-5; Measure 2: 5-5, 5-5, 5-5, 5-5; Measure 3: 9-9, 9-9, 9-9, 9-9; Measure 4: 9-9, 9-9, 9-9, 9-9.

13 C D Mid Chorus Riff

The Mid Chorus Riff section is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four measures of eighth-note chords. The guitar tablature shows: Measure 1: 5-5, 5-5, 5-5, 5-5; Measure 2: 7-7, 7-7, 7-7, 7-7; Measure 3: 5-5, 5-5, 5-5, 3; Measure 4: (3)-2, 0-3, 2-0.

17 Into 2nd Verse

Bridge lead-in

The Into 2nd Verse and Bridge lead-in section is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four measures. The guitar tablature shows: Measure 1: X-X, 3-X, 2-3, X-3; Measure 2: X-X, 3-X, 2-3, X-X; Measure 3: X-X, 3-X, 2-3, X-X; Measure 4: 3-0, 3-0, 2-0, 2-0.

Bridge

21

T  
A  
B

7 9 (9) 3 3 3 2 0 3 (3) 3 3 3 2

Climb to Drop Down

25

T  
A  
B

2 2 2 2 5 5 5 5 5 5 5 5 9 9 9 9 11 11 11 11 3 3 3 3 5 5 5 5 7 7 7 7 9 9 9 9

Lead out of Bridge

29

let ring -----

T  
A  
B

12 10 2 0 1 0 4 0 3 0 3 3 0 2 0 4 3 3 0 0 2 0 4 3 3

G

33

T  
A  
B

(4) 4 2 2 0 0 3

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# 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.

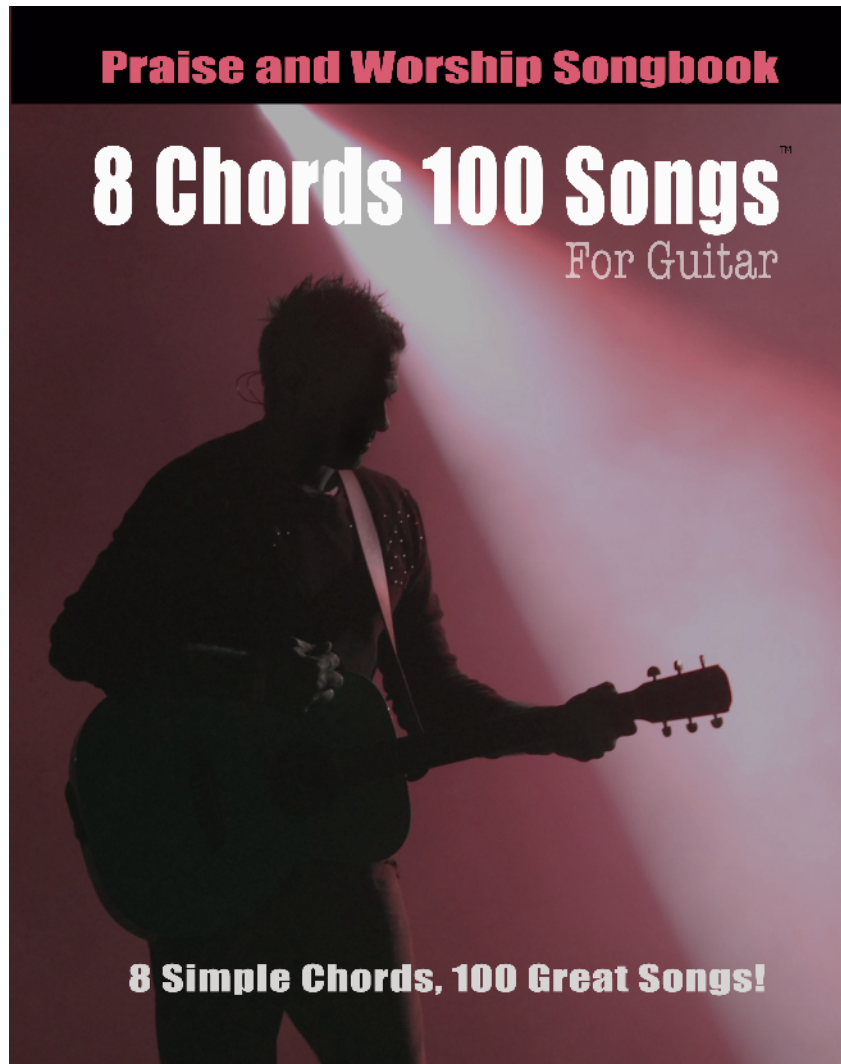
May God bless your studies,

Eric Michael Roberts

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