

A Worship Leaders Manual

by Isaiah Bridges

A Born Again Believer, An Avid Student of Scripture, and A Lifetime Musician

The Christian Music Challenge!

Start recording your Sunday music services (just the people on stage), and then compile those performances onto some medium that allows you to play them back in your car. As you drive around during the week, play that music on your radio instead of the music that you usually listen to.

How does it sound? Are your performances memorable? Do they sound “good”? Do they sound “great”? Do they sound “okay”? Could they sound “better”?

If you want a ‘better’ sound out of your church group. I can help.

*Music is an art, and a skill.
Psalm 33:3 (and other verses) tell us that
God wants us to play skillfully.*

I tried joining a church band some time ago, and I just couldn’t make myself play that stuff, and so I withdrew. I have had trouble explaining why, but this [surprising video](#) about Modern Christian Music explains it very well. I think it’s worth watching...

Here is another...[surprising video 2](#)
Enough of that.

I am a classically trained musician. Classical training is brimming with well established techniques for improving your presentations. I can offer you some of those tools, without the years of work necessary to get a music degree. I only offer “some” because, for instance, you might not need to learn how to compose five part counterpoint for a full orchestra... do you?

First and foremost: *You have to work at this*. But I’ll assume you’re not afraid of work.

I practice a lot. Even though I have always had a heavy work schedule, I have always made time to practice. You can too. (try skipping “one” tv show per night... that isn’t so hard, is it? If it is, I will claim that you have some thinking and praying to do.)

Remember: You are in direct competition with the world for the ears of Christians everywhere.

I want you to win that competition!

It is for that purpose that I write this short booklet; To help you give your utmost to His Highest!

Yours sincerely,
Isaiah Bridges

What you will learn:

- A discussion about stage singing, and equipment needed.
- Vocal warm ups, and how to use a computer to improve your *pitch, timing* and *tone*.
- What does “study music” even mean? (or how it improves: *timing, technique, and delivery*)
- Some guitar techniques, and again, how to gain improvements using computer recordings of your playing. (learning how to examine my work using waveforms helped me a lot!)
- The structure of music on the guitar
- I am going to omit music theory lessons, because that is another course.
- How to learn guitar scales.
- Some practical guitar scales
- A brief discussion of solfège (a tool for training singers)
- A discussion about the goals of a music group.
- And a microscopic discussion on rhythm. (I’m trying to keep this booklet short)
- Finally this document is littered with links to some helpful youtube videos.
- Lastly, there is a link to my website, with some Christian songs I have composed. All music on my site is 100% free for any worship service. I am not trying to sell something! I am trying to show you what Christian music can sound like.

This handbook is not very long. If you want to learn more: I am willing to give **free** lessons to any Christian who wants them (assuming I have enough time – which I usually do!) (I also teach bass). If you have questions – contact me: Abletoucan@gmail.com

Let’s get started:

What does it take to “up your game”?

Language is a funny thing... We are not playing a game, but that is the terminology we use...

It doesn’t take a lot of work to make great strides:

- One hour per day: (turn off the TV?) or at least ½ hour??? One hour every other day?
- Some music to study in quiet room (at least an “uninterrupted” space)
- and a metronome

You can get a lot done this way!

Singing?

Since singing is the bedrock of Christian music, I will address that first.

I am not a professional singer. I have been told that I sound ‘great’ when I play live, and I’ll show you how I got there. There are three areas I work on (once I learned all the words, of course):

- Pitch
- Timing
- Tone

NOTE: Throughout this document, all waveform screenshots are from recordings I made on a freely downloadable program called **Audacity**. (Contribute if you can. I am not financially connected in any way!)

<https://www.audacityteam.org/>

There are two subjects to tackle. The first is physics (yes physics!), and the second is standard singing training.

Physics question: Can *low pressure overcome* high pressure?

Answer: Nope! Not a chance!

Regular question: What does that have to do with singing???

Answer: Modern music is usually amplified, and since sound is ~literally~ waves of *air pressure*, a singer on stage cannot hear themselves over the sound of the amplified music. This is because the amplified music *pressure* overwhelms the little internal feedback tube that God gave us, when he made us.

That is why, when you go to a live concert, there are usually a bunch of boxes at the front of the stage. Those boxes are speakers which point the sound back at the singer, or guitarist, etc, *so that they can hear their own output over the power of the sound being sent out to the audience*. Such speakers are called ‘monitors’, and with a little practice produce outstanding results.

In recent years, you may have noticed that those boxes have disappeared. If you look carefully, you will notice the musicians wearing fairly large pads over their ears instead. Those pads shut out all of the stage sounds, and feed only the sound of the band into one ear, and the singers voice into the other ear. These take a little getting used to, but also produce great results!

Question: What happens if I don’t use them?

Answer: You will sing – way – out of tune, and never be aware of it. (you’ll sound terrible!)

Setting up your stage, and *being able to hear yourself* are extremely important aspects of clean and beautiful performances. Your sound tech should be able to help you. Here’s videon on: ([what are monitors and do I need them](#))

Enough of physics... let’s move on to the fundamentals of singing.

Objection!!! *I’ve been singing all my life! I know how to sing! I don’t need to read this section!*

Retort: You know how to sing **when** people are approaching you after church, and asking if you have an album they can buy. That is the ‘gold standard’... the place you want to end up at, okay? I am not suggesting monetizing Christian worship, I’m showing you how to asses your musical professionalism.

Pitch:

When an amateur singer is really, really comfortable with his or her singing, it frequently means they have “loosened their grip” on pitch correctness (or pitch accuracy). The way to fix that is

ALWAYS WARM UP! (Do this backstage!) [10 minunute vocal warm up for men](#) ...

[Vocal warmup for women](#)

- have a pianist, or someone with a tuned instrument, play a note: Sing that note, now, go higher and higher until you are starting to strain: That is your ‘high note’.
- Next start from the original note, and go lower and lower until you can’t sing any lower: That is your ‘low note’.

- [high note] minus [low note] = range. You need to know your range, so the musicians can adjust the key they play in – to accommodate you.
- Next: get a musician to play a scale up and down for you, and then sing along with it, paying careful attention to how closely your note matches the pianos. Sing along using “la la la’s”, and if you know how, do-re-mi’s. ([introductory solfège video](#))
- Next sing an arpeggio in that same key.
- Now have the musician play the same thing ½ step higher, and then sing along with that, paying the same care to pitch accuracy. Keep going till you are starting to strain to reach the high notes.
- Now proceed downward in scales, and arpeggios, until you cannot sing any lower.

At first it will seem difficult, but with a few minutes of practice every day you will be surprised how much more accurate you will become!

Next: ***This is how you learn a song.*** Have a musician play the notes of the melody, (or whichever part you choose to sing) and, once again, sing along with the played notes, listening critically to your pitch accuracy. Record your efforts, and critique them carefully.

These two steps, if practiced regularly will go a long way in improving any presentation!

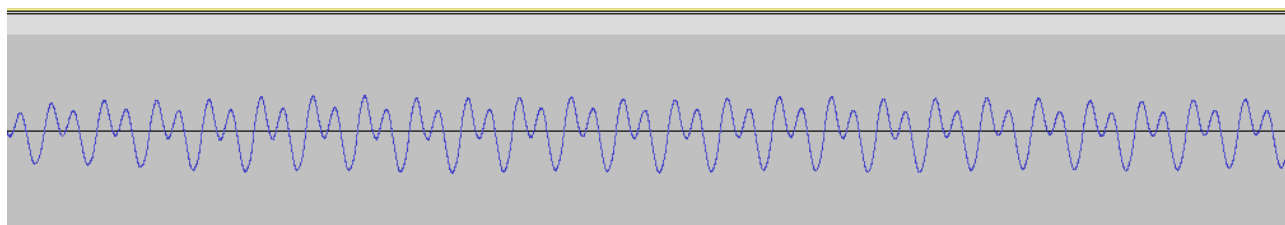
Timing:

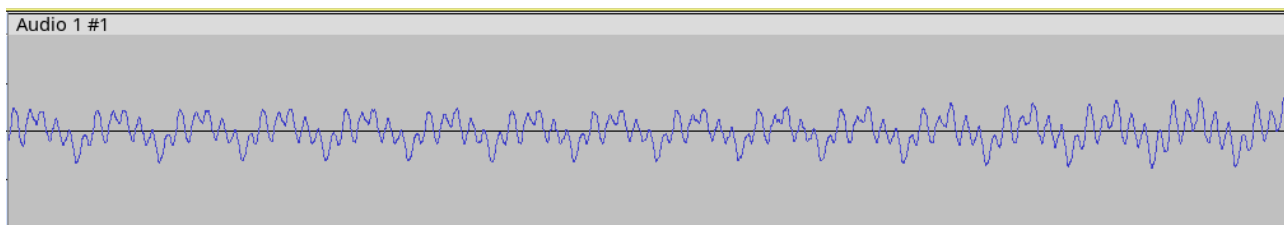
Some songs have difficult passages. Practice them against a metronome, or a backing track, and figure out how to sing the rhythms, as they are written. Sloppiness in timing can ruin any performance! Later on I show a guitarist how to check his timing. This can be done with vocals as well. Remember: a visual record is your best friend! ([how to read rythms](#)) ← this is short but... excellent!

Tone:

I don’t know any teacher that teaches this. Therefore, I think I invented or discovered it. Although that can’t possibly be the case... y’know? Let’s turn on the computer, plug in a microphone, and sing one note for a second or two, and record it. Below, I have sung some notes into a microphone, and then zoomed in on them, to show what you should look for:

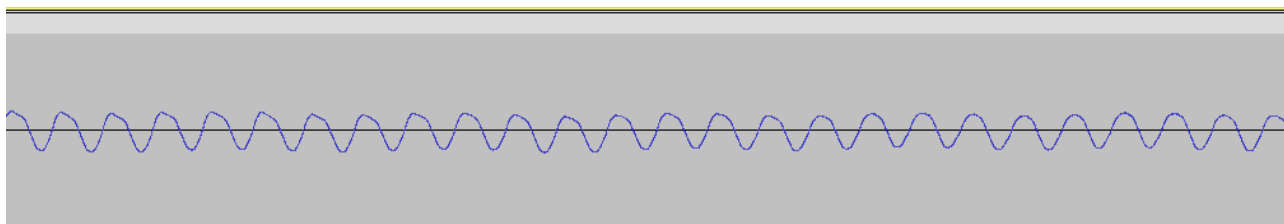
First here are a couple of “bad” sounds:





What's wrong with these sounds? Notice how the waveform looks really bumpy and jagged? That is the sound of a sung note that sounds like more like a buzzer than a musical "note".

Next, this is a note (the same note!) but sung correctly:



Notice how much smoother the note shape is? This note will sound much more melodic, and much more "musical" than the first two notes. To achieve this sound, you simply have to sing a little more softly, and at the same time, pass more air through your vocal chords. You are trying to achieve a kind of cooing sound, not a buzzing sound. Play around with this, it took me a while to learn how to do this.

If all else fails, you can always hire a singing coach; right? (professional training always helps!) or look for help online: ([your first singing lesson](#)) ([Warm-ups for older singers](#))

If you are going to sing in front of others, practice! Don't rely on how good you feel when you're up on stage. You are a Christian; you should know that feelings are the worst "measuring tape" possible.

Now let's look at some topics about musicianship.

What is meant by "study" music?

There are three main things to study during practice. The most obvious things to study (besides the arrangement you are working with) are:

- Timing
- Technique
- Delivery

Timing:

There are two main aspects to timing.

One is just plain old accuracy. If the music requires you to hold the note for two beats, are you actually holding it for two beats? Are you letting go early, or late? When you play each note against

a metronome, can you achieve a clean sound with deadly accuracy? Sloppiness will kill any performance. Please don't let it creep into your work.

The second aspect to timing is best explained by a quote from the famous musician, Carol Kaye, of the Wrecking Crew:

“If your metronome isn't “swinging”, then you're not practicing correctly!”

What is “swinging”? Swinging is a moment, when everyone is playing together, and all of you realize that everything is coming together. Everyone is on the beat, and *every note has meaning*. I strive for “swinging” every moment that I play, and attentive practice is what gets you there. Don't get discouraged: “let us lay aside every weight, ...and let us run with patience the race that is set before us,” (Hebrews 12:1 [KJV]).

Technique:

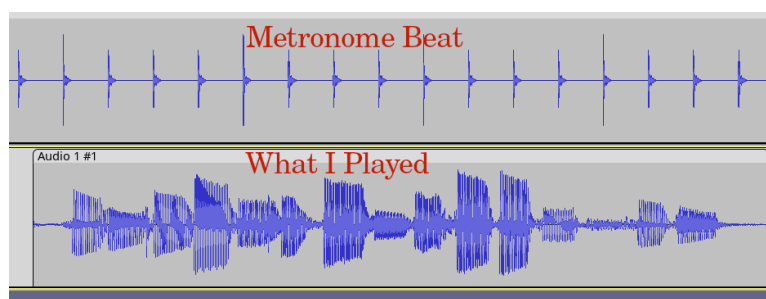
It doesn't matter whether you are playing four part hymns, straight out of the book, or the most advanced music that is humanly possible. Make sure that *every note is accurate*, and – especially if you play guitar – *crystal clear*. Your strings should make a bell-like sound. The long notes should ring perfectly, and the short notes should stop exactly. If that is not the case, then that is what that solitary practice time is all about – figuring out how to get it exactly right.

Don't just listen to yourself practice. Record yourself, and analyze your recording. (I'll show you how in a minute). There are a lot of very inexpensive ways to record your work and play it back. A laptop with a recording program on it, *and* a microphone that can pick up BOTH the *metronome* (a gnome, wearing a suit, waiting for the subway?) and your guitar work.

Remember: A good visual waveform is your friend!

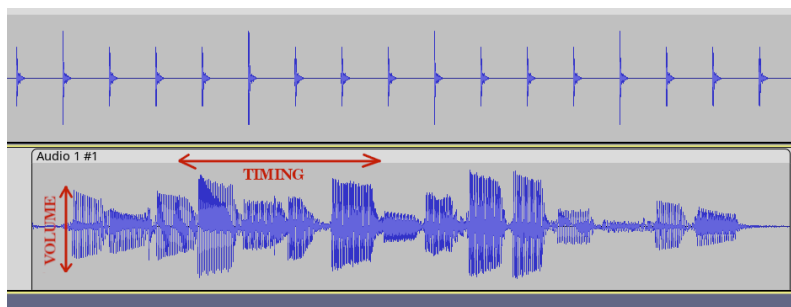
What to look for

Below: I played a scale twice with against a computer generated metronome. This is what it looked like:



There is a lot of information here, if you know how to look for it. But first, let's describe what you are looking at. The top is a computer generated “click track”, or Metronome beat, and the bottom is the “waveform”, where

- Volume (loudness) is represented vertically (↑), and
- Timing horizontally (↔):

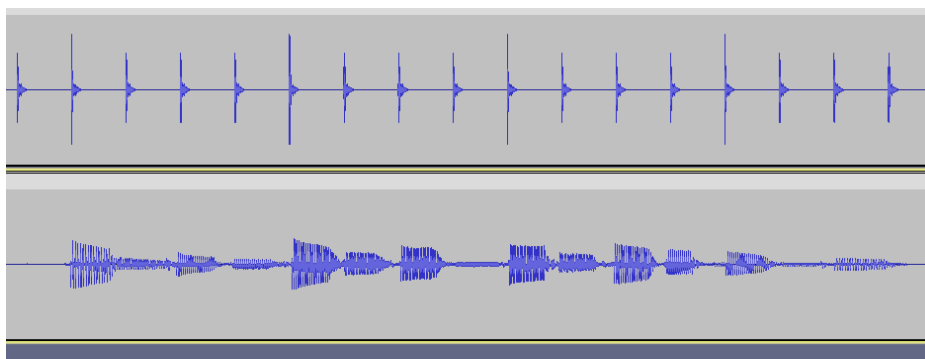


The first thing that jumps out here is that the volume of the notes I played did not match the volume of the computer generated clicks.

4/4 music should sound like **ONE** two three four, **ONE** two three four. Accents (increases in volume) should occur on the 1st and 3rd beats, with the 2nd, and 4th notes being the quietest.

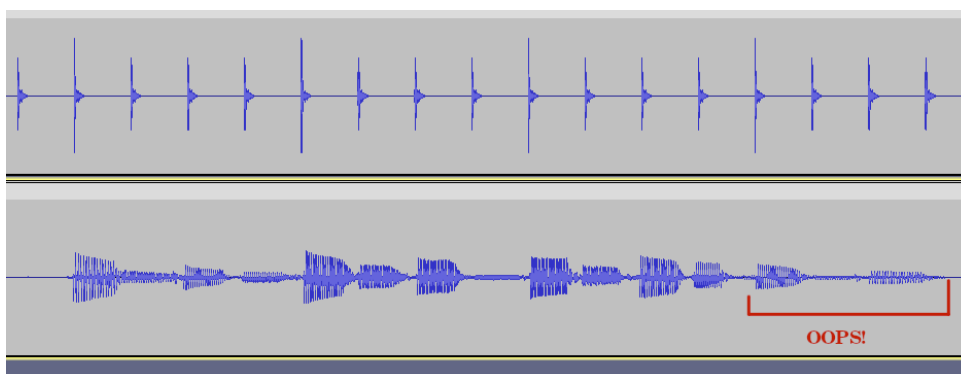
The “1” must receive the loudest “hit”.

The next example is not perfect, but better (at least in the volume category)



Look closely, and you can see the “ **ONE** two three four” accents.

Did you notice that I kind of “faded out” in the last four beats? I didn’t meant to...

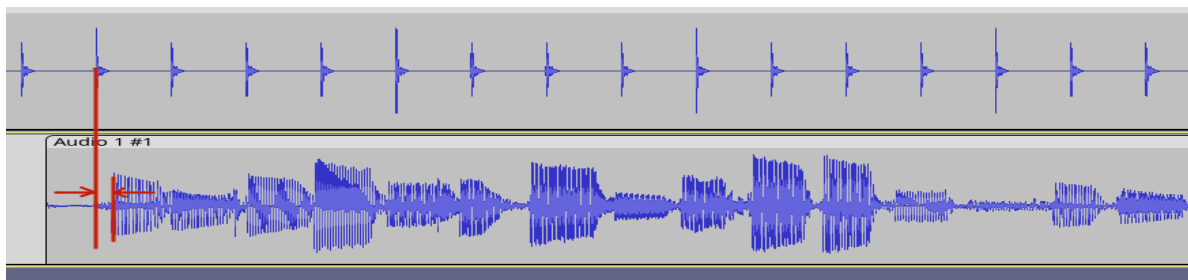


This is why we practice; to catch the errors that we are unaware of.

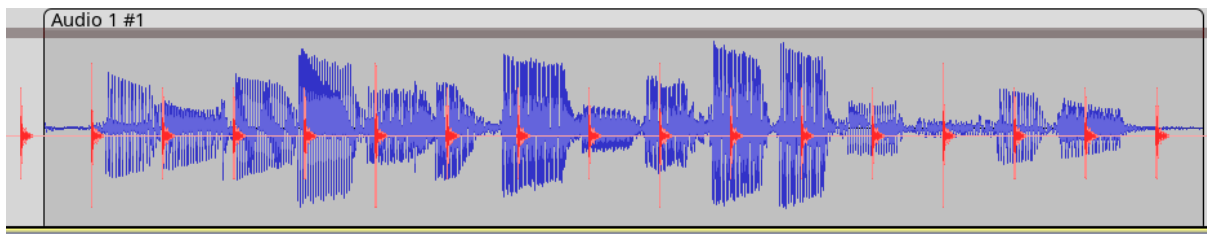
Why bother? I want to present my *utmost* to Our Lord! To offer HIM the greatest musical gift I can muster! That’s why I bother, and to be honest: I love music, and I have decided to dedicate all of my music to God, and God alone.

Now... back to these waveforms. What else can we find there?

Did you notice that the first beat is late?



In fact, there are several timing errors in this sample! In your DAW, you can either use “the cursor”, or you can zoom in and see the errors fairly easily, but here, with the magic of digital image manipulation, I can make an overlay of the beat, so you can see how poorly I played those scales. Yikes!



As you can see – I hardly EVER hit the beat correctly, and do you know what’s really weird?

IT SOUNDED RIGHT WHEN I PLAYED IT!

That is the point of this exercise. Human senses are usually terrible measuring tools! Computer waveforms will reveal exactly what you need to work on. That’s why it’s called “work” right? ٩(ツ)٩

If everyone in your group spent 5 minutes per day working on volume and timing accuracy. You guys would sound *ten times better* with just that little effort! Guaranteed!

Technique

What is technique? It’s pretty hard to define, but you will recognize a musician with good technique – the second he/she starts playing!

Here is an example of the difference that refined technique makes. Notice how much better the last pianist is than every body else. ([audition prank](#)) (there are subtitles, but you don’t need them to hear the difference). (By the way, the lady with the large face got angry that she was pranked!)

I am going to concentrate on guitar techniques, because that is where I am the most qualified.

Good technique starts with timing, volume and clarity; but there is much more.

First: Change your strings! If your guitar strings are old, they will sound dull and lifeless.

Second: Wash your hands before you pick up your instrument, otherwise the salts and oils on your fingertips will cause your strings to rot more quickly. Small tip: big gains!

Some techniques to learn

Hammer-on and pull-off techniques
[hammer ons and pull offs](#)

Tapping techniques

[\(multi finger tapping\)](#)

Finger picking

[\(Learn from the best!\)](#)

you can strum all day long!

Rational

Can dramatically increase speed, and improve phrasing

speed + expanded musical note choices

If you don't want to use the fingers on your right hand; buy an [auto harp](#). Its a fine instrument and

Harmonics, and false harmonics

[\(harmonics lesson\)](#)

additional musical choices, and additional timbres

Alternate tunings

[\(7 awesome alternate tunings\)](#)

Alternate tunings can produce amazing results!

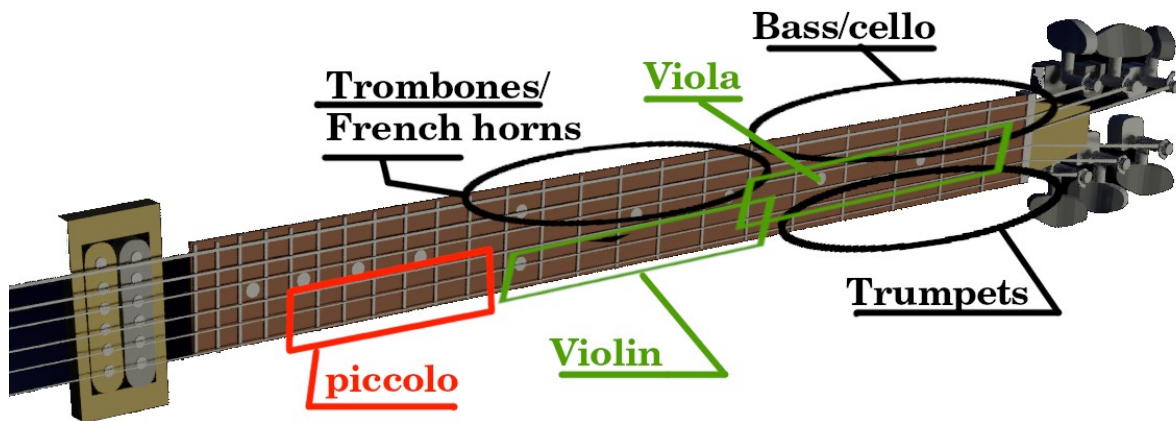
Layering timbres

Every instrument has different [timbre](#) (pronounced "TAM-bur"). This is why you can tell, just from the sound, whether you are listening to a flute, a violin, or an oboe, because each instruments physical shape produces different timbres (that is: the instrument shapes its harmonics). When writing for the guitar, you have to think like you an orchestral composer. This is no exaggeration. Because you have six strings, and each one is a different thickness, each string and each part of the string produces different timbres.

[\(This is Andrés Segovia's explanation\)](#). (If you are a guitarist, and you don't know who Andrés Segovia is, that is quite surprising!)

Now you are probably familiar with the practice of mixing timbres. If you have ever heard the dizzying array of synthesizer sounds that are used in the field of EDM (Electronic Dance Music), a little homework will explain to you that *those sounds are the result of blending timbres*. Those meaty basses, and whirling pads – all are just mixed timbres. Also, if you have ever listened to the rich sounds of a symphonic orchestra (live, of course): that sound is the result of carefully blended timbres (and lots and lots of practice!!!).

The guitar possesses a full range of timbres: Here is a map that → very roughly ← explains these sounds in orchestral terms:



Now... You can play a few notes on the bass strings... then produce some horn stabs on the upper strings, and then play rich full bodied chords with the french horns, trombones, and flutes, then exchange wild solos between the violins and piccolos...

Blending sounds, and jumping between the sounds will give your performances a far richer sounds than standing there strumming six string cords on the lowest five frets... You will be able to send home a much more satisfied audience. People who will want to hear you play, and you can now lead them into that “worship space”, that all Christians crave.

Delivery

We’ve discussed timing and technique; now let’s consider delivery.

There’s a book called: “HOW TO MAKE YOUR BAND SOUND GREAT” by Bobby Owsinski.

If you are a music leader, or director of any kind, the book is quite a worthwhile read.

In the classical world, you grow up reading music. You learn how to count out the rhythms, and play the notes, kind of like learning to type. At a certain point, you are expected to go beyond the mechanical, metronomic interpretation of the written music. You are asked to *understand* what the music is “saying”, and you’re expected to express that. This is called “interpretation”. Interpretation can breath life into a performance, and electrify an audience.

In the world of popular music, musicians do not “hit” exactly on the beats, but “push” and “pull” the music by *consistently moving certain beats* ... very slightly ... ahead of, or behind the timing. This this is how pop groups breathe life into performances, and when the whole group can do this, they create something called a “groove” (this [book](#) explains grooves better that I ever could. It also supplies charts for your drummers to work with!) Grooves are what separate the famous from the want-to-be’s (usually pronounced ‘wanna-be’). You know, the “I could have been a contender” type.

In the Jazz world, eight notes are not played evenly. The eighth notes are coupled into pairs, and the first note is always a little longer than the second. This is called “swing”. Swing is the “groove” of jazz.

But what is a Christian musician supposed to do? Imitate styles that the world creates?

I SAY ABSOLUTELY NOT!

We are NOT trying to import Rock and Roll, or Jazz, or even Classical genre’s into Gods temple. We are trying to “tune in” and “reach out” to God when we play.

Consider the idea that every song “has a spirit”, and that you are trying to serve the spirit of that song.

Would it be appropriate to use a BOOM-chick-uh, BOOM-chick-uh rhythm to the song about the sufferings of Christ? Or apply a driving rock beat with screaming rock vocals to “Amazing Grace”? Of course not!

Consider the song you are singing. Ask yourself: What *should* this sound like? What *can* it sound like? THEN apply the “make a *JOYFUL* noise” concept. Can the song be translated into a more major sounding mode? Can better chords deepen the mood? Can the rhythm be a little more upbeat? → **What fits?** ← That is the essential question.

The structure of Music on the guitar

Guitarists usually have to learn everything themselves. “how to do you play such-and-such a chord?” is a common question simply because the students, and the teachers, even the good teachers were self taught! The guitar is a very complicated instrument, which is capable of nearly unlimited expression. ***The guitarist who can only strum six-string-chords, and nothing else, has been cheated out of knowing what his/her instrument can really do.***

STEP ONE: CREATE A SYSTEM: A guitarist has a lot on his hands... (did you see what I did there?) He not only has to learn the basic scales and arpeggios, but the many different positions, and the ways to play them.

- I use patterns very heavily. But I emphasize learning the names of all the notes on the neck!
- If I learn a scale or chord on the 1st fret, I can certainly move it up three, or nine, or fifteen frets, and just rename it based on it’s position.
- There is also the question of Chord substitution... that I’ll reserve for another booklet.
- I divide the guitar up **according to the number of strings** in the pattern. The “three string patterns” repeat on the Low E and A strings. Four string patterns change with each bass string you start on.

- The bass note of the string is not the most important note! The soprano (melody note) is.
- Remember: “Study to show thyself approved” (2 Tim 2:15) – even in music!

Now, I will give you a technique for studying scales:

Begin by assigning numbers the fingers of your left hand

1 = index, 2 = middle, 3 = ring, 4 = pinky.

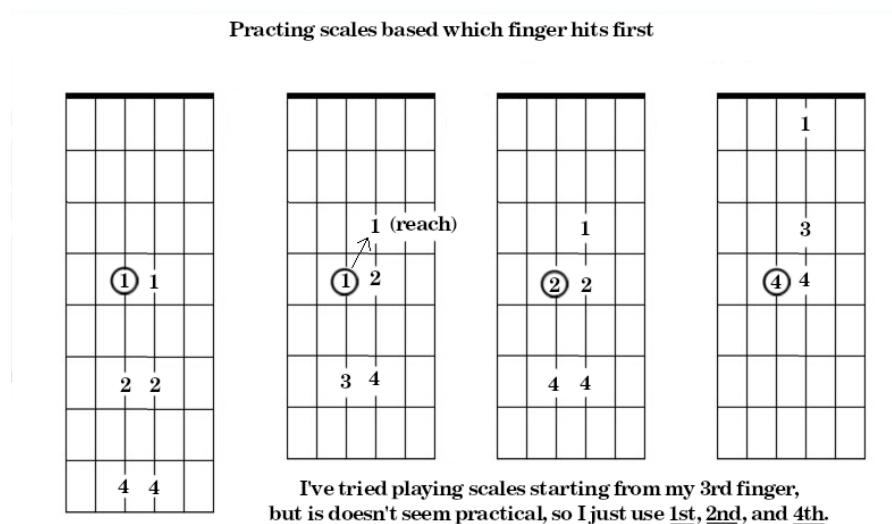
Now practice each scale four different ways. (play 1 octave only)

Each “way” is based on which finger you start on.

After learning the “four” ways *in one octave only*, start stacking on the next octave(s).

The numbers in the following diagram give examples of which finger to use.

Note: the diagram is only demonstrating the first few notes of some random scales. The idea is to fix in your mind that you have to be able to start a scale from any finger on the left hand.



Next, here are some scale shapes – based on chords – which are extremely useful! The circled notes are CHORD TONES.

SUPER HINT - when writing melodies, play the chord tones on the strong beats. The other notes are played on the ‘off’ beats. This technique along with voice leading (avoiding large

jumps) will produce very satisfying, “singable” melodies, especially when you start including ‘7’s in your chords!

All **chord tones** are circled. A “chord tone” is a note that belongs to the NAMED chord. The Standard “Chord Shape” is circled in red. Remember, all of these “shapes” are moveable.

That’s why I call them “shapes” and not “scales”. The name of the scale only depends on where you play it: 1st fret? 6th fret? Each fret = a different scale name, but uses the same shape.

FIRST – SCALES FOR THE MAJOR CHORDS

Scale for C Shape

Scale for A shape

Scale for E & F shapes

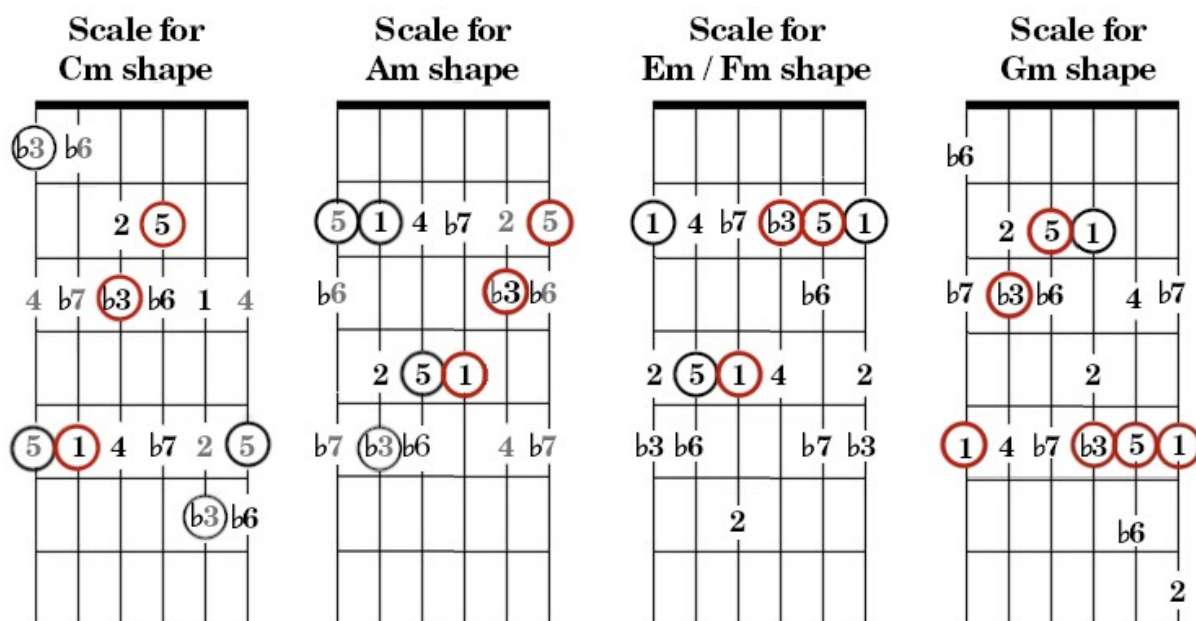
Scale for G shape

Numbers represent the seven scale tones:
 1 - 2 - 3 - 4 - 5 - 6 - 7 - 1
 = do - re - mi - fa - so - la - ti - do

Remember I said that each string produces different patterns? That is very clear in the above diagram. Notice that each chord shape places the “1” on a different string.

... yup!... that’s how it works!

NEXT – SCALES FOR THE MINOR CHORDS



Numbers represent the seven scale tones:

1 - 2 - b3 - 4 - 5 - b6 - b7 - 1
 = do - re - me - fa - sol - le - te - do

Solfège is a centuries old technique for teaching singing. It is the *pattern* of the Major scale converted into syllables.

- There are twelve notes in Western music, so each syllable has to represent a note.
- Also, each syllable *has to* represent whether the note is sharp, or flat. Here is the system:

The sharps	di	ri	fi	si	li			
The major scale:	do	re	mi	fa	so	la	ti	do
The flats	ra	me	se	le	te			

Note: Read the sharps from left to right, and the flats from right to left.

If **do** = C then **fi** = F#, and **te** = Bb (take a minute, and figure that out) STARTING WITH:

do - re - mi - fa - so - la - ti - do
 C - D - E - F - G - A - B - C

1. If "F" is "fa", then ½ step above "F" is "fi", or F#. You work out Bb.

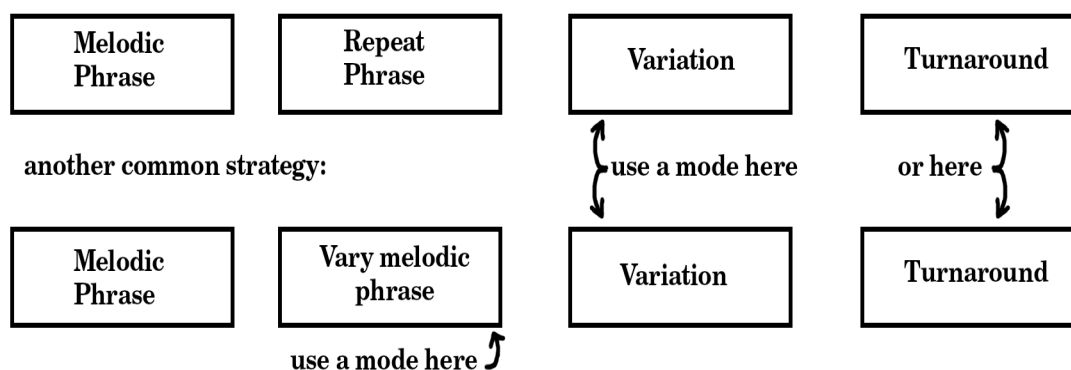
ALL OF THE MODES emerge out of the (above) scales. The mode name is [Starting note + mode name]. For THE MAJOR scale, if you play:

from to you will be playing the...

1	1	Ionian Mode, or The Major Scale (same thing)
2	2	Dorian Mode
3	3	Phrygian Mode
4	4	Lydian Mode
5	5	Mixolydian Mode
6	6	Aeolian Mode, or The natural minor scale
7	7	Locrian Mode

Learning how to use the modes is a course in itself, but I can give you some hints right now. I will highlight some places where mode can prove useful. When I am speaking of modes, I mean replacing a melody with another version that now gets “fitted” in another mode. For example, if the melody is C – D – E (3x), a modal replacement might be C – D – E then C – E \flat – D then back to C – D – E. Or, you could try translating the second section into a some other mode, perhaps C – D – E then D – E \flat – F then back to C – D – E. Experimenting with modal changes can produce all kinds of amazing and beautiful sounds!!!

A common song structure:



In the top part of the illustration, a mode can allow you to create a good variation. It can give your song a pleasant change as it executes the “variation”, or “turnaround” phase.

In the lower part of the illustration, a mode can allow you to restate the melody in a different key, giving some real zest to you songs.

I have just given you little more than a vague description, but trust me... Modes are Awesome!

What are the goals of a music group?

There are two experiences for group play.

1. Everyone has pre-written parts assigned to them. They go home and learn these parts with just a metronome to accompany them. When they get together for rehearsal, this is when they find out what it sounds like as a complete composition. Sometimes compositional errors have to be corrected, or timing issues have to be cleaned up. Music is a messy process!
2. There is some song that is learned by learning the melody, and the chords. The group then gets together and “figures out” the parts.

Playing in a group takes work. You have to develop a sensitivity to what the other musicians are doing, and, if you have developed your ‘bag of techniques’, you can contribute to, or compliment what your fellow band members are playing, and hopefully, soar to new heights.

Most churches today don't use music. They are given what might be they probably think of as "charts", but this is what a "chart" should look like.

13

ALL THE THINGS YOU ARE

BARBERIS/COHEN

Handwritten musical score for guitar, featuring chords and melodic lines across multiple staves.

This is what a chart shouldn't look like:

Agnus Dei

8
A D A D

Alleluia, Alleluia

A

For the Lord God Almighty reigns

(Repeat)

A D A

Alleluia, holy, holy are You Lord God

E

D

Almighty, worthy is the Lamb

A

Worthy is the Lamb, You are holy

E

Holy are you Lord God Almighty

D

Worthy is the Lamb, worthy is the Lamb

A

Amen

Guys... the church INVENTED written music. It is an amazing system that is worth learning!

Rhythm

Rhythm is a vital element in music, yet it is not talked about very much. Every musician should strive to increase his rhythmic vocabulary – and sensibilities.

For example:

if the drum is playing Boom hit Boom hit

and the guitar is playing Boom hit Boom hit

and the piano is playing Boom hit Boom hit

You will produce a pretty unusual sound.

But (lets claim that “()” is one beat of silence)

if the drum is playing Boom hit Boom hit

and the guitar is playing () da da da() da da da

and the piano is playing ()()daaaaa ()() daaaa

The sounds get layered, and the listener gets interested. There is a wealth of information out there.

Here is an AMAZINGLY clear youtube tutorial on how to read rhythms! The video is nine minutes long, but it’s the best nine minutes you will ever spend! (at least when learning to read rhythms!)

https://www.youtube.com/watch?v=Y5_27Gc28ls

Now, go online and look up “learning rhythmic variation pdf” and see what you can find.

Reading Music?

Here is an old musician joke:

Q: How do you get a guitarist to stop playing?

A: Hand him a sheet of music!

Yikes!

If you want to learn how to read music (and I encourage you to), then I have written a short instructional on the subject. “How to play hymns on the Guitar.pdf”. It can be found at:

<https://www.gyuatw.com/downloads>

Once you have studied this (it’s fairly short), try practicing those skills with a hymnal:

<http://openhymnal.org/OpenHymnal2014.06.pdf>

This is a good place to start because the rhythms are very basic, and there aren’t complex ideas in hymnals, because they were written for four part singing. So... practice away! Start by learning to read the melody (highest notes) then add the other parts, one by one.

The correct process is:

Start with the soprano part: Learn to read and play **one measure** by heart, **then** add the next. When you can play two measures correctly, add the third, and so on. This step by step process will get you through any sheet music.

After you have learned the soprano part, learn **one measure** of the alto part, **then** add the soprano part to the alto part, now play the first measure of soprano + alto, and when you can play it perfectly, add the next measure. Through this process, you can learn all four parts!

Everyone who has ever learned to read music has done it this way. It's how I was taught, and now I'm teaching you.

fine (pronounced "FEE-nay" a musical (Italian) term for "the end")

If you made it this far, you are a cut above the rest!

Now, to assure you that I am not 'talking through my hat', I have created a website and have posted some of my compositions there. I will be adding more music over time, feel free to check back! Some of the music is not "performed", but rather are "rendered", by (another *free*) music program. Muscores: <https://www.musescore.org>

Please note the phrase "**Christian Musicians Wanted**" in the top left corner. I wish to pass on what I have learned to the next generation.

The website is an acronym based on "the great commission". Christ said "Go ye unto all the world, and preach the gospel unto every creature". (Mark 16:15)

I use the first letter of each of the first five words:

Go **Y**e **U**nto **A**ll **T**he **W**orld ... or gyuatw

so the site is <https://www.gyuatw.com>

Laptop/PC: Click on My Compositions

Phone: click on the "hamburger" at the top right, and you will see "my compositions".

You must type the address directly into your browser. A search engine (like google) can't find my site. I turned off the "make this visible to search engines" function, *because I only want to train Christians*. I don't want the whole world to find my site. If I teach the world, they will only use these gifts to promote ungodliness, and to insult both God, and the church. To them, I say: "There are lots of teachers out there. Good luck!"

Finally, I would very much like to collaborate with any Christian who is interested in spreading Gods word through song.

Peace

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All music on my site (www.gyuatw.com) is

FREE OF CHARGE FOR ANY CHRISTIAN WORSHIP ENDEAVOR, whether it is one person or many. The only time I feel I entitled to any money is, if you decide to put this music into a form that can be sold, or if an admission will be charged to hear this music played or performed.

If such a situation seems likely, please contact me ahead of time, and we can work something out.

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