

Notes from the compiler:

The *Gospel Supplement* consists of a score book for singers and keyboardists and this companion book for folk, country and/or bluegrass musicians, that is for pickers. In this “Picker’s Book”, each song is presented as lyrics with superscript chords, all in the largest font compatible with getting it on one page. Thus, several pickers can gather around one book on a music stand and see the words and chords, either in group performance or in accompaniment of a congregation. We have accompanied singalongs in churches with various combinations of guitar, mandolin, fiddle, harmonica, dobro, banjo, bass, keyboard and/or drums. I believe that civilization benefits from recreational art of all kinds, including gospel singing in small groups and large. The *Gospel Supplement* is designed to include as many in the musical fellowship as possible.

Each of these books has symbols marking the beginning of the intro and interlude and marking the beginning of the conclusion or tag. Thus, all participants can know what to expect from all others and fit in constructively without rehearsal. Pickers should look where those symbols are before starting.

Experience shows that a nice balance between singing time and picking time is achieved if the first verse is preceded by a 2-line instrumental intro and each subsequent verse is preceded by a 2-line instrumental break (interlude). The start of the 2-line segment is marked by [&]. The instrumentalist playing the intro should mentally review the words and melody of those two lines before starting. The intro picker should play 3-4 pickup notes leading to the first down beat after the [&] (at the first chord symbol of the line), and other pickers should come in on that down beat. Each instrumentalist playing a break can study the two lines during the previous chorus.

Most songs conclude with a 1-line tag, the start of which is marked by *. Departures from this routine are given in italics, which should be noticed by all pickers before starting. Other symbols are: *rit* = slow last line ; and *rpt* = repeat.

More than 1/4 of the songs in this collection are the bluegrass-compatible hymns that can be found in main-line church hymnals. More than 1/3 of them are found only in gospel shape-note books. About 1/4 are transcribed from country-music recordings.

It is my intention and my experience that one can select almost any song from this collection at random and be assured that it will be singable by everyone present, playable by amateur pickers and loved by all. The keys are selected so that a second soprano can comfortably sing the highest notes.

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see also <http://www.xmsmusic.com>
<http://www.dimp.com/hoh/>
<http://www.dobrocapo.com>