

Performance Concepts:

These scores are designed to facilitate a balanced interplay between instruments and voices without discussion or rehearsal. That balance consists of two-phrase introductions and interludes and usually of one-phrase conclusions. (About four songs need rehearsal.)

The start of the two-phrase segment (instrumental intro and break) is marked by a double-dash-line forward bracket.

The start of the one-phrase segment (instrumental or vocal tag) is marked by a single-dash-line forward bracket. Departures from this routine are given in italics.

The instrumentalist playing the intro should play three pickup notes (or four in case of some 3/4 songs) leading to the first heavy downbeat beyond the double-dash bracket, and all other instrumentalists should come in on that downbeat. A duty of the intro player is to prepare by quickly reviewing the words and melody of the two-phrase segment in his or her head before starting. Improvisations are welcome in the breaks.



The image shows a musical score snippet with four staves. The top two staves are vocal lines with lyrics. The bottom two staves are instrumental accompaniment. A double-dash-line forward bracket is placed at the beginning of the first vocal line, and a single-dash-line forward bracket is placed at the beginning of the second vocal line. The lyrics are: "Earth's toil-ing end-ed", "Oh day of glad-ness", "In that fair home-land", "- ing be-yond the sun-set", "- ing be-yond the sun-set", "- ing be-yond the sun-set".

Content Selection:

As a 73-year-old geezer, having played dobro in country and bluegrass bands for 55 years and attended Christian churches for 65 years, I have identified those all-natural, organic hymns and gospel tunes that are loved by stringed-instrument pickers and congregants alike. This 106-song collection includes every song that one is likely to find in a church hymnal that string pickers would enjoy, plus many that come out of the country/bluegrass tradition but are not in any church hymnal that I have seen. Every song is in a key that enables a second soprano to sing the highest note.

I know that many of my fellow Christians wish that our hymnals had more gospel songs and would welcome a book of these songs in their pew pockets. I suspect that many church leaders would like to satisfy that wish. Moreover, many churches have stringed-instrument players who would love to participate in their music programs as we do, and we know that congregations welcome it. Finally, the **Gospel Supplement** could benefit garage bands and family gatherings.

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