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Take Me To The King Lyrics

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Unlocking the Power of "Take Me To The King": A Complete Guide to the Chords

Few songs in modern gospel music resonate as deeply as Tamela Mann's powerful anthem, "Take Me To The King." Released as part of her 2012 album *Best Days*, this song has become a staple in churches, worship services, and personal devotion times around the world. Its moving lyrics and soul-stirring melody call out for divine intervention, making it a favorite for musicians seeking to lead congregations or play during quiet worship moments. For any guitarist or pianist wanting to learn this piece, understanding the **Take Me To The King chords** is the first step to unlocking its emotional depth.

In this comprehensive guide, we'll explore the chord progression, strumming patterns, and practical tips to help you master this gospel classic. Whether you're a beginner or an experienced player, you'll find valuable insights to make your rendition truly heartfelt. Let's dive into the musical framework that makes this song so impactful.

Overview of the Song and Its Gospel Foundations

"Take Me To The King" is written in the key of **A&m major**, a key often favored in gospel music for its rich, warm tone. The song's structure follows a classic gospel format: a slow, building verse that leads into a powerful, repetitive chorus. The chord progression is straightforward yet emotionally charged, relying heavily on the I, IV, V, and vi chords in the key of A&m. These are: A&m (I), D&m (IV), E&m (V), and Fm (vi). The simplicity of the **Take Me To The King chords** allows the lyrics and vocal delivery to take center stage, which is a hallmark of effective worship music.

The song opens with a gentle piano or guitar introduction, setting a prayerful mood. As the verses progress, the dynamics build, culminating in a passionate chorus that cries out, "Take me to the King." Understanding the chord placements will help you replicate this emotional journey.

Essential Chords for "Take Me To The King"

To play the song accurately, you need to be comfortable with four main chords and their variations. Below is a breakdown of the **basic chords** used throughout the song. For guitar, these are typically played as barre chords, but simplified open chord versions are also available.

- A&m major (I) – Barre chord at the 4th fret (or use G# shape). On piano: A&m, C, E&m.
- D&m major (IV) – Barre chord at the 4th fret (or use C# shape). On piano: D&m, F, A&m.
- E&m major (V) – Barre chord at the 6th fret (or use D# shape). On piano: E&m, G, B&m.
- Fm (vi) – Barre chord at the 1st fret (or use Fm shape). On piano: F, A&m, C.

Additionally, you may encounter a **B&m** chord (ii) in some transitions, especially when the song modulates or adds color. For most verses and chorus, however, the four chords above suffice. If you prefer open chords, you

can capo at the 1st fret and play G, C, D, and Em shapes—but this transposes the key to G major, which may not match the original recording. For authenticity, learning the barre chords is recommended.

Chord Progression Walkthrough

The verse typically follows this pattern:

- Line 1: A&m – D&m – A&m – A&m
- Line 2: D&m – A&m – E&m – A&m
- Line 3: A&m – Fm – D&m – A&m
- Line 4: E&m – Fm – D&m – E&m (leading into chorus)

The chorus is more repetitive and powerful:

- Chorus: A&m – D&m – A&m – E&m – Fm – D&m – A&m – E&m

These progressions form the backbone of the song. When playing the **Take Me To The King chords**, pay attention to the rhythm: the verses are slower and more deliberate, while the chorus picks up intensity. Use a metronome or listen to the original recording to capture the feel.

Strumming Pattern and Rhythm Techniques

The rhythm of "Take Me To The King" is a slow 4/4 time, with a strong emphasis on beats 1 and 3. For guitarists, a simple strumming pattern works best in the verses: down, down-up, down, down-up (or small variations). As you approach the chorus, you can switch to a fuller strum: down, down, down-up, up-down-up. The key is to let the chords ring out, especially on the D&m and A&m chords, which create a sense of openness.

Piano players should use a rhythmic left-hand pattern of root-fifth-octave or broken chords in the verses, then transition to full chords with a syncopated right-hand strum in the chorus. The **Take Me To The King chords** sound best when played with a legato touch during the verses and a more percussive attack during the chorus. Experiment with dynamics: start softly, then build volume gradually.

Lyrics and Chord Placement

To help you align chords with the lyrics, here is a brief excerpt from the first verse and chorus. The chord changes happen on the emphasized syllables.

A&m
I've been through a lot of things,
D&m
But I'm still standing.
A&m
I've been through the fire,
E&m
But I'm not burned.

A&m
Take me to the King,
D&m
I don't have much to bring,
A&m
My heart's torn in pieces,
E&m
It's my offering.

Notice how the chord changes often fall on the strong beats of the lyric. This is typical in gospel music—

Take Me To The King chords while singing the words. Practice slowly to internalize these changes.

Transposing the Song to a Different Key

Not everyone is comfortable singing in A&m major. If you need to transpose the song to a key that suits your vocal range, simply shift the entire chord progression. For example:

- To play in G major: Use G, C, D, Em (capo 1 or no capo).
- To play in E major: Use E, A, B, C#m.
- To play in F major: Use F, B&m, C, Dm.

When transposing the **Take Me To The King chords**, remember to shift all chords by the same interval. For example, from A&m to G is down one whole step. This preserves the progression's relative intervals and emotional impact. Many online chord transposition tools can help you calculate the new chords instantly.

Performance Tips for a Worship Setting

Playing "Take Me To The King" in a church or small group requires more than just hitting the right chords. Here are some performance considerations:

- Build dynamics: Start the song softly, perhaps with just a fingerstyle guitar or a single piano line. Gradually add full chords and increase volume as the song progresses.
- Vocal support: The chords are a backdrop for the vocalist. Avoid overplaying; let the singer shine. Use light strumming or arpeggios during verses.
- Use of rests: Gospel music thrives on space. Leave a slight pause after certain phrases (especially before the chorus) to let the emotion land.
- Harmonization: If playing with a band, consider adding a bass player to hold down the root notes while the guitarist or pianist explores chord inversions or embellishments.

Remember that the **Take Me To The King chords** are a vehicle for worship. Focus on creating an atmosphere of prayer and surrender.

Common Mistakes and How to Avoid Them

Even experienced players can stumble on this song. Here are a few pitfalls to watch for:

1. Rushing the tempo: The song is slower than it feels. Use a metronome set to 70 BPM and gradually increase to 80 BPM as you gain confidence. Never rush the chorus.
2. Muting strings inadvertently: Barre chords in A&m can be tricky. Ensure your index finger presses all six strings cleanly. Practice the A&m barre chord separately until it rings clearly.
3. Ignoring the Fm chord: The Fm (vi) chord adds a poignant minor flavor. Many beginners try to substitute it with a major chord, but that changes the emotional tone. Learn the Fm barre shape at the 1st fret (or use an Fm7 alternative).
4. Overcomplicating the strumming: A simple pattern is better than a complex one that distracts from the vocal. Stick to basic down-up strokes until you feel comfortable.

Adding Embellishments and Variations

Once you have the basic **Take Me To The King chords** down, you can spice up your playing with these techniques:

- Suspended chords: Replace A&m with A&msus4 (A&m, D&m, E&m) during held notes to add tension that resolves beautifully.

• Walk-down bass lines: On guitar, play a descending bass line like A&m – G – F – E&m on the low E string when transitioning between chords.

• Arpeggios: In the verses, pick individual notes of the chord instead of strumming all at once. This creates a delicate, intimate feel.

• Key change: Near the end of the song, many performances modulate up a half step (to A major). Practice shifting the entire progression up a half step for a dramatic finish.

These embellishments are common in gospel music and will make your rendition stand out. However, use them sparingly—less is often more.

Resources for Learning the Song

To master the **Take Me To The King chords** , leverage these resources:

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