

## **I Do Believe in Love**

**Words & Music by Robert L. Force**  
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**written on 9/11/2001**

I believe in Jesus  
and that He came to teach us  
that the Power of Love can reach us.  
Yes, I do believe in Love.

I believe in Moses  
and the Laws of God that he showed us  
which are here on this Earth to uphold us  
And the greatest of these is Love

I believe in Buddha  
because he taught the world can fool you  
if you try to let your mind rule  
And you live without Love

I believe in Meher Baba  
Mohammed, Krishna, and Rama  
Heaven, Hell and Nirvana  
Raven, Coyote and Brahma

and I believe in Baha'u'llah

who said:

for each Age and Dispensation  
a Messenger of God's Great Love is sent  
to every People and every nation.

Yes, I do believe in Love.

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Every musician develops a signature set of musical techniques and devices that frequently show up as they play. One of mine is what banjo players call the “roll”. Over the years this has become so fundamental to my playing style that I am often unaware I am doing it. I often refer to the roll as “arpeggio flat-picking”.

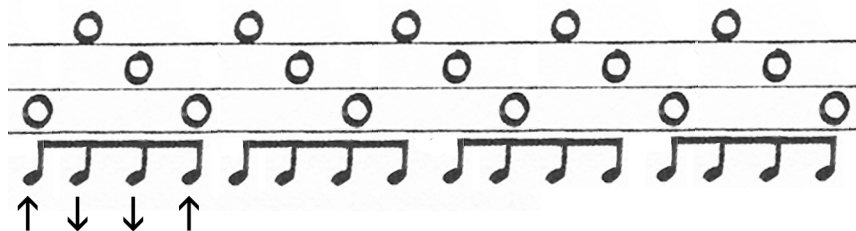
An *arpeggio* is when you individually voice the elements of a chord, making each note separate and distinct. In some sense these notes also present *staccato* since they are voiced with even emphasis and in evenly-spaced time. By varying the performance of a tune by strumming the chords and then, for emphasis, rolling the chords, it provides interest and contrast. In this tune the only chord used is the open D and it always rolls, no strums.

To roll: pick the treble (T) string away from you, the bass (B) toward you, the middle (M) toward you, the treble (T) string away (and repeat-- that's where the transition of the roll comes in and forces you into the pattern.)

Repeat: **T - B - M - T - B - M - T - B - M - T - B - M - T - B - M - T**

Use a pattern of DOWN-UP-UP DOWN-UP-UP DOWN-UP-UP...

Focus on keeping the notes regularly voiced, an automatic filler. Note that this places the roll in sequences of three-- DON'T be fooled. You are still in 4/4 time and that's the magic. The beat emphasis changes as the pattern goes around. It takes practice. Listen.



In India when a person aspires to play the sitar they must first learn the tanpura, an instrument with no frets. What they learn is how to use patterns like this one to emphasize beat without the added distraction of having to also create or maintain melody. The standard tuning is 5-8-8-1 (sol do' do' do) Sound familiar? Seven years is recommended.