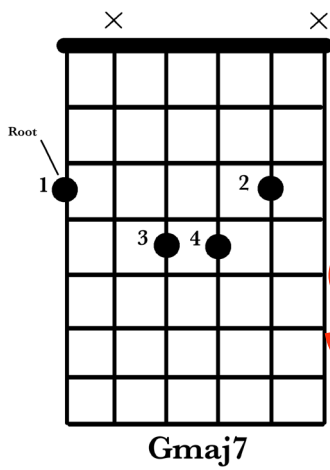
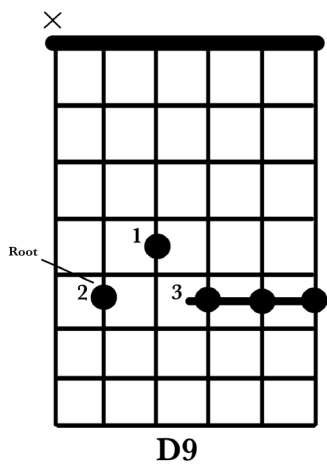


Chapter One - Major, Minor, Dominant

G major 7



D dominant 9



The first two examples use the same chord progression but are played with different rhythms.
The rhythms being played produce the feel.

Example 1

Example 1 shows a 4/4 rhythm with quarter notes. The chord progression is Gmaj7, D9, Gmaj7, D9, Gmaj7, D9, Gmaj7, D9. The notation is written on a treble clef staff with a key signature of one sharp (F#). The first measure is marked with a '1' and the fifth measure with a '5'. A large red watermark 'stinnett' is overlaid on the notation.

You can hear how Example 2 is played with the fingers, as opposed to Example 1 that uses a pick.

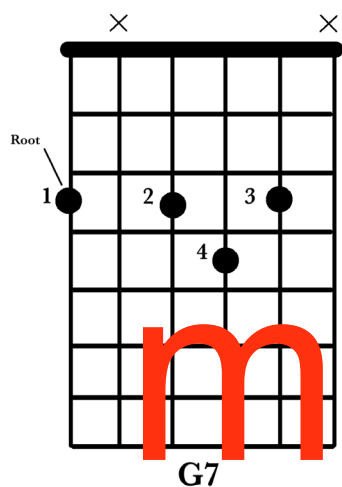
Example 2

Example 2 shows a 4/4 rhythm with eighth notes. The chord progression is Gmaj7, D9, Gmaj7, D9, Gmaj7, D9, Gmaj7, D9. The notation is written on a treble clef staff with a key signature of one sharp (F#). The first measure is marked with a '1' and the fifth measure with a '5'. A large red watermark 'music' is overlaid on the notation.

Example 11

Chord progression for Example 11:

Measure 1: Gmaj7 (Root 1)
 Measure 2: Cmaj9 (Root 1)
 Measure 3: A-7 (Root 1)
 Measure 4: D9 (Root 1)
 Measure 5: Gmaj7 (Root 5)
 Measure 6: Cmaj9 (Root 5)
 Measure 7: A-7 (Root 5)
 Measure 8: D9 (Root 5)
 Measure 9: Gmaj7 (Root 5)

G Dominant 7

Example 12

Chord progression for Example 12:

Measure 1: G7 (Root 1)
 Measure 2: C9 (Root 1)
 Measure 3: G7 (Root 1)
 Measure 4: C9 (Root 1)
 Measure 5: G7 (Root 5)
 Measure 6: C9 (Root 5)
 Measure 7: D9 (Root 5)
 Measure 8: G7 (Root 5)

Example 15

Dmaj9

Dmaj9

Dmaj9

Dmaj9

D9

stinnett

The best way to learn this example is to listen repeatedly. I am sure you have heard guitarists playing Funk. The trick with the sixteenth rhythms is to keep strumming, but let off the pressure of your grip a little and you get that muted, scratchy sound.

I feel that notating the rhythms of the guitar would be far too busy to read, and it would get you thinking way too much. Just listen and imitate. The rhythms being played are not random. They contain patterns and phrases.

The main thing at this point is to keep your strumming hand loose and flowing. Get the constant sixteenth rhythm happening, and then you can start to add the accented rhythms.

Chapter Three - Songs

These songs are not intended to be the full and complete version. These are just chord charts. Some of the songs are only a part of a song. They are good practice.

So far in this book we have learned specific chord voicings: Gm-7, Cmaj9, G-7, D9, D-7, D7(#9), and G7. The examples have used these chords and moved them around the fingerboard. For the next set of examples feel free to use other chord voicings you have learned from the past. Use your ear and decide what sounds best to you. Some of the songs might be best played using bar chords, major, minor, or dominant. Other songs might sound good with open string triads.

Some of the notation will indicate specific chords, while others are more open to interpretation.

Focus on creating solid rhythm patterns and good phrasing. Get it grooving.

Example 41 - Change Ways

Chord progression for Example 41 - Change Ways:

G-7 C9 G-7 C9 G-7 C9 G-7 C9

G-7 C9 G-7 C9 G-7 C9 G-7 C9

G-7 C9 G-7 C9 G-7 C9 G-7 C9

D7(#9) G-7 C9 G-7 C9

Example 48 - Moon

Example 48 - Moon

Chord progression: A- B- E A- B- E

Chord progression: A- B- E A- B- E

Chord progression: D A- D A-

Chord progression: D A- B- E

Chord progression: A- B- E A- B- E

Chord progression: A- B- E Cmaj7 B- A-

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