

STINNETT

INTRODUCTION

Chords, Rhythm, Inversions is the next step after *First Guitar Book* and *Rhythm Guitar*. Working with this material will greatly enhance your fingerboard knowledge. This will lay the foundation for continued development.

Learning to play triad inversions is a big step for any guitarist. This skill will allow you to create some of those classic guitar riffs heard on countless recordings. Many of the songs in the book sound like the “real thing.”

The audio play-alongs provide the environment you need to effectively practice your execution of good rhythm. All good musicians play solid rhythm and time. Practice until you can play perfectly along with the audio tracks. Copy the sound, articulation, and feel.

Learning the music in this book will prepare you to then play good music with your friends.

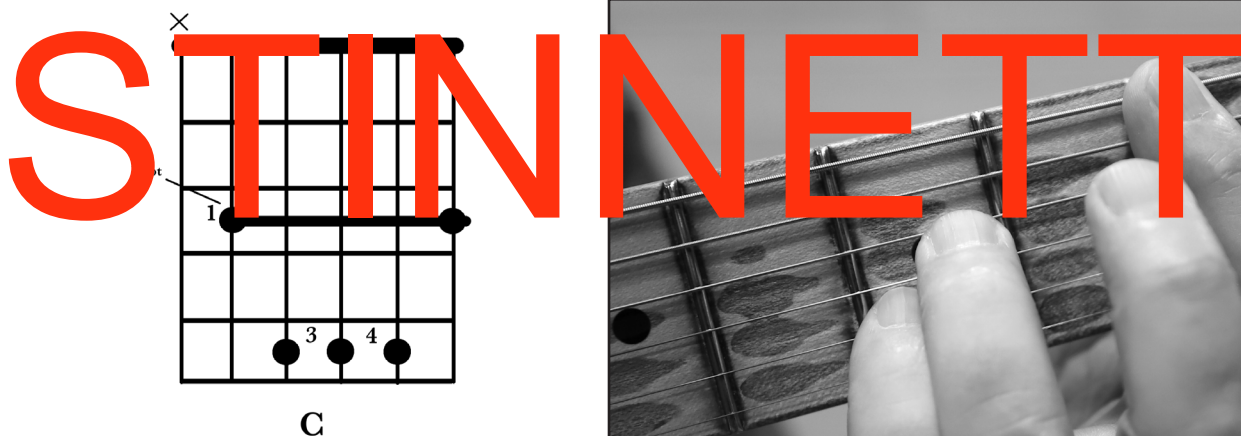
Jim Stinnett

MUSIC

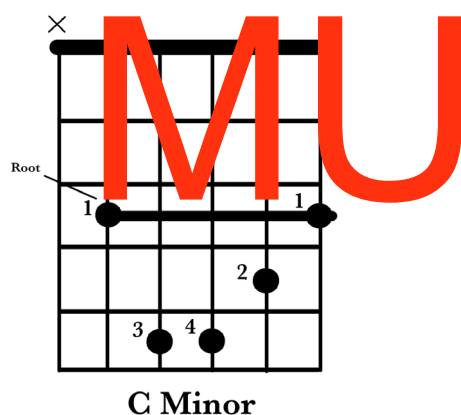
Chapter One - Major, Minor, Dominant

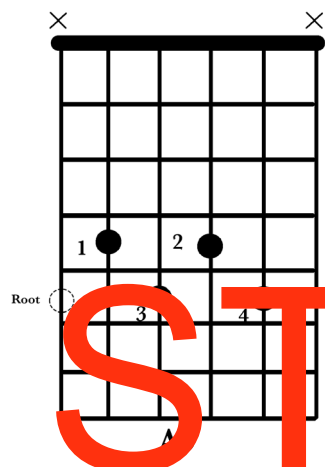
C major (Triad)

With this voicing we play three notes with two fingers. Notice that fingers 3 and 4 are placed between the strings. This chord voicing is also played like a bar chord, with the first finger holding down two notes.



C minor (Triad)

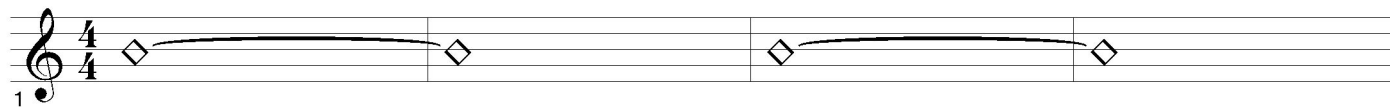


A9

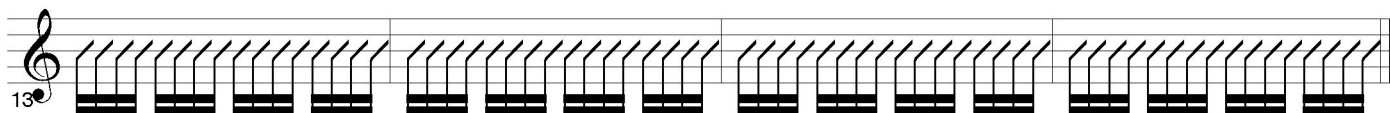
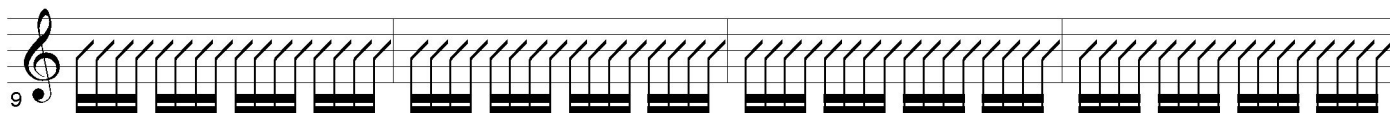
This is our first chord voicing that does not contain the root of the chord. As a reference, the root is indicated by the dotted circle.

Song 13

A9



A9

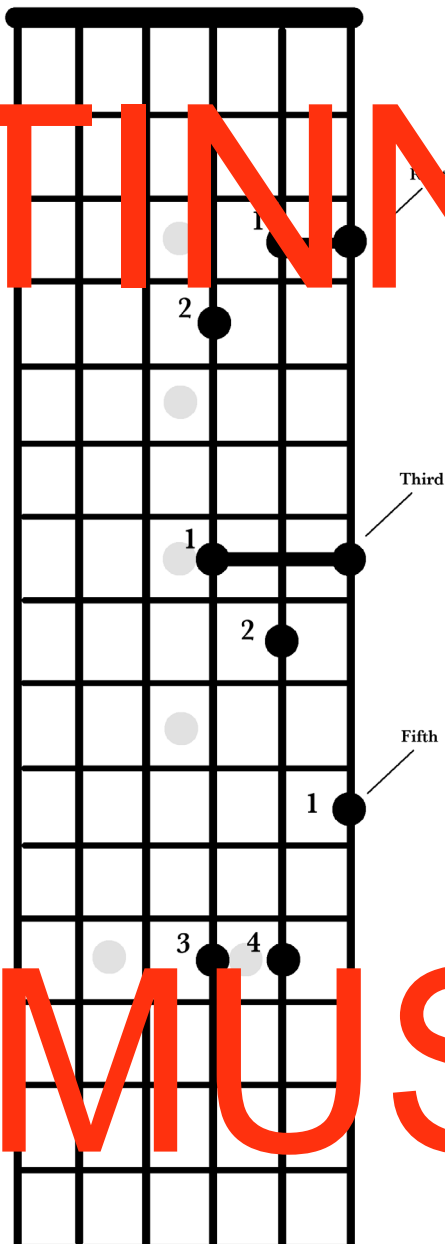


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Chapter Two - Triad Inversions

We can arrange the three notes of a triad into three basic shapes, the root on the top, the third on the top and the fifth on the top. If we play the triad and in its inversions on the top three strings, the resulting shapes are shown below.

G Inversions



Root on Top



Third on Top



Fifth on Top



When playing most chords we have a choice to make as to which voicing to use. As I mentioned earlier, economy of motion is often a priority. However the desired stylistic effect is also a factor that influences our choice of chord voicing.

The next example shows a specific voicing pattern. Notice the use of common tone between voicings. The ties are used as an illustration device to show the common tones. Do not play the ties. Play each note of each chord as it appears.

Song 40

1 G C F B \flat

5 E \flat A \flat D \flat G \flat

9 B E A D

The chord voicings appear in the order of:

third on top	root on top	fifth on top	root on top
fifth on top	root on top	fifth on top	third on top
root on top	fifth on top	third on top	root on top

Song 41

1 F B \flat C F

5

Example 25 has some chords with alternate bass notes. When you see E/D, you play the E triad and let the bass player play the bass note. These chords result in some very cool and interesting sounds.

Song 48

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Chapter Three - Songs

Listen to and work with the play-along track. Imitate my sound, feel, and the voicings I use.

Song 49

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(Drums)

Fine

D.C. al Fine

Chord progression: G D E- D C C (muted) G D E- C G A D G D E- D C G D C G

This last song uses a voicing for D-7 that is very close to a voicing we used previously, but not exactly the same. This is a very common minor 7th form.

Previous D minor 7 chord voicing

Diagram illustrating two D-7 chord voicings on a guitar fretboard. The left diagram shows a D-7 chord with the root on the 4th string, 1st fret, and fingers 1, 2, and 3. The right diagram shows a previous D-7 chord voicing with the root on the 5th string, 2nd fret, and fingers 1 and 2. A central photograph shows a hand playing a D-7 chord on a guitar.

Song 62

Musical notation for Song 62, showing chords and rhythm. The notation is in 4/4 time and includes measures 1 through 17.

Measures 1-4: D-7, C, D-7, D-7

Measures 5-8: D-7, C, B \flat , A-

Measures 9-12: G-7, A-7, B \flat , C

Measures 13-17: D-7, D-7