

INTRODUCTION

Stinnett

First Guitar Book was written to help the beginning guitar player learn to make music. Strumming rhythm guitar was my musical beginning. I learned to play guitar with G, C, and D chords. I learned to play rhythm. The forty-four audio play-along tracks on the accompanying CD will give you real time experience playing chords with good rhythms, in time, in form, and in different styles.

For most students, the early stage of learning is the hardest. It is also the most crucial as this is the when many students quit. They are often discouraged because the first step looks so big. Also, it can be hard for the student to believe that such basic and simple exercises will actually lead to the desired goal of making “real” music.

As a teacher I have found that to ensure progress, enthusiasm must remain at a high level. In the beginning, setting goals that can be reached quickly is necessary to assure a sense of accomplishment. While it is necessary to practice the fundamentals, the task does not have to be boring. The play-along tracks will provide the environment for enjoyable learning. In addition, the student will develop many skills needed to actually play music with other musicians. *First Guitar Book* presents basic material in a way that is emotionally satisfying to the student.

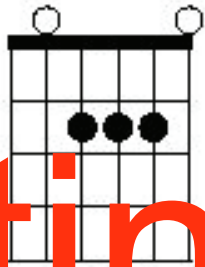
music

First Guitar Book finishes with an introduction to bar chords. You can then go back to the beginning of the play-along CD and do it again with your bar chords.

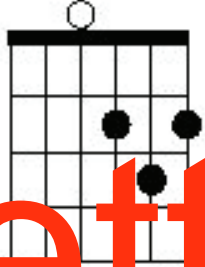
My colleagues and I have used this book successfully for many years. It is now time to offer it to everyone. Let's groove on rhythm guitar.

Jim Stinnett

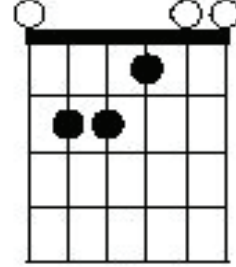
The next three examples use a new set of chords. This group of chords has the same relationship within the group as the last set of chords. These chords in this grouping are commonly called **I, IV, V chords**.



A = A major



D = D major



E = E major

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Song 8

CD 1 Track 8

A D

E A

music

Song 9

CD 1 Track 9

A D

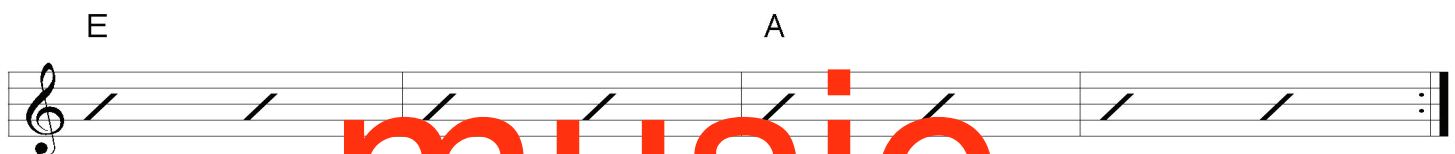
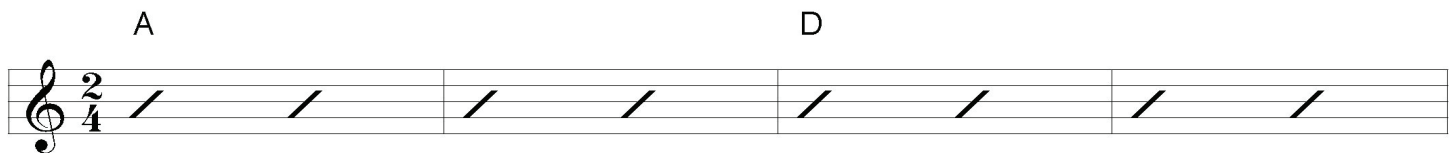
E A E

In many of the following examples, **rhythm slashes** are used as opposed to specific rhythmic notation. The number of slashes in each measure represents the number of beats in that measure. Slashes do not represent a specific rhythm but rather an appropriate accompaniment - **comping**. Listen to the chords being played on the audio track and imitate the rhythms you hear. Of course you can also make up your own rhythms. When improvising your own rhythms, strive for consistency as this is characteristic of good comping.

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Song 10

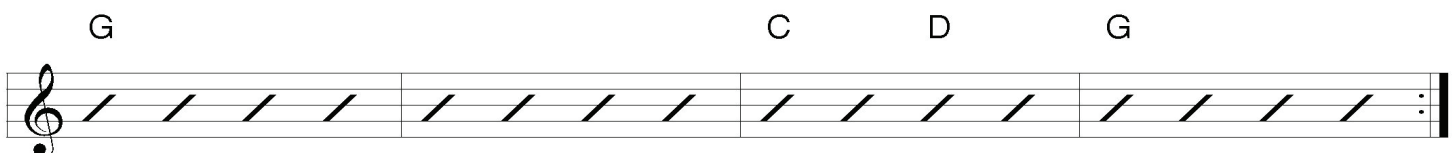
CD 1 Track 10



music

Song 11

CD 1 Track 11



The next song has the guitar playing three different rhythm patterns successively. In the first chorus the rhythm is very simple and sustained. The second chorus is more active with predominantly short percussive rhythms. The rhythm for the third and fourth choruses is a two-bar pattern which is a combination of the short and long notes. Listen carefully and copy. By listening and playing with the audio track so many times that you can learn the comping rhythms, you will be then be playing by ear. That is the goal - your ear tells you what to play.

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Song 23
CD Track

A- D-

E A-

music

A- (1st chorus)

E A-

A- (2nd chorus) D-

E A-

A- (3rd & 4th chorus) D-

E A-

In this next song the bass is not moving in the same direction as the chords, some of the time. This results in some pretty cool sounding harmonies.

Song 31

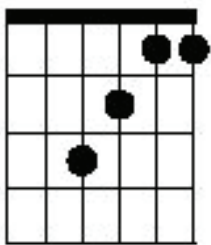
CD 2 Track 9

E- D E- D

A- E- D E-

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New Chord



F = F major

music

Song 32

CD 2 Track 10

F C

F C F

The following notated rhythm is a fairly complex two bar pattern. Even if you cannot read the rhythms, just use your ear to learn it and follow along with your eyes. There are some very cool pedal bass sounds in this one.

Song 35

CD 2 Track 13

F C F C

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Song 36

CD 2 Track 14

F D A- C

music

F D- C F