

Rhythm Guitar

ENCYCLOPEDIA



OVER 450 RHYTHMS

JODY FISHER

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Consulting editors: Ron Manus and Link Harnsberger, Alfred Publishing
Art direction: Ted Engelbart

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		Odd Time — $\frac{11}{8}$	95

There are two compact discs available for this book. Many of the examples in the book are performed on them. These CDs can make learning with this book easier and more enjoyable. You can use them to check your interpretations of the written rhythms and to make sure you are capturing the “feel” of each rhythm.



One of these symbols will appear next to most section headings. The number in the upper left hand corner indicates the disk number. The track numbers below the symbols correspond to the group of rhythms under that heading. In many cases, you will find additional examples in the book that are not included on the CD. These are in sections labeled “More...” and are provided for your further reference.

Disk 1, Track 1 will help you tune to the CD. Have fun!

About The Author

Jody Fisher has worked professionally in virtually all styles of music during his career, from straight ahead and contemporary jazz to rock and roll, country, pop and show tunes. In the field of education, he taught Guitar and Jazz Studies at the University of Redlands in Southern California for eight years and at the Idyllwild School of Music and the Arts (ISOMATA) for two years. An active performer in the Southern California area, he still maintains a private teaching practice, and is an associate director of the National Guitar Summer Workshop's California, Nashville and Connecticut campuses. Jody Fisher is also the author of *The Guitar Mode Encyclopedia*, *The Guitar Chord and Scale Finder*, *Jazz Guitar Christmas* and *The Complete Jazz Guitar Method*, all published by the National Guitar Workshop and Alfred.



Introduction

Most guitarists want to become great improvisers. The image of the wailing guitar player, lost in the moment, searching for the means to express him or herself is well known — almost stereotypical. The truth of the matter is that without great rhythmic backup the soloist has nothing to work with. To a large extent, the success of a solo has a lot to do with how the rhythm section and the lead player interact.

Originally, the guitar (in non-classical circles) was strictly a rhythm instrument. The pulse provided by the guitarist was the glue that held the rhythm section together. It was, and is, used to provide a harmonic and rhythmic background for vocals as well. With the advent of pickups and amplifiers, guitar players were able to step out front and solo just like the other members of the band. This provided a more balanced role for guitarists. Somehow, through the years, "rhythm playing" has taken a backseat to soloing. As a result, many guitarists today are not hip to the benefits of becoming a great rhythm player. This book is designed help remedy this.

This is a multipurpose book. There are several ways it can be helpful:

- First, it can be used as a reference source. You come home from the gig, embarrassed because you didn't know how to play an authentic Bossa Nova pattern, and look it up. Maybe you had to play some Reggae or a Viennese Waltz. Perhaps you are a jazz player who has limited rock rhythm chops, or a rocker who needs more funk ideas. Do you freelance, play in a wide variety of styles? Inside you will find everything from Afro-Cuban rhythms to the Bunny Hop!
- Second, if you are a songwriter, you should find plenty of material here to inspire new ideas and help you break out of your old rhythmic habits.
- Third, working your way through each page is a great way to practice reading rhythmic notation. If you are comfortable reading most of the rhythms here, you are probably ready to handle anything you find in the professional world.
- Fourth, arrangers will find these ideas helpful for coming up with new ways to treat old, worn-out material.

Becoming a knowledgeable rhythm guitarist will help you become a better improviser as well. You will become more musical in your approach and more in control of your ideas from a rhythmic perspective.

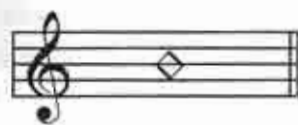
No book can say it all or list every example of every style. This book surveys many styles, but be assured that you could spend your life studying any one in depth. However you use this book, it is my hope that you will create good music and find self-expression.

Thanks to my family, Julie, Josh, Shauna and Tom, Jennifer, Mom, Dad, Jack and Yvonne Abels, Noah, Maggie, Jasper and all of my teachers and friends for having supported my musical endeavors through the years. Thanks to David Smolover and Nat Gunod for their friendship and for providing so many opportunities to further my career — I've learned a lot.

How to Use This Book

RHYTHMIC NOTATION

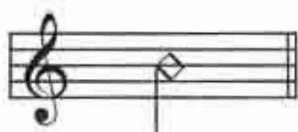
This book uses a system known as *rhythmic notation*. Actual pitches are not usually shown. The various symbols used show when to strum and sometimes how to accent.



Strum and sustain chord for 4 beats.



Strum and sustain chord for 3 beats.



Strum and sustain chord for 2 beats.



Strum and sustain chord for 1 beat.



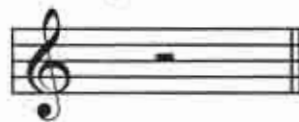
Strum and sustain chord for 1/2 beat or 2 for 1.



Strum and sustain chord for 1/4 beat or 4 for 1.



Rest for 4 beats.



Rest for 2 beats.



Rest for 1 beat.



Rest for 1/2 beat.



Rest for 1/4 beat.



Roll: a rapid succession of down and up strokes for the duration shown.



Choke: mute the strings with left hand. Strum producing a percussion sound.

TIME SIGNATURES

Time signatures tell us the basic feel of the song. They are not an indication of *tempo* (speed). The top number shows how many beats appear in each measure. This includes rests as well as notes. The bottom number shows what note value receives one beat.

* $\frac{4}{4}$ ← 4 beats per measure
 $\frac{4}{4}$ ← Quarter note ♩ = 1 beat

$\frac{3}{4}$ ← 3 beats per measure
 $\frac{4}{4}$ ← Quarter note ♩ = 1 beat

$\frac{2}{4}$ ← 2 beats per measure
 $\frac{4}{4}$ ← Quarter note ♩ = 1 beat

$\frac{7}{4}$ ← 7 beats per measure
 $\frac{4}{4}$ ← Quarter note ♩ = 1 beat

$\frac{6}{8}$ ← 6 beats per measure
 $\frac{8}{8}$ ← Eighth note ♩ = 1 beat

$\frac{12}{8}$ ← 12 beats per measure
 $\frac{8}{8}$ ← Eighth note ♩ = 1 beat

$\frac{7}{8}$ ← 7 beats per measure
 $\frac{8}{8}$ ← Eighth note ♩ = 1 beat

** $\frac{2}{2}$ ← 2 beats per measure
 $\frac{2}{2}$ ← Half note ♩ = 1 beat

* Also written as C , *common time*.

** Also written as C , *cut time*.







Tempo

All the examples in this book can be played at a variety of tempos. The tempos used on the CD available for this book are chosen for clarity. They do not necessarily reflect the "correct" tempos. Tempos will depend on context.

Downstrokes and Upstrokes


This is a *downstroke* sign:  This is an *upstroke* sign: 

Generally, downstrokes (moving the hand across the strings towards the floor) are used on the downbeats in a measure and upstrokes (moving the hand across the strings towards the ceiling) are used on the "ands" (&).

     
1 & 2 & 3 & 4 &

In many instances, certain styles require the use of consecutive downstrokes to attain the correct feel. You will need to experiment, but this book does provide suggestions for each example. Although all but some of the folk examples include upstroke and downstroke indications, many of them can be played with the fingers. Experiment.

Accents

This is the accent sign used in this book: 

There are many different accent signs used in music notation. It would be a good idea to be aware of all of them.

Chords and Practice

In most of the examples in this book, only one chord is used. This will allow you to concentrate on learning the rhythms. Feel free to substitute any other chords. At first, count (or write) out the beats for the rhythm and practice it while counting out loud. Tapping your foot or using a metronome can be helpful. Then practice while counting silently. Finally, just play the rhythm without counting at all. Always remember that maintaining a steady beat, without speeding up or slowing down, is a musical skill you need to master. Once you have learned to feel the rhythm, it is time to apply it to the actual song you are working on.

Technique

Using a Pick

The strumming action should come from your wrist. Avoid using your forearm.

Fingerstyle:

A few examples use some fingerpicking patterns. The labels for the fingers of the right hand are:

- p* = thumb
- i* = index finger
- m* = middle finger
- a* = ring finger
- c* = pinky

African

There are many different cultural groups in the region known as West Africa, each with their own distinctive music. The African rhythms shown in this book are derived from the Ashanti and Ewe peoples of Ghana. If you develop a taste for these rhythms, and want to learn more, you should find recorded music from this area of the world. It is available in the "World Music" sections of most record stores.



Track 2

SIKYI—ASHANTI

1
 2
 3
 4
 5
 6

ADOWA—ASHANTI



A G

A G

A G

A G

A G

A G



AKOM—ASHANTI

1

2

3

4

5

6

GAHU—EWE

#1
Track 5

A G

A G

A G

A G

A G

A G

Blues

Although there are many styles of blues, there are three essential, basic feels. They are *shuffles*, *slow* (or "down home") and $12/8$ feels. In addition, there are "pinky patterns," which are rhythmic licks that all guitarists should know.

#1
Track 6

SHUFFLES

1

2

3

4

5

PINKY PATTERNS

#1
Track 7

This technique can be applied to any blues rhythm.

1

G

T
A
B

2

C

T
A
B

3

G

T
A
B

4

C

T
A
B

Blues Continued

5

G

T
A
B

6

C

T
A
B

7

G

T
A
B

8

C

T
A
B

SLOW (DOWN HOME)



1

G7 C9

2

"Swing Feel"

G7 C9

3

G7 C9

4

G7 C9

5

G7 C9

6

G7 C9

7

G7 C9



Track 9

12
8

FEELS

1

Amin Dmin

2

Amin Dmin

3

Amin Dmin

4

Amin Dmin

5

Amin Dmin

6

Amin Dmin

7

Amin Dmin

8

Amin Dmin

Country

From a strictly rhythmic standpoint, country styles have much in common with other "pop" styles. Many times the rhythmic patterns are "song specific," meaning that a particular rhythm part is integral to the song. If this is the case, you must learn that pattern. In most cases, however, more generic rhythm patterns will do just fine.

COUNTRY



1

2

3

4

5

6

6

7

Disco

Disco has had an impact on all types of music. Its influence can be heard (and felt!) in funk, adult contemporary and jazz styles. Many common "request" tunes fall into this category. Here are some rhythmic patterns that achieve this feel.

#1
Track 11

DISCO

1

DMaj7 GMaj7

2

DMaj7 GMaj7

3

DMaj7 GMaj7

4

DMaj7 GMaj7

5

DMaj7 GMaj7

6

DMaj7 GMaj7

A lot of folk music depends on strumming or fingerstyle patterns for its rhythmic feel. The examples below are to be played with a pick. The examples on pp. 20-21 show some commonly used fingerstyle patterns. An extensive study of fingerstyle techniques is beyond the scope of this book. Check out Lou Manzi's *Beginning Fingerstyle Guitar* and *Fingerstyle Technique Builder* if you want to investigate further.

FOLK

#1
Track 12

1

D C

2

D C

3

D C

4

D C

5

D C

6

D C

FINGERSTYLE

#1
Track 13

1

A D

E A

2

A D

E A

3

A D

TAB

2 m 2 i 2 a 0 m 2 i 2 | p 0 i 2 m 3 i 2 a 2 i 2 m 3 i 2

E A

TAB

i 1 m 0 i 1 a 0 i 1 m 0 i 1 | 2 2 2 0 2 2 2

4

A D

TAB

m 2 i 2 m 2 (2) m 2 | m 2 p 2 i 3 (3) m 2 p 2

E A

TAB

m 0 p 2 i 1 (1) m 0 p 2 | 2 2 2 (2) 2 2

Funk

A funk rhythm is generally attained by establishing a steady sixteenth-note feel. Various subdivisions of the beat are either sounded or choked. Rests are often choked as well. Listen to recordings of James Brown, Tower of Power and Red Hot Chili Peppers for examples of outstanding funk feels.

#1
Track 14

FUNK

1

E9

2

E9

3

E9

4

E9

5

E9

The image displays five staves of musical notation for a funk rhythm exercise. Each staff is numbered 1 through 5 and begins with an E9 chord symbol. The music is written in 4/4 time and consists of rhythmic patterns primarily using eighth and sixteenth notes. Staff 1 features a pattern of quarter notes and eighth notes with accents. Staff 2 has a steady eighth-note feel with accents. Staff 3 continues the eighth-note feel with accents. Staff 4 uses quarter notes and eighth notes with accents. Staff 5 features eighth notes and quarter notes with accents. Above the notes, there are various symbols including squares and 'v' marks, likely representing specific articulation or performance techniques like 'choking' or 'ghosting'.

6 E9

7 E9

8 E9

9 E9

10 E9

E9

▣ V ▣ ▣ V ▣ V V

6

E9

▣ V ▣ V ▣ ▣ ▣ V ▣ V

7

E9

▣ V ▣ ▣ V ▣

8

E9

▣ V ▣ ▣ V ▣ V

9

E9

▣ V ▣ V ▣ V ▣ V

10

Jazz

Early in the twentieth century, the swing feel was one of the first elements that separated jazz from other styles of music. Jazz-style syncopation was introduced and the first jazz, or swing eighths were heard. Even though they are written like *straight* eighth notes, they have a feel of three eighth note triplets with the first two tied.



Unlike rock, pop or country music, the rhythm in a swing feel is implied. The beat is often suggested by the guitarist. Predictable rhythm parts are considered to be trite, so the guitarist is left to accent various parts of each measure, usually with an element of surprise and with a spirit of improvisation. The best way to learn this feel is to listen to a lot of jazz guitarists. Listen to how they comp. Listening to a pianist's left hand is also a good source of comping ideas. Even though this feel is basically improvised, these examples will give you a good idea of what this is all about. Most of these examples are only two-bar phrases. The four-bar phrases will help you see how swing-feel comping might be developed over a longer phrase, combining some of the previous ideas.

#1
Track 15

SWING

1 *Gmin7*

2 *Gmin7*

3 *Gmin7*

4 *Gmin7*

Gmin7



Gmin7



Amin7



Amin7



Amin7



MORE SWING

1

Amin7

2

Amin7

3

Cmin7

4

Cmin7

5

Cmin7

6

Cmin7

Cmin7

Cmin7

Dmin7

Dmin7

Cmin7

Dmin7

MORE SWING

Remember to swing the eighths!

1

Dmin7

2

Dmin7

3

CMaj7

4

CMaj7

5

CMaj7

6

CMaj7

D9

V m V m V m V m

D9

m V m V m V m V

E7#9

V m V m V m V m

C7#9

V m V m V m V m

E7#9

V m V m V m V m

E7#9

m V m V m V m V

MORE SWING

1 *E7^{#9}*

2 *E7^{#9}*

3 *E^bMaj7*

4 *E^bMaj7*

5 *E^bMaj7*

6 Fmin7

3 3 3

7 Fmin7

3 3

8 Fmin7

3 3 3 3

9 Fmin7

3 3 3 3

10 Fmin7

3 3 3



FOUR-BAR PHRASES

1

Amin9 D9

2

Amin9 D9

3

Amin9 D9

4

Amin9 D9

5

Amin9 D9

6

Cmin7 F9

3 3

7

Cmin7 F9

3 3 3 3 3 3

8

Cmin7 F9

3 3 3 3 3

9

Cmin7 F9

3 3 3 3

10

Cmin7 F9

3 3 3 3 3 3 3 3

JAZZWALTZ

The jazz waltz is the $\frac{3}{4}$ version of the swing feel. The same improvised feel is used. Most of all, avoid the "oomp pa pa" feel of the traditional waltz. Remember to swing all the eighths!

1

CMaj7

2

CMaj7

3

CMaj7

4

CMaj7

5

CMaj7

6

CMaj7

Ballads

Accompanying with a ballad feel requires listening very carefully to what is going on around you. When playing in a traditional jazz style, it is generally a good idea to play only when there is a sustained note or a complete break in the melody.

BALLADS

#1
Track 18

1

DMaj7

2

DMaj7

3

DMaj7

4

DMaj7

5

DMaj7

6

DMaj7

Dixie

Banjo is the traditional rhythm instrument for most Dixieland jazz groups. Try to capture a "banjo vibe" when playing these patterns.

#1
Track 19

DIXIE

1

2

3

4

5

6

Latin

Guitarists need to have an arsenal of Latin rhythms. Whether you are playing casuals where Cha Chas, Tangos and Bossa Novas are frequently requested, or authentic Brazilian or Cuban music, most players find these rhythms fascinating. Quite a few examples are shown here. You should realize that the real nature of these rhythms are found when several instruments are interacting, each playing complimentary patterns. This is part of what creates the exciting and passionate feel of Latin music. The following examples are simply an introduction. You could spend many years studying the rhythms from this part of the world.

AFOXÉ—BRAZIL

#1
Track 20

The Afoxé—Brazil section consists of three staves of guitar tablature. Each staff begins with a D chord (D4, F#4, A4, C5) and a rhythmic pattern of eighth notes. The first staff has a sequence of notes: D4, F#4, A4, C5, D4, F#4, A4, C5, D4, F#4, A4, C5. The second staff has a sequence: D4, F#4, A4, C5, D4, F#4, A4, C5, D4, F#4, A4, C5. The third staff has a sequence: D4, F#4, A4, C5, D4, F#4, A4, C5, D4, F#4, A4, C5. Above the notes are rhythmic markings: 'v' for downbeats and 'x' for upbeats. The first staff has 'v' above the first and fifth notes, and 'x' above the second, third, fourth, sixth, seventh, and eighth notes. The second staff has 'v' above the first, third, fifth, seventh, and ninth notes, and 'x' above the second, fourth, sixth, eighth, and tenth notes. The third staff has 'v' above the first, third, fifth, seventh, and ninth notes, and 'x' above the second, fourth, sixth, eighth, and tenth notes. Each staff ends with a double bar line and repeat dots.

AFRO-CUBAN

#1
Track 21

The Afro-Cuban section consists of two staves of guitar tablature in 4/4 time. Each staff begins with a D chord (D4, F#4, A4, C5) and a rhythmic pattern of eighth notes. The first staff has a sequence of notes: D4, F#4, A4, C5, D4, F#4, A4, C5, D4, F#4, A4, C5, D4, F#4, A4, C5. The second staff has a sequence: D4, F#4, A4, C5, D4, F#4, A4, C5, D4, F#4, A4, C5, D4, F#4, A4, C5. Above the notes are rhythmic markings: '>' for accents. The first staff has '>' above the first, third, fifth, seventh, ninth, and eleventh notes. The second staff has '>' above the first, third, fifth, seventh, ninth, and eleventh notes. Each staff ends with a double bar line and repeat dots.

#1
Track 22

AFRO-CUBAN 6/8

Afro-Cuban $\frac{6}{8}$ feels are often written in $\frac{4}{4}$. This produces a 6 against 4 feel which is common to this style.

1

2

3

4

5

6

BAION — BRAZIL



Track 23

Three staves of musical notation for the piece "BAION — BRAZIL". The music is in 4/4 time and features a rhythmic pattern of eighth notes. The first staff has a "G" chord symbol above the first measure. The second staff has an "x" above the second measure. The third staff has a "G" chord symbol above the first measure.

BEGUINE



Track 24

Three staves of musical notation for the piece "BEGUINE". The music is in 4/4 time and features a rhythmic pattern of eighth notes. The first staff has a "Cmin7" chord symbol above the first measure. The second staff has a "Cmin7" chord symbol above the first measure and "etc." above the second measure. The third staff has a "Cmin7" chord symbol above the first measure.

Latin Continued

#1
Track 25**BOLERO**

1

Musical staff 1: Treble clef, 4/4 time signature. Chord C is indicated above the first measure. The staff contains a sequence of eighth notes with stems pointing up, grouped in pairs. The notes are C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5. There are two measures of music.

2

Musical staff 2: Treble clef, 3/4 time signature. Chord C is indicated above the first measure. The staff contains a sequence of eighth notes with stems pointing up, grouped in pairs. The notes are C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5. There are two measures of music. Triplet markings (3) are placed under the first three notes of each measure.

3

Musical staff 3: Treble clef, 3/4 time signature. Chord C is indicated above the first measure. The staff contains a sequence of eighth notes with stems pointing up, grouped in pairs. The notes are C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5. There are two measures of music. Triplet markings (3) are placed under the first three notes of each measure. A sextuplet marking (6) is placed under the last three notes of the second measure.

4

Musical staff 4: Treble clef, 3/4 time signature. Chord C is indicated above the first measure. The staff contains a sequence of eighth notes with stems pointing up, grouped in pairs. The notes are C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5. There are two measures of music. Triplet markings (3) are placed under the first three notes of each measure.

#1
Track 26**BOSSA NOVA-BRAZIL**

1

Musical staff 1: Treble clef, 4/4 time signature. Chord FMaj7 is indicated above the first measure. The staff contains a sequence of quarter notes with stems pointing up. The notes are C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5. There are two measures of music.

2

Musical staff 2: Treble clef, 4/4 time signature. Chord FMaj7 is indicated above the first measure. The staff contains a sequence of quarter notes with stems pointing up. The notes are C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5. There are two measures of music.

3 FMaj9

4 FMaj9

5 FMaj9

6 FMaj9

7 FMaj9

8 FMaj9

MORE BOSSA NOVA

1 *FMaj9*

1

2 *FMaj9*

2

3 *GMaj7*

3

4 *GMaj7*

4

5 *GMaj7*

5

6 *GMaj7*

6

7

GMaj7

8

GMaj7

9

GMaj7

10

GMaj7

11

GMaj7

12

GMaj7

MORE BOSSA NOVA

1 *E^bMaj9*

2 *E^bMaj9*

3 *E^bMaj9*

4 *E^bMaj9*

5 *E^bMaj9*

6 *E^bMaj9*

7 *E^bMaj9*

BOSSA NOVA

5/4



Track 27

D min9

D min9

D min9

D min9

D min9

D min9

MORE BOSSA NOVA $\frac{5}{4}$

1

Dmin9

2

Dmin9

3

Dmin9

4

Dmin9

5

Dmin9

BOSSA NOVA 6/4



Amin7

Amin7

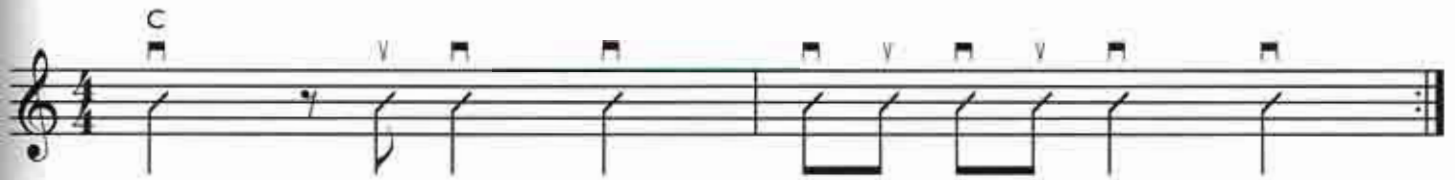
Amin7

Amin7

Amin7

Amin7

CALYPSO — TRINIDAD



CATARET — BRAZIL



#2

Track 3

CHA CHA — CUBA

1

DMaj7

2

DMaj7

3

DMaj7

4

DMaj7

#2

Track 4

CHARANGA (PACHANGA)

1

Dmin

CHORO — RIO



1 **Emin**

Musical staff 1 for Choro — Rio, featuring a treble clef, 4/4 time signature, and a sequence of notes with stems. Above the staff, the chord 'Emin' is indicated with a small square symbol. The staff contains two measures of music, each with a repeat sign at the end.

2 **Emin**

Musical staff 2 for Choro — Rio, featuring a treble clef, 4/4 time signature, and a sequence of notes with stems. Above the staff, the chord 'Emin' is indicated with a small square symbol. The staff contains two measures of music, each with a repeat sign at the end.

COMPARSA — CUBA



1 **F**

Musical staff 1 for Compara — Cuba, featuring a treble clef, 4/4 time signature, and a sequence of notes with stems. Above the staff, the chord 'F' is indicated with a small square symbol. The staff contains two measures of music, each with a repeat sign at the end.

2 **F**

Musical staff 2 for Compara — Cuba, featuring a treble clef, 4/4 time signature, and a sequence of notes with stems. Above the staff, the chord 'F' is indicated with a small square symbol. The staff contains two measures of music, each with a repeat sign at the end.

3 **F**

Musical staff 3 for Compara — Cuba, featuring a treble clef, 4/4 time signature, and a sequence of notes with stems. Above the staff, the chord 'F' is indicated with a small square symbol. The staff contains two measures of music, each with a repeat sign at the end.

4 **F**

Musical staff 4 for Compara — Cuba, featuring a treble clef, 4/4 time signature, and a sequence of notes with stems. Above the staff, the chord 'F' is indicated with a small square symbol. The staff contains two measures of music, each with a repeat sign at the end.

#2

Track 7

CONGA — CUBA

1

2

3

4

5

6

Cmin

Cmin

Cmin

Cmin

FREVO — BRAZIL



E9

E9

Latin Continued

MORE FREVO

3

E9

4

E9

GUAGUANCO — CUBA

#2
Track 9

1

D9

2

D9

3

D9

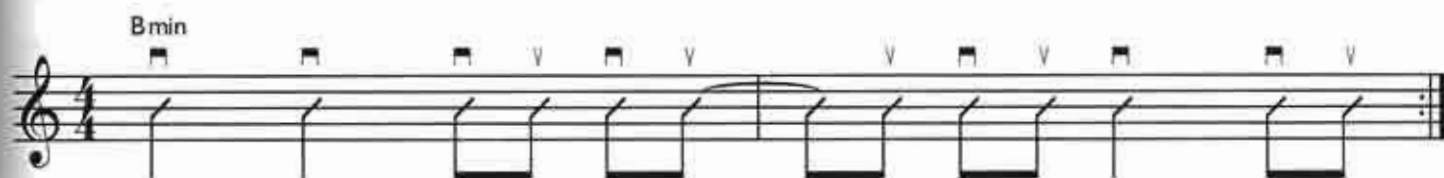
4

D9

GUAJIRA — CUBA

#2
Track 10

GUARACHA

#2
Track 11

JAROPA

#2
Track 12



Track 13

MAMBO — CUBA

1

 Musical staff 1: Treble clef, 4/4 time signature. Chord G is indicated above the first measure. The melody consists of quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4.

2

 Musical staff 2: Treble clef, 4/4 time signature. Chord G is indicated above the first measure. The melody consists of quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4.

3

 Musical staff 3: Treble clef, 4/4 time signature. Chord G is indicated above the first measure. The melody consists of quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4.

4

 Musical staff 4: Treble clef, 4/4 time signature. Chord G is indicated above the first measure. The melody consists of quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4.

5

 Musical staff 5: Treble clef, 4/4 time signature. Chord G is indicated above the first measure. The melody consists of quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4.

6

 Musical staff 6: Treble clef, 4/4 time signature. Chord G is indicated above the first measure. The melody consists of quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4.

7

G

8

G

MARACATU — BRAZIL



1

Amin7

2

Amin7

3

Amin7

MARCHA — BRAZIL



1

G



MERENGUE — HAITI

1

2

3

4

5

6

MONTUNO

#2
Track 17

MOZAMBIQUE—CUBA

#2
Track 18

Latin Continued

#2
Track 19

PASA DOBLE

1

2

#2
Track 20

REGGAE — JAMAICA

1

2

3

4

MORE REGGAE

1

F

2

F

3

Amin

4

Amin

5

Amin

6

Amin

Amin

7

Amin

8

Amin

9

Amin

10

Amin

11

Amin

12

MORE REGGAE

1

Amin

Musical staff 1: Treble clef, 4/4 time signature. The staff contains a rhythmic pattern of eighth notes. Above the staff, there are 12 rhythmic flags: a square flag followed by a 'v' flag, alternating. The notes are: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

2

Amin

Musical staff 2: Treble clef, 4/4 time signature. The staff contains a rhythmic pattern of eighth notes. Above the staff, there are 12 rhythmic flags: a square flag followed by a 'v' flag, alternating. The notes are: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

#2
Track 21

RHUMBA—CUBA

1

G

Musical staff 1: Treble clef, 4/4 time signature. The staff contains a rhythmic pattern of eighth notes. Above the staff, there are 12 rhythmic flags: a square flag followed by a 'v' flag, alternating. The notes are: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

2

G

Musical staff 2: Treble clef, 4/4 time signature. The staff contains a rhythmic pattern of eighth notes. Above the staff, there are 12 rhythmic flags: a square flag followed by a 'v' flag, alternating. The notes are: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

3

G

Musical staff 3: Treble clef, 4/4 time signature. The staff contains a rhythmic pattern of eighth notes. Above the staff, there are 12 rhythmic flags: a square flag followed by a 'v' flag, alternating. The notes are: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

4

G

Musical staff 4: Treble clef, 4/4 time signature. The staff contains a rhythmic pattern of eighth notes. Above the staff, there are 12 rhythmic flags: a square flag followed by a 'v' flag, alternating. The notes are: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

5

G

6

G

SAMBA—BRAZIL



1

CMaj7

2

CMaj7

3

CMaj7

4

CMaj7

MORE SAMBA

1

Musical staff 1: Treble clef, C major 7 chord. Notes: G4, A4, B4, C5, G4, F4, E4, D4.

2

Musical staff 2: Treble clef, C major 7 chord. Notes: G4, A4, B4, C5, G4, F4, E4, D4.

3

Musical staff 3: Treble clef, C major 7 chord. Notes: G4, A4, B4, C5, G4, F4, E4, D4.

4

Musical staff 4: Treble clef, C major 7 chord. Notes: G4, A4, B4, C5, G4, F4, E4, D4.

5

Musical staff 5: Treble clef, C major 7 chord. Notes: G4, A4, B4, C5, G4, F4, E4, D4.

6

Musical staff 6: Treble clef, C major 7 chord. Notes: G4, A4, B4, C5, G4, F4, E4, D4.

7 CMaj7

Musical staff 7: Treble clef, C major 7 chord. Notes: C4, E4, G4, Bb4. Rhythm: quarter notes in the first measure, eighth notes in the second measure.

8 CMaj7

Musical staff 8: Treble clef, C major 7 chord. Notes: C4, E4, G4, Bb4. Rhythm: quarter notes in the first measure, eighth notes in the second measure.

9 Amin6

Musical staff 9: Treble clef, A minor 6 chord. Notes: A3, C4, E4, F4. Rhythm: quarter notes in the first measure, eighth notes in the second measure.

10 Amin6

Musical staff 10: Treble clef, A minor 6 chord. Notes: A3, C4, E4, F4. Rhythm: quarter notes in the first measure, eighth notes in the second measure.

11 Amin6

Musical staff 11: Treble clef, A minor 6 chord. Notes: A3, C4, E4, F4. Rhythm: quarter notes in the first measure, eighth notes in the second measure.

12 Amin6

Musical staff 12: Treble clef, A minor 6 chord. Notes: A3, C4, E4, F4. Rhythm: quarter notes in the first measure, eighth notes in the second measure.

MORE SAMBA

1

Amin6

2

Amin6

3

Amin6

4

Amin6

5

Amin6

6

Amin6

Amin6

Musical staff 1: Treble clef, C major key signature, 4/4 time signature. Chord: Amin6. Rhythm: quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5.

Amin6

Musical staff 2: Treble clef, C major key signature, 4/4 time signature. Chord: Amin6. Rhythm: quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5.

F9

Musical staff 3: Treble clef, C major key signature, 4/4 time signature. Chord: F9. Rhythm: quarter notes F4, C5, quarter notes F4, C5, quarter notes F4, C5, quarter notes F4, C5.

F9

Musical staff 4: Treble clef, C major key signature, 4/4 time signature. Chord: F9. Rhythm: quarter notes F4, C5, quarter notes F4, C5, quarter notes F4, C5, quarter notes F4, C5.

F9

Musical staff 5: Treble clef, C major key signature, 4/4 time signature. Chord: F9. Rhythm: quarter notes F4, C5, quarter notes F4, C5, quarter notes F4, C5, quarter notes F4, C5.

F9

Musical staff 6: Treble clef, C major key signature, 4/4 time signature. Chord: F9. Rhythm: quarter notes F4, C5, quarter notes F4, C5, quarter notes F4, C5, quarter notes F4, C5.

#2
Track 23

SAMBA CRUZADO—BRAZIL

1

Cmin6

2

Cmin6

#2
Track 24

SAMBA MARCHA—BRAZIL

1

E

2

E

3

E

SAMBA DE PARTIDO ALTA—BRAZIL

#2
Track 25

1 E

2 D

SAMBA $\frac{3}{4}$ —BRAZIL

#2
Track 26

1 AMaj7

2 AMaj7

3 AMaj7

4 AMaj7

MORE $\frac{3}{4}$ SAMBA

1 A_{Maj7}

2 A_{Maj7}

3 A_{Maj7}

4 A_{Maj7}

5 A_{Maj7}

#2
Track 27

SAMBA $\frac{7}{4}$ BRAZIL

1 G_{Maj7}

2 GMaj7

Staff 2: Treble clef, 7/4 time signature. Chord symbol GMaj7 above the staff. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Repeat sign at the end.

3 GMaj7

Staff 3: Treble clef, 7/4 time signature. Chord symbol GMaj7 above the staff. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Repeat sign at the end.

4 GMaj7

Staff 4: Treble clef, 7/4 time signature. Chord symbol GMaj7 above the staff. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Repeat sign at the end.

5 GMaj7

Staff 5: Treble clef, 7/4 time signature. Chord symbol GMaj7 above the staff. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Repeat sign at the end.

6 GMaj7

Staff 6: Treble clef, 7/4 time signature. Chord symbol GMaj7 above the staff. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Repeat sign at the end.

7 GMaj7

Staff 7: Treble clef, 7/4 time signature. Chord symbol GMaj7 above the staff. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Repeat sign at the end.



SONGO—CUBA

1

Emin

2

Emin

3

Emin

4

Emin



SPANISH TANGO

1

G

TANGO—ARGENTINA

#2
Track 30

Musical staff 1: Treble clef, 4/4 time signature. Chords G, A, B, C, D are indicated above the staff. The melody consists of quarter notes: G4, A4, B4, C5, D5, C5, B4, A4, G4.

Musical staff 2: Treble clef, 4/4 time signature. Chords G, A, B, C, D, E, F, G are indicated above the staff. The melody consists of quarter notes: G4, A4, B4, C5, D5, C5, B4, A4, G4. The final two notes (A4, G4) are marked with a double bar line and a repeat sign.

Rock/Pop

You don't have to go far to come up with new rhythmic ideas in a rock or pop vein—just turn on the radio or TV. The lines between styles are really starting to blur these days. Artists are combining feels from widely varied sources, so a rock or pop feel doesn't have to sound stereotypical anymore. These examples show some standard rock and pop feels and quite a few variations. Any of these rhythms might be used in any rock style. Experiment combining these with rhythms from some of the other chapters as well.

#2
Track 31

ROCK

1

2

3

4

5

A

6

A

7

A

8

A

9

A

10

A

7

G

8

G

9

G

10

G

11

G

12

G

MORE ROCK

1

G

2

G

3

G

4

G

5

G

6

G

7 Emin

Musical staff 7: Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up. Above the staff, there are rhythmic markings: a square followed by a 'v' for each eighth note. The sequence consists of 12 eighth notes in the first measure and 12 eighth notes in the second measure. The second measure ends with a repeat sign.

8 Emin

Musical staff 8: Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up. Above the staff, there are rhythmic markings: a square followed by a 'v' for each eighth note. The sequence consists of 12 eighth notes in the first measure and 12 eighth notes in the second measure. The second measure ends with a repeat sign.

9 Emin

Musical staff 9: Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up. Above the staff, there are rhythmic markings: a square followed by a 'v' for each eighth note. The sequence consists of 12 eighth notes in the first measure and 12 eighth notes in the second measure. The second measure ends with a repeat sign.

10 Emin

Musical staff 10: Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up. Above the staff, there are rhythmic markings: a square followed by a 'v' for each eighth note. The sequence consists of 12 eighth notes in the first measure and 12 eighth notes in the second measure. The second measure ends with a repeat sign.

11 Emin

Musical staff 11: Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up. Above the staff, there are rhythmic markings: a square followed by a 'v' for each eighth note. The sequence consists of 12 eighth notes in the first measure and 12 eighth notes in the second measure. The second measure ends with a repeat sign.

12 Emin

Musical staff 12: Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up. Above the staff, there are rhythmic markings: a square followed by a 'v' for each eighth note. The sequence consists of 12 eighth notes in the first measure and 12 eighth notes in the second measure. The second measure ends with a repeat sign.

MORE ROCK

1

A

4/4

2

A

4/4

3

A

4/4

4

A

4/4

5

A5

4/4

6

A

4/4

7

C
m v m m v v v m v

8

C
m v m m v v v m m v

9

C
m v v m m v v v m v m v v m m v v v m v m

10

C
m v v m m v v v m v m v

11

C
m v v m m v v v m m v

12

C
m v m v m m v

MORE ROCK

1

C

2

C

3

C

7

4

C

5

C

6

C

Miscellaneous

Here are some other rhythms that guitarists are sometimes expected to know. If you are playing casuals, club dates or private parties you should have a few ethnic and novelty rhythms up your sleeve. These examples should get you started. The "odd time" rhythms shown are only the tip of the iceberg. There are more approaches to this topic than can be included in this book. This is a fascinating area of music. For more examples of these feels listen to a wide variety of jazz, as well as the music of India and many of the African nations.

BUNNY HOP

#2
Track 32



Musical notation for the "Bunny Hop" rhythm in 4/4 time. The notation is on a single staff with a treble clef. Above the staff, the chord G is indicated. The rhythm consists of quarter notes and eighth notes, with some notes marked with an accent (>). The first measure contains four quarter notes: G4, A4, B4, and C5. The second and third measures contain a double bar line with a slash through it, indicating a rest. The fourth measure contains four quarter notes: G4, F4, E4, and D4. The piece ends with a double bar line and repeat dots.

CHARLESTON

#2
Track 33



Musical notation for the "Charleston" rhythm in 4/4 time, presented in four variations (1, 2, 3, and 4) on a single staff with a treble clef. Above the staff, the chord C is indicated. Variation 1: Four quarter notes: C4, B3, A3, and G3. Variation 2: Four quarter notes: C4, B3, A3, and G3. Variation 3: Four quarter notes: C4, B3, A3, and G3. Variation 4: Four quarter notes: C4, B3, A3, and G3. The piece ends with a double bar line and repeat dots.

Miscellaneous Continued


GREEK

Bmin7

1

Musical staff 1 for 'GREEK' in 7/8 time, treble clef. It features a sequence of eighth notes with stems pointing up, grouped in pairs. Above the staff are six chord diagrams for Bmin7 and six accents (>) alternating with the notes.

Bmin7

2

Musical staff 2 for 'GREEK' in 7/8 time, treble clef. It features a sequence of eighth notes with stems pointing up, grouped in pairs. Above the staff are six chord diagrams for Bmin7 and six accents (>) alternating with the notes.


HORA

1

Musical staff 1 for 'HORA' in 4/4 time, treble clef. It features a sequence of quarter notes with stems pointing up. Above the staff are chord diagrams for E and A minor, and accents (>) are placed above the notes.

2

Musical staff 2 for 'HORA' in 4/4 time, treble clef. It features a sequence of quarter notes with stems pointing up. Above the staff are chord diagrams for E and A minor, and accents (>) are placed above the notes.

3

Musical staff 3 for 'HORA' in 4/4 time, treble clef. It features a sequence of quarter notes with stems pointing up. Above the staff are chord diagrams for E and A minor, and accents (>) are placed above the notes.

4

Musical staff 4 for 'HORA' in 4/4 time, treble clef. It features a sequence of quarter notes with stems pointing up. Above the staff are chord diagrams for E and A minor, and accents (>) are placed above the notes.

IRISH JIG

#2
Track 36

1

2

POLKA

#2
Track 37

1

2

3

4

Miscellaneous Continued

#2
Track 38

CAN-CAN

Musical notation for CAN-CAN, Track 38. The piece is in 2/4 time. The first staff shows a treble clef with a key signature of one sharp (F#). The melody consists of quarter notes with stems pointing down. Chords G and D7 are indicated above the staff. The notation includes accents and slurs over the notes.

#2
Track 39

REEL

Musical notation for REEL, Track 39. The piece is in 4/4 time. The first staff shows a treble clef with a key signature of one sharp (F#). The melody consists of eighth notes with stems pointing down, grouped in pairs. Chords E and D7 are indicated above the staff. The notation includes accents and slurs over the notes.

#2
Track 40

SHER

Musical notation for SHER, Track 40. The piece is in 2/4 time. The first staff shows a treble clef with a key signature of one sharp (F#). The melody consists of quarter notes with stems pointing down. Chords Dmin7 and D7 are indicated above the staff. The notation includes accents and slurs over the notes.

#2
Track 41

TURKISH

Musical notation for TURKISH, Track 41. The piece is in 5/4 time. The first staff shows a treble clef with a key signature of one sharp (F#). The melody consists of quarter notes with stems pointing down, grouped in pairs. Chords Cmin and Fmin are indicated above the staff. The notation includes accents and slurs over the notes.

#2
Track 42

TWO STEP

Musical notation for TWO STEP, Track 42. The piece is in 4/4 time. The first staff shows a treble clef with a key signature of one sharp (F#). The melody consists of quarter notes with stems pointing down. Chords DMaj7 and GMaj7 are indicated above the staff. The notation includes accents and slurs over the notes. A second staff below the first shows a similar melody with a different rhythmic pattern.

STRAIGHTWALTZ

#2
Track 43

1

2

3

4

5

VIENNESEWALTZ

#2
Track 44

1

Miscellaneous Continued


ODD TIME — $\frac{5}{4}$

1

G F G F

Count: 1 2 3 1 2 1 2 3 1 2

2

Amin7 E7#9 Amin7 E7#9

Count: 1 2 3 1 2 1 2 3 1 2

3

D9

Count: 1 2 3 1 2 1 2 3 1 2


ODD TIME — $\frac{7}{4}$

1

DMaj7

Count: 1 2 3 4 1 2 3 1 2 3 4 1 2 3

2

E9

Count: 1 2 3 4 5 6 7 1 2 3 4 5 6 7

3

Amin7 E7#9

Count: 1 2 3 1 2 3 4 1 2 3 1 2 3 4

* Dotted bar lines are sometimes used to divide odd meters into combinations of recognizable divisions.

ODD TIME — 15/4



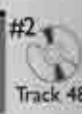
E7^{#9}

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

F^{Maj7}

Count: 1 2 3 1 2 3 1 2 3 4 1 2 3 1 2

ODD TIME — 15/8



A^{min7}

Count: 1 2 3 1 2 3 1 2 3 4 1 2 3 1 2

ODD TIME — 11/4



E⁹

Count: 1 2 3 4 1 2 3 4 1 2 3

E⁹

Count: 1 2 3 4 1 2 3 1 2 3 4

ODD TIME — 11/8



G^{Maj7}

Count: 1 2 3 1 2 3 1 2 3 1 2 1 2 3 1 2