

Contents

	Page #	CD Track #
Section One: Developing Rhythm Technique	5	
16th-Note Basics: Examples 1a-1b	5	3
The "Choke": Examples 2a-2h	6	4
Combining 8th and 16th Notes: Examples 3a-3d	7	5
The Triplet: Examples 4a-4b	8	6-7
Putting It All Together: Example 5	9	8
Pick vs. Fingers: Example 6	9	9
Section Two: Essential Rhythms	10	
Clave Rhythm: Examples 7-8	10	
Example 9	10	10
Example 10	11	11
Using Other Voicings: Example 11	12	12
Examples 12-14	13	13-15
Example 15-16	14	16
Example 17	15	17
Clave Variations	15	
Applications: Example 18	16	18
Section Three: Adding Melodic Phrases	17	
Example 19	17	19
Example 20	18	20
More Melodic Lines and Rhythms: Example 21	18	21
Examples 22-23	19	22-23
Example 24	20	24
Triad Shapes	21	
Section Four: Second Line Grooves	22	
Examples 25-26	22	25
Example 27	23	26
Street Rhythms: Example 28	23	27
Examples 29-30	24	28-29
Example 31	25	30
Example 32	26	31
Section Five: Rhythmic Syncopations and Pushes	27	
Example 33	27	32
Example 34	28	33
Creating Parts From Horn Stabs: Example 35	28	34
Example 36	29	35
Doubling Piano Parts: Example 37	30	36
Section Six: Chord Scales	31	
Examples 38a-d	31	
Example 39	32	37
Section Seven: Profile	34	
Snooks Eaglin: Example 40	34	38
Examples 41-42	35	39-40
Leo Nocentelli of the Meters: Example 43	37	
Examples 44-45	37	41-42
Examples 46-47	38	43-44
Examples 48-49	39	45-46
Putting It Together (Again)	41	
Examples 50-51	41	47
Section Eight: New Orleans Piano Greats and Their Influence on Rhythm Guitar	42	
Professor Longhair: Example 52	42	48
Example 53	43	49
Dr. John: Examples 54a-b	44	50
Example 55a-b	45	51
Example 56	46	52
Piano Licks For Guitar: Examples 57-58	46	53-54
Example 59	47	
Examples 60-61	47	55-56
Example 62	48	57
Section Nine: Cajun and Zydeco Guitar Styles	49	
Cajun Music: Example 63	49	58
Examples 64-65	50	59-60
Example 66	51	61
Zydeco: Examples 67a-b	52	62-63
Examples 68-69	53	64-65
Swamp Pop: Example 70	54	66

Section One

DEVELOPING RHYTHM TECHNIQUE

Since much of this book deals with various rhythms and their applications to the guitar, let's begin by going over a few basic rhythm guitar techniques.

In this section, we will focus on building a solid foundation for rhythm guitar playing. By practicing the following exercises, you will develop your right and left hands and greatly improve your rhythm chops. It's always a good idea to practice these examples with a metronome. Using a metronome can become a valuable part of developing into a great rhythm player.

16th-note basics

The first exercise is derived from 16th-note groupings and is designed to develop muting and syncopation. Strum all strings with a percussive stroke while *applying* and *releasing* pressure with the *left* hand. This will take a little practice if you are not used to it.

Learning to count these 16th-note pulses will also aid in playing the more complex rhythms found later in the book. Now fret the G major chord shape on the first four strings while muting the low E and A string with your *thumb*. You might also try fretting the low E string with the pad of your thumb while muting the A string with the *tip* à la Jimi Hendrix for a fatter sound.



Examples 1a–1b: (16th-notes are counted 1 e & a, 2 e & a, etc.)

□ = downstroke V = upstroke

EXAMPLE 1a

G

EXAMPLE 1b

G