

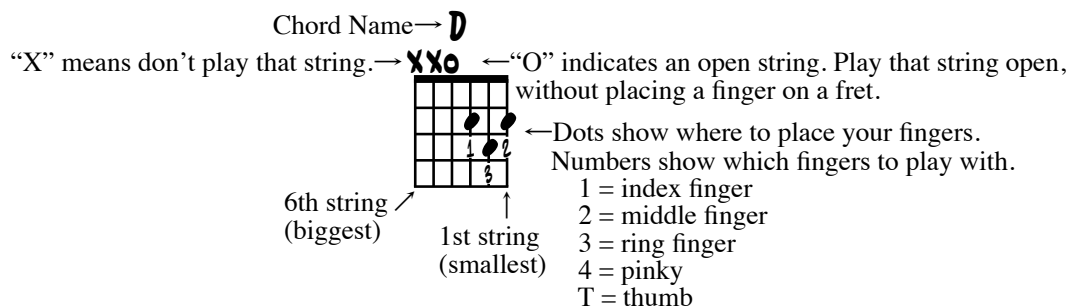
RHYTHM GUITAR REFERENCE

This section contains useful information for rhythm guitar playing, including:

- How to Read a Chord Diagram (p. 1)
- Open Chord Diagrams (p. 2)
- Moveable Chord Diagrams (Barre and Jazz/Blues Chords) (p. 3-7)
- Notes on the Fretboard (p. 8)
- Accompaniment Patterns (p. 8-14)

How to Read a Chord Diagram

- A chord diagram is shown as if you were looking straight at the front of the guitar with the body set on the floor.
- The vertical line on the left represents the 6th string (biggest).
- The vertical line on the right represents the 1st string (smallest).
- The top horizontal line is represents the nut (end of the fretboard).
- The other horizontal lines represent frets.



Tips for Learning Chords

- Play on the fingertips and keep each finger curved to avoid touching other strings.
- For the best tone quality, place each finger close to the fret, but not on top of the fret.
- Pluck one string at a time to check that each string is ringing clearly.
- Play chords slowly at first for accuracy. Your speed will increase over time.
- When playing from one chord to the next, look for similarities between chords. Sometimes two chords will have a similar shape, they may share a common finger, or one finger may only have to move a little bit.

Open Chord Diagrams

Any chord with one or more open string is an open chord. The F chord on this page is a Barre chord (one finger holding down more than one string). It is included in this list because it is a commonly played chord.

<p>A</p>	<p>A MIN</p>	<p>A 7</p>	<p>A MAJ 7</p>
<p>A MIN 7</p>	<p>B 7</p>	<p>C</p>	<p>C 7</p>
<p>C MAJ 7</p>	<p>D</p>	<p>D MIN</p>	<p>D 7</p>
<p>D MAJ 7</p>	<p>D MIN 7</p>	<p>E</p>	<p>E MIN</p>
<p>E 7</p>	<p>E MAJ 7</p>	<p>E MIN 7</p>	<p>F</p>
<p>F MAJ 7</p>	<p>G</p>	<p>G 7</p>	<p>G MAJ 7</p>

Alternate Fingering → (pointing to A and A 7 diagrams)

Play all with same finger. (pointing to D MAJ 7 diagram)

Alternate Fingering → (pointing to E MIN diagram)

Alternate Fingering → (pointing to G diagram)

Power Chords

<p>E 5</p>	<p>A 5</p>	<p>D 5</p>
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Moveable Chord Forms

Important! Only study the moveable chords after you have mastered the open chords on page two. Moveable chords can be physically challenging at first, and you will have to learn the fretboard and open chords thoroughly before these moveable chord forms make sense.

Moveable chords don't have open strings, so you can play them anywhere on the fretboard. Moveable chords include Barre chord shapes (where you hold down more than one string with one finger) and non-Barre shapes (which include power chords and jazz chords).

To make use of moveable chords, you need to know three main things:

- 1) the chord shape
- 2) the root of the chord (the note upon which the chord is based)
- 3) the names of the notes on each fret, or at the very least, the notes up to the twelfth fret on strings 5 and 6.

For example, if you need to play a B major Barre chord with the root on the 6th string, you'll need to know the chord shape, the name of the root (B), and where that root note is on the 6th string (B is 7th fret on 6th string).

On page 8, you'll find a chart listing the notes on each string up to the 12th fret.

Moveable Power Chord Shapes

Power chord shapes are very easy to move around on the fretboard because they only have two notes. Power chords are common in rock and are also sometimes used in blues.

These power chords are built on the 4th, 5th, and 6th strings. Power chords are generally more effective when built on the 5th and 6th strings.

6th String Root

5th String Root

4th String Root

CAGED System

You can use the CAGED system to convert open chords into moveable chords. The CAGED system is built around the C, A, G, E, and D chord shapes and their variations (minor, 7th chords, etc.) In the example below, you can see how the E shape can be turned into a moveable chord shape.

Open E chord:

Open E chord
refingered:

Shape moved up one
fret. Place 1st finger
across all strings. At
the 1st fret, this is now
a full Barre F chord.

To change the E shape into a moveable shape:

- 1) Play the open E chord.
- 2) Adjust the fingering so that you are using fingers 2, 3, and 4, freeing up your 1st finger.
- 3) Move the entire chord shape up one fret, and use your 1st finger to Barre the first fret.
- 4) Now you have a moveable chord shape. You are playing a full Barre F chord at the first fret. If you move all of your fingers up one more fret, then you are playing an F# chord.

The moveable chords in this guide mostly come from the CAGED system. This is not a complete list of moveable chord shapes, but after you understand the system and pair that knowledge with the names of the notes on the fretboard, you will be able to play most chords without having to look them up.

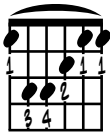
Barre Chord and Jazz Chord Shapes

This list of moveable chord shapes is divided into different chord types: Major, Minor, 7th, Major 7th, Minor 7th, Minor 7^b5, 7[#]5, 7^b5, Major 6, Minor 6, Diminished 7, Augmented, 9th, Minor 9th, 7[#]9, and 7^b9. You don't have to learn them all right away! In addition to useful moveable chord shapes, you'll also be shown which CAGED System chord shapes they are based on and what string the root is on.

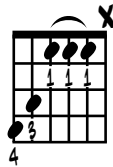
This list of chords is not complete. There are other chord types. The purpose here is to show you the most practical shapes. For a more thorough list of moveable chords, check out *Mini Music Guides – Guitar Chord Dictionary* (published by Alfred Music). For a deep dive into jazz chord forms, including a guide at the end for building chords, check out the *Rhythm Guitar Chord System* (published by Mel Bay).

Moveable Major Shapes

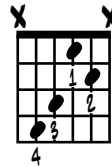
6th String Root
E Shape



6th String Root
G Shape



5th String Root
C Shape

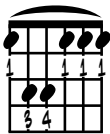


5th String Root
A Shape

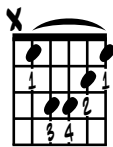


Moveable Minor Shapes

6th String Root
E Minor Shape

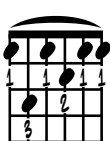


5th String Root
A Minor Shape

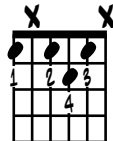


Moveable 7th Shapes

6th String Root
E7 Shape

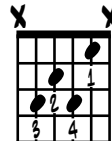


6th String Root
E7 Shape



This is a jazz variation of the previous form.

5th String Root
C7 Shape



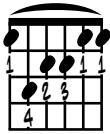
Mute the 1st string of a C7 to convert it to a moveable shape.

5th String Root
A7 Shape

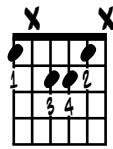


Moveable Major 7 Shapes

6th String Root
Emaj7 Shape

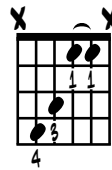


6th String Root
Emaj7 Shape



This is a jazz variation of the previous form.

5th String Root
Cmaj7 Shape



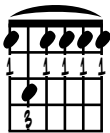
5th String Root
Amaj7 Shape



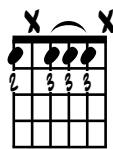
Can also be played without Barre by leaving out 1st string.

Moveable Minor 7 Shapes

6th String Root
Emin7 Shape

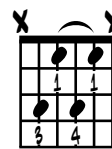


6th String Root
Emin7 Shape



This is a jazz variation of the previous form.

5th String Root
C7 Shape w/Lowered 3rd*



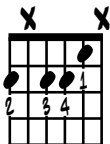
5th String Root
Amin7 Shape



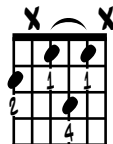
*See Rhythm Guitar section of *Godfrey Guitar System* for more on raised/ lowered chord tones

Moveable Minor 7^b5 Shapes

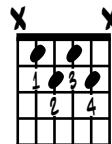
6th String Root
Emin7 Shape w/Lowered 5th*



1st String Root
C7 Shape w/Lowered 3rd and 5th in the Bass*



5th String Root
Amin7 Shape w/Lowered 5th*



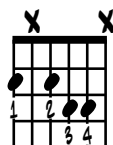
A useful shape.
1st string Root.
3rd in the Bass*



*See Rhythm Guitar section of *Godfrey Guitar System* to learn more.

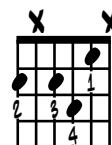
Moveable 7[#]5

6th String Root
E7 Shape (jazz variation)
with Raised 5th*



Moveable 7^b5

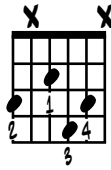
6th String Root
E7 Shape (jazz variation)
with Lowered 5th*



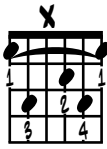
*See Rhythm Guitar section of *Godfrey Guitar System* for more on raised/ lowered chord tones

Moveable Major 6 Shapes

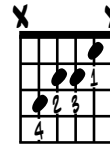
6th String Root
Jazz E7 Shape
7th Lowered to 6th*



6th String Root
E Shape
5th raised to 6th*



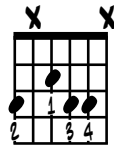
5th String Root
C7 Shape
7th Lowered to 6th*



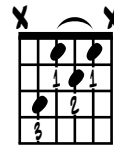
*See Rhythm Guitar section of *Godfrey Guitar System* for more on raised/ lowered chord tones

Moveable Minor 6 Shapes

6th String Root
Major 6 Shape
3rd Lowered*



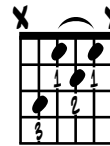
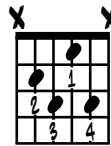
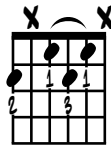
5th String Root
Major 6 Shape
3rd Lowered*



*See Rhythm Guitar section of *Godfrey Guitar System* for more on raised/ lowered chord tones

Moveable Diminished 7 Shapes

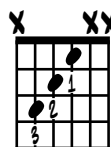
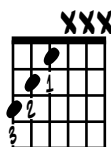
Root, 3rd, 5th, and 7th
are all interchangeable*



*See Rhythm Guitar section of *Godfrey Guitar System* to learn more.

Moveable Augmented Triad Shapes

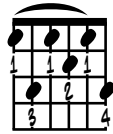
Root, 3rd, and 5th
are interchangeable*



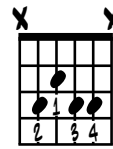
*See Rhythm Guitar section of *Godfrey Guitar System* to learn more.

Moveable Dominant 9 Shapes

6th String Root
E7 Shape w/highest
root raised to a 9th*



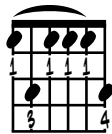
5th String Root
C7 Shape w/highest
root raised to a 9th*



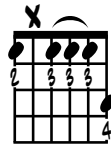
*See Rhythm Guitar section of
Godfrey Guitar System for more
on raised/ lowered chord tones

Moveable Minor 9 Shapes

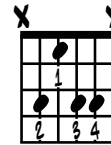
6th String Root
E Minor 7 Shape w/highest
root raised to a 9th*



6th String Root
Jazz E Minor 7 Shape
9th added on 1st String*



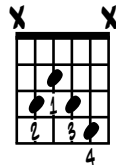
5th String Root
Minor 7 Shape
Top Root Note Raised to 9th*



*See Rhythm Guitar section of
Godfrey Guitar System for more
on raised/ lowered chord tones

Moveable 7#9

5th String Root
9th Chord Shape
9th Raised a Half Step*



Moveable 7b9

5th String Root
9th Chord Shape
9th Lowered a Half Step*



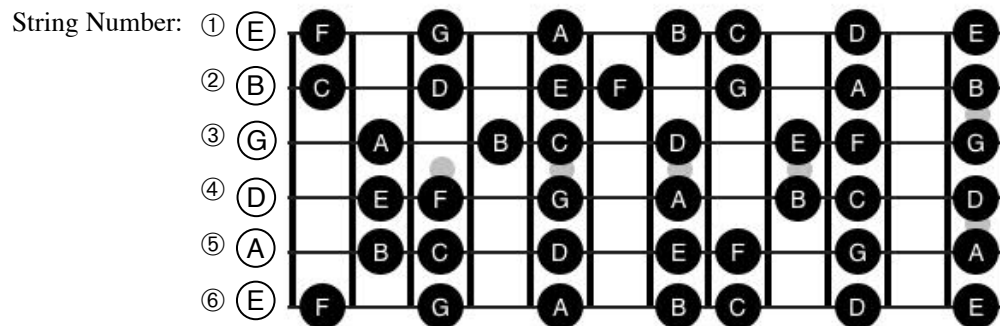
*See Rhythm Guitar section of
Godfrey Guitar System for more
on raised/ lowered chord tones

The next page shows the notes up through the 12th fret. If you memorize these notes, particularly the notes on the 5th and 6th strings, you'll be able to pair that knowledge with moveable chord shapes and play chords all over the neck.

Notes on the Fretboard

The fretboard diagram below shows the notes on each string up through the 12th fret.

- The top line is the 1st string; the bottom line is the 6th string.
- The line on the left is the end of the guitar (the nut). The line to the right of the nut is the 1st fret.
- The last line on the right is the 12th fret.
- The open circles on the left list the open note names.
- This chart shows only natural notes. To raise a note to a sharp (#), play one fret to the right. To lower a note to a flat (b), play one fret to the left. The Melody section of the *Godfrey Guitar System* offers a more detailed explanation of sharps, flats, and naturals in chapter 6 (p. 103 for sharps and naturals, and p. 107 for flats).



Accompaniment Patterns

Starting on the next page, you'll find several strumming and fingerpicking patterns, including:

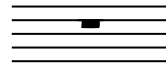
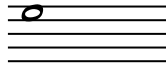
- Strumming patterns in 4/4 (can be adapted to 2/4)
- Strumming patterns in 3/4 (can be adapted to 6/8)
- Fingerpicking patterns in 4/4 (can be adapted to 2/4)
- Fingerpicking patterns in 3/4 (can be adapted to 6/8)

You don't have to learn all of these at once. It's better to be able to play a few patterns well than struggle with a lot of patterns. I suggest learning just a few and expanding from there. As you learn new patterns, try them out on songs you've already learned. Experiment and come up with your own variations.

These patterns are written out in standard notation. Rhythms are explained briefly on the next page. The Melody section and Rhythm Guitar sections of the *Godfrey Guitar System* both teach how to read rhythm.

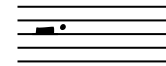
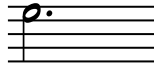
Reading Rhythms

Whole Note: Lasts 4 beats



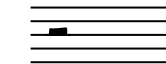
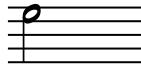
Whole Rest: 4 beats of silence

Dotted Half Note: Lasts 3 beats



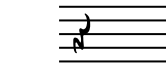
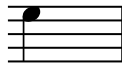
Dotted Half Rest: 3 beats of silence

Half Note: Lasts 2 beats



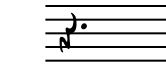
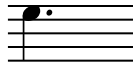
Half Rest: 2 beats of silence

Quarter Note: Lasts 1 beat



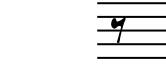
Quarter Rest: 1 beat of silence

Dotted Quarter Note:
Lasts 1.5 beats



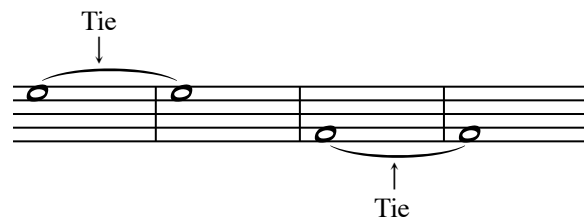
Dotted Quarter Rest:
1.5 beats of silence

Eighth Note: Lasts 1/2 beat



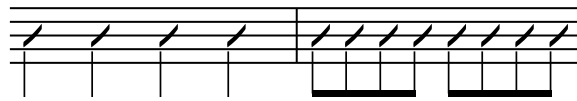
Eighth Rest: 1/2 beat of silence

A tie connects two or more notes to create one longer note. Both of these ties connect two whole notes together, creating one longer note that lasts eight beats. A tie can curve up or down.



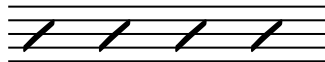
You will often see rhythmic notation in these patterns.

Strum quarter notes. Strum eighth notes.



In these patterns, slash notation means that you strum quarter notes. In other music you might see, the slashes help you keep track of the beat, but you may be free to play any pattern you want.

An "X" note head means that you strum the strings, but you mute them to create a percussive effect instead of a chord.



This is a downstroke symbol. Pick downwards.



This is an upstroke symbol. Pick upwards.



A mixture of downstrokes and upstrokes.



For the sake of simplicity, an E minor chord is used to show these patterns, but you should practice them on all the chords you know.

Strumming Patterns in 4/4. These can be adapted to 2/4.

<p>1 Full Quarter Note Strum</p> <p>E MIN</p>	<p>2 Bass/Strum</p> <p>E MIN</p>	<p>3 Bass/Strum</p> <p>E MIN</p>
<p>4 Bass/Strum w/Alternating Bass</p> <p>E MIN</p>	<p>5 Bass/Strum w/8th Notes</p> <p>E MIN</p>	<p>6 Bass/Strum w/8th Notes + Alternating Bass</p> <p>E MIN</p>
<p>7 Full Strum 8th Notes</p> <p>E MIN</p>	<p>8 Full Strum Quarters + 8ths</p> <p>E MIN</p>	<p>9 Common Folk Strum</p> <p>E MIN</p>

10 Bass + Common Folk Strum

E MIN

11 Bass + 8th Strum

E MIN

12 8ths + Muted Percussive Effect

E MIN

13 Bo Diddley Rhythm

E MIN

14 Bo Diddley + Scratch Fills (Easiest to play with moveable chords)

E MIN

Strumming Patterns in 3/4. These can be adapted to 6/8.

15 Full Quarter Note Strum

E MIN

16 Bass/Strum

E MIN

17 Bass/Strum w/Alternating Bass

E MIN

18 Full Strum Quarters + 8ths

E MIN

19 Bass/Strum w/8th Notes

E MIN

20 Bass/Strum w/8th Notes + Alternating Bass

E MIN

21 Full Strum Quarters + 8ths

E MIN

22 Bass/Strum w/8th Notes

E MIN

23 Bass/Strum w/8th Notes + Alternating Bass

E MIN

24 Full Strum Quarters + 8ths

E MIN

25 Full Strum 8th Notes

E MIN

Fingerpicking Patterns in 4/4. These can be adapted to 2/4.

p = Thumb
 i = 1st Finger
 m = 2nd Finger
 a = 3rd Finger

The letters indicating which finger plucks the string are from classical guitar notation. You'll see these markings in other guitar music, so it's best to get used to seeing them.

For fingerpicking in general, 1st finger plucks the 3rd string, 2nd finger plucks the 2nd string, the 3rd finger plucks the 1st string. The thumb plucks the 4th, 5th, or 6th string, depending on the bass note.

Many of these patterns can be played using a pick instead of fingers.

<p>26</p>	<p>Same as previous pattern double the speed</p> <p>27</p>	<p>Same as previous pattern double the speed, alternating bass</p> <p>28</p>
<p>29</p>	<p>Same as previous pattern double the speed</p> <p>30</p>	<p>Same as previous pattern double the speed, alternating bass</p> <p>31</p>
<p>32</p>	<p>Same as previous pattern double the speed</p> <p>33</p>	<p>Same as previous pattern double the speed, alternating bass</p> <p>34</p>
<p>35</p>	<p>Same as previous pattern double the speed</p> <p>36</p>	<p>Same as previous pattern double the speed, alternating bass</p> <p>37</p>

38 **E MIN** ^a_m_i

p

39 **E MIN** ^a_m_i

p

40 **E MIN** ^a_m_i

Same as previous pattern, alternating bass

p

41 **E MIN** ⁱ ^m ^a ^a ^m ^a

p

42 **E MIN** ⁱ ^m ^a ^a ^m ⁱ

Same as previous pattern, alternating bass

p

43 **E MIN** ⁱ ^a ^m

Travis Picking Pattern #1

p

44 **E MIN** ⁱ ^a ^m

Same as previous pattern, except the first two notes are "pinched" (played together)

p

45 **E MIN** ^m ⁱ ^a

Travis Picking Pattern #2

p

46 **E MIN** ^m ⁱ ^a

Same as previous pattern, except the first two notes are "pinched" (played together)

p

47 **E MIN** ⁱ ^m ⁱ

Travis Picking Pattern #3

p

48 **E MIN** ⁱ ^m ⁱ

Same as previous pattern, except the first two notes are "pinched" (played together)

p

There are many more variations of Travis-style picking and fingerpicking patterns in general. Try creating your own patterns, or come up with variations of any of the patterns you see here.

Fingerpicking Patterns in 3/4. These can be adapted to 6/8.

49 **E MIN** i m a i a

50 Same as previous pattern with alternating bass

51 **E MIN** i a m i a m i

52 Same as previous pattern with alternating bass

53 **E MIN** i a m i

54 Same as previous pattern with alternating bass

55 **E MIN** i a m

56 Same as previous pattern with alternating bass

57 **E MIN** i a m

58 Same as previous pattern with alternating bass

59 **E MIN** i m a m a i

60 Same as previous pattern with alternating bass