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Guitar Accompaniment Samples

The top staff more precisely shows the musical intention. Notice that the bass notes are being sustained as the chord is strummed on beats two and four. Although this would be the "more correct" manner of depicting the music, some of the time I will use the second method which shows the bass notes and chords in a simplified style. It is assumed that the player would still hold the bass notes as the following chord is struck. It is just a bit easier to read music that is not represented in rhythmic polyphony.

The image shows two staves of musical notation. The top staff uses rhythmic polyphony, with slash note heads for chords. The bottom staff uses a simplified style, with slash note heads for chords and explicit bass notes.

In situations where the chord inversion is not so critical, the chord may be written with a "slash" note head. This would be particularly true in "campfire" type of chord accompaniment settings.

The image shows a single staff of musical notation with slash note heads for chords and explicit bass notes.

In some cases, chord inversions will be specifically notated even when other chords are just generalized with a "slash" note head.

The image shows a single staff of musical notation with slash note heads for chords and explicit bass notes, including specific chord inversions.

The studies in this book are of the variety where the rhythm guitarist is the only one doing the accompaniment. In effect, the rhythm guitarist is also the bass player consequently earning twice as much money as the lead player.