

# Easy

I gave this song a slightly more complex melody line just for the exercise of reading syncopation. The rhythm accompaniment chords can be of the campfire variety. The majority of the time, Roots and 5ths are the best bass notes but an occasional 3rd can be used to avoid a collision with the Root of the following chord. There is an example of that in the second measure. I used the note "E" as the second bass note on the C chord. The note "G" would have been the 5th of the C chord and also the Root of the G chord. While there would be nothing particularly wrong with that, it would not define the chord change quite as well.

## Wafting

Moderate Folk-Rock

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(in 2011)

The musical score for "Wafting" is presented in a system of five systems, each consisting of a melody line (treble clef) and a guitar accompaniment line (treble clef). The key signature is one sharp (F#) and the time signature is common time (C). The guitar accompaniment features a consistent rhythmic pattern of eighth notes, often with a down-bow or breath mark above the notes. Chords are indicated by letters (G, C, D7, Em, Am) placed above the bass line. Strumming patterns are indicated by 'V' marks above the notes. The melody line includes various rhythmic values, including eighth notes, quarter notes, and half notes, with some syncopation. The score is divided into measures by vertical bar lines.

The musical score for 'Wafting' (pg.2) is presented in four systems. Each system consists of a vocal line in the upper staff and a guitar accompaniment line in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The guitar part features a consistent rhythmic pattern of eighth notes, often with chords. Chord changes are indicated by letters: G, C, D7, Em, and G. The first system covers measures 1-4, the second system covers measures 5-8, the third system covers measures 9-12, and the fourth system covers measures 13-15. A first ending bracket labeled '1' spans measures 11-12, and a second ending bracket labeled '2' spans measures 13-15. The score concludes with a double bar line and repeat dots.

In a busy rhythm guitar part like suggested in this study, it is best to play the up stroke chord using a light attack and also only a few of the higher pitched strings. The down strokes can, and should be, stronger and slightly thicker in sound.

A diagram illustrating a G chord with rhythmic notation. The upper staff shows a G chord (G4, A4, B4) with a rhythmic pattern of eighth notes: G4 (upstroke), A4 (downstroke), B4 (upstroke), G4 (downstroke), A4 (upstroke), B4 (downstroke). The lower staff shows a G chord (G3, B2, D3) with a rhythmic pattern of eighth notes: G3 (downstroke), B2 (upstroke), D3 (downstroke), G3 (upstroke), B2 (downstroke), D3 (upstroke). The diagram demonstrates the alternating up and down strokes for each chord.

This is an example of the most commonly used folk style rhythm guitar. While it works as a good "fill" for variety, it becomes very monotonous when used in every measure of a song. The syncopated element will start to grate on your nerves.

Guitar Fundamentals Book 1 has a section with a demonstration of a good number of rhythms. You might check it out for some appropriate variations to use on this tune.