


Challenging

This jazz type tune could be accompanied in at least in several styles. A basic four to a bar in an alternating bass-chord format works quite well. Occasional variations on this rhythm can add some interest.

The repeat is a good time to experiment with some improvisation in both the melody and the accompaniment.

Moderate Swing mm= 130 = 

First Spring Blossoms

by George Arvola
(in 2011)



Standard chord fingerings work fine where the chord is not written in musical notation.

Am7 D7 G C

F#m7b5 B7 Em

Am7 D7 G C

F#m7b5 B7 Em A7 Em

The musical score is divided into four systems, each with a melody line and a guitar accompaniment line. The chords and their positions are as follows:

- System 1:** Melody: F#m7b5, B7, Em. Accompaniment: F#m7b5, B7, Em.
- System 2:** Melody: Am7, D7, G. Accompaniment: Am7, D7 (fingering: 3, 5, 2, 4), G.
- System 3:** Melody: F#m7b5, B7, Em, A9, Dm7, G7. Accompaniment: F#m7b5, B7, Em, A9, Dm7, G7.
- System 4:** Melody: C, B7, Em, A7, Em. Accompaniment: C, B7, Em, A7, Em. Ends with "Fine".

Improvising an accompaniment such as the one above should be in the realm of most competent guitar players. What follows on the next two pages is the same song or at least the same chord progression but in an entirely different and more complex style. The melodies of these two compositions could be interchanged or you might simply play the original melody of the mystery song which forms the basis for this study.

(Solving the mystery would reward you with this sarcastic comment: "Ar'nt ya a cleva fella?")

The melody line is somewhat busier so an emphasis on mostly a walking bass line seems appropriate. If there was a bass player in the ensemble, the guitar would most likely not play this kind of part unless the bass player was doubling up exactly on the same line but an octave lower in pitch. Probably a better choice would be to have the accompaniment guitar just comping some sparse three note chords.

Difficult

First Spring Blossoms

(Second Crop)

by George Arvola
(in 2011)

Am7 D7 G C

Use hybrid technique.

F#m7b5 B7 Em

7th position.

Am7 D7 G C

F#m7b5 B7 Em A7 Em B7 Em

Use hybrid technique.

When the melody instrument is also supplying some harmony as shown here, there is even less need for the accompaniment instrument to add any thick chordal ideas. The melody player can also use the hybrid technique on the three note chords. Again, the emphasis in this duet is for the 2nd guitar to act as the bass player with just hints of harmony. A bass player in the ensemble would negate the need for the guitarist to wander into the bass range. Comping small chords would then be more suitable.

parallel chords and fingerings

Yes, it ends on a funny note!

Em Fine

If you choose to repeat, the melody player can invent something more interesting than what is shown here.

Improvising an accompaniment of this style takes much more effort in both the playing and thinking department. Yes, some players can do this "off the cuff."