

Difficult

Like many Latin rhythms, while not impossible, it is difficult to achieve the full effect of the cha-cha rhythm without having a percussion section in the ensemble. Although this slightly arpeggiated style accompaniment can be played with the pick, a "hybrid" method is easier to control. The first measure has my suggestion for this method. Totally fingerstyle also works well.

Cha-Cha Style mm = 116 = 

Alone At Timmy's

by George Arvola (in 2011)



3rd position

Gm7 C7

Gm7 C7

F F6

F F#dim7

In the second half of the above measure, don't let the low "F" continue sounding.

Gm7 C7

Gm7 C7

F F6

F F6

2nd position

Bm7 E7

Bm7 E7

A A6

A A6

5th position

Bm7 E7

Bm7 E7

A7 C7

3rd position

Gm7 C7

Gm7 C7

F F6

F F#dim7

Incidentally, there are more ways of fingering the melody than what has been suggested in the score. The positional style is not necessarily the most expressive way of playing anything. Staying on a pair of adjacent strings tends to produce a better result in regard to the timbre, but it may be more difficult to manage.

Here are a couple of variations on the cha-cha rhythm. Adding some variety in the accompaniment is generally a good idea. Notice that beats 3 & 4 emphasize "cha-cha-cha."

Orchestral cha-cha: This suggestion would work in a rhythm section.

The "x" note heads in the "orchestral" example would be muffled percussive sounds rather than actual chord sounds. A bass player and perhaps a fair bit of percussion would be needed to satisfy the style. By themselves, these rhythm examples would make the above song sound as if the bass player took an early break and went to the bar with the rest of the gang. Incidentally, the title makes more sense in Canada than anywhere else.