


# Challenging

The accompaniment is a variation on a low note riff which is commonly used in blues type tunes. (See the bottom of the 2nd page.) Using a bit of "palm muting" would seem appropriate. The melody player can freely invent variations on the basic theme.

Relatively Lazy Swing

## Syncopassion Blues

by George Arvola  
(circa 2000)

mm = 100 = 

The melody can be played mostly in 8th position. (not mandatory)



The musical score is written in 4/4 time with a tempo of 100 mm. It consists of two staves: a melody line (top) and a guitar accompaniment line (bottom). The key signature has one flat (Bb). The melody line features various techniques such as triplets, slurs, and a glissando. The guitar accompaniment includes chords like C7, F7, C, A7, Dm7, G7, C, C7, F, Ab7, and G7. The accompaniment also includes extended fingering and palm muting. The score is divided into measures, with some measures containing multiple chords or techniques. The final measure of the piece is marked with a double bar line and repeat dots.

(With or without palm muting.)

There would be nothing particularly wrong with using a standard blues style accompaniment as suggested below. However, this style would seem more appropriate in a larger ensemble where there is a bass player present. Both of the styles shown below would usually be played using some palm muting. On an electric guitar, I would usually choose the bridge pick-up or roll back the bass equalizer on the amp if there was a bass player in the group. Depending on the key and/or pitch range, this kind of thing can become quite muddy.

The focus is on the Root bass note in conjunction with the 5th, 6th and flatted 7th of the major chord.

Both of the above examples are trademarks of the common blues idiom. Standard rock music also employs this kind of stuff but played in a straight eighth rhythm rather than the blues shuffle. The fingering patterns can be simply shifted to an appropriate fret position to suit some other major chord. Syncopassion Blues is of the "fancy pants" variety of blues where there is a jazz-like V7-- ii7-- V7 (A7-- Dm7-- G7) chord progression which momentarily disrupts the basic three chord nature of the common blues style.