

ROY CLARK

Bluegrass Banjo Bible

.....

Complete



Covering All
Major
Bluegrass Styles

Bluegrass Styles

- Scruggs
- Reno
- Melodic

Follow
Roy's Easy
Step-by-step
Progressive
Method

.....

A BRANSON SOUVENIR EDITION WITH OVER 35 BLUEGRASS FAVORITES

Learn To Play The Songs You Know & Love!

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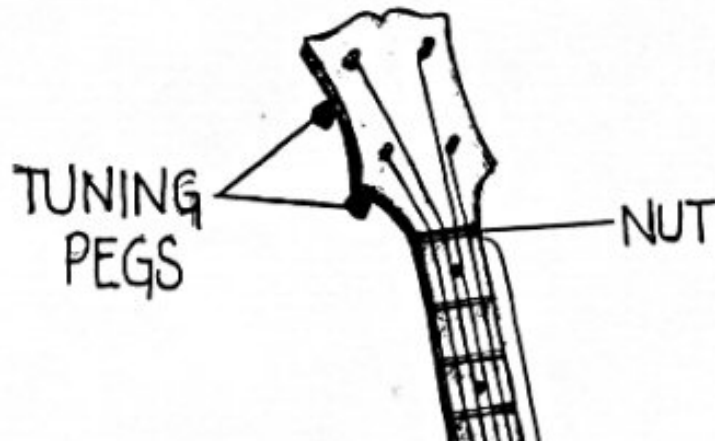
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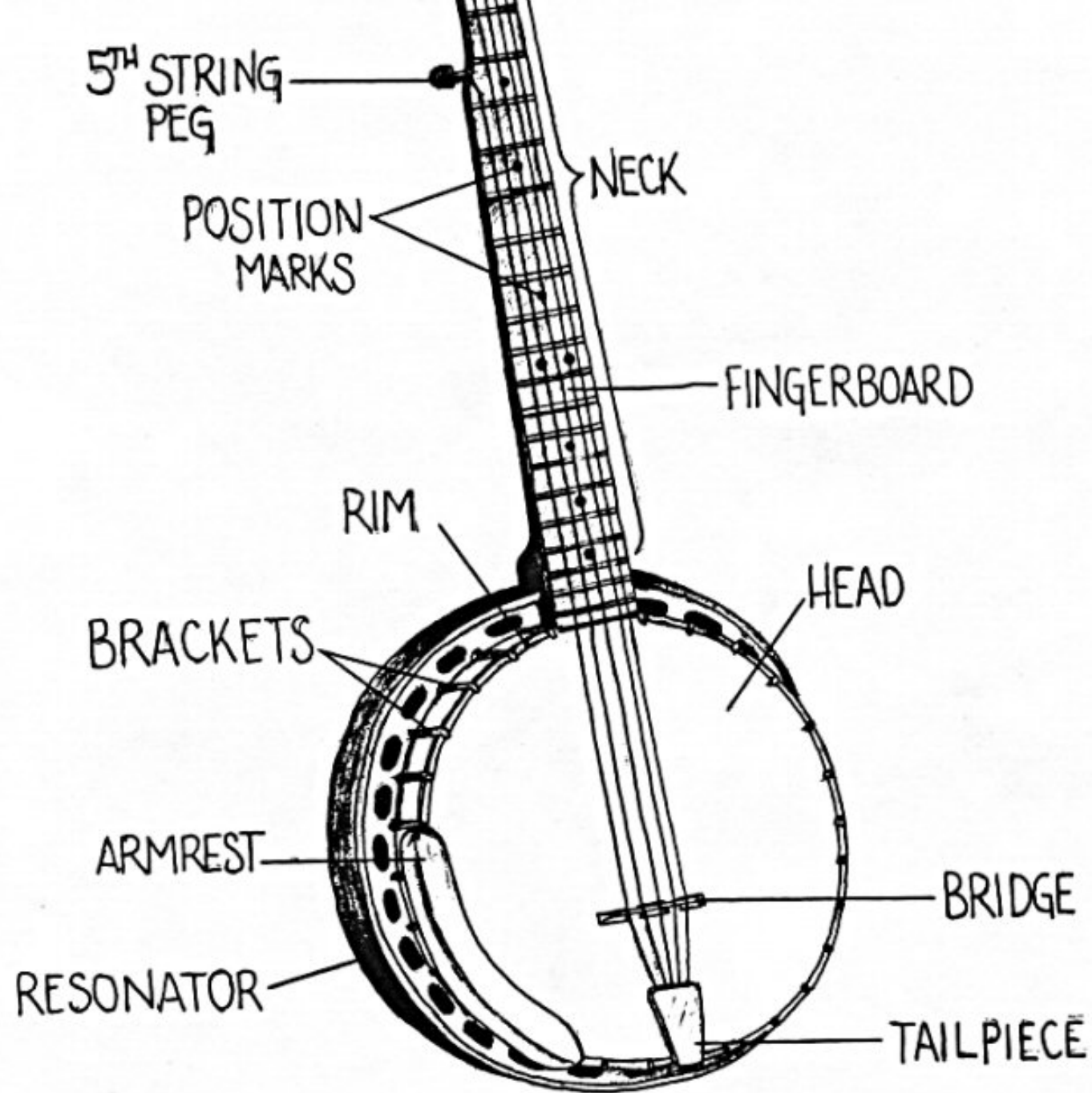
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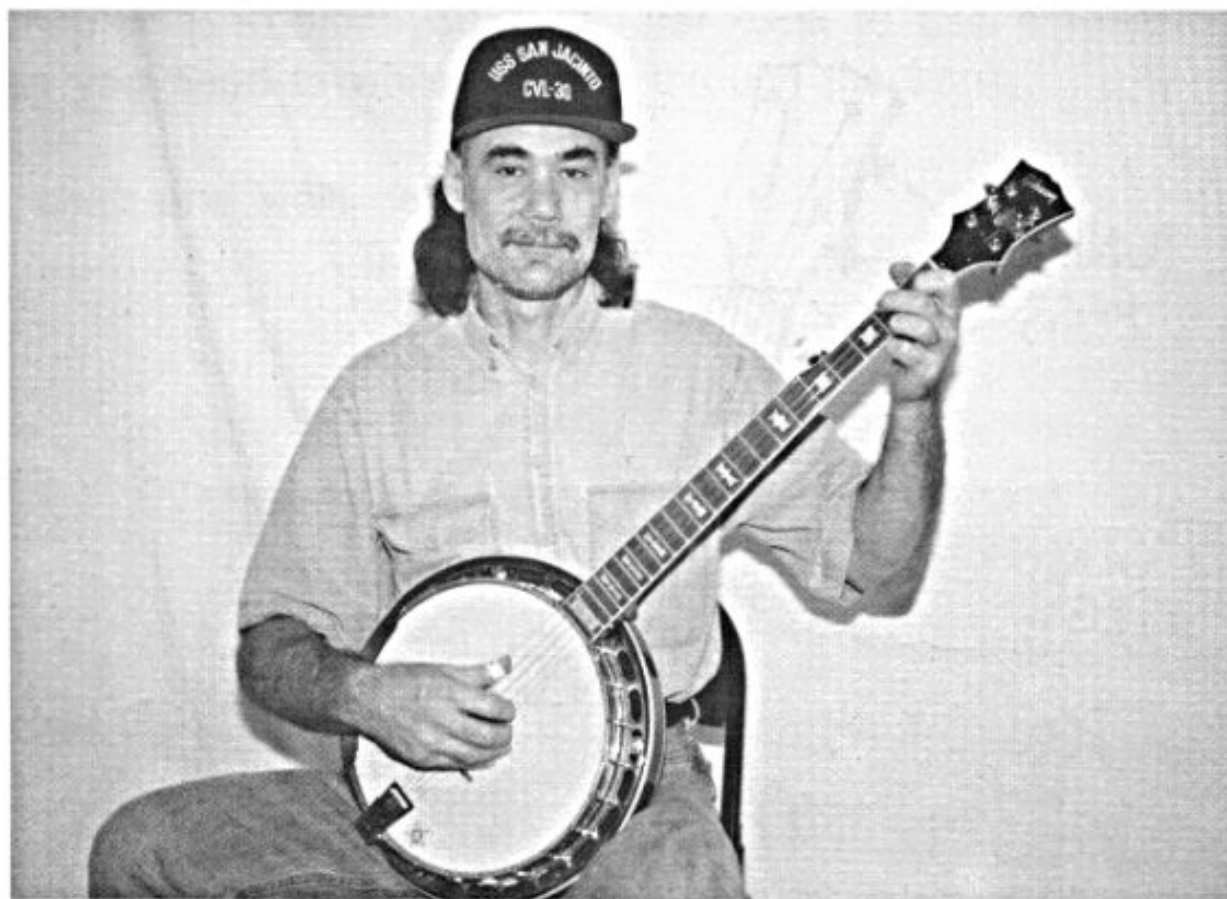
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Parts of the banjo



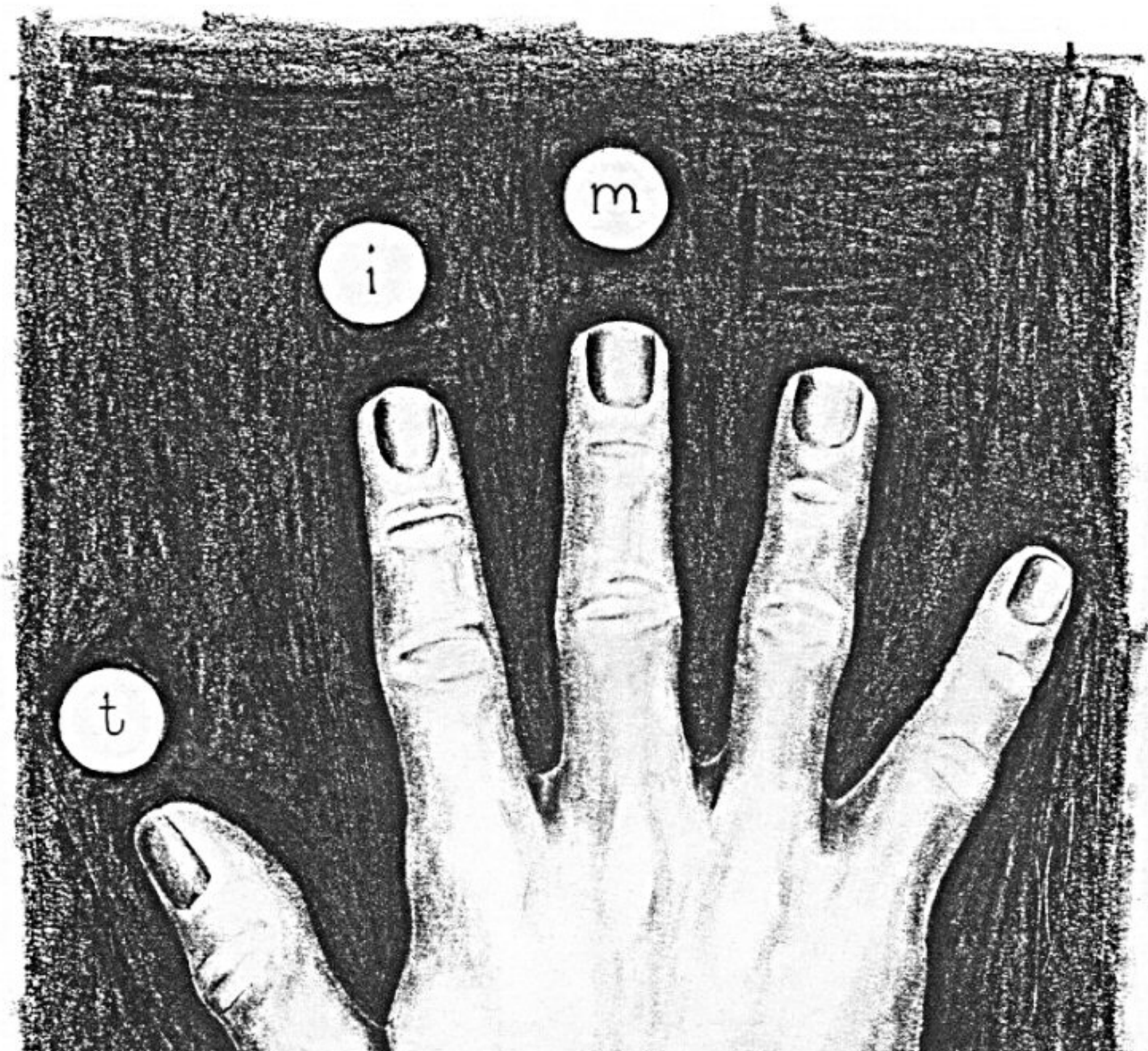


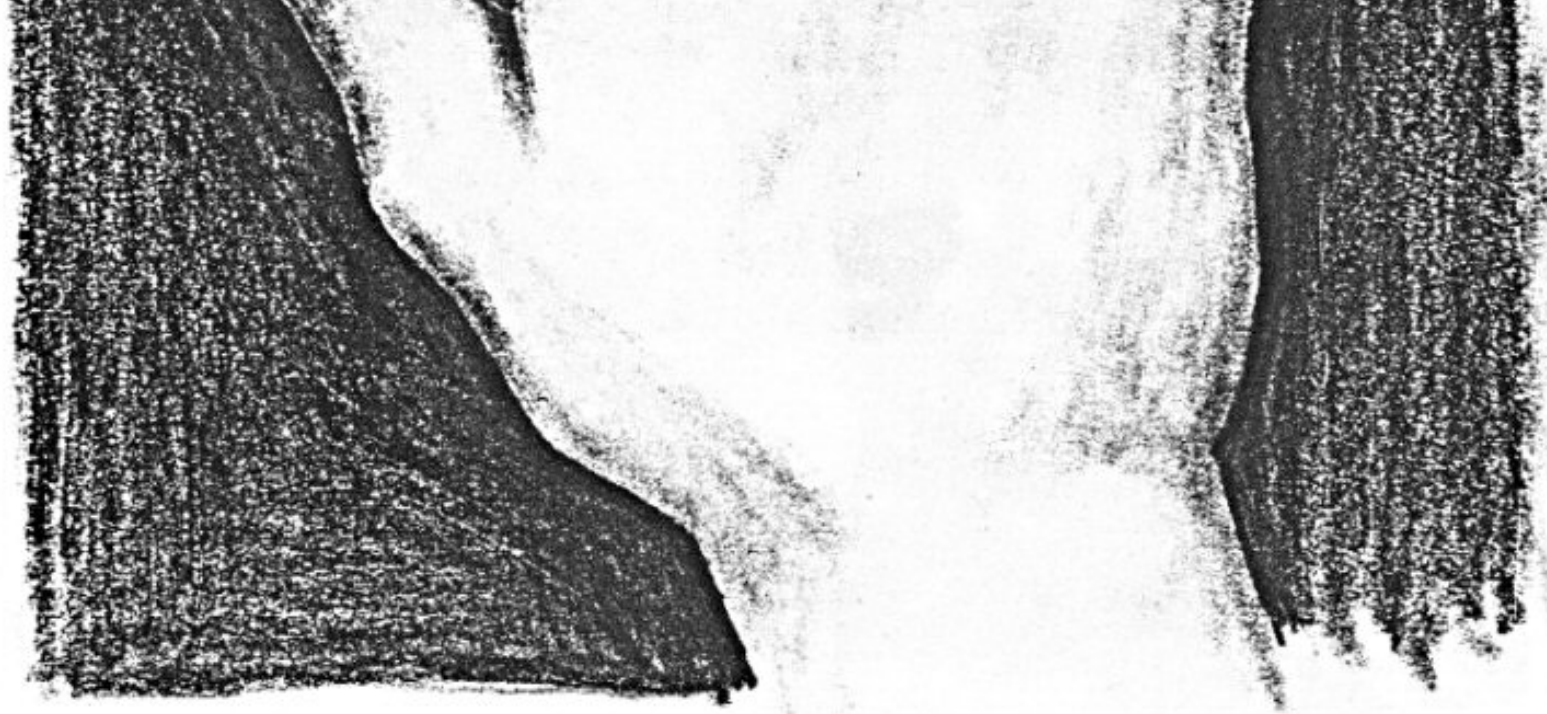
How to hold the banjo



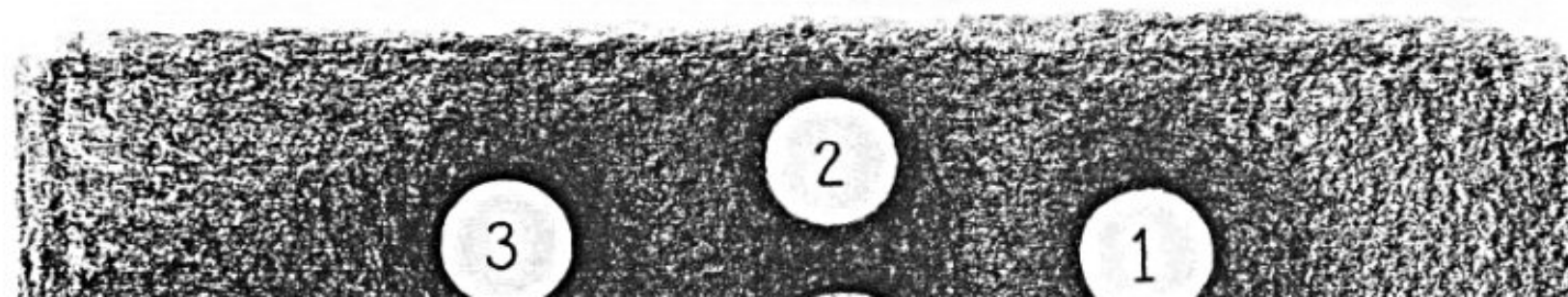


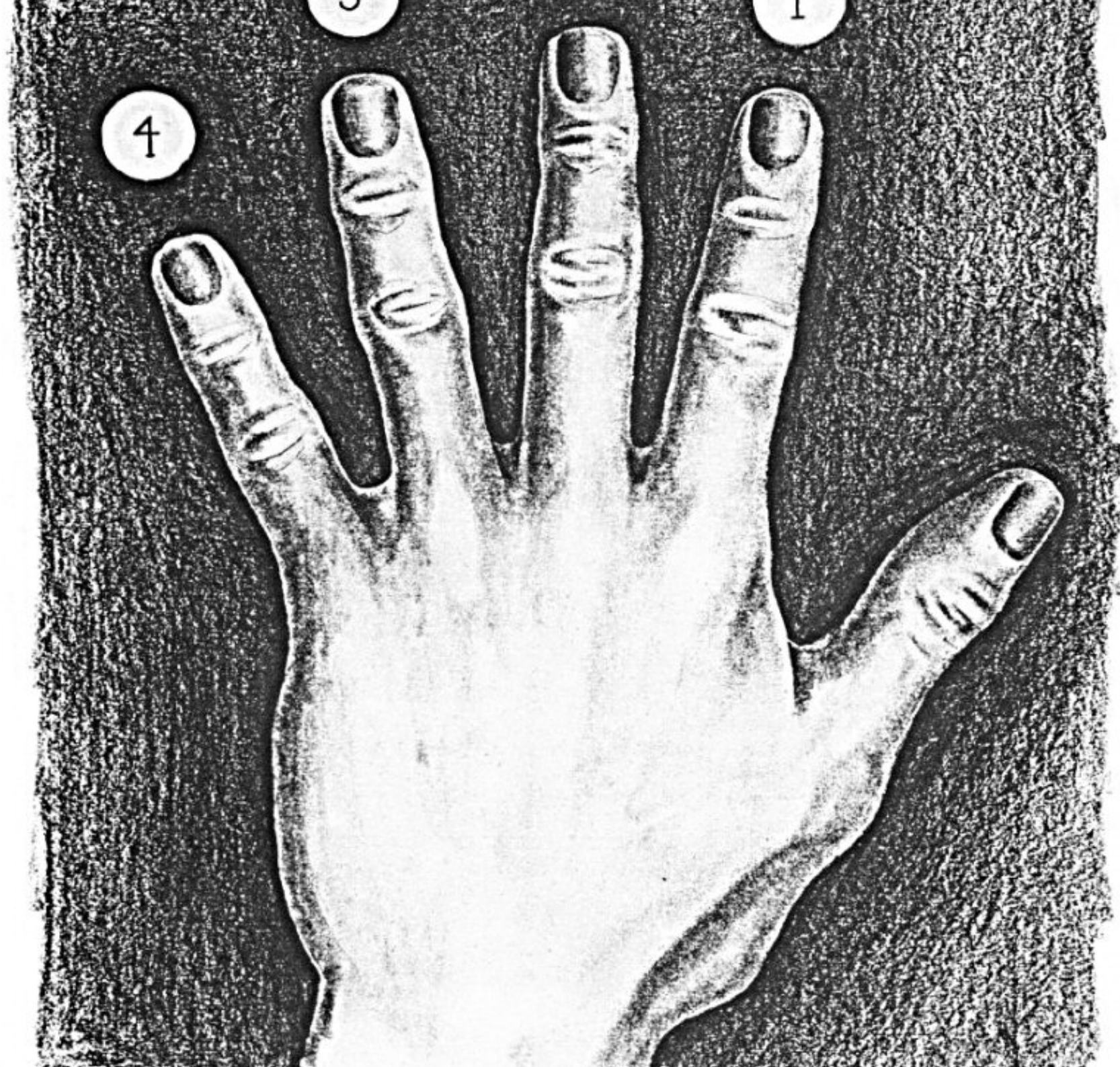
Fingers of the picking hand







Fingers of the fretting hand







The picks

In order to produce the desired tone and volume, the bluegrass banjo player must wear picks. Two metal fingerpicks are needed: one for the first finger and one for the second finger. A plastic thumbpick is worn on the thumb. The fingerpicks can be curled back over the fingertip as shown in the photo (the Jim Dunlop brand fingerpicks are available in various gauges). Be sure the picks provide a snug yet comfortable fit.





Picking hand position

Picking-hand position

When playing solo, the picking hand usually plays close to the bridge. This results in a loud, cutting tone. The picking hand often moves closer to the neck for backup work, where a softer tone is desired.

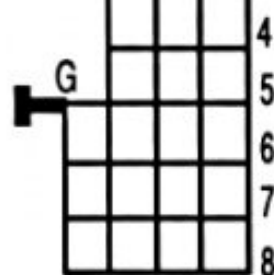




Tuning the banjo

STRING NAME	D	G	B	D	
					1 FRET NUMBER
					2
					3
					4

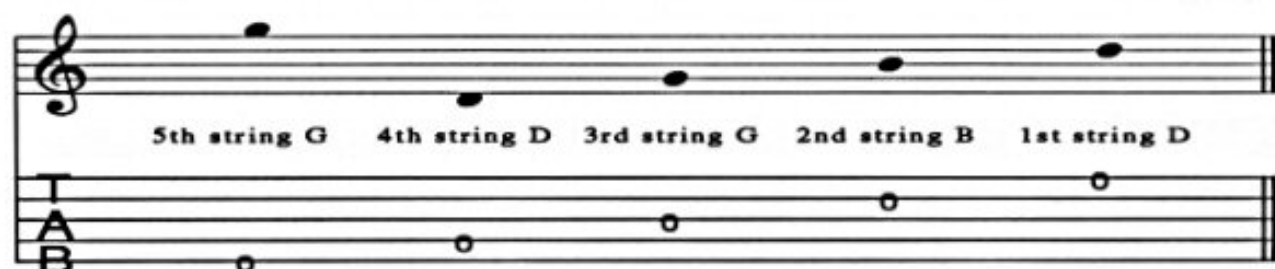
The strings on the five-string banjo are named and numbered on the diagram at the left. This diagram shows the first 8 frets; most banjos have 22 frets in all.



STRING NUMBER 5 4 3 2 1

have 22 frets in all.

The standard tuning for the 5-string banjo is called "*open G tuning*." Open G tuning is achieved by tuning the open strings to the pitches shown below.



TUNING WITH A PITCH REFERENCE OR TUNING DEVICE

The banjo may be tuned to either a *piano* or a *pitch pipe*. Or, an *electronic tuner* may be used. An electronic tuner is easy, accurate, and highly recommended—especially for those with no previous music experience.

If you are a beginner, be sure to look over the next page to learn how to read banjo tablature. Also, see Appendix A: "The rudiments of music notation." Learn the name of each note up to the 5th fret; this will help you tune the banjo.

TUNING WITHOUT A PITCH REFERENCE OR TUNING DEVICE

The banjo may be tuned to itself as follows:

1. Tune the open 1st string (D) as close to pitch as possible. With no reference

1. Tune the open 1st string (D) as close to pitch as possible. With no reference instrument or tuning device, you will need to guess as to the correct pitch.
2. Tune the 2nd string (B) so its 3rd fret matches the pitch of the open 1st string.
3. Tune the the 3rd string (G) so its 4th fret matches the pitch of the open 2nd string.
4. Tune the 4th string (D) so its 5th fret matches the pitch of the open 3rd string.
5. Tune the open 5th string (G) to the pitch of the 5th fret of the 1st string.

How to read tablature

1. The *notation staff* (the top staff in the examples below) is for the musical notes (see Appendix A).
2. The *tablature staff* (the lower staff in Ex. 1) represents the banjo strings. Each line of the staff represents a string as indicated in Ex. 1. Let's focus on the tablature for now.
3. An "open string" is a string played with no fingers fretting it. Example 2 shows how to write each open string in tablature. The notation staff in Ex. 2 has been left blank so you can concentrate on the tablature.

EX. ONE

EX. TWO THE OPEN STRINGS IN TABLATURE

The diagram illustrates the notation and tablature for open strings on a five-string banjo. It consists of two main parts: EX. ONE and EX. TWO.

EX. ONE: Shows a musical staff with a treble clef and a tablature staff below it. The notation staff is labeled "Notation staff above" and the tablature staff is labeled "Tablature staff below". The strings are labeled on the left: T (First string), A (Second string), B (Third string), and B (Fourth string). The fifth string is labeled "Fifth string (the short string)".

EX. TWO: Shows the open strings in tablature. The notation staff is blank. The tablature staff has five lines, each representing a string. The open strings are indicated by the number 0 on each line. The strings are labeled on the left: T (First string), A (Second string), B (Third string), B (Fourth string), and B (Fifth string). The fifth string is labeled "The 5th string is the short string".

Below the tablature staff, the open strings are labeled: Open 1st string, Open 2nd string, Open 3rd string, Open 4th string, and Open 5th string.

The music in this book is written in both standard notation and tablature. Banjo players almost always *read the tablature when learning a tune*. Conventional notation is difficult to sight-read on the 5-string banjo because of the unorthodox string arrangement on the instrument (the highest sounding string is located where the lowest-sounding string "should" be). Furthermore, the persistent drone of the 5th string "breaks up" the visual flow of the melody line and hinders note reading. In this book, notes are provided for analytical purposes, but the songs should be learned using the tablature.

4. Example 3 (below) shows the open strings in both standard notation and tablature.
5. Example 4 shows various fretted (pressed down) notes on the first four strings (an explanation of fretting-hand fingerings follows Ex. 3-5). Press down close to the fret with the pad of the fingertip.
6. Example 5 shows a "stack" of notes which indicates a chord. For now, you may brush down with the thumb to play the chord tones all at the same time. There is no fretting required for Ex. 5.

EX. THREE		EX. FOUR INDIVIDUAL FRETTED NOTES				EX. FIVE
Strings: D B G D G		First string Second fret Middle finger	Second string First fret Index finger	Third string Second fret Middle finger	Fourth string Second fret Middle finger	Strum the 5 open strings with a downward motion of the thumb
T A B						

For now, just learn to locate the notes using the tablature. Don't worry about the names of the notes or the timing at this point.

Sound each note with the thumb.

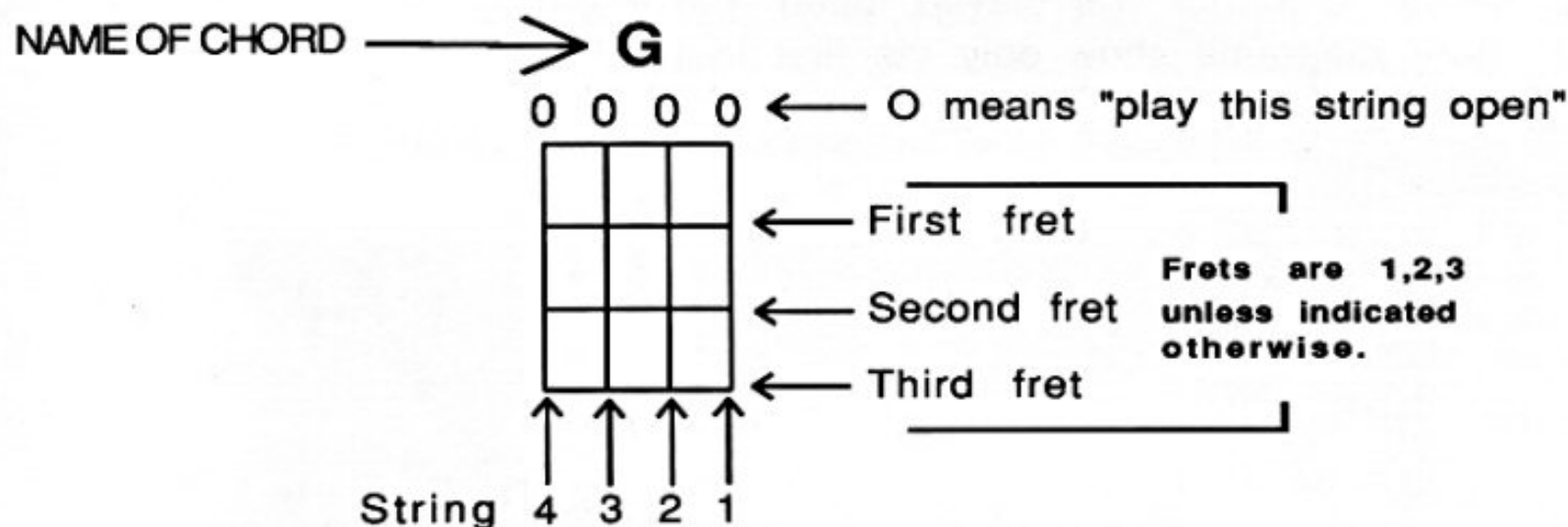
FINGERINGS

Suggested fretting-hand fingerings are often provided in the notation staff. Fingers are labeled as follows:
 1 = First finger (index finger) 2 = Second finger (middle finger) 3 = Third finger (ring finger) 4 = Fourth finger (pinky)

Chord diagrams

The G chord and the D7 chord

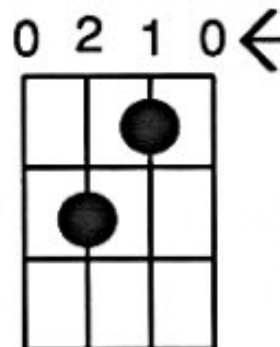
A *chord* is a group of three or more notes sounded together or in succession. Our first chord will be the G chord which is easy to play. Just strum the open strings with a downward motion of the thumb:



The "picture" of the chord is called a *chord diagram*. The chord diagrams show only the first four strings. We will play the open fifth string when we learn about *rolls* a little later on.

Here's the D7 chord. Play the fretted notes on the fingertips, close to the fret:

D7



Numbers above strings indicate fingering:

0 = Open string. Play the string but do not place a finger on it.

1 = First finger (index finger)

2 = Second finger (middle finger)

● Dot = Press down near fret

Symbols not used for G or D7 that will be found elsewhere:

3 = Third finger (ring finger)

4 = Fourth finger (fourth finger)

x = "Do not play this string."

The D7 chord

The photo below shows the correct hand position and playing for the D7 chord:

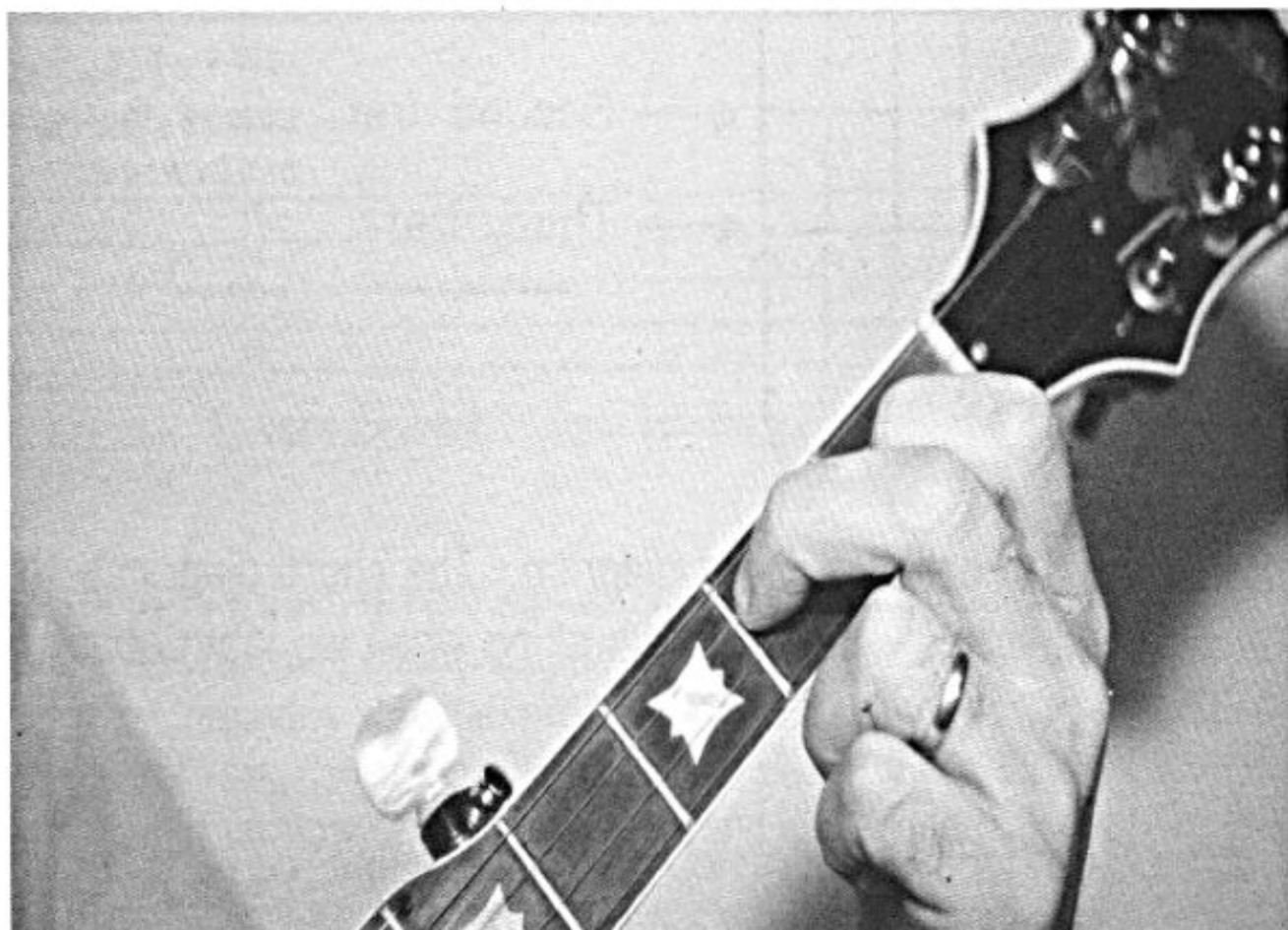
chord:

The first finger plays the first fret of the second string

The second finger plays the second fret of the third string

The remaining strings are played "open" (no fingers)

The chord diagrams show only the first four strings





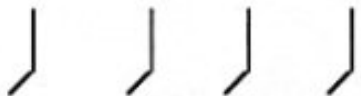
Playing chords in 4/4 time and 3/4 time

To prepare for this lesson, please review the G and D7 chords.

Strumming downwards with the bare thumb of your picking hand, strum the G chord four times (Ex. 1) while counting "one two three four." Then, without skipping a beat, strum the D7 chord four times. Count slowly and evenly (relax, don't rush). Tap your foot on each count.

EX. 1 ONE MEASURE EACH OF G AND D7 IN 4/4 TIME

G



D7



Each "hockey stick" represents one beat of time. This type of symbol is called a *rhythm mark*.

COUNT: One two three four One two three four

Ex. 1 contains *two measures* of music in *4/4 time*. *4/4 time* has *four beats to the measure*. Each chord occupies a full measure in Ex. 1.

Let's play Ex. 1 again. This time, we'll write the chords in *tablature* (Ex. 2 below). For now, brush downward with your bare thumb. (If you need help reading the tablature, refer to the instructions given earlier in this section.)

EX. 2 G AND D7 IN TABLATURE IN 4/4 TIME

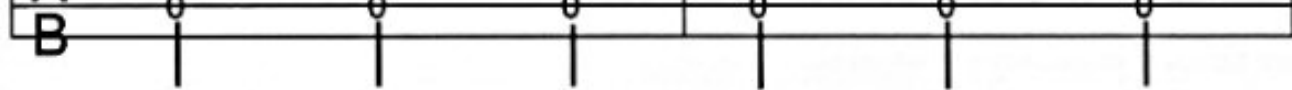
	G				D ⁷					
T	First string, open	0	0	0	0	Add finger	0	0	0	0
	Second string, open	0	0	0	0		1	1	1	1
A	Third string, open	0	0	0	0	Add finger	2	2	2	2
B	Fourth string, open	0	0	0	0		0	0	0	0

The verticle line under the notes in the tab indicates one beat of time per chord. Timewise, this is the same as the "hockey stick" in Example 1 above.

Example 3 (below) contains one measure of G followed by one measure of D7 in *3/4 time*. *3/4 time* is also called "waltz time." Count three even beats to the measure and tap your foot as you brush each chord with your bare thumb.

EX. 3 ONE MEASURE EACH OF G AND D7 IN TABLATURE IN 3/4 TIME

	G			D ⁷		
T	0	0	0	0	0	0
	0	0	0	1	1	1
A	0	0	0	2	2	2
B	0	0	0	0	0	0



To produce the desired volume, the bluegrass banjoist must wear two metal fingerpicks and a plastic thumbpick. These picks may be purchased at any good music store. The metal fingerpicks should be somewhat pliable so they can be bent into a curve .

From now on we will use a dual notation system of *standard notation* and tablature. We will read and learn mainly from the tablature; however, the notation will be included because it gives us additional information about what we are playing. Some of the important information conveyed by the music notation is featured in Ex.4 below.

Example 4 contains *four-bars* (a "bar" is a measure) of chording in 4/4 time. The chords are G and D7. Each chord is played with only three notes here. Instead of strumming the chords, we will *pinch* them:

Play the third string with a downward motion of the thumb.

Play the second string with an upward motion of the index finger.

Play the first string with an upward motion of the middle finger.

Let's put on the picks and pinch the three-string chords. Read from the tablature staff.

EX. 4 PINCHING THE CHORDS WITH THE FINGERPICKS

This key signature tells us we are in the "key of G major"

The 4/4 time signature tells us there are four beats to the measure

Chord symbol

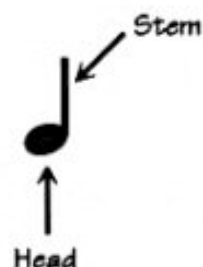
The note type tells us the time value of the note (see below)

4/4

PICKING HAND:
 M = Middle finger
 I = Index finger
 T = Thumb

M M M M etc.
 I I I I
 T T T T

T
 A
 B



The *quarter note* (see left) has a note head and a stem. It receives one count of time (one beat) in 4/4 time. It also receives one count in both 3/4 and 2/4 time.

A single stem under a note (or "stack" of notes) indicates a quarter note in tab.

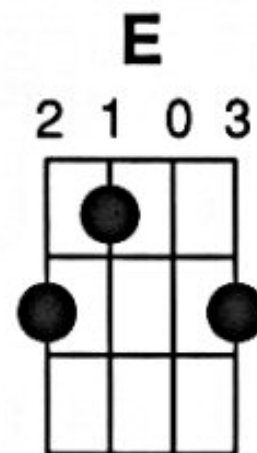
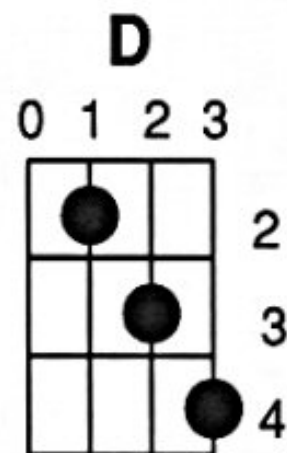
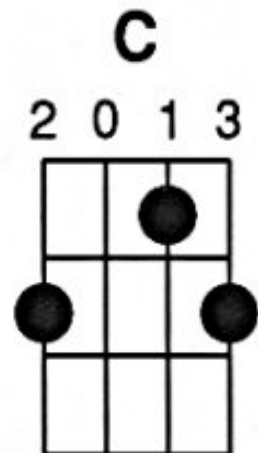
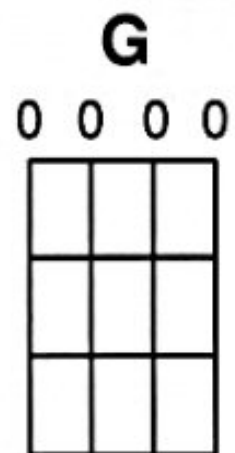
A "stack" of three or more notes indicates a *chord*.

Information on how to read tablature may be found earlier in this section of the book. More information about music notation basics may be found in Appendix A.

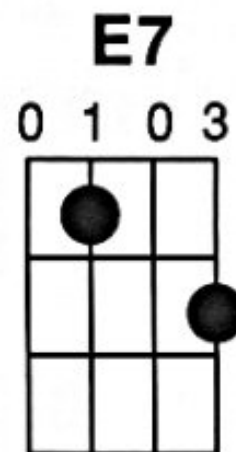
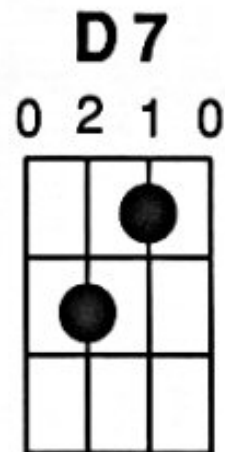
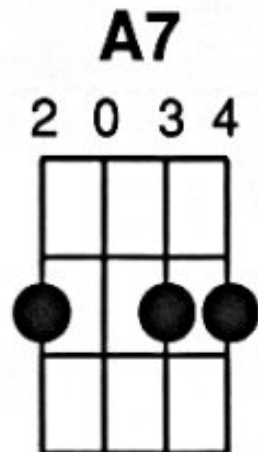
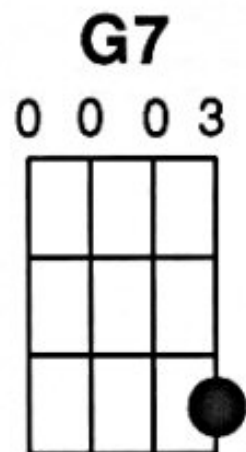
Open-string chords

An *open-string chord* has one or more open strings. The open-string chords on this page may be played with songs in this book (and many other songs).

MAJOR CHORDS



SEVENTH CHORDS

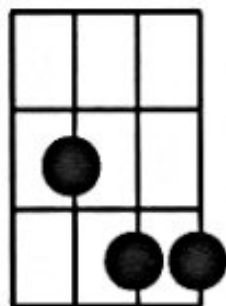


MINOR CHORDS

MINOR CHORDS

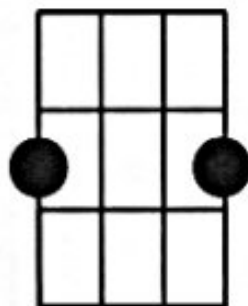
Dmi

0 2 3 4



Emi

2 0 0 3



Minor chords may be identified with either an "m" or an "mi." Example: D minor may be labeled Dm or Dmi.

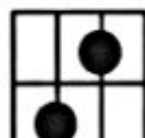
Closed chords

A chord with no open strings is called a *closed chord* or a *moveable chord*. The closed chords on this page may be used in songs in this book (and many other songs).

MAJOR CHORDS

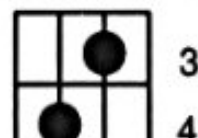
F

3 2 1 4



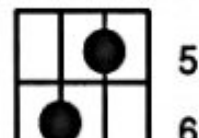
G

3 2 1 4



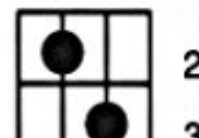
A

3 2 1 4



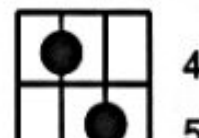
D

3 1 2 4



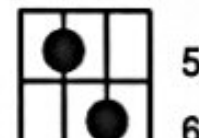
E

3 1 2 4



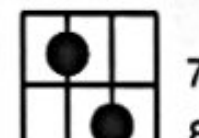
F

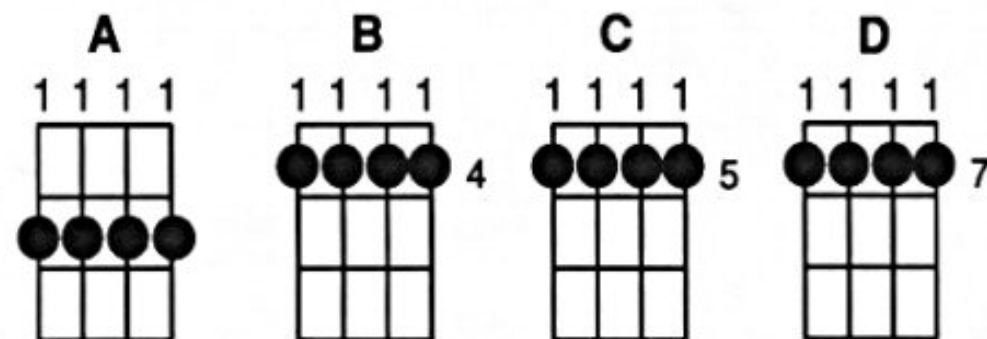
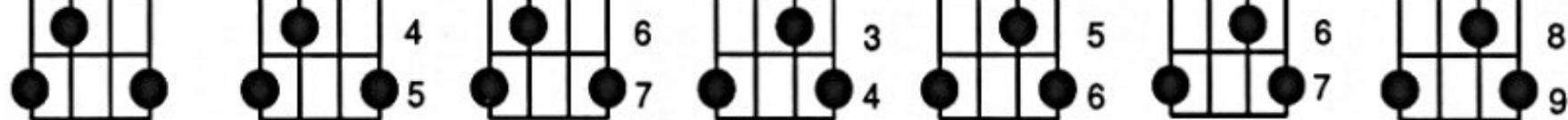
3 1 2 4



G

3 1 2 4

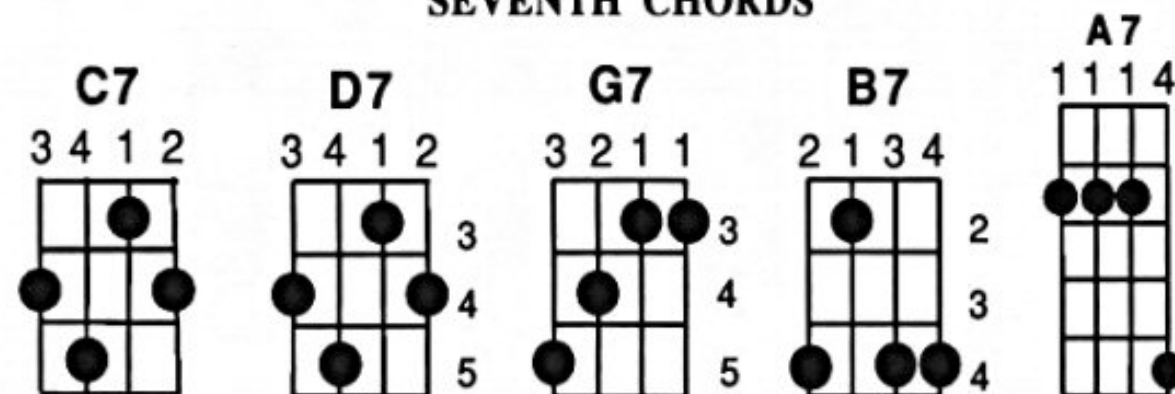




When the first finger covers 4 strings the chord is called a *barre* chord.

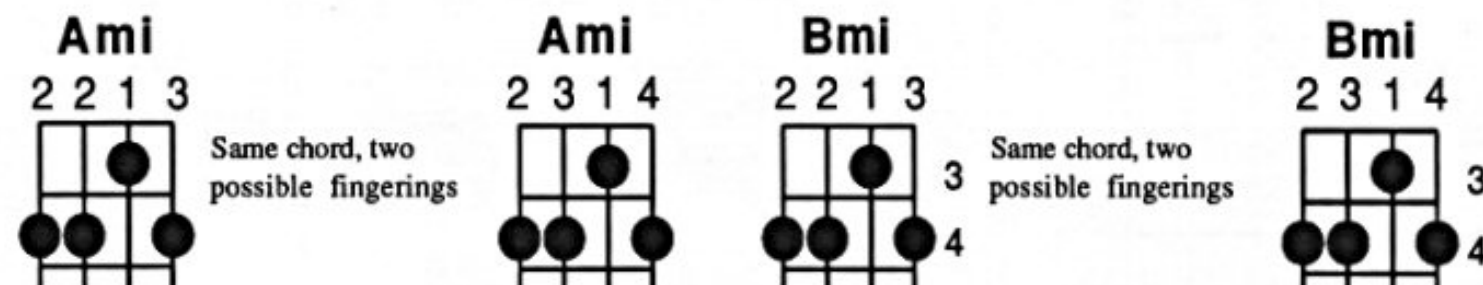
Any chord may be played as a "partial chord" by omitting one or more fingers. Partial chord forms are used extensively in banjo solos.

SEVENTH CHORDS



Barre all 4 strings at the 2nd fret. Fret the 5th fret of the 1st string with the little finger.

MINOR CHORDS



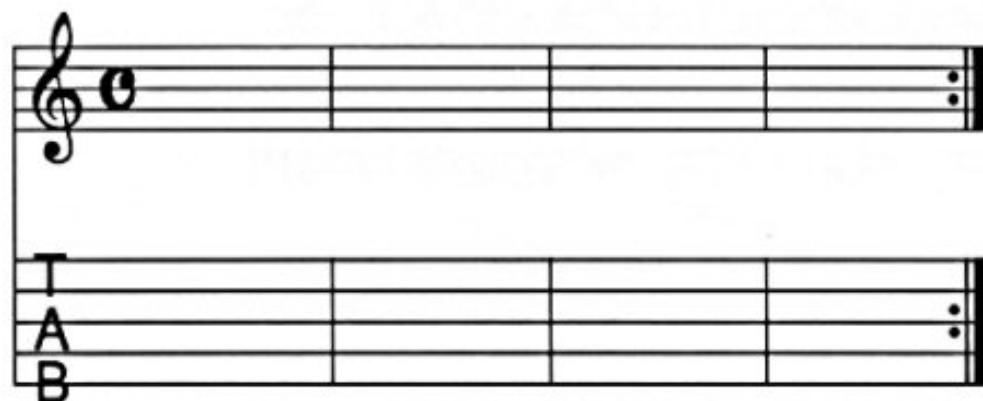
Same chord, two possible fingerings

Same chord, two possible fingerings



Repeat signs

Repeat signs are the "traffic cops" of music.
They tell us where to go and how to get there.



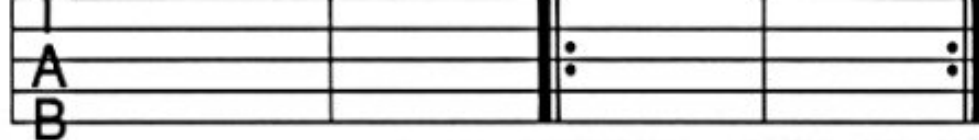
REPEAT FROM BEGINNING

1. Play measures 1 through 4.
2. Return to measure 1 and play measures 1 through 4 again. You have now played a total of 8 measures.
3. Go on to the next measure, if there is one.



REPEAT BETWEEN THE DOTS

1. Play measures 1 through 4.
2. Return to measure 3 and repeat measures 3 and 4. You have now played a total of 6 measures.



a total of 6 measures.
3. Go on to the next measure, if there is one.



REPEAT PREVIOUS MEASURE

1. Play measure 1.
2. When you arrive at measure 2, repeat the music you played in measure 1. You have now played the music in measure 1 twice.
3. Go on to the next measure. The "repeat the measure" sign is almost never used in the final measure.



FIRST AND SECOND ENDINGS

1. Play measures 1 through 3. Measure 3 is called the "first ending." It has a little "roof" over it with the number 1 under the roof.
2. Return to measure 1 and play measures 1 and 2, then "jump" to the "second ending" (mes. 4) and play it. You have now played a total of 6 measures (1,2,3; 1,2,4).
3. Go on to the next measure, if there is one.

CHAPTER 1: FUNDAMENTALS

FROM THE VALLEY TO THE MOUNTAIN

All instrumentalists need a solid foundation on which to build. Chapter 1 teaches the techniques needed to develop such a foundation on the banjo. From "Down in the Valley" to "She'll be Comin' 'Round the Mountain," this chapter covers basic chords, backup techniques, rolls, and a variety of popular songs that are fun to play.





Down in the Valley

Down in the Valley, valley so low;
Hang your head over, hear the wind blow.

Hear the wind blow, dear, hear the wind blow;
Hang your head over, hear the wind blow.

This familiar tune is perfect for beginners. We will start by applying the 3-string pinch to the G and D7 chords. Be sure to wear your thumbpick and two fingerpicks!

Melody with *accompaniment*



"Down in the Valley" is in 3/4 time. 3/4 is also called "*waltz time*." Count and play three even beats to the measure.



The simple melody or "tune" can be played from the "tab melody" staff. Play the melody with the thumb (be sure to wear your thumbpick).



Use the first finger of the fretting hand for melody notes on the first fret. The middle finger plays the notes on the second fret, and the little finger plays the fourth fret.



The "3-string pinch" accompaniment (backup) appears on the "chord tab" staff.



To play the entire song one time through, play four bars (measures) of the G chord, five bars of D7, and one final bar of G.

of the G chord, five bars of D7, and one final bar of G.

Down in the Valley

Melody with accompaniment

The musical score for "Down in the Valley" is presented in three staves. The top staff is the melody in treble clef, 3/4 time, with a key signature of one sharp (F#). It consists of five measures. Above the staff, the chords G, G, G, G, and D7 are indicated for measures 1 through 5 respectively. The melody notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (half), G4 (quarter), A4 (quarter), B4 (quarter), G4 (half), G4 (quarter), A4 (quarter), B4 (quarter), G4 (half), G4 (quarter), A4 (quarter), B4 (quarter), G4 (half). The lyrics "Down in the Val - ley, val - ley so low," are written below the melody. The middle staff is the guitar tab, showing the fret numbers for the strings T (Treble), A (Acoustic), and B (Bass). The fret numbers are: T (0, 0, 2, 0), A (0, 0, 2, 0), B (0, 0, 2, 0). The bottom staff is the accompaniment in treble clef, 3/4 time, with a key signature of one sharp (F#). It consists of five measures, each containing a G4 chord (G4, B4, D5) or a D7 chord (D5, F#5, A5, C6) in a rhythmic pattern of quarter notes.

Melody

Down in the Val - ley, val - ley so low,

Tab melody

Accomp.

Accomp. tab

G G G G D7

6 D7 7 D7 8 D7 9 D7 10 G

Hang your head o - ver, hear the wind blow.

Skip to my Lou

Lost my partner, what'll I do?
Lost my partner, what'll I do?
Lost my partner, what'll I do?
Skip to my Lou my darlin'.

Our first solo is in the "pick-pinch" style in 4/4 time. Learn from the tablature staff. Take your time, do not rush, and practice until you get a good sound.

Pick-pinch solo



Fretting-hand fingering is as follows:

Index (first) finger plays notes on the first fret

Middle (second) finger plays notes on the second fret

Ring (third) finger plays notes on the third fret.



The thumb "suggests" the melody on the first and third beat of each measure. The outer strings are "pinched" by the thumb (fifth string) and the middle finger (first string). Think of the pinch as a "time filler" or accompaniment to the simple melody.

filler" or accompaniment to the simple melody.



The pinch occurs on the second and fourth beat of each measure—except for measure 7 which is melody only, played by the thumb.



It is not always necessary to hold down an accompaniment chord when playing solo. For example, we do not need to hold down the D7 chord in measure 7.



Play the melody (thumb) notes a little louder than the pinched notes.



Carefully observe all marks in the tablature—refer back to the introductory section of the book if there is anything you do not understand about the tablature or the timing.

After you learn this solo, go on to the following lessons on *eighth notes* and the *alternating thumb roll*. After that, we'll play a roll-style backup and a more advanced solo to "Skip to my Lou."

Skip to my Lou

Pick-pinch solo

G G D⁷ D⁷

T M T M T M T M T M T M T M T M

T A B

G G D⁷ G

T M T M T M T T T T T M T M

T A B

Eighth notes

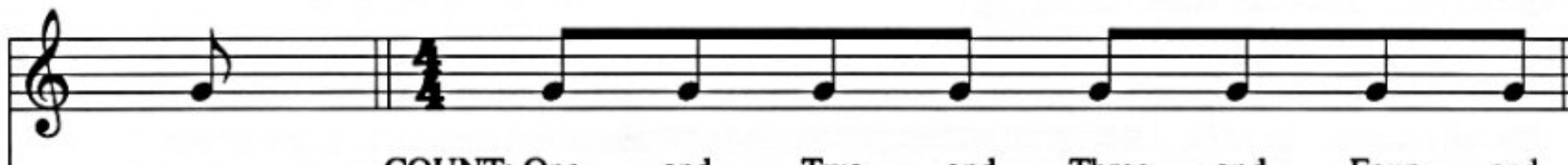
An *eighth note* receives one-half of a count in *simple time*. Simple-time meters include 2/4, 3/4, and 4/4.

An individual eighth note looks like a quarter note with a flag (Ex.1).

Groups of two or more eighth notes are connected with *beams* as shown in Ex.2.

EX. 1 EIGHTH NOTE

EX. 2 ONE MEASURE OF EIGHTH NOTES IN 4/4 TIME



COUNT: One and Two and Three and Four and



Notes on Example 2

1. Beats one, two, three, and four are called *downbeats*. Tap the foot down on each downbeat.
2. The "and" part of the beat is called the *upbeat*.
3. In 4/4 time (and 3/4 time), beams are used to connect groups of eighth notes. The eighth notes may be beamed in groups of four (as shown in the music notation) or in groups of two (as shown in the tablature). Both methods are correct.
4. Another way to count the notes in Ex. 2: say "Hee-Haw" four times in a row.

The following excerpts from familiar songs will help you learn to count and play eighth notes and quarter notes. Each example may be picked thumb-index, thumb-index, thumb-index, thumb

OLD MACDONALD

TWINKLE, TWINKLE

CAMPTOWN RACES

Old Mac-Don - ald had a farm Twin - kle twin - kle lit - tle star Camp - town race track nine miles long



Alternating-thumb rolls

A banjo *roll* is a pattern of notes—usually one measure in length—played by the picking hand. Banjo rolls may be used for both backup and solo playing.

In simple accompaniment (backup), the roll is a pattern played to one or more chords (see the three examples below).

In soloing, some of the notes in a roll are melody notes; the other notes in the roll "surround" the melody and fill out the sound.

First popularized by Earl Scruggs, the three-finger roll *solo* style is often called *Scruggs style*. The Scruggs style is the style most closely associated with bluegrass banjo playing.

EXAMPLE 1: ALTERNATING THUMB ROLL #1

In "Alternating thumb roll #1" the thumb alternates between strings three (on the first beat) and four (on the third beat).

To get the correct sound, be sure to *accent* (play louder) the notes on beats one and three. The *accent marks* below the tablature notes indicate those notes which are to be played the loudest.

EXAMPLE 2: ALTERNATING THUMB ROLL #2



Ex. 2 is a variation of Ex.1. The only difference is that in Ex. 2 the "alternating" strings are two and three instead of three and four.

You have probably noticed that—in banjo music—"three-finger" means the thumb, the index, and the middle finger of the picking hand.

EXAMPLE 3: G AND D7 WITH ALT. THUMB ROLL #1



Ex. 3 shows how Ex. 1 could be applied to a measure of the G chord followed by a measure of D7.

Playing a roll (or rolls) to the chords of a tune can be an effective way to provide banjo accompaniment. See the next song *Skip to my Lou* to see (and hear) how an entire tune might be accompanied in this manner.

Skip to my Lou (revisited)

We will now apply the eighth notes and the alternating thumb roll to "Skip to my Lou." Be sure to complete all previous lessons in the book before starting this one. As before, learn from the tablature.

Melody with *accompaniment*



If you wish, you can play the simple melody from the tab melody staff using your thumb.



The accompaniment is based on the alternating thumb roll, played to the G and D7 chords. This style of accompaniment is perhaps a little more interesting than the 3-string pinch style we played previously with "Red River Valley."



Accompaniment should always support—not overwhelm—a singer or soloist. Playing near the neck is a good way to lighten up the accompaniment.

Double-thumbing *solo*



The solo is based on the alternating thumb roll and the pick-pinch. The alternate thumb roll solo style is sometimes called "*double thumbing*."

thumbing.

Accent (play loudest) the notes played by the thumb.



Carefully observe all marks in the tablature. Refer back to previous lessons if there is anything unclear about timing, fingering, or reading tablature. (If timing is a problem, any good music teacher can help.)

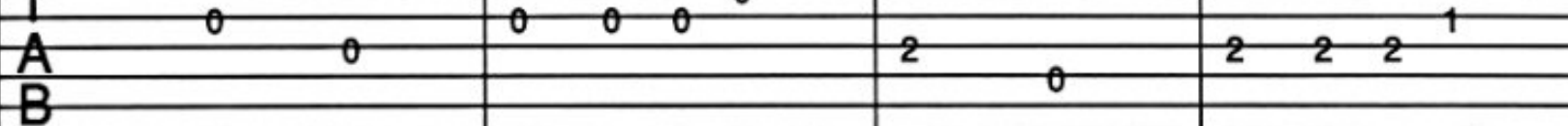
Skip to my Lou

Melody with accompaniment

Melody

Lou, Lou, Skip to my Lou. Lou, Lou, Skip to my Lou.

Tab melody



Accomp.



G

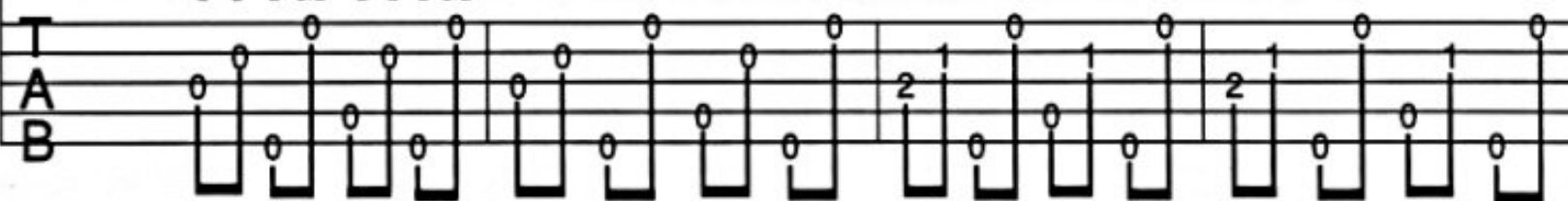
G

D⁷

D⁷

T I T M T I T M etc.

Accomp. tab



G

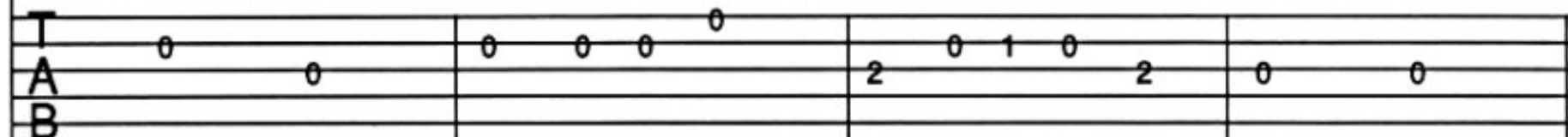
G

D⁷

G



Lou, Lou, Skip to my Lou. Skip to my Lou my dar - lin.'



G

G

D⁷

G





Double-thumbing solo

The musical notation for 'Guitar Exercise 1' consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music, each with a chord symbol above it: G, G, D7, and D7. The notes in the first measure are G4, A4, B4, and G4. The second measure is identical. The third measure has G4, A4, B4, and G4. The fourth measure has G4, A4, B4, and G4. The middle staff contains fingerings for the first four fingers (T, M, T, M) and the thumb (T) for each measure. The bottom staff is a tablature with six lines, showing fret numbers (0, 1, 2, 3) for each string in each measure.

Partial view of a musical score at the top of the page.

Partial view of a musical score at the bottom of the page.

Chord progression: G G D⁷ G

Melody (Treble Clef, Key of D major):

Measure 1: D4, E4, F#4, G4 (beamed eighth notes), A4 (quarter note), B4 (half note). Chord: G.

Measure 2: D4, E4, F#4, G4 (beamed eighth notes), A4 (quarter note), B4 (half note). Chord: G.

Measure 3: D4, E4, F#4, G4 (beamed eighth notes), A4 (quarter note), B4 (half note). Chord: D⁷.

Measure 4: D4, E4, F#4, G4 (beamed eighth notes), A4 (quarter note), B4 (half note). Chord: G.

Rhythm notation (T = eighth note, M = quarter note, I = eighth rest):

Measure 1: T M T M T T

Measure 2: T M T M T T

Measure 3: T M T M T T

Measure 4: T I T M T T

Bass line (Bass Clef):

Measure 1: D3, C3, B2, A2 (beamed eighth notes), G2 (quarter note), F#2 (half note). Chord: G.

Measure 2: D3, C3, B2, A2 (beamed eighth notes), G2 (quarter note), F#2 (half note). Chord: G.

Measure 3: D3, C3, B2, A2 (beamed eighth notes), G2 (quarter note), F#2 (half note). Chord: D⁷.

Measure 4: D3, C3, B2, A2 (beamed eighth notes), G2 (quarter note), F#2 (half note). Chord: G.

Fingerings (T = Treble, A = Alto, B = Bass):

Measure 1: T (0), A (0), B (0)

Measure 2: T (0), A (0), B (0)

Measure 3: T (0), A (0), B (0)

Measure 4: T (0), A (0), B (0)

Liza Jane

I'll go up on the mountain top and plant me a patch of cane,
I'll make me a jug of molasses for to sweeten Liza Jane.
Poor I'il Liza, Little Liza Jane,
Poor I'il Liza, Little Liza Jane.

"Liza Jane"—also known as "Li'l Liza Jane"—is a traditional American folk song with a simple melody and humorous lyrics. The tune is in the style of songs like "Shake That Little Foot Sally Ann" and "Ida Red." "Liza Jane" makes a great country instrumental on banjo, guitar, fiddle, mandolin, or mountain dulcimer. Here are two solos for the banjo.

Pick-pinch solo





Learn this solo first—it is quite easy to play. The arrangement is in the "pick-pinch" style.




Fretting-hand fingering: use the finger that matches the fret number.




Play from the beginning to the repeat sign in measure 8. Then go back to the beginning and repeat the first 8 measures (lines one and two). Next, play lines three and four (measures 9-16). Finally, return to the repeat sign in measure 9 and play measures 9-16 again.

  The *half note* is introduced in measure 8. Count two beats.

Double-thumbing solo

 This solo combines the alternating thumb roll and single notes. Note that the rolls “surround” the melody notes. Bring out the melody notes with accents.

 The form (structure) of this tune is known as *AABB*. The first 8 measures (A) are played and then repeated, giving us AA. Then the next 8 measures (B) are played and repeated, giving us BB. *AABB* is the most common song form for banjo and fiddle tunes.

Liza Jane

Pick-pinch solo



T M T T T T M T T M T T T M T M
 T 0 0 0 0 2 0 0 0 3 0 3 0 3 0
 A 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

G G G D⁷ G
 T M T T T M T M T M T T T M T
 T 0 0 0 0 2 0 0 0 0 0 2 0 0
 A 0 0 0 0 0 0 0 0 0 0 0 0 0
 B 0 0 0 0 0 0 0 0 0 0 0 0 0

G G G G
 M M T M M M T M T M T M M M T M T
 T 3 0 3 0 2 0 0 0 3 0 3 0 3 0
 A 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

G G G D⁷ G
 M M M M M
 T 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 A 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T M T M T T T M T M T T T M T M T T T M T M T T

G G G G

T M T M T T T M T M T T T M T M T T T T M T M T

G G G D7 G

T M T M T T T M T M T T T M T M T T T M T M T T

G G G D7 G

Quarter rest/Vamping

1. A *quarter rest* receives one beat of silence in simple time. Simple-time meters used in folk music are 2/4, 3/4, and 4/4.

A quarter rest is shown in Example 1 below.

2. The *vamp* style of playing accompaniment in 4/4 time is shown in Example 2. An explanation of *vamping* follows the example.

EX. 1 QUARTER REST

EX. 2 BASIC VAMPING PATTERN IN 4/4 TIME

Example 1 shows a single measure with a quarter rest on a treble clef staff.

Example 2 shows a 4/4 time signature. The treble clef staff contains three measures: G, D7, and a measure with a quarter rest. The bass staff shows a vamping pattern with fingerings (0, 1, 2) and rests. The pattern is: Rest, Play (0), Rest, Play (0), Rest, Play (1), Rest, Play (2).

Chord symbols: G, D7

Fingerings: M, I, T

Rest, Play, Rest, Play, Rest, Play, Rest, Play

0, 1, 2

VAMPING

1. *Vamping* is an all-purpose banjo back-up (accompaniment) technique.

1. *Vamping* is an all-purpose banjo back-up (accompaniment) technique.

2. When vamping in 4/4 time, the chord is "pinched" on beats two and four. The "pinch" is usually played with three fingers as shown in Ex. 2 above. However, vamps may also be played on two strings (rather than three), and may include any mixture of strings.

3. A "vamped" chord is often played with a sharply punctuated picking-hand attack.

4. A vamped chord should not ring for its full time value, but should instead be dampened (cut short).

This may be done by applying one (or both) of the following dampening methods:

- a) Allow one or more free fingers of the fretting hand to cover (lightly touch) the plucked strings to stop the sound.
- b) Fretting fingers (if any) should release pressure while still maintaining contact with the fretted strings.

Vamping is most often played with closed chords (chords with no open strings). We will learn several closed chords later in the book. However, vamping will be a very important part of your backup technique, so let's get started by vamping the open G and D7 chords to "Go Tell Aunt Rhody" on the following page.

Aunt Rhody

Go tell Aunt Rhody, Go tell Aunt Rhody;
Go tell Aunt Rhody the old grey goose is dead

Go tell Aunt Rhody the old grey goose is dead.

Time to make a feather bed! It's easy to vamp a backup to this familiar song—all we need is the G chord and the D7 chord! Sit on a feather pillow to get the “right sound” on this one.

Melody with vamped accompaniment



The simple melody can be played from the “tab melody” staff. Play the melody with the thumb.



Ambitious students may want to learn the names of the notes on the melody staff.



Use the first finger of the fretting hand for melody notes on the first fret. The middle finger plays the notes on the second fret.



The “3-string pinch” vamp (backup) appears on the “Accomp. tab” staff. Deadens each chord after playing it so it rings only about a half of a beat.



Notice how the rhythm of the vamp pattern is modified in the final measure to “balance out” the tune.

measure to "balance out" the tune.

Aunt Rhody

Melody with vamped accompaniment

Melody

The image shows a musical score for the song 'Aunt Rhody'. The top staff is a melody line in G major (one sharp) and 4/4 time. It consists of eight measures. The first four measures are grouped under a 'G' chord, and the next four measures are grouped under a 'D7' chord. The lyrics 'Go tell Aunt Rhody, Go tell Aunt Rhody.' are written below the melody. The bottom staff is a guitar tab with three lines labeled T, A, and B. The tab contains fret numbers (0, 2, 1, 0) corresponding to the notes in the melody.

Go tell Aunt Rhody, Go tell Aunt Rhody.

Tab melody

T	A	B
0	0	2
0	0	0
2	2	1
0	0	0

Accomp.

First system of guitar accompaniment. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of chords: G, M I T, M I T, G, followed by two measures of D7, and two more measures of D7. The bottom staff is a three-line tablature with strings labeled T, A, and B from top to bottom. It shows fret numbers (0, 1, 2) and rhythmic markings (vertical lines with flags) corresponding to the chords above.

Accomp. tab

First system of vocal melody. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of a melody: G, G, D7, G. The lyrics "Go tell Aunt Rho - dy the old grey goose is dead!" are written below the staff.

Go tell Aunt Rho - dy the old grey goose is dead!

Tablature for the vocal melody system. It shows fret numbers (0, 1, 2) and rhythmic markings (vertical lines with flags) corresponding to the melody above.

Second system of guitar accompaniment. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of chords: G, G, D7, G. The bottom staff is a three-line tablature with strings labeled T, A, and B from top to bottom. It shows fret numbers (0, 1, 2) and rhythmic markings (vertical lines with flags) corresponding to the chords above.

G G D7 G

Tablature for the second system of accompaniment. It shows fret numbers (0, 1, 2) and rhythmic markings (vertical lines with flags) corresponding to the chords above. The final measure of the G chord has a circled '0' on the B string.

Ten more banjo rolls

BASIC ROLL

BASIC ROLL, VARIATION

FORWARD ROLL

The first three banjo rolls are presented in 4/4 time with a key signature of one sharp (F#). Each roll consists of two staves: a treble staff for the melody and a bass staff for the accompaniment. The treble staff uses a G-clef and the bass staff uses a C-clef. The rolls are separated by double bar lines.

BASIC ROLL: The treble staff contains the notes G4, A4, B4, A4, G4, F#4, E4, D4. The bass staff contains the notes G3, F#3, E3, D3, C3, B2, A2, G2. The rhythm is indicated by the letters T, I, M, T, I, M, T below the treble staff.

BASIC ROLL, VARIATION: The treble staff contains the notes G4, A4, B4, A4, G4, F#4, E4, D4. The bass staff contains the notes G3, F#3, E3, D3, C3, B2, A2, G2. The rhythm is indicated by the letters T, I, M, T, I, M, T, M below the treble staff.

FORWARD ROLL: The treble staff contains the notes G4, A4, B4, A4, G4, F#4, E4, D4. The bass staff contains the notes G3, F#3, E3, D3, C3, B2, A2, G2. The rhythm is indicated by the letters T, M, T, I, M, T, I, M below the treble staff.

FORWARD ROLL, VAR. #1

FORWARD ROLL, VAR. #2

FORWARD-BACKWARD ROLL

The last three banjo rolls are presented in 4/4 time with a key signature of one sharp (F#). Each roll consists of two staves: a treble staff for the melody and a bass staff for the accompaniment. The treble staff uses a G-clef and the bass staff uses a C-clef. The rolls are separated by double bar lines.

FORWARD ROLL, VAR. #1: The treble staff contains the notes G4, A4, B4, A4, G4, F#4, E4, D4. The bass staff contains the notes G3, F#3, E3, D3, C3, B2, A2, G2. The rhythm is indicated by the letters T, M, T, I, M, T, I, M below the treble staff.

FORWARD ROLL, VAR. #2: The treble staff contains the notes G4, A4, B4, A4, G4, F#4, E4, D4. The bass staff contains the notes G3, F#3, E3, D3, C3, B2, A2, G2. The rhythm is indicated by the letters T, T, I, M, T, I, M below the treble staff.

FORWARD-BACKWARD ROLL: The treble staff contains the notes G4, A4, B4, A4, G4, F#4, E4, D4. The bass staff contains the notes G3, F#3, E3, D3, C3, B2, A2, G2. The rhythm is indicated by the letters T, I, M, T, M, I, T, M below the treble staff.

There are many ways to play a given song. Contrast the roll-style backup here with the simple pinch accompaniment played to the earlier version of "Down in the Valley." No need to sit on a pillow to play this one.*

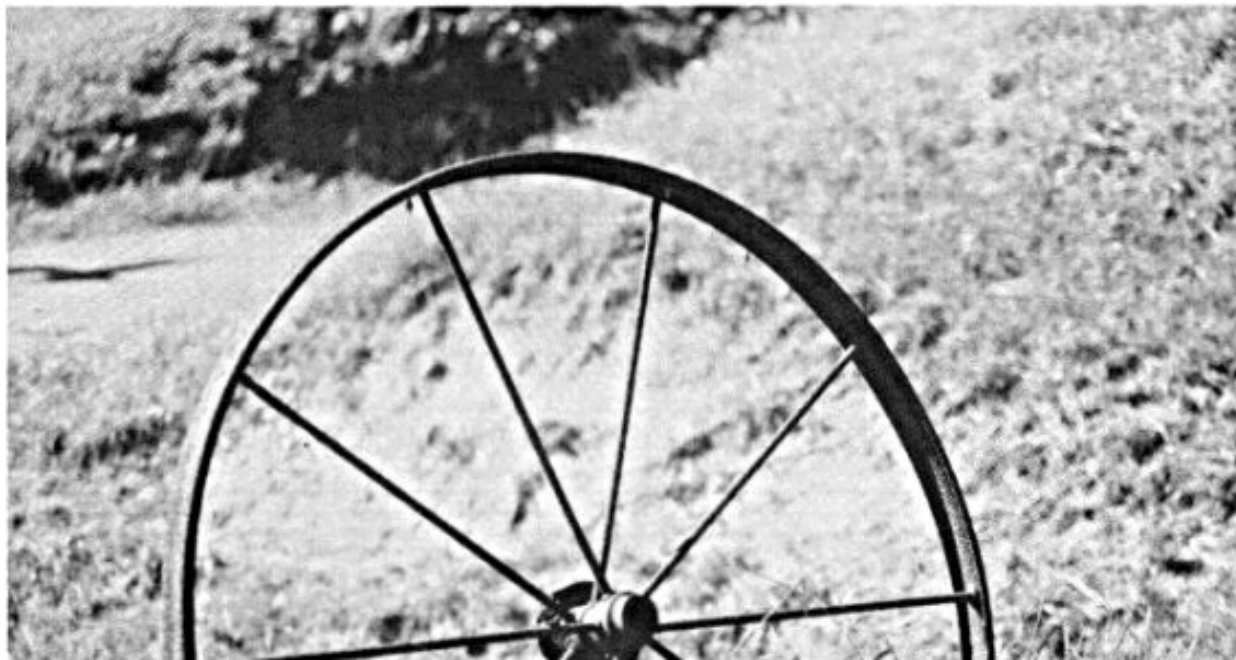
Melody with *accompaniment*



Accent the first note in each measure to give this waltz rhythm the proper feel.



Notice the pick-pinch pattern in the final bar. This helps to break up the pattern and "balance out" the ending.





- * If this final comment does not make sense, please refer to the notes on "Go Tell Aunt Rhody." Of course, if the pillow is comfortable feel free to continue using it.

Down in the Valley

Melody with roll accompaniment

Melody

Down in the Val - ley, val - ley so low,

Tab melody

Accomp.

Accomp. tab

G G G G D7

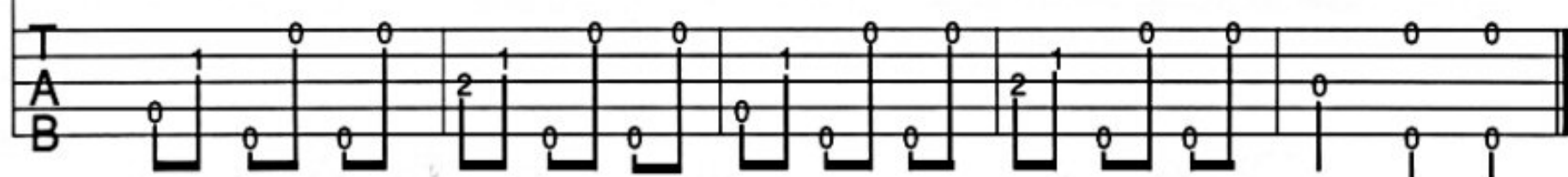
T I T M T M etc.

6 D7 7 D7 8 D7 9 D7 10 G

Hang your head o - ver, hear the wind blow.

T A B

D7 D7 D7 D7 G



Boil them Cabbage Down

Boil them Cabbage Down,
Turn them hoe cake's round;
The only song that I can sing is Boil them Cabbage Down.

"Boil them Cabbage Down" is an old-time song that is fun to play on the banjo. This arrangement will give you a good workout on your forward roll.

Solo



The *C chord* (see below) is introduced in the second bar. Only the top three strings of the chord are needed for the solo.

three strings of the chord are needed for the solo.



The solo is based on the forward roll. A forward-backward roll is played in the seventh measure of each section.



Accent each roll as indicated in the "ten rolls" lesson (see earlier in this chapter).

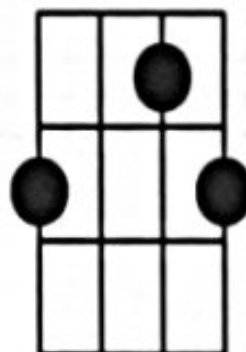


The *measure repeat* sign is introduced in measure ten. This sign says "repeat the music from the previous measure."

NEW CHORD

C

2 0 1 3



Boil Them Cabbage Down

Solo

G C G D7

TM TIM TIM TM TIM TIM TM TIM TIM T TIM TIM

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music. Above the staff are the chords G, C, G, and D7. Below the staff is a rhythmic notation: TM TIM TIM TM TIM TIM TM TIM TIM T TIM TIM. The bottom staff is a guitar tablature with two lines, T (treble) and B (bass). It contains four measures of music corresponding to the top staff. The notes are: Measure 1: T (0), B (0); Measure 2: T (0), B (0); Measure 3: T (0), B (0); Measure 4: T (0), B (0).

G C G D7 G

TM TIM TIM TM TIM TIM TM TIM TIM T TIM TIM

Second system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music. Above the staff are the chords G, C, G, D7, and G. Below the staff is a rhythmic notation: TM TIM TIM TM TIM TIM TM TIM TIM T TIM TIM. The bottom staff is a guitar tablature with two lines, T (treble) and B (bass). It contains four measures of music corresponding to the top staff. The notes are: Measure 1: T (0), B (0); Measure 2: T (0), B (0); Measure 3: T (0), B (0); Measure 4: T (0), B (0).

G G G D7

Third system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music. Above the staff are the chords G, G, G, and D7. Below the staff is a rhythmic notation: TM TIM TIM TM TIM TIM TM TIM TIM T TIM TIM. The bottom staff is a guitar tablature with two lines, T (treble) and B (bass). It contains four measures of music corresponding to the top staff. The notes are: Measure 1: T (0), B (0); Measure 2: T (0), B (0); Measure 3: T (0), B (0); Measure 4: T (0), B (0).

The musical score is divided into two systems. The first system consists of a guitar staff (top) and a bass staff (bottom). The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef. Above the guitar staff, the rhythm notation 'T M T I M T I M' is written. Above the bass staff, the rhythm notation 'T M T I M T I M T T I M T I M' is written. The second system also consists of a guitar staff (top) and a bass staff (bottom). The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef. Above the guitar staff, the rhythm notation 'T M T I M T I M T M T I M I T M T T I M T I M' is written. Above the bass staff, the rhythm notation 'T M T I M T I M T M T I M I T M T T I M T I M' is written. The guitar staff in the second system includes chord symbols: G, C, G, D7, and G. The bass staff in the second system includes fingerings: 3, 0, 3, 0, 3, 0, 3, 0, 2, 2, 2, 0, 1, 2, 1, 2, 1, 2, 0, 0, 0, 0, 1, 2, 0, 0, 0, 0, 0, 0, 0, 0.

Groundhog

Well come on, Grandpa, get your dogs,
 Come on, Grandpa, get your dogs;
 We're goin' up the holler to catch a Groundhog,
 Groundhog, Groundhog.

Groundhog, Groundhog.

Who can forget The Dillard's great rendition of "Groundhog" on their famous Backporch Bluegrass album? Work towards a bright uptempo sound-this one goes fast!

Solo



This solo will give you some good practice mixing the alternating-thumb roll with the forward-backward pattern.



Fretting-hand fingerings are sometimes provided in the notation staff. The suggested fingerings are marked as follows:

- 1 = First finger (index finger)
- 2 = Second finger (middle finger)
- 3 = Third finger (ring finger)
- 4 = Fourth finger (pinky)



The fourth fret of the fourth string is played several times in this solo. Use your little finger to fret this note.



Again, it is important to understand that we do not always fret—or pick—an entire chord form when playing solo. What we play must be "in tune" with the chord, but we do not necessarily hold down the given chord at all times.



A good banjo player plays *variations* to keep each tune fresh and interesting. Be sure to learn the variation supplied for measures 7 and 9.

Groundhog

Solo

The musical score for the solo of 'Groundhog' is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems of music, each with a treble staff and a bass staff.

System 1:

- Treble Staff:** Contains four measures. Chords G, G, D⁷, and D⁷ are indicated above the staff. The melody includes a triplet of eighth notes in the second measure and a half note in the fourth measure.
- Bass Staff:** Contains four measures. Fingerings are indicated by numbers 0, 4, 3, 1, 0, 1, 0, 3, 0, 2, 0, 0. A triplet of eighth notes is marked in the second measure.
- Lyrics:** T I T M T I T M T I T M T T I T I M T I M T I M T I T

System 2:

- Treble Staff:** Contains four measures. Chords G, D⁷, G, D⁷, and G are indicated above the staff. The melody includes a triplet of eighth notes in the second measure and a half note in the fourth measure.
- Bass Staff:** Contains four measures. Fingerings are indicated by numbers 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. A triplet of eighth notes is marked in the second measure.
- Lyrics:** T I T M T I T M T I T M T I M T I M T I T

I M T M T M T M T I T M T M T I T M T I M T

TAB

G D⁷ G G

M I T M T T T I T M T I M T M I T M T

TAB

TAB

VARIATION

The measure at the left may be substituted for measures 7 and/or 9. This is a good stretching exercise for your fretting hand.

The variation is the same as the original music except for the "1 and" beat. Here, the first finger is used instead of the open string.

Comin' 'Round the Mountain

She'll be Comin' 'Round the Mountain when she comes,
She'll be Comin' 'Round the Mountain when she comes;
She'll be Comin' 'Round the Mountain,
She'll be Comin' 'Round the Mountain,
She'll be Comin' 'Round the Mountain when she comes.

A great standard in the American folk repertoire, "She'll be Comin' Around the Mountain" continues to enjoy popularity with each new generation. The happy sound of the song fits the 5-string banjo perfectly.

Solo



We call the first measure of a song a *pickup measure* when it is less than a full measure. The pickup measure in this solo has only two beats.



Test: The notes in a pickup measure are called (pick one):



Test: The notes in a pickup measure are called (pick one):

1 = Featherweights

2 = Ghost riders

3 = *Pickup notes*

The correct response is in italics. To begin "Comin' 'Round the Mountain," count 1-2 and then play on 3 and 4. The first two beats are "missing."



The "missing beats" make up the time value of the final measure.

Comin' Round the Mountain

Three-finger solo

G

G

G

G

G

G G G G

T T T I T M T M T T T T T T I T M T T T I T M T T

TAB

G G D⁷ D⁷

T I T M T M T T T T M T T I T M T T T I T M T T

TAB

G G C C

T M T M T M T T T T M T M T I T M T M T T T T I T

TAB

G D⁷ G G

TAB

The musical notation for 'TITM TITM' is presented in two staves. The top staff is a treble clef with a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The bottom staff is a guitar TAB with fret numbers: 0, 1, 2, 1, 0, 1, 2, 1, 0, 1, 2, 1, 0. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The key signature is G major, indicated by the sharp sign on the F line.

CHAPTER 2: TECHNIQUES

HAMMERIN' & SLIDIN'

Chapter 2 covers the techniques that add fire and spice to the sound of the

Chapter 2 covers the techniques that add fire and spice to the sound of the banjo: hammers, slides, string bends, and more. In addition, the chapter introduces new chords, new positions, and a varied repertoire of great-sounding tunes.



Hammering-on

1. Sometimes notes are sounded by the fretting hand instead of the picking hand. One of the techniques used to accomplish this is known as *hammering-on* (Ex. 1 below).
2. To execute the *hammer-on*, follow this procedure (please refer to Ex.1):
 - a) Pluck the note that precedes the "hammered" note (in this case, the open G string).
 - b) "Slam" the fretting finger down to sound the "hammered" note without picking the string.
 - c) Observe the correct rhythm and do not rush the hammered note.
3. Carefully study all notation and rhythm markings pertaining to the hammer-on (Ex. 1 and Ex. 2).
4. Practice the hammer-ons in Example 2 to develop finger strength and accuracy.

EX. 1 HAMMERING-ON

EX. 2 HAMMERING PRACTICE ON TWO STRINGS

The image displays two musical examples, EX. 1 and EX. 2, illustrating the hammering-on technique. Both examples are written on a single staff with a treble clef and a 4/4 time signature.

EX. 1 HAMMERING-ON: This example shows a single melodic line on the G string. It begins with an open G string (fret 0) and a hammer-on to the second fret (fret 2). The notes are connected by a slur, and the letters 'T' and 'h' are written below the notes to indicate the technique. The rhythm is marked with a quarter note for the first note and a half note for the second.

EX. 2 HAMMERING PRACTICE ON TWO STRINGS: This example shows a practice exercise for hammering-on on two strings, A and B. The exercise is divided into two parts by a double bar line. The first part shows the A string (fret 0 to 2) and the B string (fret 0 to 2). The second part shows the A string (fret 0 to 2) and the B string (fret 0 to 2). The notes are connected by a slur, and the letters 'T' and 'h' are written below the notes to indicate the technique. The rhythm is marked with a quarter note for the first note and a half note for the second.

"HAMMERING" PRACTICE WITH FAMILIAR SONGS

The following excerpts from familiar songs are arranged with hammer-ons. Play each example slowly, focusing on the hammer-on technique.

The Battle Cry of Freedom **The Riddle Song**

Yes, we'll ral - ly round the flag, boys... I gave my love a cher - ry...

T h T I T I T T T T T T h I

TAB: 0 2 0 0 0 2 0 0 0 0 0 0 2 0

Long, Long Ago **Danny Boy**

Tell me the tales that to me were so dear... Oh Dan - ny Boy...

T T h I T h I T I T T T h I

TAB: 0 0 2 0 0 2 0 0 0 0 1 3 2 2

Soldier's Joy

"Soldier's Joy," an English fiddle tune from the 18th century, is tailor-made for the banjo. Two interpretations of the melody are given here.

Solo #1



This easy solo features the *hammer-on* technique. Please refer to the "how to" guide on the previous page if you are not familiar with the hammer technique.



Play each hammer at the second fret of the second string with the middle finger. Hammer just behind the fret to produce the best sound.



Like most fiddle tunes, the format of the song is AABB.

Solo #2



Solo #2 is a perhaps closer to the original melody than solo #1.



This is the first solo to use the fifth fret; all previous solos have been in the first position (frets one to four). In the first, third and fifth measures of the B part the ring finger travels up to the fifth fret of the third string. Notice the fingering suggestion in the notation staff.

notation staff.



In measures ten and fourteen, you can fret the first string with either the second finger or the third finger. However, be sure to lift the finger on the "3 and" beat to make room for the open string.

Soldier's Joy

Solo #1

Musical notation for the first solo of "Soldier's Joy". The piece is in 4/4 time with a key signature of one sharp (F#). The melody is written on a treble staff, and the bass staff shows a simple accompaniment pattern. The lyrics are written below the melody.

Chords: G, G, G, D7

Lyrics: I T h I M T M I T I T h I M I T T

AB

G G G D⁷ G

I T h I M T M I T I T h I M I T T

AB

G C G D⁷

I T h I T T I T I T h I T I T T

AB

G C G D⁷ G

I T h I T T I T I T h I M I T T

M T I T M T I T I M T I T I T I T I

T
A
B

G C G D⁷

T h I T I M T I T I M T I M I I T I M T I T I T h

T
A
B

G C G D⁷ G

I T I M T I T I M T I M I I M I T h I T I T T T

T
A
B

Pulling-off

1. We have already learned to sound notes by hammering-on. *Pulling-off* (Ex. 1 below) is another way to sound a note with the fretting hand. Hammers and pulls are called *slurs*.
2. To execute a *pull-off*, follow this procedure (please refer to Ex.1):
 - a) Fret the note that precedes the "pulled" note (in this case, the A note).
 - b) Pluck the fretted note with the picking hand.
 - c) "Snap" (pull-off) the fretting finger away from the fretted note to sound the "pulled" note without picking the string.
3. Carefully study all notation and rhythm markings pertaining to the pull-off (Ex. 1 and Ex. 2).
4. Practice the pull-offs in Example 2 to develop finger strength and accuracy

EX. 1 PULLING-OFF

EX. 2 PULLING PRACTICE ON TWO STRINGS

EX. 1 PULLING-OFF: Treble clef staff showing a slur over notes T (2nd fret) and p (open string). Bass staff shows fret numbers 2 and 0.

EX. 2 PULLING PRACTICE ON TWO STRINGS: Treble clef staff showing a slur over notes T (2nd fret) and h (open string) repeated four times. Bass staff shows fret numbers 2 and 0 for each pair of notes.

"PULLING-OFF" PRACTICE WITH FAMILIAR SONGS

The following excerpts from familiar songs are arranged with pull-offs. Play each example slowly, focusing on the pulling-off technique.

This Old Man

Twinkle

Musical notation for 'This Old Man' and 'Twinkle' excerpts, showing pull-offs.

This Old Man, he plays one, he plays nik - nak on a drum... Twin - kle Twin - kle Lit - tle Star, how I won - der where you are...

T I P I T P I T P T I T T I T I T I P T I P I T I P

T 3 0 3 0 2 0 1 0 2 0 1 0 0 2 2 0 1 0 0 2 2 0

A B

Jolly Old Saint Nicholas

Jol - ly Old Saint Nic - ho - laus, lean your ear this way; Don't you tell a sin - gle soul, what I'm going to say...

T I T I P I T T I T I T T I T I P I T T P T I P

T 2 2 2 2 0 0 0 2 2 2 2 0 1 1 3 1 0 2 0

A B

Sixteenth notes

1. A *sixteenth note* receives one-quarter of a count in *simple time*. Songs played in 3/4 time are in "simple time"; so are songs in 4/4. Another "simple" meter is 2/4 (see "This Old Man" at the bottom of this page).
2. An individual sixteenth note has two flags (see Ex.1a below). Groups of two and groups of four sixteenth notes are connected with *double beams* (Ex.1b and 1c).

sixteenth notes are connected with double beams (Ex. 1b and 1c).

3. Two (2) sixteenth notes receive the same amount of time as one eighth note. Four (4) sixteenth notes receive the same amount of time as a quarter note (Ex. 2).

EX. 1 SIXTEENTH NOTES

EX. 2 HOW TO COUNT SIXTEENTH NOTES

Foot: Tap Tap Tap Tap

COUNTING SIXTEENTH NOTES WITH EIGHTH NOTES AND QUARTER NOTES

The following arrangement of "This Old Man" shows how to count the sixteenth note rhythm figures most often used on the banjo. The time signature is 2/4. Count two beats to the measure.

Relax and study the counting, which is the main objective here. Speak or sing the lyrics as you study the timing.

This Old Man, he plays one, He plays nick - nack on his drum, with a

I T I I T I T I T I T I T I h

nick - nack, pad - dy whack, Give the dog a bone, This Old Man came rol - ling home.

M T T I T T h I h M M I T I T I T

Sliding

1. Like the hammer-on and the pull-off, a *slide* is a slur; a slur is a technique which causes a note to be sounded by the fretting hand. A note sounded by a slide always follows a fretted note (Ex. 1 below). This lesson will cover the most common type of slide: the *ascending slide*.
2. To play an ascending (upward) *slide*, follow this procedure (please refer to Ex.1):
 - a) Fret the note that precedes the "slide" note (in this case, the A note).
 - b) Pluck the fretted note with the picking hand.
 - c) "Slide" the fretting finger away from the fretted note to sound the next note without picking the string. Do this by maintaining a downward pressure on the string as the finger "slides" from the picked note to the "target" note.
3. Carefully study all notation and rhythm markings pertaining to the slide (Ex. 1 and Ex. 2).
4. Practice the slides in Example 2 to develop finger strength and accuracy.

EX. 1 THE SLIDE

EX. 2 SLIDING PRACTICE ON TWO STRINGS

T s

T s T M T s T M

T s T M T s T M

2-4 2-3 0 2-3 0 2-3 0

"SLIDING" PRACTICE WITH SIXTEENTH-NOTE RHYTHMS

Speak the lyrics to "This Old Man" in time to each musical example below (do not sing the original "This Old Man" melody). Speaking the lyrics to the rhythm of each example will teach you to accurately time the slide—as well as the hammer and the pull—when playing banjo rolls:

①

2-2 2-2 2-2 2-2 2-2 2-2 2-2 2-2

SPEAK: Pad - dy Whack Pad - dy Whack Pad - dy Whack Pad - dy Whack On his drum with a On his drum with a

T s I T s I T s I T s I T M I T s T M I T s

2-3 0 2-3 0 2-3 0 2-3 0 0 2-3 0 2-3

③

2-2 2-2 2-2 2-2 2-2 2-2 2-2 2-2

Pad - dy Whack Pad - dy Whack On his drum with a Give a dog a Give a dog a Give a dog a Pad - dy Whack

T s I T s I T M I T s T s T M T s T M T s T M T s I

2-3 0 2-3 0 0 2-3 0 4-5 0 3-4 0 2-3 0 3-4 0

④

3-3 2-2 1-1 2-2 3-3 2-2 1-1 2-2

Give a dog a Give a dog a Give a dog a Pad - dy Whack

T s T M T s T M T s T M T s I

0 0 0 2-3 0 3-4 0 2-3 0 3-4 0

Cripple Creek

Well, I rolled my britches up to my knees,
I'm goin' up to Cripple Creek when I please;
Goin' up Cripple Creek, goin' on the run,
Goin' up Cripple Creek to have a little fun.

"Cripple Creek" has withstood the test of time to become a standard in the banjo repertoire. Equally popular as an instrumental or vocal, the tune will forever be associated with Buck and Roy's famous "Pickin' and Grinnin' " routine on Hee-Haw.

Solo #1



Really just a simple outline of the tune, Solo #1 introduces the the *pull-off* in measures four and eight. Be sure to study the preparatory material a few pages back if this technique is new to you.



Try to get a good "snapping" sound on the pull-off. Apply a little extra pressure with the fretting finger and "snap" it away from the string—do not merely lift the finger from the fretted note.

Solo #2



The *pinch-slide* technique is introduced in the pickup measure leading into measure one. Pinch the outer strings, then slide the ring finger up from the second fret to sound the fifth fret on the first string.



Be sure to study the preparatory material on the previous pages to prepare for the *slides* and *sixteenth notes* in this solo.



This solo is in the *Scruggs style* of playing melody notes that are "surrounded" by rolls.

Cripple Creek

Solo #1

G

C

G

G

D⁷

G

G C G G D7 G
 T M I T I M T M $\begin{smallmatrix} M \\ T \end{smallmatrix}$ T M I M T p M T $\begin{smallmatrix} M \\ T \end{smallmatrix}$
 T A B
 0 0 0 2 0 0 0 0 0 2 0 0 0

G G G D7 G
 T I M T I M T M I T T I M T I M T p M T
 T A B
 2 0 0 2 0 0 0 2 0 2 0 0 2 0 0





Cripple Creek

Solo #2

Sheet music for "Cripple Creek" Solo #2, featuring guitar and mandolin parts.

Guitar Part (Top Staff): Treble clef, key of D major (one sharp), 4/4 time. Chords G, C, G, G are indicated above the staff. The melody consists of eighth and sixteenth notes.

Mandolin Part (Bottom Staff): Treble clef, key of D major (one sharp), 4/4 time. The part includes fret numbers (0, 2, 5, 1, 2, 0, 0, 2-3, 0, 2, 0, 0) and fingering (1, 2, 3, 4, 5). The mandolin part is played in a rhythmic pattern consistent with the guitar.

Lyrics:

M T s T M I T I M T M T T s I T M T p I T M

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various eighth and sixteenth notes, and some chords are indicated above the staff: D7, G, G, C, G, G. The middle staff contains a sequence of letters: T s I T M T T s T M I T I M T M T T s I T M T p I T M. The bottom staff is a bass clef with a TAB line, showing fret numbers (0, 2, 3, 5) and string numbers (2, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0).

The second system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various eighth and sixteenth notes, and some chords are indicated above the staff: D7, G, G, G. The middle staff contains a sequence of letters: T s I T M T T s I T M T s I T M T s I T M T M. The bottom staff is a bass clef with a TAB line, showing fret numbers (0, 2, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0) and string numbers (2, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0).

The third system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various eighth and sixteenth notes, and some chords are indicated above the staff: G, D7, G. The middle staff contains a sequence of letters: T s I T M T p I T M T h I T M T M. The bottom staff is a bass clef with a TAB line, showing fret numbers (0, 2, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0) and string numbers (2, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0).

Omit if you return to the beginning

Sally Ann

Never was born in the land,
A girl that could dance like Sally Ann;
Shake that little foot, Sally Ann,
Shake that little foot, Sally Ann.

"Sally Ann," another song from the great American repertoire of story-telling tunes, has the same melody as the tune "Sandyland." No one ever played this type of song better than David Akeman, better known as "Stringbean."

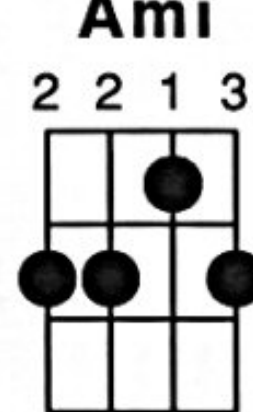
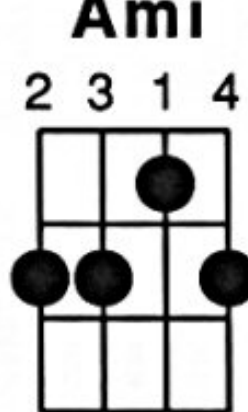
Solo #1



The *A minor* chord is introduced here. The symbol for this chord may be written Am or Ami. The full chord form is shown below, but you will need only three strings of the chord for the solo.

Ami

Ami



There are two ways to fret the A mi chord. One method uses all four fingers; the other method uses only three fingers. The latter method is more difficult at first, but more efficient for many playing situations. Try to learn both fingerings.

Solo #2



The *grace note* is introduced here in the first measure.

A grace note is an embellishment that is played so rapidly that it takes up no time in the music.

Sally Ann

Solo #1

G Am D⁷ G

I h M I T T I T M T M T I h M I T T I T M T T

G Am D⁷ G

T h I T h I T I T M T T I h M I T T I M T I T

Solo #2

G Am D⁷ G

T s M T M T M T T I M I T I T M T I M I T M T I M I T T

EXAMPLE ONE NOTES IN THE FIRST POSITION

Notes having two names for the same pitch are called *enharmonics*.

D D#/Eb E F F#/Gb G G#/Ab A A#/Bb B B C C#/Db D D#/Eb D D#/Eb E F F#/Gb

T 0 1 2 3 4

A 0 1 2 3 4

B 0 1 2 3 4

The "one finger for each fret" approach helps us develop a logical approach to fretting while making full use of all four fingers.

Playing in a given position does not mean we are confined to the "one finger per fret" rule at all times. For example, we might temporarily slide the second finger up to the third fret while playing in the first position.

THIRD POSITION

Here are the fingerings for the *third position* (see Ex. 2 below):

- 1st finger plays the third fret
- 2nd finger plays the fourth fret
- 3rd finger plays the fifth fret
- 4th finger plays the sixth fret

EXAMPLE TWO NOTES IN THE THIRD POSITION

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

T 3 4 5 6 3 4 5 6 3 4 5 6

A 3 4 5 6 3 4 5 6

B 3 4 5 6



Three More Rivers to Cross

Solo in third position

L. McCabe

The first system of musical notation consists of a treble staff and a bass staff. The treble staff is in 4/4 time with a key signature of one sharp (F#). It contains four measures of music, each ending with a repeat sign. The notes are: Measure 1: F#4 (1), G#4 (2), A4 (1), G#4 (1), F#4 (1), E4 (1), D4 (1), C#4 (1); Measure 2: F#4 (1), G#4 (2), A4 (1), G#4 (1), F#4 (1), E4 (1), D4 (1), C#4 (1); Measure 3: F#4 (1), G#4 (2), A4 (1), G#4 (1), F#4 (1), E4 (1), D4 (1), C#4 (1); Measure 4: F#4 (1), G#4 (2), A4 (1), G#4 (1), F#4 (1), E4 (1), D4 (1), C#4 (1). The bass staff contains four measures of music, each ending with a repeat sign. The notes are: Measure 1: C3 (0), D3 (0), E3 (0), F3 (0), G3 (0), A3 (0), B3 (0), C4 (0); Measure 2: C3 (0), D3 (0), E3 (0), F3 (0), G3 (0), A3 (0), B3 (0), C4 (0); Measure 3: C3 (0), D3 (0), E3 (0), F3 (0), G3 (0), A3 (0), B3 (0), C4 (0); Measure 4: C3 (0), D3 (0), E3 (0), F3 (0), G3 (0), A3 (0), B3 (0), C4 (0). Fingerings are indicated by numbers 1, 2, 3, 4, 5. The letters T, h, I, T, M, I, T are written below the treble staff, and T, A, B are written below the bass staff.

T h I T M I T T h T M T T T T I T M I T T I T I M T

T A B

The second system of musical notation consists of a treble staff and a bass staff. The treble staff is in 4/4 time with a key signature of one sharp (F#). It contains four measures of music, each ending with a repeat sign. The notes are: Measure 1: F#4 (1), G#4 (2), A4 (1), G#4 (1), F#4 (1), E4 (1), D4 (1), C#4 (1); Measure 2: F#4 (1), G#4 (2), A4 (1), G#4 (1), F#4 (1), E4 (1), D4 (1), C#4 (1); Measure 3: F#4 (1), G#4 (2), A4 (1), G#4 (1), F#4 (1), E4 (1), D4 (1), C#4 (1); Measure 4: F#4 (1), G#4 (2), A4 (1), G#4 (1), F#4 (1), E4 (1), D4 (1), C#4 (1). The bass staff contains four measures of music, each ending with a repeat sign. The notes are: Measure 1: C3 (0), D3 (0), E3 (0), F3 (0), G3 (0), A3 (0), B3 (0), C4 (0); Measure 2: C3 (0), D3 (0), E3 (0), F3 (0), G3 (0), A3 (0), B3 (0), C4 (0); Measure 3: C3 (0), D3 (0), E3 (0), F3 (0), G3 (0), A3 (0), B3 (0), C4 (0); Measure 4: C3 (0), D3 (0), E3 (0), F3 (0), G3 (0), A3 (0), B3 (0), C4 (0). Fingerings are indicated by numbers 1, 2, 3, 4, 5. The letters T, I, T, M, T, I, T, M are written below the treble staff, and T, A, B are written below the bass staff.

T I T M T I T M T I T M T T T I T M T I T M T I T M T T

T A B

PLAYING TIPS

1. Be sure to follow the fingerings

1. Be sure to follow the fingerings which are given in the notation staff.

2. Leave the fretting hand in the third position "area," even when playing open strings.

3. Take your time and play each measure over and over. By the time you master the song you will feel quite comfortable playing in the third position.

4. Chord names have intentionally been omitted. However, if you have a friend who wishes to accompany you on the guitar, the following chords will work fine:

"A" part

G /// G /// G /// D7 / G / (repeat line)

"B" part

C7 /// C7 / G / C7 / G / D7 / G / (repeat line)

The Eighth of January

This fiddle tune goes way back to the early nineteenth century when it was written to celebrate General Jackson's routing of the British from New Orleans (Jan. 8, 1815). Jimmy Driftwood added lyrics in 1959, renamed the tune "The Battle of New Orleans," and had himself a #1 hit

renamed the tune "The Battle of New Orleans," and had himself a #1 hit record.

Solo #1



This solo is in the *melodic style*. In the melodic style, every note (or nearly every note) is a melody note. The other "main" style—Scruggs style—has melody notes, but the melody notes are "surrounded" by rolls and licks (see "Cripple Creek" earlier in this chapter).



The *combination hammer-pull* is introduced in measure B2 (and also measures B3-4). Pick only the first note, then hammer to sound the second note, then pull-off to sound the third note.

Solo #2



Solo #2 introduces playing in the *fifth position* (frets 5-8):

First finger plays the fifth fret

Second finger plays the sixth fret

Third finger plays the seventh fret

Fourth finger plays the eighth fret



When we play in a given position, we do not necessarily play every fret in the position. Also, there may be a *shift* from the position we are playing in to another position (see the shifts in measures two, three, six, and seven).

three, six, and seven.



Bluegrass players often play instrumental pieces in a *medley* (series) of two or more songs. "The Eighth of January" and "Sally Ann" go well together as a medley played in any order.

Eighth of January

Solo #1

G Am D7

T h I I M I T p T I T p T I T T I T p T

T A B

First system of musical notation. The melody line is in treble clef with a key signature of one sharp (F#). The lyrics are: T T h I T h I I M I T p T I T p T I. The guitar tablature line shows fret numbers 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0.

Second system of musical notation. The melody line includes a repeat sign. Chords D7 and G are indicated above the staff. The lyrics are: T T I T p T T T h I T T h I h M T. The guitar tablature line shows fret numbers 2, 2, 0, 2, 0, 2, 0, 0, 2, 0, 0, 0, 0.

Third system of musical notation. The melody line includes a repeat sign. Chords G and D7 are indicated above the staff. The lyrics are: M h p I T M T T h I h M M h p I T M T M T. The guitar tablature line shows fret numbers 0, 2, 0, 0, 2, 0, 0, 2, 0, 0, 2, 0, 0.

Eighth of January

Solo #2

The musical score is written for guitar and bass. It consists of three systems of staves. The first system has a guitar staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar staff contains three measures of music. Above the staff are the chords G, Am, and D7. Below the staff are the lyrics: I T I I M I T I T I T I T T I T I T. The second system has a guitar staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar staff contains three measures of music. Above the staff are the chords G, G, and Am. Below the staff are the lyrics: T I T M T I T I I M I T I T I T I T I. The third system has a guitar staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar staff contains three measures of music. Above the staff are the chords D7, G, and G. Below the staff are the lyrics: T I T M T I T I I M I T I T I T I T I. The bass staff is a six-line staff with a bass clef. It contains three measures of music. Below the staff are the lyrics: T I T M T I T I I M I T I T I T I T I. The bass staff is a six-line staff with a bass clef. It contains three measures of music. Below the staff are the lyrics: T I T M T I T I I M I T I T I T I T I.

G Am D7

I T I I M I T I T I T I T T I T I T

TAB

G G Am

T I T M T I T I I M I T I T I T I T I

TAB

D7 G G

T I T M T I T I I M I T I T I T I

TAB

The musical score is written for guitar and voice. The melody is in the treble clef with a key signature of one sharp (F#). The guitar accompaniment is in the bass clef with a key signature of one sharp (F#). The score is divided into two systems, each with a repeat sign. The first system contains the first two lines of music, and the second system contains the next two lines. The melody line includes lyrics: "T T I T I T T I T M T M I T I T M M T". The guitar accompaniment line includes chords: G, G, D7, G. The tablature for the guitar accompaniment is as follows:

System 1:
 Line 1: T T I T I T T I T M T M
 Line 2: 7 7 0 7 0 2 0 0 0 0 0 0
 System 2:
 Line 1: M I M T I T I I T I T M I M I T I M I T M T
 Line 2: 0 5 0 5 0 7 0 0 5 0 5 0 7 0 0 0 0 0 0 0

Sourwood Mountain

Well the old grey goose she swum the river,

Well the old grey goose she swum the river,
Hi-oh, a-diddle-dum-a-day;
If I'd-a been the gander I'd-a gone with her,
Hi-oh, a-diddle-dum-a-day.

This arrangement of "Sourwood Mountain" will give you a chance to review some of the techniques you have been learning.

Solo



The first three measures are played in third position. Be sure to hammer up to the first finger at the beginning of the song.



Check the notation staff when necessary for the correct fretting-hand fingering.



How are your pulls, hammers, and slides coming along? Do they sound smooth and unforced?



Are you listening to a lot of banjo music? Listening is an essential part of learning, and should be part of your daily routine.

routine.

Sourwood Mountain

Solo

The musical score for "Sourwood Mountain" is presented in 4/4 time with a key signature of one sharp (F#). The melody is written on a single staff with a treble clef. The guitar accompaniment is shown on a six-string guitar with a standard tuning (E2-A2-D3-G3-B3-E4). The score is divided into four measures, each with a chord symbol above the melody: G, C, G, G, D7, and G. The melody consists of eighth and quarter notes, with some measures containing triplets. The guitar accompaniment features a mix of open strings, fretted notes, and triplets. The fretboard is labeled with numbers 1 through 5, and the strings are labeled T (Treble), A (Acoustic), and B (Bass).

Chord symbols: G, C, G, G, D7, G

Measure 1: G (1) T h T M I T

Measure 2: C (1 3 4 3) T h T M T M I

Measure 3: G (1) T h T M I p T

Measure 4: D7 (2) T p M T I T M

Musical score for guitar, featuring a treble clef and a key signature of one sharp (F#). The score is divided into four measures, each with a chord symbol above it: G, C, G, D⁷, and G. The melody is written on the treble staff, and the bass line is written on the bass staff. The melody includes fingerings (e.g., 2-2, 2, 3-3, 1, 2) and articulation (e.g., accents). The bass line includes fingerings (e.g., 2-4, 0, 2, 0, 1, 0, 2, 0, 4-5, 0, 3, 0, 0, 2, 0, 2, 0) and articulation (e.g., slurs, accents). The melody is transcribed as follows:

Measure 1 (G): T s I T M I T
 Measure 2 (C): T I T I T T
 Measure 3 (G): T s I M T I T I
 Measure 4 (D⁷): T p M T T T
 Measure 5 (G): M T





Barlow Knife

"Barlow Knife" introduces the *eighth position* while reviewing the fifth position. This arrangement should be fairly easy to play. Try to work the variations in your playing so you can play the song different every time.

Solo



At the end of the A part, move from the fifth position to the eighth position.



The first three measures of the B part are played in eighth position:

First finger plays the eighth fret

Second finger plays the ninth fret

Third finger plays the tenth fret (not used here)

Fourth finger plays the eleventh fret (not used here)

Fourth finger plays the eleventh fret (not used here)



Are you spending some time working out backup parts for each tune? This is important! Be sure to listen closely for backup banjo on recordings. Ideally, you should have a two-speed recorder with pitch control so you can figure out parts from recordings.

Barlow Knife

Solo

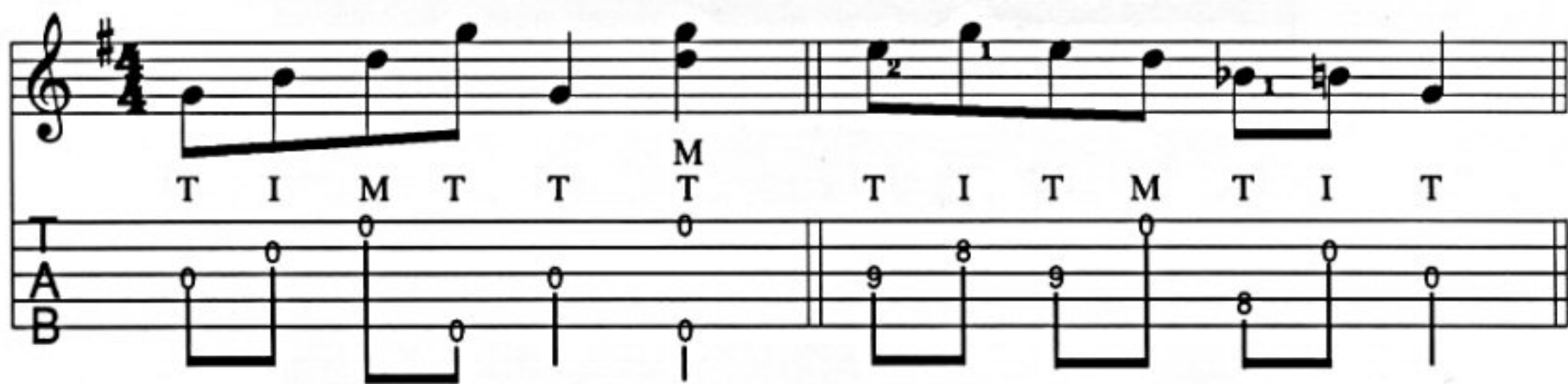
First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music. Above the staff, the chords G, D7, G, G, D7, C, and G are indicated. Below the staff, the fretting is indicated by letters T, M, T, I, T, M, T, I, T, M, T, M, T, M, T, T. The bottom staff shows the fretting for the strings T, A, and B, with fingerings 0, 7, 5, 0, 0, 0, 0, 7, 5, 5, 7, 0, 0.

Second system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music. Above the staff, the chords C, G, C, G, C, G, D7, and G are indicated. Below the staff, the fretting is indicated by letters T, I, T, M, T, M, T, T, I, T, M, T, M, T, T, I, T, M, T, T. The bottom staff shows the fretting for the strings T, A, and B, with fingerings 9, 8, 9, 0, 0, 0, 9, 8, 9, 0, 0, 9, 8, 9, 0, 0, 7, 5, 0, 0.

Variations

Part one, measure two

Part two, measures one and/or three



Shady Grove

Shady Grove, my little love,
Shady Grove I say;
Shady Grove, my little love,
Bound to go away.

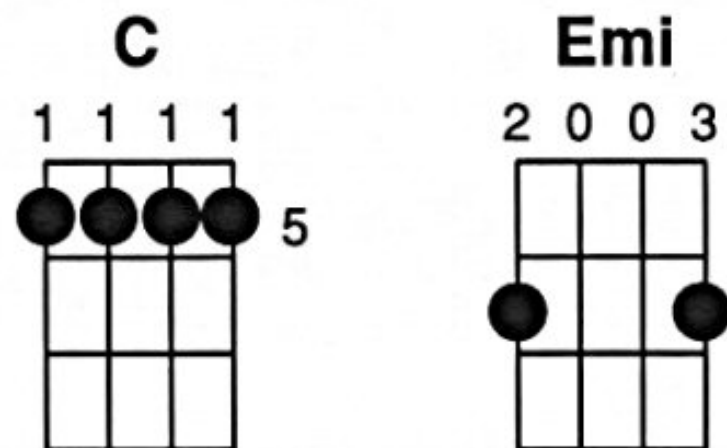
"Shady Grove" is played in the *key of A minor*. Listen for the "lonesome"

Shady Grove is played in the key of *A minor*. Listen for the lonesome sound of the minor chords.

Solo



Two new chords are introduced here, *Emi* and *barre C*:



To play the C chord, hold the first finger down on all four strings at the fifth fret.

When the first finger holds down on several strings at once, the chord is called a barre (pronounced "bar") chord.



Remember, it is not always necessary to fret an accompaniment chord form in the solo. Sometimes we use only part of a chord form in the solo; sometimes we don't hold the chord down at all.



An *accidental* is played in the third measure.



An *inside roll* is played in the third measure.

Shady Grove

Solo in A minor

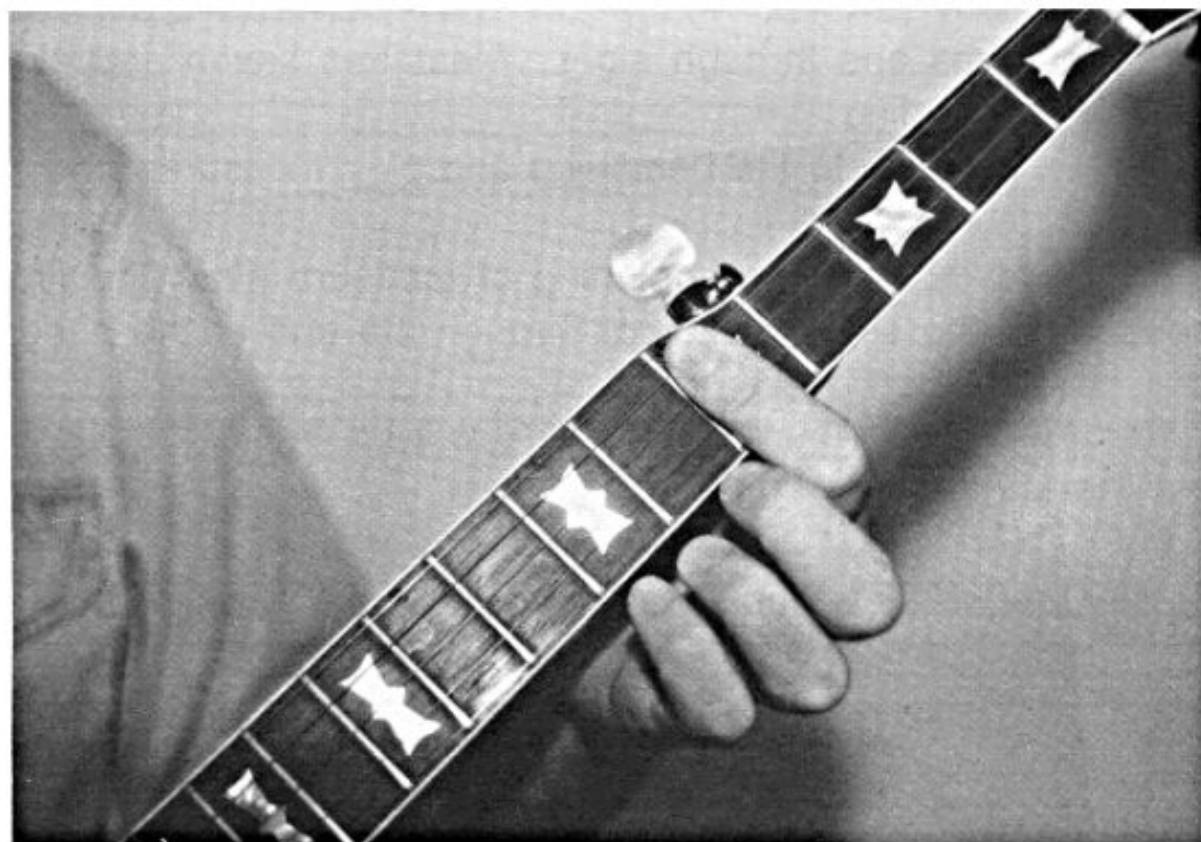
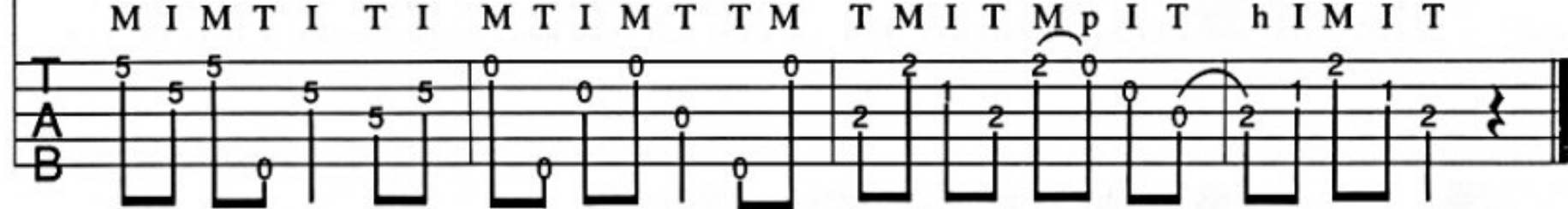
Am G Am Em

T I T I M I M p T I M T T M T T I M T M M h T I M I M

Barre fifth fret with index finger

C G Am Em Am

M I M T I T I M T I M T T M T M I T M p I T h I M I T



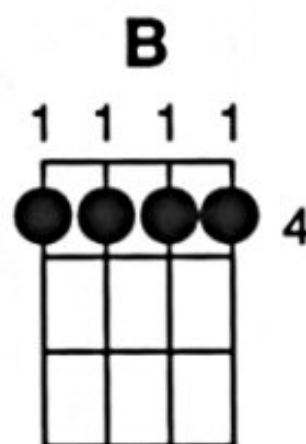
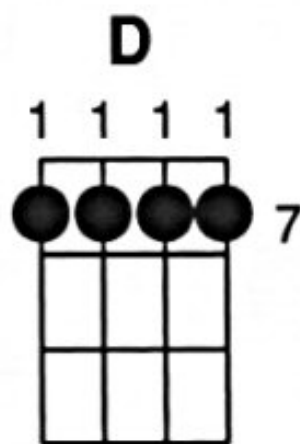
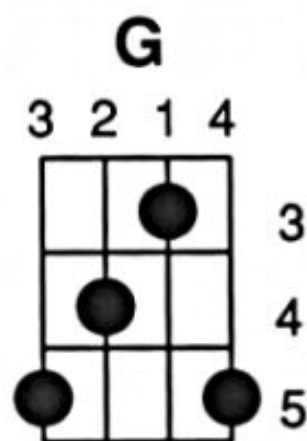
Spanish Fandango

"Spanish Fandango" has been played in many settings from solo guitar to western swing. This banjo solo provides a good workout in position shifts.

Solo



The *closed G* chord is introduced here (see the first three measures). Two new barre chords (D and B) are also used here for the first time.



Each of the above chord forms is a *moveable* chord (see Appendix D).



After playing through the *first ending* at the end of line two, go back to the beginning. Play from the first measure through the sixth measure, then go to the *second ending* at the beginning of line three, and go on.

Summary

1. Play measures one through eight. Measures seven and eight make up the first ending.
2. Then . . . go back to the beginning and play measures one through six.
3. Then . . . play from the beginning of measure nine (the first measure of the second ending) through the end of the song.



The *doublestops* in the last two bars will be easier to play if you follow the suggested fingering.



♩. The *dotted half note* (see final measure) receives three beats.

Spanish Fandango

Solo



4

T T M T T T M T T I M T M T

3 5 3 4 5 4 3 0 0

A B

D⁷ D⁷ 1. G G

T h I T h I I T M I M T

0 4 2 0 4 2 0 7 0 0 0 0

A B

2. G G C C

T I M T M I T M I T

0 0 0 0 5 5 5 5 5 5

A B

Barre at the fifth fret with index finger

G G D D

A B

Barre at the seventh fret with index finger

M I T I T I M M I T M I T

0 0 0 0 0 0 7 7 7 7 7 7

Barre at the fourth fret with the index finger

M I T M T M I T M T I M

0 0 0 4 4 4 4 4 4 4 4 4

0

Barre at the fifth fret with the index finger

Barre at the seventh fret with the index finger

C C D D

5 5 5 5 7 7 7 7

0

M I T M T I M M I T M T I M

5 5 5 5 5 7 7 7 7 7 T

T
A
B

ENDING

G G G

T M I M T M I T

0 0 0 0 12 0 0

T
A
B

G D C D⁷ G

M I T M T M T M T

9 0 0 0 2 0 4 5 0

T
A
B

Triplets

An *eighth-note triplet* receives one-third of a beat in each of the following meters: 2/4, 3/4, and 4/4.

A group of three eighth-note triplets (we usually just call them "triplets") is shown in Ex. 1. Three eighth-note triplets receive the same amount of time as a quarter note.

Example 2 shows how to count triplets.

EX. 1 EIGHTH-NOTE TRIPLETS

EX. 2 HOW TO COUNT EIGHTH-NOTE TRIPLETS

The image displays two musical examples. Example 1, titled 'EX. 1 EIGHTH-NOTE TRIPLETS', shows a treble staff with a single eighth-note triplet marked with a '3'. Example 2, titled 'EX. 2 HOW TO COUNT EIGHTH-NOTE TRIPLETS', shows a treble staff with four eighth-note triplets, each marked with a '3'. Below the treble staff, a guitar TAB on a six-string staff (labeled T, A, B) shows the fretting for these triplets. The first triplet is on the B string (frets 1, 2, 3), and the subsequent four triplets are on the A string (frets 1, 2, 3). Each triplet is marked with a '3' below the notes. The guitar TAB staff is divided into two measures by a double bar line, with the first triplet in the first measure and the other four in the second measure. Below the guitar TAB staff, there is a dashed line.

The following excerpts from familiar songs will help you learn to count eighth note triplets. Don't worry too much about your banjo technique here—our main concern here is the counting.

ROW, ROW, ROW YOUR BOAT	HOME ON THE RANGE	BEAUTIFUL DREAMER
<p>Mer - ri - ly, Mer - ri - ly, Mer - ri - ly, Mer - ri - ly... (Oh) Give me a home... Beau - ti - ful Dream - er...</p>		

All the Good Times are Past and Gone

All the Good Times are Past and Gone,
All the Good Times are over:

All the Good Times are Past and Gone,
All the Good Times are Past and Gone,
Little darlin' don't you weep no more.

Bluegrass banjo is not always "happy" sounding, of course. There are many blues-inflected love songs like this one in the repertoire to keep things varied and interesting.

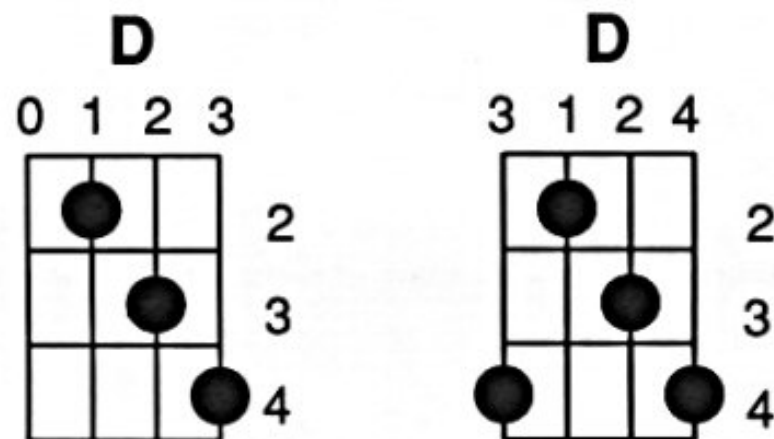
Solo



Study the preceding lesson on *eighth note triplets* to prepare for this solo.



Here are two new ways to play a D chord:



The D chord with the open fourth string (above) is used in measures 7-8 of "All the Good Times are Past and Gone." You might try using

7-8 of "All the Good Times are Past and Gone." You might try using the closed D chord (above) for backup; see the next lesson ("Waltz rolls") for ideas.



There is an inside roll in measure 14. Pick the second string with the middle finger of the picking hand.

All the Good Times are Past and Gone

3-finger solo

T h I T s I T M T p I T I T M T T I T I T T I T M T

T
A
B

T M I T M I T I M T I M T I M I T M M I T I M T

3/4 pattern #1 (above) is applied to the chord progression below. Can you apply each of the 3/4 patterns to this chord progression?

G C D⁷ G

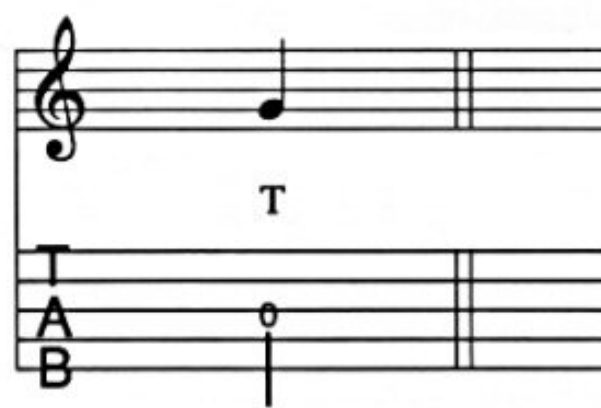


T M T M T M T M T M T M T M

Slur and pick companion string

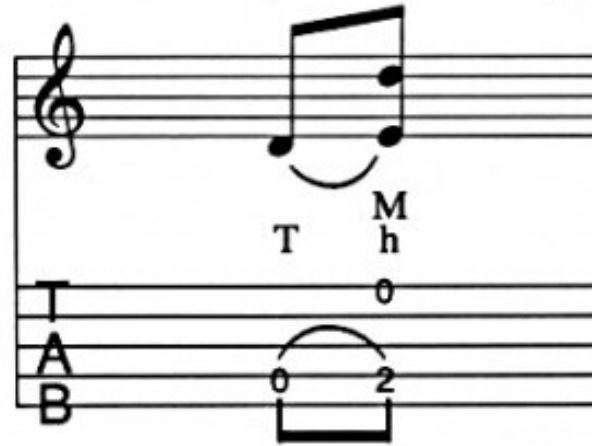
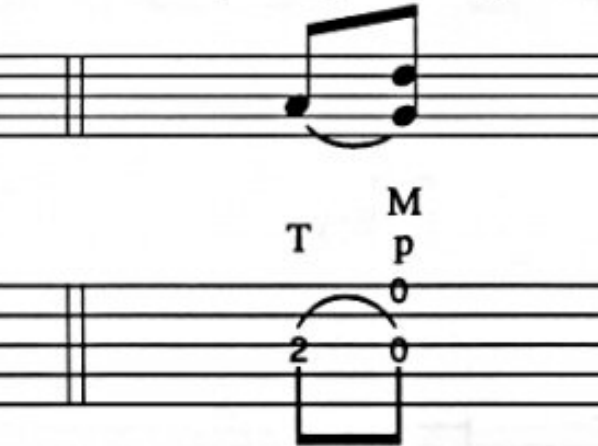
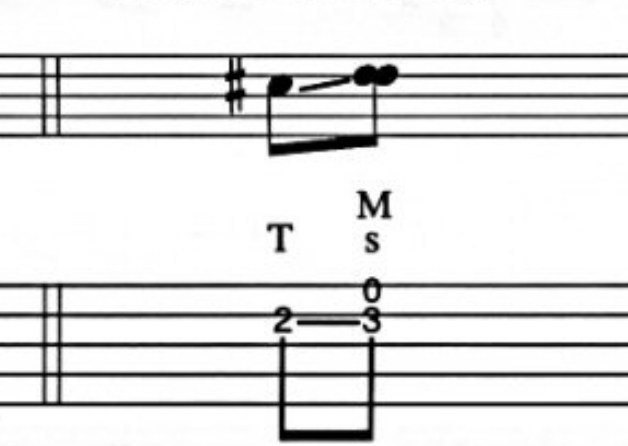
The *slur and pick companion string* technique is an important banjo technique.
The technique is executed as follows:

1. Pick a note (Ex. 1), then . . .
2. Slur (hammer, pull, or slide; in this example, hammer) to a second note (Ex. 2), and . . .
3. Pick a note on a "companion string" at the moment the slurred note is sounded (Ex.3).

Carefully study all notation and rhythm markings pertaining to the "slur and pick companion string" technique (Ex. 1-3).

EXAMPLE 1	EXAMPLE 2	EXAMPLE 3
		

"SLUR AND PICK COMPANION STRING" PRACTICE LICKS

Hammer/pick companion string	Pull/pick companion string	Slide/pick companion string
		

Hammer/pick companion & roll Pull/pick companion & roll Slide/pick companion & roll

The image shows three musical examples for guitar techniques. Each example consists of a treble clef staff with notes and a bass clef staff with fret numbers and picking notation.

- Hammer/pick companion & roll:** Treble staff shows a sequence of notes. Bass staff shows fret numbers 0, 2, 0, 0, 0, 0. Picking notation: T, M_h, T, M, T, M.
- Pull/pick companion & roll:** Treble staff shows a sequence of notes. Bass staff shows fret numbers 0, 0, 0, 0, 0, 0. Picking notation: T, M_p, T, M, T, M.
- Slide/pick companion & roll:** Treble staff shows a sequence of notes. Bass staff shows fret numbers 2, 3, 0, 0, 0, 0. Picking notation: I, M_s, T, M, T, M.

Amazing Grace

Amazing Grace, how sweet the sound,
That saved a wretch like me;
I once was lost but now I'm found,
Was blind but now I see.

Country gospel is a dynamic, moving style with an interesting blend of ballads and upbeat numbers. One of the immortals on the country gospel

ballads and upbeat numbers. One of the immortals on the country gospel playlist is "Amazing Grace." John Newton (1725-1807) composed the lyrics; the traditional melody is from the eighteenth century.

Two versions of "Amazing Grace" are presented here: a backup and a solo.

Melody with *accompaniment*



The basic melody is on the Tab melody staff. The backup part is on the Accomp. tab staff.

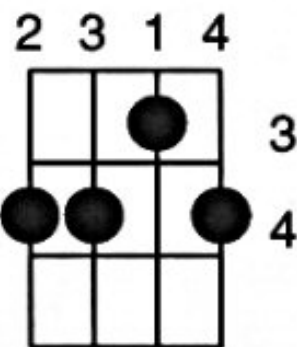


Banjo players often spice up their roll-style backups with *fill-in* licks. Note the use of fill-ins in this accompaniment—especially between the vocal phrases.



A portion of the *Bmi* chord (see below) is used in mes. 7 and 14. This the same *chord form* as the *Ami* in "Sally Ann."

Bmi



Solo





A *reverse slide* is played in measure 2 (and elsewhere).



The *slur and pick companion string* technique is used in measure 4 (see preceding lesson for instructions).

Amazing Grace

Melody with accompaniment

Melody

G 1 G 2 G 3 C 4 G

A - ma - zing Grace, how sweet the sound, That

Tab melody

T
A
B

0 0 2 0 2 0 2 0 0

Accomp.

T M T M T I etc. T T p I T I

The musical score is written for guitar and includes three staves. The top staff is the melody in treble clef, key of D major (one sharp), and 3/4 time. It consists of four measures. Above the notes are fret numbers: G (1st fret), G (1st fret), G (2nd fret), G (2nd fret), C (3rd fret), and G (4th fret). The lyrics 'A - ma - zing Grace, how sweet the sound, That' are written below the melody. The middle staff is the tab melody, showing the fret numbers for the strings T, A, and B. The bottom staff is the accompaniment in treble clef, key of D major, and 3/4 time. It consists of four measures. The first measure is a whole rest. The second and third measures contain eighth-note patterns. The fourth measure contains a triplet of eighth notes. The fret numbers for the accompaniment are indicated by the notes on the staff. The lyrics 'T M T M T I etc.' and 'T T p I T I' are written below the accompaniment staff.

Accomp. tab

T M T M T I etc. I I p I I I

8

5 G 6 Em 7 Bm 8 D⁷

saved a wretch like me. I

T M T M T I etc. T s I M p I T T T I I I I

3 3

see.

T M T M T I T I M p I T I T h I T h I T

T T I T M T p T s I T M T s T I T M T I T M T h

G Em 3 Bm D7 3

T I T M T p T s I T I T h I M T I M I T s T h I M p I

G G7 C G

T h M T M T p M T T I M I p T I M T p T M T h I

G Bm 3 Am C 3 G



Pickup notes

Doublestops (two notes played simultaneously)

Slides

Pulls

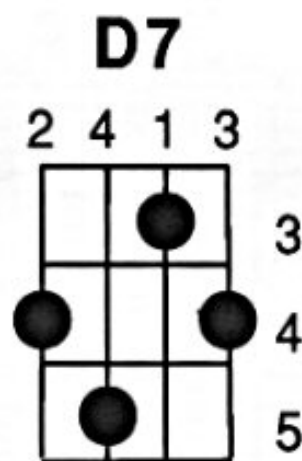
Hammers

Slur and pick companion string

Triplets



A fragment of the *closed D7* chord is played in measures 5 and 13.



The song closes with a typical banjo ending. Several stock endings will be presented in the lesson following the solo.

Thinkin' About Blue Eyes

Solo

The musical score is written for guitar and bass. The guitar part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass part is in bass clef. The score is divided into three systems, each with a guitar staff, a vocal line, and a bass staff with tablature.

System 1:

- Guitar:** Chords G, G (with triplet), C (with triplet), and C.
- Vocal:** Lyrics: M M M I s M T M I M T T s I T M I T M T p I T T h T I M I M I M
- Bass:** Tablature with fret numbers (0, 2, 3, 4, 5) and techniques like triplets and slurs.

System 2:

- Guitar:** Chords D7, D7 (with triplet), G, and G.
- Vocal:** Lyrics: T M T I T M I T h I T M M T M I T M T p I T I T I M I I I
- Bass:** Tablature with fret numbers (0, 2, 3, 4, 5) and techniques like triplets and slurs.

System 3:

- Guitar:** Chords G, G (with triplet), C (with triplet), and C.
- Vocal:** (No lyrics provided for this system).
- Bass:** (No tablature provided for this system).

3
I s M T M I M T T s I T M I T M T p I T T h T I M I M I M

2-3 0 0 0 0 2-4 0 0 0 2 0 1 2 0 2 0 1 2 1 2 2

3 3 3

D⁷ D⁷ 3 G G

T M T I T M I T h I T M I T I M T T I T p I T I T

3 4 3 0 0 0 2 1 0 0 2 0 0 3 2 0 2 0 0

3 3

Banjo endings

The chords in Ex. 1 can be used for each ending. The Em chord is optional; you can use the G chord for the entire first full measure if you prefer.

for the entire first full measure if you prefer.

1 G Em D⁷ G 2

M T s M T I M T M I T p M T T I M T M I T M T T M T

TAB

3 4

T I M T M I T I M I T T T I M T s I M T M I T I s T

TAB

5 6

T I M T M I T I M I T I s T M T I T M T I T I M T

TAB

The image shows a musical score for the song "Midnight Special". It includes a guitar tablature line at the bottom and a vocal melody line above it. The tablature line is labeled "TAB" and shows fret numbers (0, 7, 9, 3, 0, 0, 0, 0, 0, 0, 0, 0, 8, 10, 8, 9, 7, 4, 5, 3, 2, 4). The vocal melody line is in treble clef with a key signature of one sharp (F#). The lyrics are written below the tablature line, and the melody line is written above it. The score is divided into two measures by a double bar line. The first measure contains the lyrics "M T I T M T I M I T M T" and the second measure contains "M I T I T T M I T M I T".

Midnight Special

If you ever go to Houston, you'd better walk right,
 And you better not stagger, you'd better not fight;
 'Cause the sheriff will arrest you, and he'll carry you down,
 And you can bet your bottom dollar, that you're Sugarland bound.

Well let the Midnight Special shine her light on me,
 Let the Midnight Special shine her everlovin' light on me.

No matter what the setting—be it blues, rock, or country—"Midnight Special" always conveys the flavor of the blues. Blues songs tend to

No matter what the setting is it blues, rock, or country "Midnight Special" always conveys the flavor of the blues. Blues songs tend to favor seventh chords: a seventh chord has a "bluesy," dissonant sound.

Solo



The structure of the "Midnight Special" chorus is called *eight-bar blues*. Another familiar eight-bar blues (but with a different chord progression) is "Key to the Highway."



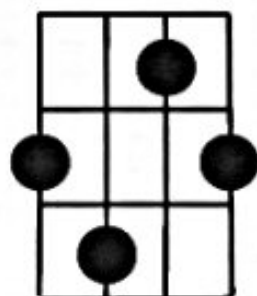
Move the closed D7 (see "Thinkin' About Blue Eyes") down two frets to make a C7 (see below). This C7 form is not used in the solo, but it could be used in the backup.



The open-string G7 chord (see below) is found at the end of the song.

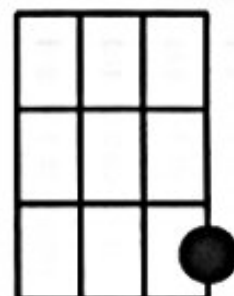
C7

2 4 1 3




G7

0 0 0 3



rit. This means "*ritard*," or "gradually slow down."

 **Fermata.** Hold the note(s) longer than their written time value.

Midnight Special

8-bar blues solo

The musical score is written for guitar in 4/4 time, featuring a key signature of one sharp (F#) and a tempo/style of 8-bar blues solo. The score is divided into two systems, each with a treble and bass staff. The lyrics are written below the treble staff, and the guitar solo is written in the bass staff.

System 1:

- Chords:** G (or G7), C (or C7), C (or C7)
- Lyrics:** T h I T M p I T I T M T I T I T T I T
- Guitar Solo (Bass Staff):** The solo consists of eighth and sixteenth notes, with triplets and bends. The first measure has a triplet of eighth notes (G, A, B) and a triplet of sixteenth notes (G, A, B). The second measure has a triplet of eighth notes (G, A, B) and a triplet of sixteenth notes (G, A, B). The third measure has a triplet of eighth notes (G, A, B) and a triplet of sixteenth notes (G, A, B).

System 2:

- Chords:** G (or G7), G (or G7), D7
- Lyrics:** T M T T h I M I T T s I M I T I T I T M T T
- Guitar Solo (Bass Staff):** The solo continues with eighth and sixteenth notes, including triplets and bends. The first measure has a triplet of eighth notes (G, A, B) and a triplet of sixteenth notes (G, A, B). The second measure has a triplet of eighth notes (G, A, B) and a triplet of sixteenth notes (G, A, B). The third measure has a triplet of eighth notes (G, A, B) and a triplet of sixteenth notes (G, A, B).

6

D7 G (or G7) G (or G7) G7

I T h I T p I T I T M T h I T I T M I M Br

9

VARIATIONS

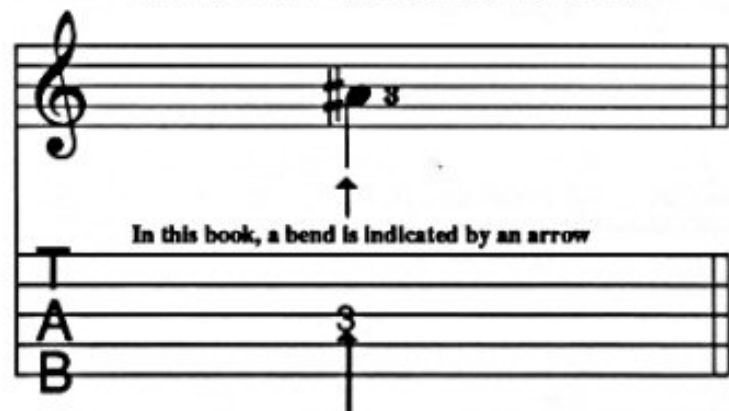
You can end the song on the first beat of measure eight by simply playing the G note as shown at the left. Or, you can play the G note and then return to the very beginning (the pickup measure) and repeat the song.

String bending

Bending—a type of slur—is also called "choking" or "pushing"

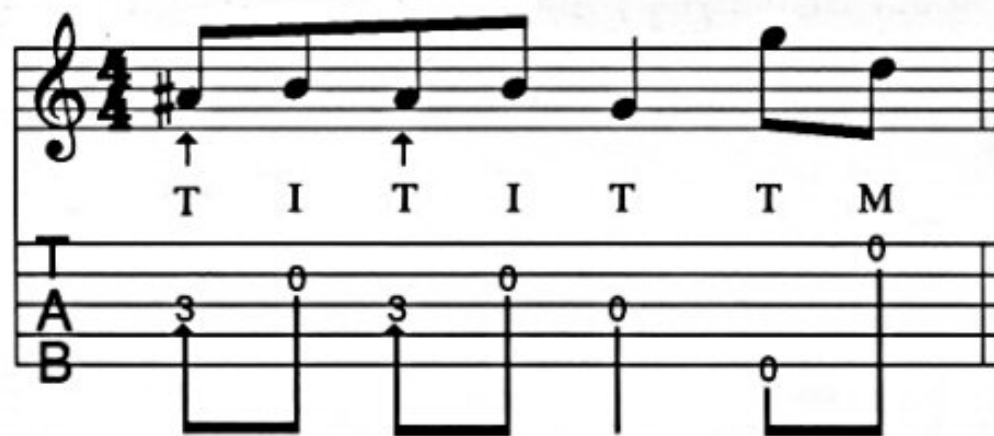
String bending creates a "bluesy" sound

EXAMPLE 1 BENDING A STRING



When bending a note on the first three strings, most banjo players "push" the bent note towards the lower-sounding strings. A note bent on the low D string is usually "pulled" towards the higher-sounding strings. However, feel free to experiment.

EXAMPLE 2 BENDING IN A ROLL



HOW TO BEND A STRING

Please refer to Example 1 at the left.

1. Finger the note that you are going to bend.
2. Pick the note.
3. Push the string sideways without picking again. Pushing (bending) the string will cause the first note to raise in pitch.

BENDIN' AND ROLLIN'

Example 2 shows how a simple roll might incorporate the bend from Ex. 1.

Try to create a "lazy blues shuffle" sound here—slow and easy-going. Do not rush the bends. Bend very slightly so that the pitch is raised a half-step or less.

It will help you to support the bending finger (the third finger) with the middle finger and maybe the first finger as well. "Lining up" the first two fingers behind the bending finger will give it more strength and "bending power."

EXAMPLE 3 BENDING UP THE NECK**BENDING UP THE NECK**

Example 3 shows how to bend in the higher area of the neck. This bend is incorporated in a forward roll.

Listen closely to several 5-string banjo recordings and learn to hear the string bends. Then try to copy some of the bends by ear. A two-speed tape recorder with pitch control is an indispensable tool for this type of learning.

Belmont County Blues

When I was back in Belmont County, I never scratched for no chicken feed,
 When I was back in Belmont County, I never scratched for no chicken feed;
 You know ol' Roy Clark ran the henhouse,
 The chicks would stand in line for me.

The twelve-bar blues is at the core of many American musical styles.

The twelve-bar blues is at the core of many American musical styles. Play the blues deliberately, with feeling.

12-bar blues solo



Please study the previous lesson on *string bending* before attempting *Belmont County Blues*. Bending is used extensively here.



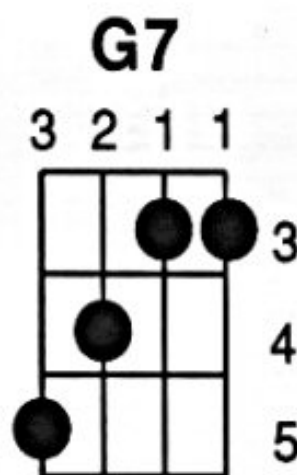
Belmont County Blues should be played with a *shuffle* feel. Please see Appendix C at the back of the book.



The closed D7 (see "Thinkin' About Blue Eyes") and C7 (see "Midnight Special") chords are used here in measures nine and ten).



The final chord is a *closed G7*:



Be sure to "flat out" the tip of the index finger to sound the

Be sure to “flat out” the tip of the index finger to sound the third fret clearly on both the first and second strings.

Belmont County Blues

12-bar blues solo

L. McCabe

h I M I T I T h I T I etc. T T M p I T I T T M p I T I

D7 C7 shift G7 C7

T I M etc. I T M T M T M T M

G7

T p I T

Aura Lee

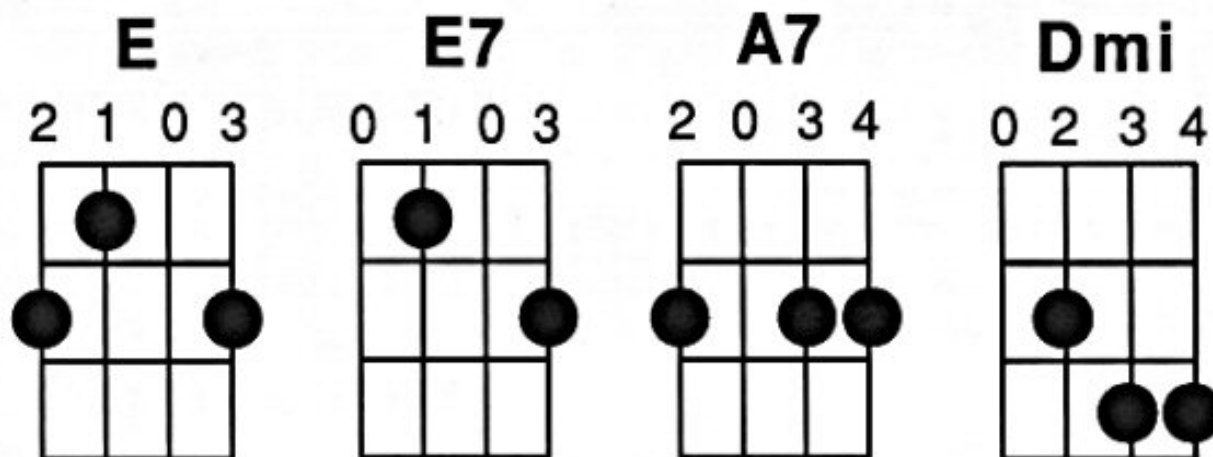
Aura Lee, Aura Lee,
Maid of golden hair;
Sunshine came along with thee,
And swallows in the air.

Not all banjo tunes are played in the key of G, of course. This arrangement of "Aura Lee" will introduce you to the key of C.

Melody with accompaniment



The roll accompaniment is very easy to play. Several new chords are introduced in this song:



Solo



The solo arrangement is in a “free form” ballad style. The melody notes are the most important notes and should be accented. It takes a little practice to develop a feel for accenting, so be sure to listen for accents when you listen to music. Eventually—with practice—what you hear will become a part of your playing.



It is not necessary to maintain a strict tempo for this type of solo. Loosen up and make each phrase sound pretty.

Aura Lee

Melody with roll accompaniment

Melody

1 C 2 D7 3 G7 4 C

5 C 6 D7 7 G7 8 C

Sat and rocked I heard him sing, Sing - ing Au - ra Lee.

T
A
B

C D7 G7 C

First system of musical notation. The top staff is a treble clef staff with a melody. The bottom staff is a guitar TAB staff with fret numbers: 0, 2, 1, 0, 2, 1, 2, 0, 1, 0, 1, 3, 0, 0, 3, 0, 0, 2, 1, 0, 2, 2.

9 C 10 E (or E7) 11 Am 12 E (or E7)

Au - ra Lee, Au - ra Lee, Maid of gol - den hair;

T 2 2 2 2 2 2 2 0 1 0 2

A

B

C E (or E7) Am E (or E7)

Second system of musical notation. The top staff is a treble clef staff with a melody. The middle staff is a guitar TAB staff with fret numbers: 2, 2, 2, 2, 2, 2, 2, 0, 1, 0, 2. The bottom staff is a bass clef staff with a bass line. Chord symbols are placed above and below the staves: C, E (or E7), Am, E (or E7).

T I M I M I etc. T I M I M I T I

13 C A⁷ 14 D⁷ 15 Dm G⁷ 16 C

Sun - shine came a - long with thee and swal - lows in the air.

C A⁷ D⁷ Dm G⁷ C

Aura Lee

Solo

C D7 G7 C
 T M T I p T I T M T I M T I M p I T I M I T I M
 T A B
 2 1 0 1 0 4 2 0 0 0 1 0 2 0 1 0 2 0

C A⁷ D⁷ Dm G⁷ C

Barre 2nd fr.

M I T M s I M T M T I M M I T M I T s M I M T M T

2 1 2-3 2 2 0 0 1 2 0 2 3-5 1 2 2 1 2

T A B

Detailed description: This is a musical score for guitar. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with various chords indicated above it: C, A7, D7, Dm, G7, and C. A 'Barre 2nd fr.' instruction is placed above the A7 chord. The middle staff contains the lyrics 'M I T M s I M T M T I M M I T M I T s M I M T M T' aligned with the melody. The bottom staff is a guitar tablature with six lines, showing fret numbers (0-5) and fingerings (1-5). It includes a 'T' (thumb) and 'A' (index) marking on the first two lines. The score is divided into measures by vertical bar lines.

Br *Brush* with downward motion of thumb

CHAPTER 3: THE MELODIC BANJO

JUST FIDDLIN' AROUND

Fiddle tunes—reels, jigs, and hornpipes—are an exciting source of material for the five-string banjo. Banjo players often play fiddle tunes in the *melodic style*. Chapter 3 presents many tunes in this style, and contrasts melodic playing with the *Scruggs style* and the *Reno style*. This chapter also teaches new chords, music terms and skills, and assorted banjo techniques.





Cripple Creek (revisited)

Earlier in the book we learned "Cripple Creek" in the Scruggs style. This version—in the melodic style—is closer to what a fiddler or mandolin player would play. After learning this solo, try to create your own interpretation based on a mixture of the two styles.

Solo



The *seventh position* (VII pos.) is introduced here:

Index finger plays the seventh fret

Middle finger plays the eighth fret

Ring finger plays the ninth fret

Little finger plays the tenth fret

VII pos. is used in almost every measure of this arrangement.



Accuracy is very important when playing in the melodic style. In the Scruggs style we can keep playing rolls if we make a mistake. In the melodic style, every note (or almost every note) is a melody note. This makes mistakes more apparent.



Try to play any two successive notes on different strings when playing melodic-style banjo. This contributes to the flowing, melodic sound that helps to characterize the style.

Cripple Creek (revisited)

In the melodic style

First system of music for Cripple Creek (revisited). The system consists of a treble staff, a bass staff, and a line of guitar tablature. The treble staff is in G major (one sharp) and 4/4 time. The bass staff is in standard notation. The guitar tablature is on a six-line staff with fret numbers 0-7. Chords are indicated above the treble staff: G, C, G, G, D7, G. The tablature includes fingerings (1, 2, 1, 2, 2, 1, 1, 1) and a sequence of letters (T, I, T, M, T, M, I, M, I, T, I, T, M, I, M, T, I, T, M, T, M, I, M, T, I, T, M, T, M) representing fretting hand techniques.

Second system of music for Cripple Creek (revisited). The system consists of a treble staff, a bass staff, and a line of guitar tablature. The treble staff is in G major (one sharp) and 4/4 time. The bass staff is in standard notation. The guitar tablature is on a six-line staff with fret numbers 0-7. Chords are indicated above the treble staff: G, G, G, D7, G. The tablature includes a sequence of letters (I, T, I, M, I, T, I, T, I, T, I, M, I, T, M, I, T, I, M, I, T, I, M, I, M, I, T, I, T, M) representing fretting hand techniques.



Devil's Dream

Devil's Dream

"Devil's Dream"—also known as "Devil Among the Tailors"—is sometimes played at a blazing fast speed. It doesn't seem like there are lyrics for this tune; it was almost certainly composed specifically for the fiddle long before the advent of the five-string banjo.

Solo



The fingertip of the index finger should cover the fifth fret of strings two and three in measures three, four, and seven of the A part. Ditto for measure seven of the B part.



There is a position shift from fourth position to fifth position in the second measure of each section.

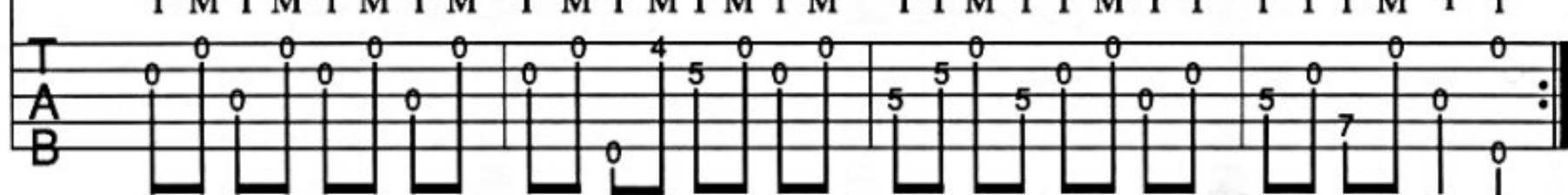


There is a position shift from fifth position to fourth position in measure four of part A. This shift occurs again in the second ending of the A part.



To play "Devil's Dream" with a fiddler, we will need to *capo* at the second fret; doing this results in a *transposition* (change of key) from the key of G to the key of A. The lesson following the solo explains the use of the capo.





The capo

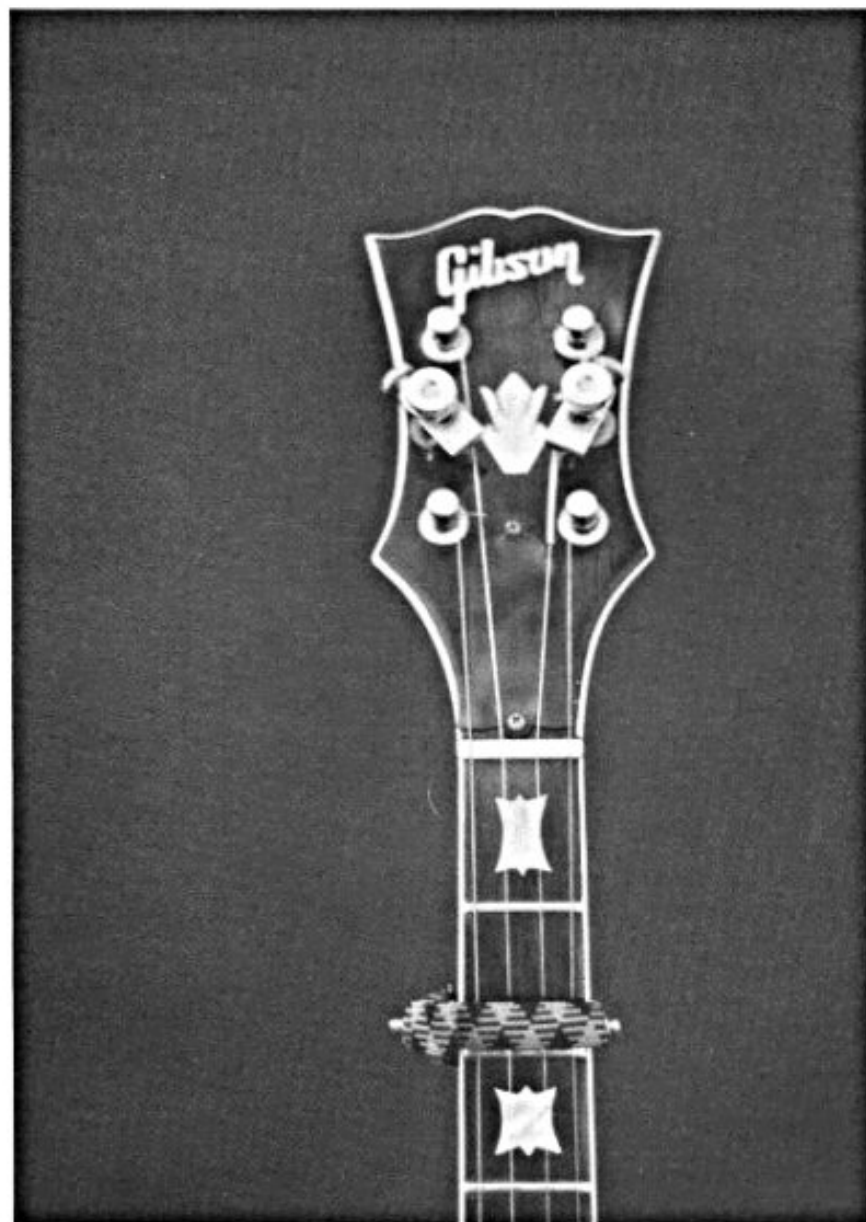
THE PURPOSE OF THE CAPO

Most bluegrass banjo playing is played in G tuning; at times, however, we must change keys to accommodate the preference of another musician or singer. (If you are not familiar with the term *key*, think of it as a "musical place.")

Fiddlers like to play "Devil's Dream" in the *key of A*. If a banjo player knows "Devil's Dream" in the key of G and the fiddler knows the song in the key of A, somebody must change to the other's key of preference. This is where the *capo* comes in.

A banjo capo (pronounced kay-po) is a manufactured accessory that can be purchased at any good music store. Placing the capo behind the second fret enables the banjo player to play in G tuning while achieving the pitch of the key of A. The photo below shows a capo placed at the second fret.

of the key of A. The photo below shows a capo placed at the second fret.



The capo allows the banjo player to transpose a song to another key while retaining the "open-string" fingerings of the original key.

WHERE TO PLACE THE CAPO TO CHANGE TO OTHER KEYS

Capo at the second fret to play in the key of A
Capo at the fourth fret to play in the key of B
Capo at the fifth fret to play in the key of C
Capo at the seventh fret to play in the key of D
Capo at the ninth fret to play in the key of E

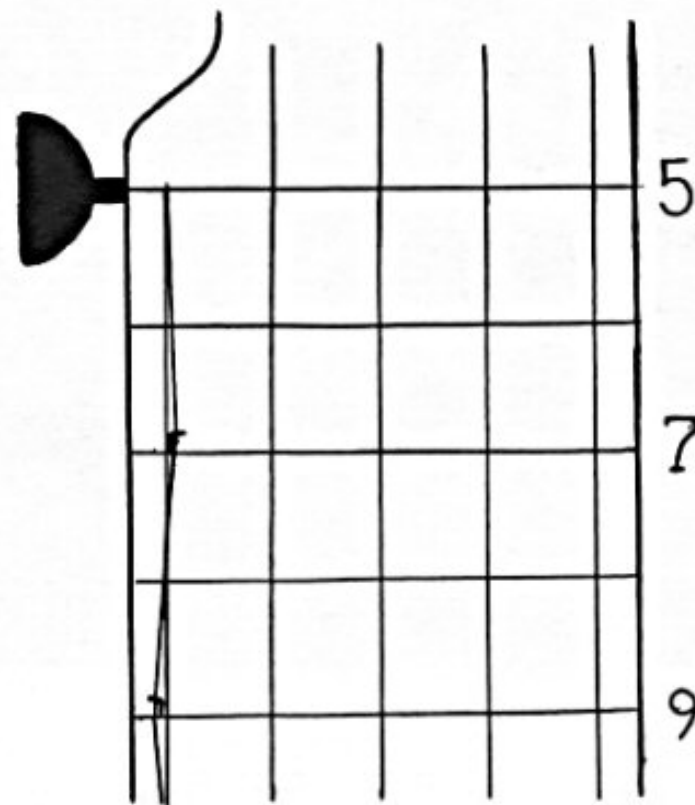
To complete the key change, we will also need to raise the pitch of the fifth string (see below).

THE FIFTH STRING CAPO

To transpose accurately, the pitch of fifth string will have to be raised the same distance as the other four strings. This can be done with a *sliding fifth string capo*. A fifth string capo can be purchased at any good music store. Unlike the "regular" capo, a fifth string capo is a permanent fixture on the side of the neck; thus, it should be installed by a competent repairman.

There is also another way to raise the pitch of the fifth string: use the HO railroad tacks that are sold in hobby shops for model railroads (see illustration below). Again, installation is best trusted to a competent

railroad tracks that are sold in hobby shops for model railroads (see illustration below). Again, installation is best trusted to a competent repairperson.



Old Joe Clark

Old Joe Clark's a mean old man,
Mean as he can be;
Knocked me down with his right hand,
Walked all over me.

Walked all over me.

Round and round, Old Joe Clark,
Round and round I say;
Round and round, Old Joe Clark,
I ain't got long to stay.

Seems like there are a lot of humorous characters named Joe in traditional songs: "Cotten-Eyed Joe," "Ragtime Cowboy Joe," and "Old Joe Clark" to name a few. Capo at the second fret to play "Old Joe Clark" with a fiddler.

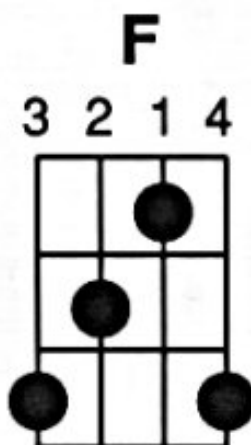
Solo #1



The solo is played in the third position for the first six bars of the A part; after that it is in first position.



The *F* chord is introduced here:



Solo #2



Solo #2 is more challenging than solo #1. Take your time and practice purposefully.

Old Joe Clark

Solo #1

Musical notation for Solo #1 of "Old Joe Clark". The piece is in 4/4 time with a key signature of one sharp (F#). The notation includes a treble staff with a treble clef, a guitar staff with a guitar clef, and a bass staff with a bass clef. The guitar staff features a melodic line with various chords (G, D7) and a fretted line with fingerings (I, M, T, I, T, M, T, I, T, I, I, T, I, T, I, M, T, I, T, M). The bass staff shows a bass line with fret numbers (0, 5, 3, 5, 0, 5, 0, 0, 5, 3, 5, 0, 0, 3, 0, 3, 0).

Chords: G, G, G, D7, G, G, G, D7, G

Fingerings: I M T I T M T I T I I T I T I M T I T M

Fret Numbers: 0 0 5 3 5 0 5 0 0 5 3 5 0 0 3 0 3 0

I M T I T M T I T T I M I T I M I T I T M T T

TAB

G G G F

T I T M T M M M M T I T M I T T M I

TAB

G G G F G

T I T M T M M M M T T I M I T I M I T I M I T

TAB

Old Joe Clark

Solo # 2

First system of the solo, featuring a treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody is written on a single staff with chords G, G, G, and D7 indicated above. The fretboard diagram below the staff shows fingerings (0, 5, 3, 3, 5, 0, 5, 0, 0, 5, 3, 3, 5, 0, 2-3, 0, 3) and picking patterns (I T I T I T I T I T I T I T I T I T I T).

Second system of the solo, continuing the melody with chords G, G, G, D7, and G indicated above. The fretboard diagram shows fingerings (0, 5, 3, 3, 5, 0, 5, 0, 0, 7, 0, 7, 0, 4, 4-5, 0, 0, 0) and picking patterns (I T I T I T I T I T M T I M T I T T s I T M T T). The system concludes with a double bar line and repeat dots.

The first system of the musical score for 'June Apple' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music, each with a chord symbol above it: G, G, G, and F. The notes are: Measure 1 (F#4, G4, A4, B4), Measure 2 (G4, A4, B4, C5), Measure 3 (F#4, G4, A4, B4), and Measure 4 (F#4, G4, A4, B4). The bottom staff is in bass clef and contains four measures of music. The notes are: Measure 1 (D2, C2, B1, A1), Measure 2 (G1, F1, E1, D1), Measure 3 (D2, C2, B1, A1), and Measure 4 (G1, F1, E1, D1).

Chord symbols: G, G, G, F
 Notes: 1-1, 8, 1-1, 3

T s I T M T M I T I T M I T T I T M T I

The second system of the musical score for 'June Apple' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music, each with a chord symbol above it: G, G, G, and F. The notes are: Measure 1 (F#4, G4, A4, B4), Measure 2 (G4, A4, B4, C5), Measure 3 (F#4, G4, A4, B4), and Measure 4 (F#4, G4, A4, B4). The bottom staff is in bass clef and contains four measures of music. The notes are: Measure 1 (D2, C2, B1, A1), Measure 2 (G1, F1, E1, D1), Measure 3 (D2, C2, B1, A1), and Measure 4 (G1, F1, E1, D1).

Chord symbols: G, G, G, F, G
 Notes: 4-5, 7, 4-5, 2, 3

T s I T M T M I T I T M I T T I T M T T

June Apple

When Earl Scruggs left Bill Monroe's band in the late forties, his replacement was Don Reno (1927-1984). Later, Don formed his own group, "The Tennessee Cut-Ups." With Red Smiley playing guitar and sharing vocals with Don, the Cut-Ups became one of the premier groups in bluegrass. The Reno banjo style is discussed and demonstrated here.

Solo



This arrangement of the fiddle tune "June Apple" combines the melodic style with the *Reno style*.



In the Reno style, a series of notes (or a musical phrase) is played with the thumb and index finger of the picking hand (see measures seven and eight). Play the downbeats with the thumb; the upbeats are played with the index finger. The result is a sound similar to a flatpicked guitar.



In the melodic style, we try to avoid playing two successive notes on the same string. This rule does not apply to the Reno style.



The last measure in the A part is played in Reno style. Conversely, a Scruggs-style roll occupies the last bar of the B part. In actual

a Scruggs-style roll occupies the last bar of the B part. In actual practice the two measures are interchangeable.

June Apple

Solo

G G F F

M I T I M I T I M I T I M T I T I

T
A
B

0 6 6 0 6 6 0 6 6 0 5 0 7 0 6 0 5 6 0 5 0 5 6 0 5 5

B

G G F G

T I M I T I M I T I M T I T I T I T I T I T I T

T
A
B

G G F C

M T I T h I T T h I T I T M I M I T I T I T I T I T I T I T M I T M T

T
A
B

G G F G

I T h I T T h I T I T M I M I T I T I T I T I T I T I T M T

T
A
B

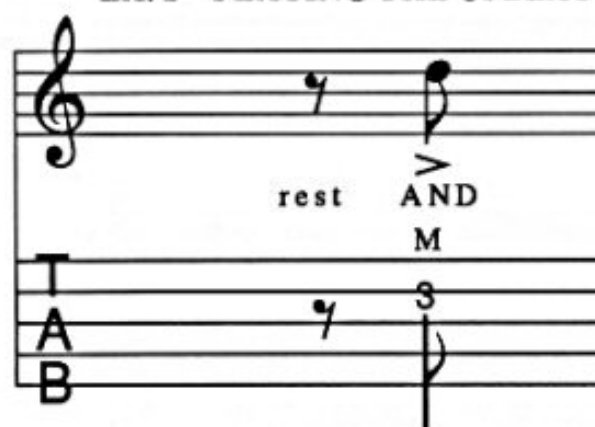


Syncopation

Syncopation is an unexpected or irregular accent or rhythm. When a musical phrase contains one or more notes accented on the upbeat (or in an unexpected place) it is said to be *syncopated*. The first popular style of music to feature syncopation was the ragtime piano music of Scott Joplin, Tom Turpin, and others. Ragtime piano is characterized by a steady, march-like bass played against offbeat melody phrases. Syncopation is also used extensively in jazz and Western swing music.

5-string banjo players have long enjoyed playing syncopated melodies like "Alabama Jubilee," "Lone Star Rag," and "Salty Dog." Example 1 below shows a basic syncopated figure: an eighth rest followed by an accented eighth note. Example 2 shows how this rhythm is used for vamping chords on the banjo.

EX. 1 PLAYING THE UPBEAT



EX. 2 VAMPING ON THE UPBEAT



The song excerpts below will help you learn to count syncopated melodic phrases that feature key note:

The song excerpts below will help you learn to count syncopated melodic phrases that feature key notes on upbeats. Don't worry too much about your banjo technique here—it is the counting that we are most concerned with for now.

THE ENTERTAINER

The upbeat note is TIED to the half-note. The TIE extends the value of the picked note by the value of the tied note. Do not pick the half-note.

The musical notation for 'The Entertainer' consists of two staves. The top staff is in treble clef with a 2/4 time signature. It contains a melodic line with eighth and quarter notes, including a sharp sign (#) and several accents (>). A tie is placed over a half-note at the end of the first line. The bottom staff is a banjo tablature with a T (thumb) and B (back) line. It shows fret numbers (0, 1, 2) and rhythmic markings (7, 2) corresponding to the melody above.

ALABAMA JUBILEE

The musical notation for 'Alabama Jubilee' consists of two staves. The top staff is in treble clef with a 2/4 time signature. It contains a melodic line with eighth and quarter notes, including a sharp sign (#). Below the staff, the lyrics are written: "You ought to see Mis - ter Jones when he rat - tles the bones". The bottom staff is a banjo tablature with a T (thumb) and B (back) line. It shows fret numbers (0, 1, 2) and rhythmic markings (7, 2) corresponding to the melody above.

Red Wing

Red Wing

"Red Wing" is the folk version of the light classical piece "The Happy Farmer" by Robert Schumann (1810-1856). The song follows the *verse-chorus* form, sixteen bars for each part.

Solo



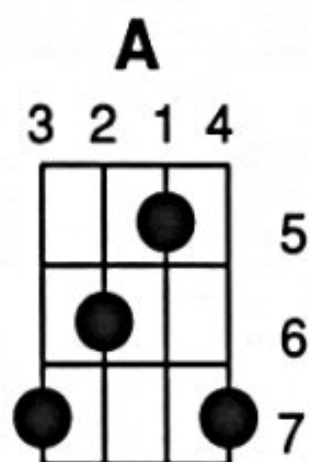
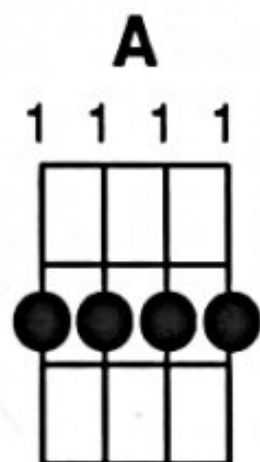
"Red Wing" combines the Scruggs and melodic styles. Carefully study all fingering suggestions and picking-hand indications.




A *double hammer* is played in the pickup measure.




Two new A chords are introduced here: *barre A* and *closed A*:



Fret the fifth string with the ring finger in the first bar of the

 Fret the fifth string with the ring finger in the first bar of the second ending of the chorus (whew!).

 Please study the previous lesson on *syncopation* to prepare for the *syncopated lick* at the end of the song.

Red Wing

Solo



3

G G C

1-1

T h h I T I T I T M T s M T I T M T M I M T I M T

T h h I T I T I T M T s M T I T M T M I M T I M T

G D⁷ G

M I s M T I T M T M T I T I T M I T I T I T M

1. Barre 2nd fret A D⁷ 2. A D⁷ G

T I T M T I T M T M T M T M T I M T I T I M T M I M I M

Chord progression: C, C, G

Musical notation (Treble Clef, Key of D major):

Staff 1 (Melody):

Measure 1: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter) | Chord: C

Measure 2: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter) | Chord: C

Measure 3: A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter) | Chord: G

Staff 2 (Bass):

Measure 1: D2 (half), F#2 (half) | Chord: C

Measure 2: G2 (half), B2 (half) | Chord: C

Measure 3: D3 (half), F#2 (half) | Chord: G

Chord progression: G, D7

Musical notation (Treble Clef, Key of D major):

Staff 1 (Melody):

Measure 4: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter) | Chord: G

Measure 5: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter) | Chord: D7

Measure 6: A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter) | Chord: D7

Staff 2 (Bass):

Measure 4: D2 (half), F#2 (half) | Chord: G

Measure 5: G2 (half), B2 (half) | Chord: D7

Measure 6: D3 (half), F#2 (half) | Chord: D7

I M I M P I T M T M T I M

First system of guitar tablature. The top staff shows fret numbers: 0, 0, 0, 2, 0, 0, 2, 0, 0, 2, 0, 3, 0. The bottom staff shows fingerings: 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 1, 2.

1. D7 G G7

Second system of guitar tablature, first ending. The top staff shows fret numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The bottom staff shows fingerings: 5, 0, 5, 0, 7, 0, 5, 2, 3, 0, 0, 0, 2, 3, 6, 5, 6.

2. D7 G G

Third system of guitar tablature, second ending. The top staff shows fret numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The bottom staff shows fingerings: 7, 0, 5, 0, 7, 0, 0, 2, 0, 0, 0, 3, 2, 0, 9, 11, 0, 9, 11.

Sally Ann (revisited)

After you learn this arrangement of "Sally Ann," compare it to the basic versions in Chapter 1. And don't forget to give yourself a nice pat on the back for the great progress you have made!

Solo



This solo is based on two styles: Reno and melodic.



The chord progression in this version of "Sally Ann" is a little different than the chord progression in the previous arrangements. When we change one or more chords in a chord progression, we have *reharmonized* the song. *



Measure two contains a *dotted quarter note* followed by an *eighth note*. Count:



1 and

2 and

3 and

4 and



Bluegrass endings are often four bars in length. One of these *double tag* endings is used in this arrangement of "Sally Ann."

* Mel Bay's *Blues Band Rhythm Guitar* by Larry McCabe offers a complete study of reharmonization concepts.

Sally Ann (revisited)

Solo



First system of musical notation (Treble and Bass clefs, 4/4 time signature). The melody is in G major. The bass line includes fret numbers (0, 5, 7, 9).

T I T M T I M I T M T I T I T M T I M T I T M I M T M I T

Second system of musical notation. Chords: G, Am, D7, G. The melody includes a trill (I M M) and a grace note (h). The bass line includes fret numbers (0, 5, 7, 2).

M I M T I T I M T I T I T I T M ^p I M T I T I M T ^I h T ^M h T T

Third system of musical notation. Chords: G, Am, D7, G. The melody includes a trill (I M M) and a grace note (h). The bass line includes fret numbers (0, 5, 7, 2).

I T I M I T I T h I T I T I T M ^p I M T I T I M T ^I h T ^M h T T

ENDING

Fourth system of musical notation. Chords: G, Em, D, G, G, Em, D, G. The melody includes a trill (3 2). The bass line includes fret numbers (0, 5, 7, 2).

2-2 2-2 2-2

T s I T M T s I T M T s I T M T T I M T M I T I M I T p M T

T A B 2-3 0 2-3 0 2-3 0 0 2 0 0 3 0 0 0 3 2 0 0

Red-Haired Boy

The reels, jigs, ballads, and haunting airs of the Irish people were brought to these shores by immigrants in search of a better life. Whether it be a toe-tapping jig or a tender ballad, traditional Irish music is always a wonderful experience for performer and listener alike.

Solo



"Red-Haired Boy"—also called "The Little Beggarman"—is a traditional *Irish reel*.



This arrangement is mainly in the melodic style.



This arrangement is mainly in the melodic style.



Red-Haired Boy

Irish reel

The musical score for "Red-Haired Boy" is presented in three systems. The first system consists of a treble staff with a key signature of one sharp (F#) and a 4/4 time signature. Above the staff are chord markings: G, G, C, G, G, and F. Below the staff is a sequence of letters: T I T I T M I M I T I T M T T h I T p T I T M I p. The second system continues the melody with similar chord markings (G, G, C, G, 1. D, G, 2. D, G) and letters (T I T I T M I M I T I T M T I M T I T I I T I M I). The third system shows the final part of the piece, including a double bar line and repeat signs. The bottom staff of each system contains a series of numbers representing fingerings or fret positions for a stringed instrument.

G G C G G F

T I T I T M I M I T I T M T T h I T p T I T M I p

G G C G 1. D G 2. D G

T I T I T M I M I T I T M T I M T I T I I T I M I

F C G G F
 M I M T M I M I M I M I T I T M T T h I T p T I T M I p
 3 5 3 3 5 0 5 3 5 0 0 5 0 5 0 0 2 0 2 0 0 0 3 2 0
 G G C G 1.
 T I T I T M I M I T I T M T I M T I T I M I I T I
 0 0 0 0 5 0 5 0 0 5 0 5 0 8 7 0 9 10 0 0 0 5 0 0 0

6/8 time

The 6/8 time signature is the meter of Irish jigs

6/8 is a compound meter: the beat is divided or "felt" in three equal parts

6/8 is a compound meter; the beat is divided or "felt" in three equal parts

EXAMPLE 1

EXAMPLE 2

COUNT: One and a Two and a TRIP - a - let TRIP - a - let

T
A
B

IMPORTANT: The notes in Ex. 2 are marked with the triplet mark 3 to help you learn to count. However, in "real" music the triplet mark is not attached to the notes in compound time (6/8, 9/8, 12/8) notation.

EXAMPLE 3

EXAMPLE 4

COUNT: ONE and a TWO and a ONE and a TWO and a
OR: TRIPP - let TRIPP - let

T
A
B

FOR HE'S A JOLLY GOOD FELLOW

For He's a Jol - ly Good Fel - low, For ...

T
A
B

BASIC VALUES IN 6/8 TIME

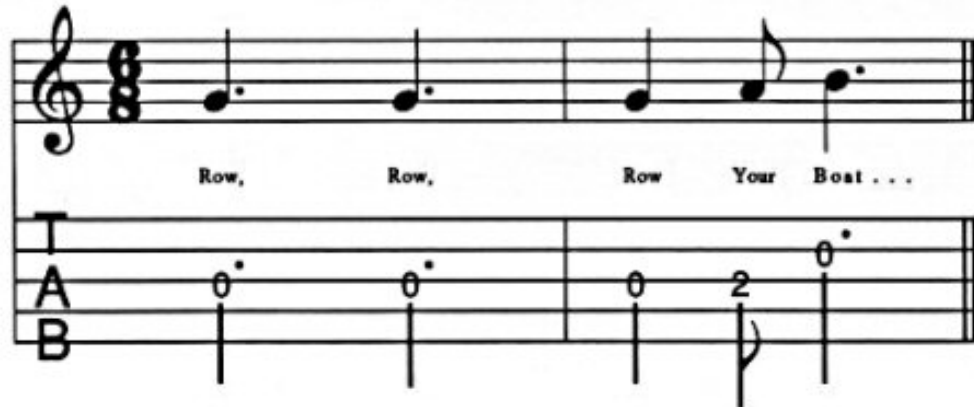
1. The dotted quarter note receives 1 beat in 6/8 time (Ex. 1). It is counted "One and a"; thus, the beat is divided into 3 even parts.
2. Three eighth-note triplets combine to receive 1 beat (Ex. 2). An individual triplet, then, receives 1/3 of a beat.
3. A quarter note receives 2/3 of a beat in 6/8 time (Ex.3).
4. Notice (Ex. 4) that the note values are proportionately the same (in 6/8) as in the simple time signatures. That is, the quarter note receives twice as much time as the eighth note; the dotted quarter receives 1 1/2 times the value of the quarter note and 3 times the value of the eighth note.

FAMILIAR SONGS IN 6/8 TIME

The familiar songs at the left will help you learn to count the basic note values in 6/8 time. Don't worry too much about your instrumental technique at first—concentrate instead on the timing.



ROW, ROW, ROW YOUR BOAT



first—concentrate instead on the timing.

It will help a lot if you take some time to study some more 6/8 tunes in a songbook. Also, try to pick up a good Irish fiddle album and see if you can identify the 6/8 jigs by their beat.

The Joys of Wedlock

The trouble with wedlock is that there's not enough wed and too much lock.

—Christopher Morley

Solo



"The Joys of Wedlock" is an *Irish jig* played in *6/8 time*. Please study the previous lesson on 6/8 time to prepare for this song.



Be sure to “feel” each measure in two beats—tap your foot twice in each measure.



Each beat should be felt in three equal parts (One and a), even when there are less than three notes played in the space of a beat.



Some types of music can be played somewhat “loose” rhythmically. However, a dance like the jig (and a march, a polka, etc.) should be played to a strict beat.



The Joys of Wedlock

Irish Jig

The musical score for "The Joys of Wedlock" is presented in three systems. The first system consists of a treble staff with a key signature of one sharp (F#) and a 6/8 time signature. It contains four measures of music with notes and stems. Above the staff, the chords G, C, G, G, and D7 are indicated. Below the staff, a rhythm line uses letters T, I, T, I, T, I, M, T, M, I, M, T, I, M, T, M, I, M, T, I, T, I, M to represent the rhythm. The second system is a bass staff with a tablature (TAB) format, showing fret numbers (0, 7, 0, 0, 0, 0, 4, 5, 0, 5, 0, 0, 0, 0, 0, 0, 4, 2, 2, 2) and a final measure with a double bar line. The third system is a treble staff with a key signature of one sharp (F#) and a 6/8 time signature, containing four measures of music with notes and stems. Above the staff, the chords G, C, G, G, D7, and G are indicated. Below the staff, a rhythm line uses letters I, T, I, T, I, M, T, M, I, M, T, I, M, I, h, I, T, I, T, I, T to represent the rhythm. The final system is a bass staff with a tablature (TAB) format, showing fret numbers (0, 0, 0, 0, 0, 0, 4, 5, 0, 5, 0, 0, 0, 0, 2, 0, 0, 0, 0, 0) and a final measure with a double bar line.

The image displays a musical score for a piece titled "The hornpipe rhythm". The score is written for guitar and bass, featuring a treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is organized into three systems, each consisting of a guitar staff and a bass staff with tablature.

System 1:

- Guitar Staff:** Contains a melodic line with eighth and sixteenth notes, including ties and slurs. Chords G, G, G, and D7 are indicated above the staff.
- Bass Staff:** Features a bass line with fret numbers (0, 7, 0, 0, 0, 5, 0, 0, 2, 4, 0, 0, 0, 0) and fingerings (I, p, M, T, M, I, T, I, M, T, M, I, p, M, T, M, I, T, h, M, I, T, I).

System 2:

- Guitar Staff:** Continues the melodic line. Chords G, C, G, G, D7, and G are indicated above the staff.
- Bass Staff:** Continues the bass line with fret numbers (0, 0, 3, 0, 5, 4, 4, 5, 0, 5, 0, 0, 0, 1, 2, 4, 0, 0, 0, 0) and fingerings (p, M, I, M, I, M, T, M, I, M, T, I, M, I, h, I, T, I, T, I, T).

System 3:

- Guitar Staff:** Contains the final melodic phrase. Chords G, C, G, G, D7, and G are indicated above the staff.
- Bass Staff:** Contains the final bass line with fret numbers (0, 0, 3, 0, 5, 4, 4, 5, 0, 5, 0, 0, 0, 1, 2, 4, 0, 0, 0, 0) and fingerings (p, M, I, M, I, M, T, M, I, M, T, I, M, I, h, I, T, I, T, I, T).

The hornpipe rhythm

The hornpipe rhythm

The *hornpipe rhythm* consists of a dotted eighth note followed by a sixteenth note (Ex.1). This rhythm is the main rhythm in the hornpipe and is a featured rhythm in the strathspey. Both the hornpipe and the strathspey are traditional dances of the British Isles.

Example 2 shows how to count the hornpipe rhythm. The dotted eighth note receives three parts of the beat to the sixteenth note's one part of the beat.

EX. 1 THE HORNPIPE RHYTHM

EX. 2 HOW TO COUNT THE HORNPIPE RHYTHM

Speak: One sixteen- note Two sixteen- note Three sixteen- note Four sixteen- note

Relax and count evenly in "slow motion"; pretty soon you'll get the feel for this rhythm

It will help you to "think" in *sixteenth-note units*: one dotted eighth note receives the same amount of time as three sixteenth-notes. Try the familiar song excerpts below for more counting practice.

THE BATTLE HYMM OF THE REPUBLIC

Mine eyes have seen the glo - ry of the com - ing of the Lord, He is . .

Mine eyes have seen the glo - ry of the com - ing of the Lord, He is . .

THE FOUNTAIN IN THE PARK



Ain't this hornpipe rhythm a blast?

While stroll - ing in the park one day . . .

Gillespie's Hornpipe

Head-butting contests on the deck. Rum swigging. Treasure burying.
Dancing the hornpipe. Could any life have been more adventurous than the
life of a sailor in the days before the steamship?

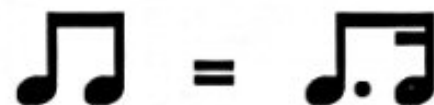
Solo



Each pair of eighth notes in "Gillespie's Hornpipe" should be



Each pair of eighth notes in "Gillespie's Hornpipe" should be played to the *hornpipe rhythm*:



Please refer to the preceding lesson to learn how to count and play the hornpipe rhythm.

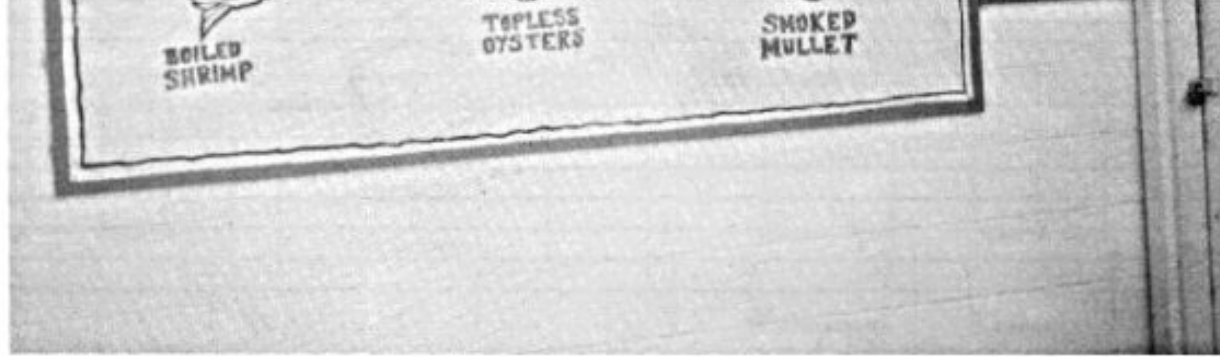


Triplets are counted in the normal way (ONE AND A).



Many tunes called hornpipes are played in "straight-eighth" time. "Sailor's Hornpipe" (theme song for the "Popeye" cartoon) is a typical example. The true *hornpipe* has the "jerky" hornpipe rhythm of a dotted eighth note followed by a sixteenth.





Gillespie's Hornpipe

Solo

Sheet music for Gillespie's Hornpipe, featuring a solo section. The music is written in 4/4 time, key of D major (indicated by a sharp sign on the F line), and includes guitar chords and fretted bass lines.

Chords: G, D7, G, C, D7, C, G, D7, G, D7, G, C, D7, G, C, G.

Tablature:

MT ITITITITI pTITMITI TITITITM ITITITMT

0 5 0 5 0 0 7 0 4 2 0 7 5 5 7 0 4 0 7 5 0 5 0 5 0 5 5 0 5 0 7 5

3 3

3 I I

ITITITITI pTITMITI TITITITIMT ITIT T

TAB

3

G G G C D7 C G D7

ITMTITMTITMTITMITI TITITITITM ITITITMT

TAB

3

G D7 G C D7 G C G

3 I I

ITITITITI pTITMITI TITITITIMT ITIT T

TAB

3

Blackberry Blossom

"Blackberry Blossom" a challenging tune that really holds your concentration. A nice contrast is provided by the *modulation* to the *key of E minor* in the B part.

Almost always played in "even time"—at a brisk pace—"Blackberry Blossom" was played to a swing beat by Guy Van Duser and Billy Novick on *The New Pennywhistle Album*.

Solo



This is a good song to practice vamping to. Vamp on the second beat and the fourth beat of each measure.

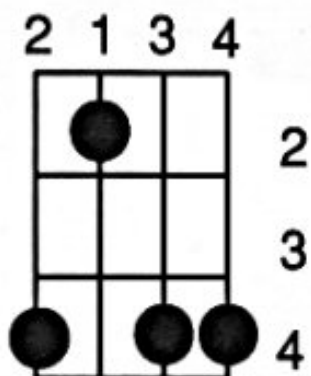


The song *modulates* (changes key) to the key of E minor in part B. E minor is known as the "*relative minor*" to the key of G.

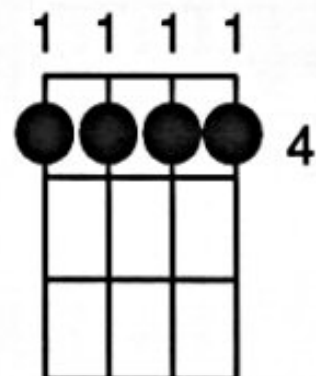


The *B7* chord is introduced here in the accompaniment of the B section. It is usually possible to use a B chord in place of a B7, so one form of each chord is given here:

B7

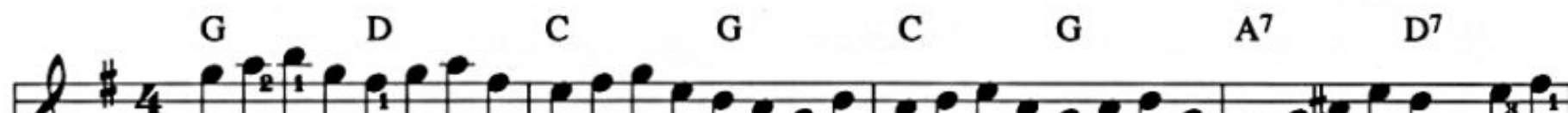


B



Blackberry Blossom

Solo



T I M T I T M I T I T I M T I M T M I T I T M I T I T I M T I

T A B

T I M T I T M I T I T I M T I M T M I T I T M I T p T M T M

T A B

T M I M M T M I M I T I T M I M M I T I T I T I M

T A B

T M I M M T M I M I T I T M I M M I T I T I T I M

T A B



Bill Cheatham

"Thank you Jerry, thank you a lot. What was the name of that one?"

"Bill Cheatham."

"Bill Cheatham . . . old man Cheatham . . . aw, well, all right!"

Conversation between Hank Williams and fiddler Jerry Rivers on live radio broadcast, "The Health and Happiness Show," late '40's.

Solo



There is a *finger crossing* in the seventh bar of the A part. The finger "crossing" occurs when the thumb "jumps over" the index

finger "crossing" occurs when the thumb "jumps over" the index finger to play the third note in the measure.



Bill Cheatham

Solo

The musical score is written for a solo performance in 4/4 time, featuring a melody, lyrics, and guitar accompaniment. The key signature is one sharp (F#).

First System:

- Melody:** G, G, C, C
- Lyrics:** T I M T h I T h I T p T T I M T I M T I M T M T
- Guitar:** Accompaniment with chords and fingerings (0, 2, 1, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0).

Second System:

- Melody:** G, G, C, G, 1. D7, G, 2. D7, G
- Lyrics:** T I M T h I T h I T p T T I T M p I T M T I T M T T T I T M T T I
- Guitar:** Accompaniment with chords and fingerings (0, 2, 1, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 5, 7, 0, 5, 7, 0, 5).

The image displays a musical score for the song "Dixie". It is organized into two systems, each containing a melody line, a guitar chord line, and a bass line.

System 1:

- Melody:** Treble clef, key of D major (one sharp). Chords indicated above the staff are G, C, D⁷, G, G, C, G, and D. The melody consists of eighth and quarter notes.
- Guitar Chords:** A line of chords corresponding to the melody: G, C, D⁷, G, G, C, G, D.
- Bass:** Bass clef. Fingering numbers (0, 2, 4, 5) are placed above the staff. The bass line uses a mix of eighth and quarter notes.
- Lyrics:** M I M T M I M T M I M T M I M T M I M T I

System 2:

- Melody:** Treble clef. Chords indicated are G, C, D⁷, G, G, and a first ending with D⁷ and G, followed by a second ending with D⁷ and G. The melody concludes with a double bar line.
- Guitar Chords:** G, C, D⁷, G, G, 1. D⁷, G, 2. D⁷, G.
- Bass:** Bass clef. Fingering numbers (0, 2, 4, 5, 7) are placed above the staff. The bass line concludes with a double bar line.
- Lyrics:** M I M T M I M T M I M T M I M T M I T I T M T

Dixie

I wish I was in the land of cotton, old times there are not forgotten.

I wish I was in the land of cotton, old times there are not forgotten,
Look away, look away, look away, Dixie land;
In Dixie Land where I was born, early on one frosy mornin',
Look away, look away, look away, Dixie land.

I wish I was in Dixie, hoo-ray, hoo-ray,
In Dixie land I'll take my stand, to live and die in Dixie;
Away, away, away down south in Dixie,
Away, away, away down south in Dixie.

Solo



Our final solo will be Dan Emmett's great song, "Dixie." Originally performed on the minstrel circuit (Emmett was a Northerner), "Dixie" became extremely popular in the South. Eventually, the song came to be regarded as the unofficial national anthem of the Confederacy.

There's a little bit of everything in this arrangement. Have fun!





Dixie

Solo

Musical notation for the song "Dixie" in 4/4 time, featuring a solo section. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with various notes, rests, and fingerings indicated below the notes. Chords G, C, and F# are marked above the staff. The lyrics "T p T I T I T I T M T s M T I T M T s M T I M T M T h I T I s T I" are written below the staff. The tablature is written on a six-string staff below the lyrics, with fret numbers indicated for each string.

B

G Em D⁷ G

h T I M T I M T T I M T M I M I S T M T I T T S T I

TAB

G C A⁷ D⁷

M T I M T I T T s I T I M T M T I M T s M T I M

TAB

G C G D⁷

T I M T I T I T M T I M T s T I M T I T T T M T

TAB

D

G D⁷ G D

Barre at 7th fr.

I M T I h T M I I T s I M T M p T I

0 0 0 2 0 0 1 2 4 0 0 9 7 7 7

1. 2.

M T I T I M T

7 0 0 0

D G

M I T M I T

7 5



Appendix A: The rudiments of music notation

Appendix A: The rudiments of music notation

1. Music is written on a *staff* of five lines (Ex. 1 below.)
2. Banjo, fiddle, guitar, and mandolin music (as well as music for various other instruments) is written in the *treble clef*. The *treble clef sign* appears at the beginning of the staff.
3. a) The lines of the staff are named (from low to high) E G B D F (Ex. 2). The sentence "Every Good Boy Does Fine" is used to memorize the names of the lines.
b) The spaces of the staff are named (from low to high) F A C E (Ex. 2).

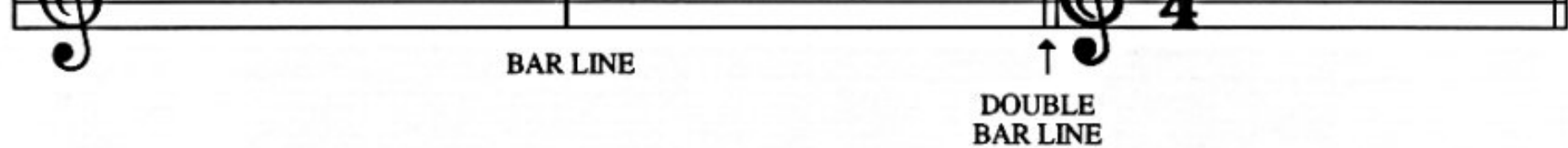
EX. ONE **EX. TWO NAMES OF LINES AND SPACES IN THE TREBLE CLEF**

The image shows two musical staves. The first staff, labeled 'EX. ONE', features a treble clef on the left. To its right, the five lines of the staff are labeled from bottom to top: 'FIRST LINE', 'SECOND LINE', 'THIRD LINE', 'FOURTH LINE', and 'FIFTH LINE'. The second staff, labeled 'EX. TWO', is divided into three measures by vertical bar lines. The notes placed on the lines and spaces are labeled with their corresponding letters: E (first space), G (second line), B (third space), D (fourth line), F (fifth space), A (first space), C (second space), and E (third space).

4. *Bar lines* are used to divide the staff into *measures* (Ex. 3 below). A *double bar* marks the end of Ex. 3. Double bars appear at the end of song sections (strains). They are also at the very end of a song. (Double bars are also used here to separate the musical examples.)
5. The *time signature* (Ex. 4) shows how many beats there are in each measure. Time signatures used in this book are 4/4 (Ex. 4), 3/4, 2/4, and 6/8. Each time signature is explained when it is introduced in the book.

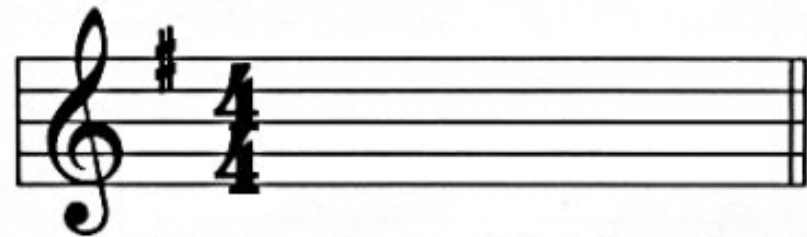
EX. THREE TWO MEASURES SEPARATED BY A BAR LINE **EX. FOUR 4/4 TIME**

The image shows two musical staves. The first staff, labeled 'EX. THREE', is divided into two empty measures by a single vertical bar line. The second staff, labeled 'EX. FOUR', begins with a treble clef, followed by a large '4' over another large '4' (the 4/4 time signature), and then continues with two empty measures. Both staves end with a double bar line.



6. The music in this book is arranged for "*open G*" banjo tuning—the standard tuning for bluegrass banjo. Most of the tunes and examples are in the *key of G* which is indicated by the *key signature* shown in Ex. 5.

EX. FIVE KEY SIGNATURE FOR KEY OF G



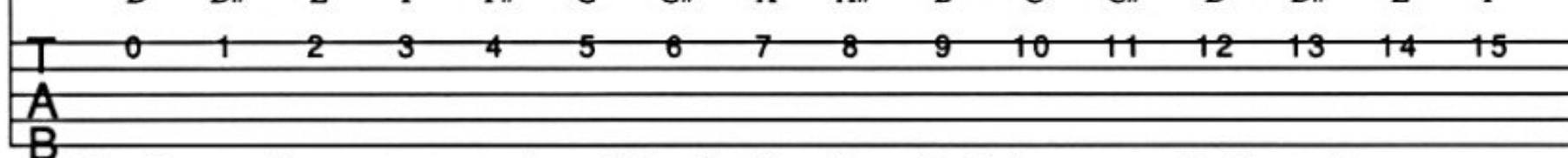
KEY OF G IS INDICATED BY AN F# (F SHARP)

7. Other types of notes, rests, and other music rudiments are explained throughout the text.

Appendix B: Notes on the banjo

Open string to fifteenth fret





The distance from any note to its neighbor fret (on either side) is known as a "half-step."

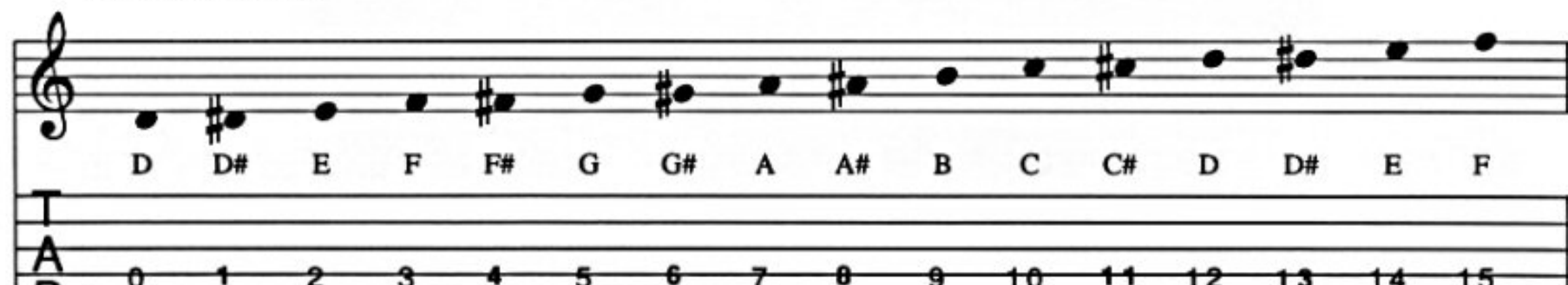
SECOND STRING

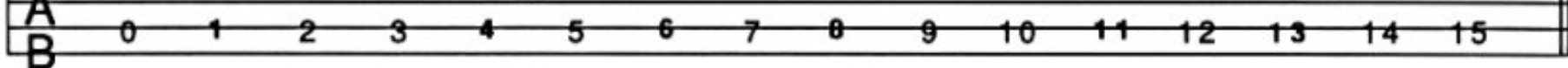


THIRD STRING



FOURTH STRING





FIFTH STRING

The fifth string is the same as the first string from the fifth fret:

Fifth fret of first string = G note in space above staff

Open fifth string = G note in space above staff

ENHARMONICS

Same note with two names:

C# = Db; D# = Eb; F# = Gb;

G# = Ab; A# = Bb

Appendix C: Swing eighths and the "triplet feel"

The *swing eighth* rhythm figure is shown in Ex. 1. This rhythm sounds like the first part of a triplet followed by the third part of the triplet. Swing eighths are often called "lazy eighths." Example 2 shows one way to count a full measure of swing eighth notes in 4/4 time.

Although the swing eighth rhythm has its origins in blues and jazz, it has been an important element in folk and popular music styles since the 1920's. Any Western swing record (Bob Wills; Asleep at the Wheel; George Strait; etc.) will feature many songs, solos, and licks based on the swing eighth rhythm. The rhythm is also prevalent in bluegrass music: the "blue" in bluegrass is a direct reference to the blues influence in country and folk music styles.

EX. 1 SWING EIGHTH RHYTHM

EX. 2 HOW TO COUNT SWING EIGHTHS

TRIPP - let TRIPP - let TRIPP - let TRIPP - let



The song excerpts below will help you learn to count the swing eighth figure. Don't worry too much about your banjo technique here: it is the counting that we are most concerned with for now.

HERE WE COME A WASSAILING

POP GOES THE WEASEL

Here we come a - was - sail - ing... All a -round the mul - ber - ry bush...

CONTINUED

"STRAIGHT TIME" AND "TRIPLET TIME"

In order to properly interpret the rhythm of a given song, a musician must learn to distinguish between "straight time" and "triplet time." In straight time, the beat is divided (or "felt") in two equal parts: "ONE and TWO and THREE and FOUR and."

WELL-KNOWN SONGS IN "STRAIGHT TIME": Yesterday When I Was Young
Jingle Bells
Jolly Old Saint Nicholas
Coat of Many Colors
Okie From Muskogee
The Race is On
Cripple Creek

In "triplet time" the beat is divided (or "felt") in three equal parts.
The counting could be this: TRIP-a-let TRIP-a-let TRIP-a-let TRIP-a-let (three even parts).

WELL-KNOWN SONGS IN "TRIPLET TIME": The Tips of My Fingers
Come Live With Me
King of the Road
Tennessee Waltz
Stand By Your Man
Pop Goes the Weasel
All the Good Times are Past and Gone

Some "triplet time" tunes have an emphasis (by at least one of the instruments) on the SWING EIGHTH figure: TRIPP-let TRIPP-let TRIPP-let TRIPP-let. Country musicians call this rhythm a "country shuffle."

THE NOTATION OF "TRIPLET FEEL" TUNES

Songs with a triplet beat are often written in "straight time" for the purpose of simplifying the notation; contrast the straight time example of "All the Good Times are Past and Gone" (Ex. 3) with the "real" sound of the song's triplet rhythm (Ex. 4).

EX. 3 STRAIGHT TIME

EX. 4 TRIPLET FEEL

The image shows two musical examples, EX. 3 and EX. 4, for the song "All the Good Times are Past and Gone".

EX. 3 STRAIGHT TIME: The melody is written in 3/4 time. It consists of a quarter note (G), an eighth note (A), a quarter note (B), a quarter note (C), a quarter note (D), and a quarter note (E). The bass line consists of a whole note chord (G), a half note chord (A), a whole note chord (B), and a whole note chord (C).

EX. 4 TRIPLET FEEL: The melody is written in 3/4 time. It consists of a quarter note (G), a triplet eighth note (A), a quarter note (B), a quarter note (C), a quarter note (D), and a quarter note (E). The bass line consists of a whole note chord (G), a half note chord (A), a whole note chord (B), and a whole note chord (C). The triplet eighth note in the melody is marked with a "3" and a bracket.

Some of the "triplet time" songs in this book that are notated in straight time: "All the Good Times," "Midnight Special," "Amazing Grace," and "Belmont County Blues."

Appendix D: The concept of moveable chords

The term *moveable chord* describes *any chord that has no open strings*. Also known as a *closed chord*, a *moveable chord form* can be played at any position of the neck to produce a different chord. This allows the fretted-instrument player to work smarter instead of working harder.

position of the neck to produce a different chord. This allows the fretted instrument player to work smarter instead of working harder.

THE CHROMATIC SCALE

In order to understand the concept of moveable chords, it is necessary to have a knowledge of how the 12 notes of the scale are interrelated. To acquire this knowledge, it helps to become acquainted with the *chromatic scale*. This scale, which can begin on any note, consists of all 12 notes in the "Western tonal system." ("The Western tonal system" is just a fancy term meaning—in simple terms—"the 12 notes that are used to make music.")

THE CHROMATIC SCALE

A	A# (Bb)	B	C	C# (Db)	D	D# (Eb)	E	F	F# (Gb)	G	G# (Ab)
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Understanding the chromatic scale

1. Here is a good way to think of the chromatic scale: "The scale that contains every note."
2. # means "sharp" ("higher-sounding").
3. b means "flat" ("lower-sounding").
4. A note with two names (A# and Bb; F# and Gb; etc.) is called *enharmonic*.
5. The chromatic scale can begin on any note. After 12 notes, the scale begins anew. Our example above begins on A.
6. The distance between any two notes is a *half-step*. Therefore:

6. The distance between any two notes is a *half-step*. Therefore:

The distance from A up to A# (or Bb) is a half-step.

The distance from A# (or Bb) up to B is a half-step.

The distance from A up to B is a *whole step* (two half-steps).

The distance from C down to B is a half-step.

The distance from E up to G is a *step and a half*.

The distance from G# (or Ab) up to A is a half-step.

DISTANCE BETWEEN FRETS

The distance from a given fret to its neighbor fret (higher or lower) is a half-step. Therefore:

The distance from the first fret to the third fret is up a whole step.

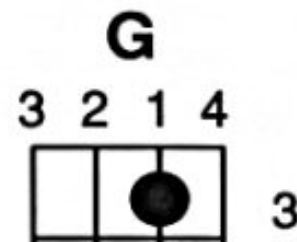
The distance from an open string to the first fret is up a half-step.

The distance from the fifth fret to the third fret is down a whole step.

APPLYING THE CHROMATIC SCALE TO A MOVEABLE CHORD FORM

The *chord form* at the right is a moveable G chord. Let's say that we want to use this form to make an A chord.

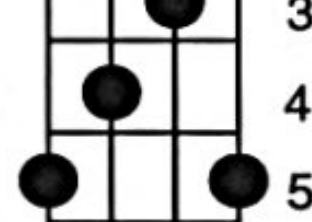
In the chromatic scale, the distance from G to A is *two half-steps* (which is the same as *one whole step*):



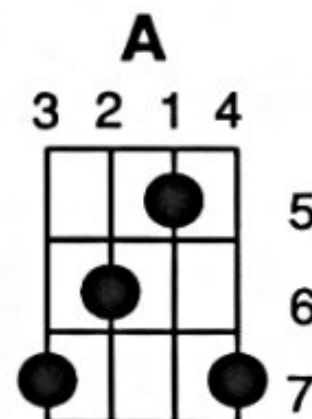
half-steps (which is the same as one whole step).

G to G# = 1/2 step

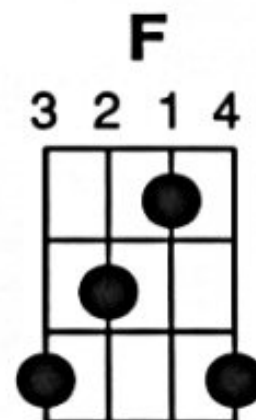
G to A = 1 whole step



Because a whole step is the distance of two frets, simply move the G chord up two frets—to frets 5, 6, 7—to make an A chord:



We can move the same G chord form (above) down two frets (a whole step) to make an F chord:



Apply the concept of moveable chords to each closed chord form in the "Getting started" section of this book, and you will soon command a substantial repertoire of chord forms.

Appendix E: Introductions

Many of these intros can also be used as "lead-ins" to begin a solo. Some of the ideas could be used as fill-ins when playing backup. "Starting notes" are notes that might logically follow a given intro or lead-in.

1 Starting notes 2

3 Starting notes 4 Starting notes

TAB

5 Starting note 6 Starting note

T I T T T T s I M T M I T p M T M T I M s I T p M T

T
A
B

7 8 Starting notes

T I M T I M T s I T M T p I T M T I T T T T s

T
A
B