

m e l b a y p r e s e n t s

Steve Baughman's Celtic Guitar Method

with Transcriptions from *A Drop of the Pure*

**Contains instructional material on
The Middle Finger Thwack, Celtic Ornamentation,
Percussive Expression, The Orkney Tuning, and more.**

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ACKNOWLEDGEMENTS

I spent my childhood in the Malaysian city of Kuala Lumpur. The sixties were "in" and folk music was big, even in Southeast Asia. Like many kids of that era, I fell in love with the guitar. One day while rummaging through the *angklung* section of a part-music, part-bicycle shop near a Chinese fruit market, I found a dusty, probably pirated, copy of Mel Bay's classic guitar method book. With that book I began the most enriching journey of my life. Almost three decades later, Mel Bay Publications asked me to write a book about my music. I owe many thanks to them for this opportunity and this honor.

Warm thanks are also due to my transcriber and fellow guitarist, Dylan Schorer, who thoroughly impressed me with his skill and patience in reducing guitar noises to meaningful squiggles on paper; to Ron Wallace, who provided the humbling pipe ornament information on page 7; to Johns Schlocker and Zehnder of McCabe's in Los Angeles for providing me with historic information on melodic banjo; to the Panoramaman, David Best, for the photo below and the photos of Ireland; to Michele Honeck for the photos on pages 5 and 64 and the cover photo; and to the Sunday night *ceilidh* players at the Plough & Stars in San Francisco, without whom I might never have come to appreciate the depth and subtle lilt of Irish music.

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David Best. Locke, California

INTRODUCTION

The guitar enjoys a secure place in Celtic music as a loyal and valued provider of accompaniment. Sadly, however, fingerstyle guitarists have tended to confine the instrument's role to that of providing chordal or arpeggiated backup to lead instruments and vocals. Melodic leads on Celtic fiddle tunes have tended to be off limits. It's just too hard to fingerpick a fiddle tune using the tools most of us have been brought up with. Classical guitar techniques applied to steel strings generally result in a clumsy staccato delivery on faster melodies. The omnipresent Travis pick with its myriad variations works well for arpeggiated accompaniment and slower melodies made up primarily of quarter notes (i.e. "Freight Train"). However, apply it to a jig, reel or hornpipe and frustration sets in quickly. Thus, with a few notable exceptions, fingerstyle guitarists are rarely heard playing up-tempo traditional Celtic melodies in a flowing, effortless manner.

This book is designed to enable the intermediate and advanced fingerpicker to internalize several techniques that make the expression of Celtic melodies a simple and pleasant endeavor. I divide the book into two main parts: the Melodic Expressive Technique and the Percussive Expressive Technique. The first of these asks the guitarist to explore "nonlinear" means of playing a melody. This is primarily done in alternate tunings where the player tries to avoid using the same melody string twice in a row, instead finding each subsequent note on a different string. In doing so, each note is allowed to ring into the next. This creates a gentler, less painstaking delivery of the melody.

The Percussive Expressive Technique is primarily a right-hand approach that utilizes sympathetic, repetitive patterns to enable a melody to flow from the strings. It also employs certain fun tricks, such as the *Middle Finger Thwack* and the percussive palm slap, to add excitement and dynamics to the melody.

The transcriptions in this book are all from the enclosed CD, *A Drop of the Pure*. They are included to provide a practice ground for mastering the techniques described above. The two-part division of this book is somewhat artificial as most of the tunes employ both methods to varying degrees and two of the tunes, "Lagan Love" and "New Rigged Ship," employ very little of either. Nevertheless, the melodic/percussive division provides a useful framework for approaching the techniques.

My advice to the pilgrim on this journey to Celtic melodyland is to spend some time on the exercises at the beginning of each section before undertaking the tunes. Tackling the tune is the fun part, but even advanced players will benefit from familiarizing themselves with the technique in its isolated state prior to getting underway with the arrangement itself.

It is my hope that this book will open a crack in the door for guitarists interested in exploring the still largely uncharted waters of the Celtic fingerstyle guitar. Once you have these tunes down, or even some of them, you will be able to apply the techniques to your own arrangements. Then the fun really begins.

Steve Baughman
San Francisco, January 15, 1998



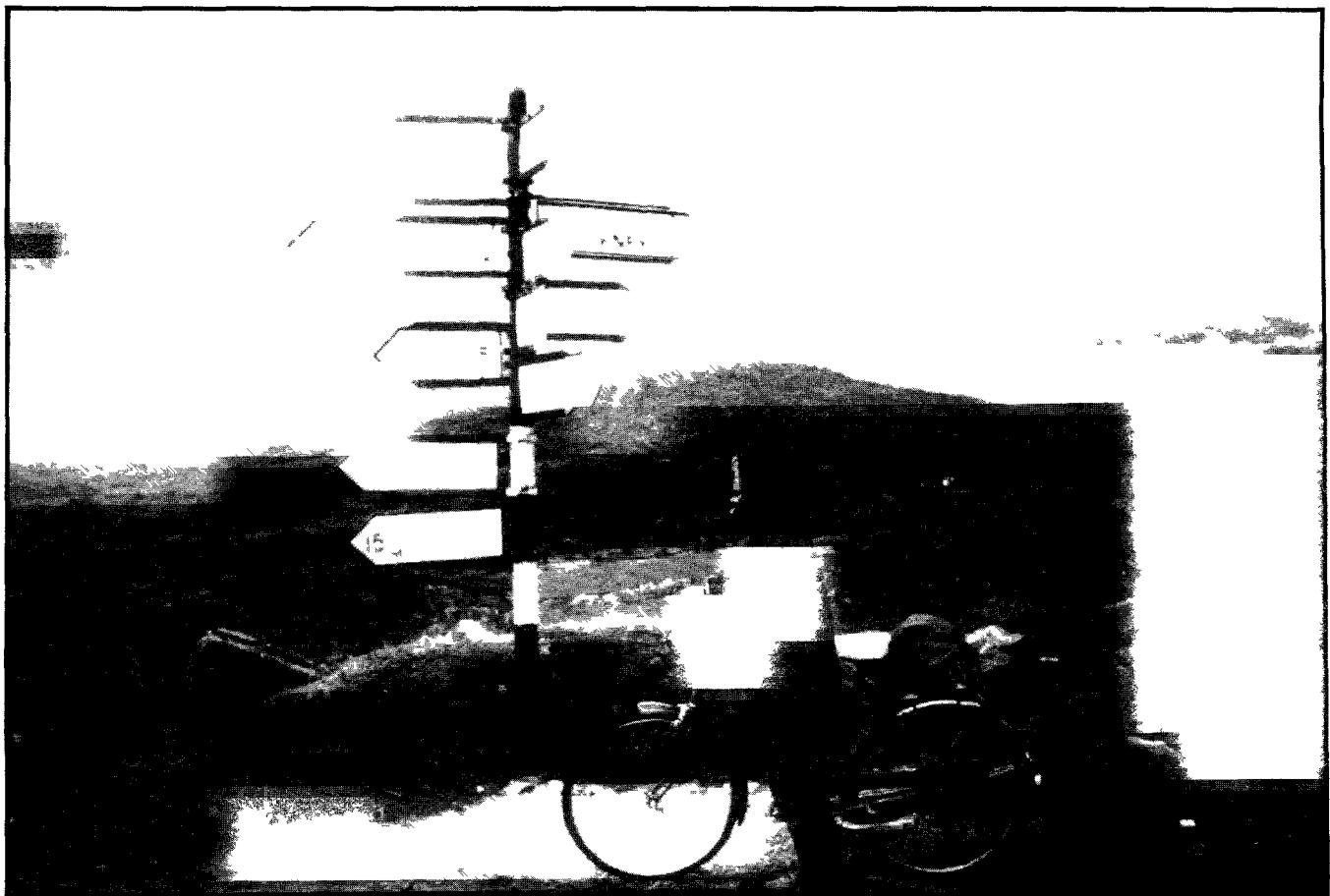
Michele Honeck
South Tyrol, Italy

A WORD ABOUT DYNAMICS

Celtic music, especially the Irish variety, has traditionally downplayed the use of dynamics as an expressive tool. Pipers and whistlers don't vary their volumes because they can't, and old-school fiddlers rarely employ dynamic variation because they don't want to. Watch a *ceilidh* in progress and you will notice that all pieces, slow, fast and fastest, are played at one constant decibel level. Dynamics simply have not been a part of the instrumental tradition.

Fingerstyle guitarists are forced to employ some dynamic variation to bring out the melody. If each note we played was the same volume, the melody would get lost within the accompanying notes. Even so, most Celtic guitarists learn their traditional pieces from pipers and fiddlers and tend to internalize the rather constant dynamic level employed by them. Accordingly, dynamic variation is sadly underutilized in the Celtic guitar world.

Dynamics intensify emotion, create tension and draw the listener into the arrangement. On *A Drop of the Pure* you will find examples of fairly extreme dynamic variation in "Marche de la Fromage Grande," "Planxty Bongwater" and "Bony Crossing the Alps." Listen to these tunes and notice what flavor the dynamics give to each piece. Ask yourself whether the piece uses too much, too little or just the right amount of dynamic variation. And whether you like my specific use of dynamics or not, keep in mind when you create your own arrangements that varying dynamics is an option for you. I think you will find it to be a valuable tool that enhances the expressive effect of your music. On the other hand, perhaps you will choose the way of the traditional masters. But at least your choice will have been well-considered.

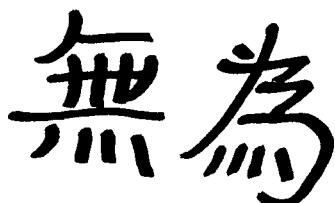


David Best, MacGillycuddy Reeks, Ireland

THE TAO OF ORNAMENTATION

Skillful ornamentation makes the difference between a tune sounding good and a tune feeling good. When tastefully done, ornamentation provides a subtle, even unnoticed, yet deeply emotional dimension to Celtic music.

The key to effective use of ornaments is placement and execution—that is, when and how. With placement, keep in mind that ornaments are like spices; don't use too many, but don't use too few either. Since there's no recipe book available, proper placement requires invocation of the ancient Taoist principle of *Wu Wei*:



"Do Nothing and Nothing Will Not Be Done." Don't think, don't analyze, don't consult an expert. Disengage your mind instead, and simply listen. Listen to pipers, listen to whistlers, and listen to fiddlers, over and over and over. Only by doing so can you internalize the lilt and the feel that make Celtic music haunting or merry, light-hearted or tragic.

After years of diligent internal absorption through *Wu Wei*, you will gain a sense for tasteful placement of ornaments. You will then be ready to proceed to the execution part of the equation—that is, finding the right ornaments and learning to play them fluidly.

No one better understands the tremendous variety the ornamental universe has to offer than bagpipers. They are instilled at the outset with a great reverence for the art of ornamentation. As beginners they practice ornaments for months before tackling their first melody. Through this sombre approach, pipers have discovered as many types of embellishments as Eskimos have snow. They play *birls*, *throws*, *shakes*, *doublings*, *taorluaths*, *leumluaths*, *crunluaths*, *crunluaths a mach*, *hornpipe slurs*, *bubbly notes* and dozens of unnamed grace note formulations. Some of them are quite complex. Here's a "B" to "E" buried deep within a *crunluath a mach*:



Although guitarists generally can't incorporate such complex embellishments into our playing, we have much to gain by adopting the piper's reverential approach to the daunting task of mastering ornamentation. On this album I employ the usual hammer-ons, pull-offs and slides that most of us know. I also use some that are not so common. Here are five:

Measure 3 from "Ramble to Cashel"

Measure 6 from "Ramble to Cashel"

Measure 21 from "Bony Crossing the Alps"

"↑" Indicates Middle Finger Thwack (see section Percussive Expression).

Measure 1 from "Ramble to Cashel"

Measure 27 from "Fanny Power"

I encourage you to master these, but also thoughtfully to explore others that might work for you on your instrument. Then practice them until they flow without effort. Let the ornaments become you as you become like the Zen archer for whom missing is a contradiction. And always remember, ornaments are to be felt and not heard. If anyone compliments you on your ornamentation, you're doing it all wrong.

MELODIC EXPRESSION

Melodic expression, or “nonlinear” playing, is primarily an alternate tunings endeavor in which the player tries to avoid using the same melody string twice in a row, instead finding each subsequent melody note on a different string. In doing so, each note is allowed to ring into the next, thereby effecting a gentler delivery of the melody.

The term “melodic,” used in this context, comes from the five-string banjo world and refers to the exciting discovery made in the early 1960s that bluegrass banjo players could depart from strict arpeggiated “Scruggs” style picking and actually play fiddle tunes note for note. The melodic technique revolutionized bluegrass banjo playing. It affords equally exciting opportunities to Celtic guitar players.

Here is a simple pattern played first in a linear manner and then in a melodic, or nonlinear, manner. To enable the notes to sustain into each other in the melodic passage, it is important to keep your left-hand fingers down for a brief moment after you play each note.

Tuning: DGDGCD
Linear

0 2 3 0 2 0 3 2 0

Tuning: DGDGCD
Melodic

0 3 0 0 3 7

Notice that the melodic method produces a less staccato feeling.

The Orkney tuning¹ (CGDGCD) is very well suited to melodic playing. Here is a passage from “Greensleeves” that illustrates the use in this tuning of the melodic technique high up the neck.

Tuning: CGDGCD

3 1 0 0 8 5 6 5 5 8 10 0

I suggest that you master this passage prior to moving on to the pieces ahead. It’s fun and pretty, and is also a very useful exercise to incorporate into your future practice sessions.

Melodic playing is as useful as it is underutilized in Celtic guitar. You will find that it enables you to play more smoothly than you can when playing in a traditional linear manner. Try not to be rigid, however, with the rule that you shouldn’t play the same melody string twice in a row. There are very few tunes that can be played from beginning to end by alternating strings for each note. Also, the accented and staccato feel of linear playing may be desirable in places. Instead, view melodic playing as a valuable tool that you can and should employ when the arrangement calls for it. Onward!

¹ This tuning has nothing to do with the islands off the northern coast of Scotland. I have simply chosen Orkney as a shorthand way to refer to CGDGCD, a tuning whose rise to prominence has been hampered solely by the fact that, unlike DADGAD, it is impossible to pronounce.

O'CAROLAN'S RAMBLE TO CASHEL

Tuning: CGDGCD (Orkney)

O'Carolan, arranged by Steve Baughman

This is one of Turlough O'Carolan's most haunting melodies. It is generally played as a somewhat bouncy harp piece, but I have slowed it down to accentuate its melancholy flavor. The place designated in the title is believed to be the Cashel that lies in Ireland's County Ros Common.

This arrangement provides a good exercise in melodic playing. Most of the melody in the A part is played in a non-linear manner. The piece is also heavily ornamented and utilizes several of the embellishments described in the ornaments section *supra*.

Keep this one slow. Vibrato on the high notes of the B part helps bring out the mournfulness of the melody.

The sheet music consists of four staves. The top staff is for the harp, showing a melody with grace notes and slurs. The bottom three staves are for the guitar, with the first two showing the treble clef and the third showing the bass clef. The guitar staves include tablature with numbers indicating fingerings and slurs. The music is divided into two sections, A and B, with section A ending at measure 10 and section B starting at measure 11.

B

13

4

4

31 5 5 5 3 1 310 0 1 3 1 0 4

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

16

1 3 1

0 5 8 10 070 3 0 353 0 0

5 0 0 4 0 0 0 0 0 0 0 0 0

19

30 3 0 0 3 0 0 3 0 0 310 1 3 5 3 0 3 0 3 5 0

0 0 0 3 0 0 0 3 0 0 0 3 0 0 3 0 0 3 5 0

22

7 5 8 0 10 070 3 0 353 0 0 3 0 3, 6 0 3 1 1 3 1 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

25

Bass tablature for measures 25-26:

1 3	3 5	0	0	0	5
3	(3) 5	0	5	5	5
0 0 0 0 0 0					

A

27

Bass tablature for measure 27:

3 1 0	1 3 5 3	0	0	8 0	7 5 8	0	10	0 7 0	3 0 3 5 3	0 0 0 0 3 0
0	3 (3) 5	0	0	0	0	0	0	0	0	0

30

Bass tablature for measure 30:

3 0	3 0	6 0	3 1	{ 1 3 1 0 }	0	0	0	5	0	0 5	0	0 0 0 0 0 0
0	5	1	0	3 (3) 5	0	0	5	0	5	3 5	5	0 0 0 0 0 0

B

33

Bass tablature for measure 33:

3 1	0	5 0	5 0	{ 5 0 } 0	0	3 0	0	0	1 3 0	0 1 3	0 1 0	0 4
0	0	3	0	0	2	0	0	0	0	0	0	0

36

Bass tablature for measure 36:

1	0	3	5	3	0
0	0	0	0	0	0
5	0	4	0	0	0

Bass tablature for measure 37:

0	5	8	10	7	0
0	0	0	0	0	0
0	0	0	0	0	0

39

Bass tablature for measure 39:

3	0	0	0	0	0
0	3	0	0	0	0

Bass tablature for measure 40:

0	3	0	0	3	1
0	0	0	0	0	0
0	0	0	0	0	0

42

Bass tablature for measure 42:

7	10	0	0	0	0
0	13	0	0	0	0

Bass tablature for measure 43:

12	7	0	3	0	3
0	0	0	0	0	0

45

Bass tablature for measure 45:

1	3	5	0	0	0
3	(3)	5	0	0	0

Bass tablature for measure 46:

0	0	0	0	0	0
0	5	5	5	5	5

A

47

50

53

56

B

59

59

60

62

62

63

B

65

65

66

68

68

69

2

71

74

[B]

77

80

83

Musical score for guitar and piano. The piano part consists of eighth-note chords. The guitar part has two staves. The top staff shows a sixteenth-note pattern with grace notes. The bottom staff shows a rhythmic pattern with '0' and '3' above the strings.

87

Musical score for guitar and piano. The piano part consists of eighth-note chords. The guitar part has two staves. The top staff shows eighth-note patterns. The bottom staff shows a rhythmic pattern with '3', '1', '5', '0', '0', '0', '5', '3', '0', '0', '2', '0', '0', '0', '1', '3', '0', '0', '1', '0', '4' above the strings.

90

ritard.

Musical score for guitar and piano. The piano part consists of eighth-note chords. The guitar part has two staves. The top staff shows eighth-note patterns. The bottom staff shows a rhythmic pattern with '1', '0', '3', '5', '3', '0', '0', '10', '8', '0', '0', '0', '1', '0', '3', '5', '0', '3', '0', '3', '0', '3', '0'. A 'ritard.' (ritardando) instruction is written below the piano staff.

93

tr freely

Musical score for guitar and piano. The piano part consists of eighth-note chords. The guitar part has two staves. The top staff shows eighth-note patterns. The bottom staff shows a rhythmic pattern with '3', '0', '3', '6', '0', '3', '1', '0', '1', '3', '5', '0', '0', '5', '5', '3', '5', '0', '3', '5', '0', '3', '5' above the strings. A 'tr' (trill) and 'freely' instruction is written above the piano staff.

PLANXTY BONGWATER

Tuning: DGDGCD

Steve Baughman

This is a five-part tune that came upon me after I heard a performance by National Fingerpicking Champion Joe Miller. The style is not Joe's, but the inspiration came from his playing.

The A and B parts require some up-tempo melodic playing. Note the sparse use of the Middle Finger Thwack to add drama.

Rubato

A

a tempo

1.

2.

B

31

5 0 0 10 0 0 | 5 0 0 10 0 0 5 3

2 0 0 0 3 0 7 0 7 0 0 3 x 5 3 7 3 0 0 5 3

0 0 3 x 5 7 7 0 0 0 3 0 5 3 7 3 0 0 5 3

A

35

0 0 3 7 3 0 0 3 5 5 5 5 0

0 3 7 3 0 0 3 5 5 5 5 5 3 7 3 0 0 5 3

↑ (0) (0) (0)

39

0 7 3 0 0 5 5 0 0 7 3 0 0 5 5 3 0 3 7 3 0 0 5 3

43

1

2

B

5 3 0 0 3 7 0 0 3 3 3 3 0 3 3 5 5 5 0 0 0 5 0 0 0 0 3 x 0 0 5 0 0 0

0 0 3 7 0 0 3 3 3 3 0 3 3 5 5 5 0 0 0 5 0 0 0 0 3 x 0 0 5 0 0 0

47

51

C

55

59

B V -

63

Harmonics

0 3 5 7 0 3 5 7 0 12 7 0 0 0 0 0 5 8 7 0 3 5 0 4 2 0 4

67

0 3 5 7 0 12 7 0 0 0 0 5 0 1 0 0 3 7 0 3 5 5 3 0 0 5 0

B

71

5 0 0 0 0 1 0 0 3 7 0 0 5 0 5 0 0 0 1 0 0 3 0 0 0 7 0 0

75

1

III.

snap string

5 0 0 0 0 1 0 0 3 7 0 0 0 5 3 0 0 3 7 3 0 0 3 5 0 0 3 5 0 0 3

2

79

10 0 0 0 0 0
0 3 7 3 0 4
5 0 0 0 0 0

D

82

0 0 0 0 0 0
7 8 5 7 3 0
0 8 5 7 x 3

85

0 0 0 0 0 0
0 8 5 7 x 3
0 0 0 0 0 0

88

0 0 0 0 0 0
7 8 5 2 3 2 0
0 0 0 0 0 0

E

91

Guitar tab showing a repeating eighth-note pattern. The strings are muted with a vertical bar. The tab shows a capo at the 12th fret. Fretting: 12, 11, 11, 0, 0, 0; 12, 0, 0, 11, 0, 0; 12, 11, 11, 0, 0, 0.

B

94

Guitar tab showing a sixteenth-note pattern. The strings are muted with a vertical bar. The tab shows a capo at the 12th fret. Fretting: 0, 0, 0, 0, 0, 0; *V, 1, 1, 1, 1, 1; 12, 10, 10, 0, 0, 0; 12, 9, 9, 11, 0, 11; 12, 9, 9, 11, 0, 0.

*Alternate picking w/ index

D2

97

Guitar tab showing a sixteenth-note pattern. The strings are muted with a vertical bar. The tab shows a capo at the 12th fret. Fretting: 12, 10, 10, 0, 0, 0; 12, 10, 10, 0, 0, 0; 12, 11, 0, 11, 0, 0; 0, 0, 0, 0, 0, 0; 0, 7-8, 5-7, 3, 0, 3.

D2

100

Guitar tab showing a sixteenth-note pattern. The strings are muted with a vertical bar. The tab shows a capo at the 12th fret. Fretting: 0, 2, 3, 5, 0, 0; 0, 2, 3, 5, 0, 0; 0, 7-8, 5-7, 3, 0, 0; 0, 2, 0, 0, 0, 0.

103

106

109

* Touch harmonic with left-hand palm

112

E

115

0 0 12 11 0 0 | 0 11 0 0 12 12 | 0 0 11 0 0 12 | 0 0 11 0 11 12

118

0 0 0 0 0 0 | 0 0 12 10 0 0 | 0 0 12 9 11 0 | 0 11 0 0 0 0

C

121

0 0 12 10 0 0 | 0 0 12 0 11 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

(dive bomb)

124

0 0 12 10 0 0 | 0 0 12 0 0 5 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

128

0 12 0 0 0 0 | 0 3 7 0 0 0 | 0 3 5 5 5 5 | 0 5 0 0 0 0 | 0 3 0 3 5 0 0 | 0 3 5 7 0 0

B V

132

Harmonics

0 12 7 0 0 0 | 0 5 0 5 0 0 | 0 3 5 0 0 0 | 0 3 5 7 0 0

136

0 12 7 0 0 0 | 0 3 7 0 0 0 | 0 3 5 5 5 5 | 0 5 0 0 0 0 | 0 3 0 3 5 0 0 | 0 3 5 7 0 0

B

139

0 0 3 x 5 0 0 0 | 0 3 7 0 0 0 0 | 0 0 3 x 5 0 0 0 | 0 3 7 0 0 0 0

143

*snap string
(dive bomb)*

147

151

[A]

155

159

1

162

ritard

2

165

168

THE KEEP OF KALISSEN

Tuning: CGDGAC

w/ partial capo, strings 4–5 at 2nd fret.

Theriault, arranged by Steve Baughman

Fiddler Brian Theriault is a wonderful tune writer He played this piece at the Marin County Fair fiddle competition in 1994 and I immediately sensed a guitar arrangement waiting to be born The tune is named after the dragon's castle in Ursula Le Guin's magnificent *Earthsea Trilogy*

This piece illustrates the gentle effect that can be obtained by incorporating unisons into melodic playing Notice how often the same note is played two or three times in a row on a different string, especially in the A and the C parts This softens the edges of the notes and enhances the rolling feel that the melody calls for

This arrangement uses a Third-Hand Capo, an adjustable capo that I've set to fret only the fourth and fifth strings, each at the second fret The other four strings remain open (Note that the capoed strings are designated as circled numbers in the tablature) This technique, also known as partial capoing, makes available an endless series of patterns and riffs that otherwise cannot be played Third-Hand Capos are indeed great fun and I encourage you to experiment with them Be forewarned, however Partial capoing, like open tunings, makes riffing so easy and enjoyable that it can lull you into a life of mindless New Age noodling at the expense of thoughtful arranging (See Appendix)

Incidentally, "The Keep of Kalissen" works as well as a guitar solo as it does an ensemble piece Beautiful though the piano and cello are in the recorded version, you will not find yourself missing them when playing this arrangement on your own

Intro

Open strings held at 2nd fret by capo

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A

1.

17

2.

B

19

21

7

1/2B IX -

23

Musical score for guitar. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef. Measure 25 starts with a eighth note followed by a sixteenth-note pair, then a eighth note, a sixteenth note, a eighth note, a sixteenth note, a eighth note, a sixteenth note, and a eighth note. Measure 26 starts with a eighth note, followed by a sixteenth-note pair, then a eighth note, a sixteenth note, a eighth note, a sixteenth note, a eighth note, a sixteenth note, and a eighth note. The guitar tab below shows the strings 6, 5, 4, 3, 2, 1. Fingerings: (2) at 7, 9, 10, 12, 7, 12, 7, 9, 5. Picks: 7, 10, 12, 7, 12, 7, 9, 5.

C

Musical score for guitar. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef. Measure 27 starts with a eighth note, followed by a sixteenth-note pair, then a eighth note, a sixteenth note, a eighth note, a sixteenth note, a eighth note, a sixteenth note, and a eighth note. Measure 28 starts with a eighth note, followed by a sixteenth-note pair, then a eighth note, a sixteenth note, a eighth note, a sixteenth note, a eighth note, a sixteenth note, and a eighth note. The guitar tab below shows the strings 6, 5, 4, 3, 2, 1. Fingerings: (2) at 4, 4, 2, 5, 7, 5, 4, 0, 0, 2, 0, 4, 0, 0, 2, 0, 0. Picks: 1, 4, 7, 5, 4, 0, 0, 2, 0, 4, 0, 0, 2, 0, 0.

Musical score for guitar. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef. Measure 29 starts with a eighth note, followed by a sixteenth-note pair, then a eighth note, a sixteenth note, a eighth note, a sixteenth note, a eighth note, a sixteenth note, and a eighth note. Measure 30 starts with a eighth note, followed by a sixteenth-note pair, then a eighth note, a sixteenth note, a eighth note, a sixteenth note, a eighth note, a sixteenth note, and a eighth note. The guitar tab below shows the strings 6, 5, 4, 3, 2, 1. Fingerings: (2) at 4, 3, 4, 2, 0, 2, 3, 4, 2, 0, 0, 2, 0, 4, 0, 0, 2, 0, 0. Picks: 4, 3, 4, 2, 0, 2, 3, 4, 2, 0, 0, 2, 0, 4, 0, 0, 2, 0, 0.

Musical score for guitar. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef. Measure 31 starts with a eighth note, followed by a sixteenth-note pair, then a eighth note, a sixteenth note, a eighth note, a sixteenth note, a eighth note, a sixteenth note, and a eighth note. Measure 32 starts with a eighth note, followed by a sixteenth-note pair, then a eighth note, a sixteenth note, a eighth note, a sixteenth note, a eighth note, a sixteenth note, and a eighth note. The guitar tab below shows the strings 6, 5, 4, 3, 2, 1. Fingerings: (2) at 0, 9, 9, 7, 7, 7, 5, 4, 0, 0, 2, 0, 4, 0, 0, 2, 0, 0. Picks: 0, 9, 9, 7, 7, 7, 5, 4, 0, 0, 2, 0, 4, 0, 0, 2, 0, 0.

33

4 3 4 2 0 2 | 3 4 2 0 | 7 0 5 0
4 5 4 0 | 5 4

35

5 5 0 0 0 0 | 5 4 0 | 0 0 0 0 | 0 0 0 0
7 9 0 | 7 9 0 | 7 9 0 | 7 9 0

37

ritard.

2 5 3 0 5 0 0 3 | 7 0 9 10 12 14 | 0

39

4 4 0 0 4 4 4 4 | 4 4 0 0 4 4 | 4

GREENSLEEVES

Tuning: CGDGCD (Orkney)

Traditional, arranged by Steve Baughman

This arrangement requires extensive non-linear playing in both the first position and up the neck. Perhaps more than any other piece in this book, it illustrates the wonderful opportunities the Orkney tuning provides for melodic playing. It will also give you a sense of how much fun you can have experimenting with melodic riffs.

Swing eighths

A

B

B III

21

3 5 7 3 | 3 0 | 1
3 0 5 | 5 0 | 5 1 4 5 | 7 6 4 0
3 7 0 | 0 5 | 1 7 6 4 0

B III

27

8 7 5 0 0 | 8 7 5 3 | 3 5 7 3 | 3 0
7 0 5 0 0 | 7 0 5 3 | 3 7 3 | 0 5 0

31

1 0 | 4 2 4 5 | 5 5 5 | 8
0 5 1 0 | 4 3 2 4 5 | 0 0 0 | 7 5 0 5 0

36

8 7 5 3 | 3 7 3 | 3 0 0 | 1 0 5 5 4 5
7 0 5 3 | 3 7 3 | 0 5 0 | 0 5 0 1

41

Treble staff: Measures 41-42 show a sequence of notes and rests. Measure 41 ends with a fermata over the first note of measure 42. Measure 42 begins with a bass note.

Bass staff: Measure 41: 7, 6, 4 | 0, 4, 0. Measure 42: 8, 7 | 0, 5, 0 (with a 5th string open). Measure 43: 8, 7 | 0, 5, 3.

45

Treble staff: Measures 45-46 show a sequence of eighth-note pairs and sixteenth-note patterns.

Bass staff: Measure 45: 3, 5 | 3, 7, 3 | 0, 5, 3 | 0, 0. Measure 46: 1, 0 | 0, 5, 0 | 0, 1 | 4, 0, 3, 2, 4, 5.

A

49

Treble staff: Measure 49 shows a sustained note with a fermata followed by a dynamic marking.

Bass staff: Measure 49: 5, 5, 5, 3, 0 | 5, 3, 5 | 0, 0, 0, 8.

53

Treble staff: Measure 53 shows a sequence of eighth-note pairs and sixteenth-note patterns.

Bass staff: Measure 53: 5, 6, 5, 5 | 8, 10, 0, 0 | 10, 0, 3, 5, 3, 0 | 3, 5, 0, 0, 5, 3.

57

0 0 5 0
0 0 0 0
0 0 0 0
0 0 0 0
0 0 0 0

1 1 4 0
0 12 8 5
3 0 0 0
0 0 0 0

61

5 6 5 5
8 10 0 0
0 0 0 0
0 0 0 0
0 0 0 0

5 5 5 5
0 0 0 0
0 0 0 0
0 0 0 0
0 0 0 0

65

4 0 0 4
5 5 3 0
0 5 3 5
0 0 0 0
0 0 0 0

1 1 1 1
2 2 2 2

[B]

B III - - - -

69

8 7 7 7
0 5 7 0
0 0 0 0
3 3 3 3
3 7 7 0
3 0 5 3 0 0

73

3 1 0 0 | 0 4 0 5 0 | 0 0 0 0 | 0 0 0 0

0 5 1 1 | 0 12 8 | 5 3 0 0

77

8 7 0 5 7 0 5 0 7 | 0 0 5 3 3 3 7 | 3 0 5 3 0 0

81

3 1 0 5 | 5 0 4 0 0 3 | 4 5 5 3 0 5 3 | 0 0 0 0

85

8 7 0 5 7 0 5 0 7 | 0 0 5 3 3 3 7 | 3 0 5 3 0 0

89

Musical score and tablature for guitar part 1, measures 89-92. The score shows a treble clef, a key signature of two flats, and a common time signature. The tablature shows six strings with fingerings and dynamic markings like accents and slurs.

93

Musical score and tablature for guitar part 1, measures 93-96. The score shows a treble clef, a key signature of two flats, and a common time signature. The tablature shows six strings with fingerings and dynamic markings like accents and slurs.

97

Musical score and tablature for guitar part 1, measures 97-100. The score shows a treble clef, a key signature of two flats, and a common time signature. The tablature shows six strings with fingerings and dynamic markings like accents and slurs.

A

101

Musical score and tablature for guitar part 1, measure 101, labeled 'A'. The score shows a treble clef, a key signature of two flats, and a common time signature. The tablature shows six strings with fingerings and dynamic markings like accents and slurs.

105

Guitar tablature:

1	0	0	3	0
0	5			

1	1	4	0	5	0
1	1				

0	1	0	1	0
0	1			

0	1	0	1	0
0	1			

109

Guitar tablature:

3	1	0	0	8
0	5			

5	5	6	5	5
5	5			

8	10	0	0	12
0	0			

0	0	0	3	5
0	0		3	5

113

Guitar tablature:

3	1	0	0	0
0	5			

5	0	4	0	0
1	0	0	3	0

4	5	0	4	5
0	5		5	5

0	5	5	5	5
0	0	0	0	0

0	5	3	0	0
0	0	0	0	

117

bend

Guitar tablature:

3	1	0	0	8	5
0	0				

6	5	5	0	8	10
5	5				

12	10	0	0	12	13
0	0			12	10

12	13	12	10	0	13	12
12	10			0	3	0

4

121

persiano

3 0 0 5 0
1 4 0 0 0
0 6 4 0 0
0 4 6 4 0 0

0 3 5 0 3 5

3 1 0 0 8 10 0 7 0 10 12 12 10 0 0 5 4 0 3 5 4 0 0 3

125

0 0

129

1 0 5 0 1 0 0 0 3 0 4 5 0 5 3 0 5 3 5 0 0 0 0

0 5 1 0

B

133

8 7 7 0 5 0 0 0 5 3 3 7 0 3 7 0 0 0 0 0 0 0 0

0 5 7 0 5 0 0 0 0 0 3 7 0 3 7 0 0 0 0 0 0 0 0

137

3 1 0 0 0 0 0 0
0 5 3 0 1 1 4 0 0 0 0 0 0 0 0
0 12 8 5 3 0 0 0 0 0 0 0 0 0 0

141

8 7 0 5 7 0 5 0 0 0 0 0 0 0 0
0 5 7 0 5 0 0 0 0 0 0 0 0 0 0
3 7 0 3 7 0 0 0 0 0 0 0 0 0 0

145

3 1 0 5 0 4 0 0 3 0 4 5 0 5 3 0 5 0 0 0 0
0 5 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

149

8 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
0 0 0 0 0 10 8 0 0 3 5 0 4 0 0 4 0 0 0 0 0 0 0

153

153

156

157

157

160

161

161

164

C

165

165

169

bend

3 5 1 0 1 3 1 | 3 (4) 3 1 3 1 3 | 5 0 4 5 1 5 | 0 0 0 3 0

173

bend

3 5 3 0 3 0 1 | 1 0 3 1 3 3 (4) (3) | 1 3 1 0 1 0 1 | 0 3 0 3 5 1 0

177

bend

1 3 3 (4) 3 1 0 1 0 3 0 3 | 5 5 0 3 5 5 0 3 5 | 0 0 0 0 0 0 0 0

181

3 5 0 1 0 1 3 (3) 5 5 0 3 5 3 0 | 3 3 0 3 5 3 0 4 3 0 0 0

185

mute bass

Musical score and tablature for guitar part 1, measures 185-186. The score shows a treble clef, a key signature of two flats, and a tempo of 120 BPM. The tablature shows the guitar strings with fingerings: 0, 5, 7, 0, 5, 7, 0; 5, 7, 8, 0, 8, 7, 0; 0, 4, 7, 0, 5, 6, 5, 0; 7, 4, 0, 3, 0.

189

Musical score and tablature for guitar part 1, measures 189-190. The score shows a treble clef, a key signature of two flats, and a tempo of 120 BPM. The tablature shows the guitar strings with fingerings: 3, 5, 0, 0, 3, 5, 1, 0, 1, 3, (3), 5, 5, 0, 3, 5, 3, 0; 0, 3, 5, 3, 0, 3, 5, 3, 0, 3, 5, 3, 0, 3, 5, 3, 0.

193

T

Musical score and tablature for guitar part 1, measures 193-194. The score shows a treble clef, a key signature of two flats, and a tempo of 120 BPM. The tablature shows the guitar strings with fingerings: 5, (6), (5), 3, 0, 3, 0, 0, 3, 0, 3, 0, 3, 0, 3, 5, 5, 0, 0, 0, 0, 0, 0.

B

197

Musical score and tablature for guitar part 2, measures 197-198. The score shows a treble clef, a key signature of two flats, and a tempo of 120 BPM. The tablature shows the guitar strings with fingerings: 8, 7, 0, 5, 7, 0, 5, 0, 7, 8, 7, 0, 0, 5, 3, 3, 5, 3, 3, 7, 0, 3, 0, 5, 3, 0, 0.

201

pianissimo

3 1

0	0	0	5 0	0	0	0
3	0	1	1	4	0	6
0	5					

205

8	7	7	0	5 0	0	0
7	0	5	0	3	3	0
0	5	7	0	0	3	7

209

3 1	0	5 0	4 0	0 3	0 4	5
0	5	1 0	0	0	5	5 3 0

213

8	7	0	0	7	0	0
7	0	0	10	8	0	0
0	0	0	0	0	5 3 0	0

217

Guitar tab notation:

8	0	0	0	4	0	5 0
0	5	3	1	1	0	0
0	12	8	0	12	8	0
5	3	0	5	3	0	0

221

Guitar tab notation:

8	7	0	5	7	0	5 0
7	7	0	0	7	6	5
3	3	3	3	5	7	0
3	3	3	3	5	3	0

225

Guitar tab notation:

3 1	0	5 0	4 0	0 3	0 4	5
0	5	1 0	0	0	5 3	0
0	5	3	5	5	3	5
0	5	3	5	0	5	0

If you've made it this far,
call me at (415) 576-9923

a tempo, but slower

229

Guitar tab notation:

8	7	0	5	0	5 0
7	7	0	0	5	3
3	3	3	3	7	3
3	3	3	3	0	5

233

1
0 5 | 5 4 5 | -7 6 4 | 0 4 0 4 0

0 5 | 1 | -7 | 4 | 0 4 0

237

8
7 5 0 0 | 7 0 5 3 | 5 3 | 7 3

7 0 | 0 | 3 7 | 3

240

accel.

3 0 | 0 | 4 3 2 4 5

0 5 | 0 | 1 0 | 5

243

ritard.

5 | 5 3 0 | 5 3 | 5 | 0

0 | 0 | 5 | 0

FANNY POWER

Tuning: CGDGCD (Orkney)

O'Carolan, arranged by Steve Baughman

Although it sounds like a political slogan, the title of this tune is actually the nickname of Francis Power, the daughter of David and Elizabeth Power of County Galway. Fanny lived with her parents at the Coorheen House on the shore of the lake at Loughrea. She later married and became known as Mrs. Trench. O'Carolan chose her maiden name as the title of this tune.

This is one of my all-time favorite melodies. It causes me great pain to hear it so often defiled by session players who subject it to a shameless oom-pah-pah treatment. This tune is not a waltz! It should flow, not bounce. When playing this arrangement, try not to create a 1-2-3- pulse in your delivery. Instead, play the tune slowly and with a feeling bordering on rubato.

A

The sheet music for "FANNY POWER" is arranged for guitar in CGDGCD tuning. The music is divided into four staves, each starting with a different letter (A, B, C, D). Staff A begins with a treble clef and a 3/4 time signature. Staff B begins with a bass clef and a 4/4 time signature. Staff C begins with a treble clef and a 4/4 time signature. Staff D begins with a bass clef and a 4/4 time signature. The music consists of six measures per staff, with measure numbers 1 through 12 indicated above the staves.

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2

17

Bass: 4 2 0 0 4 5 0 5 4 0 0 5
Guitar: 0 0 4 2 0 0 3 2 4 0 5 0 5 4 0 0

18

Bass: 5 0 2 3 5 0 5 0 2 3 5 0 2 0 0 2 4 0 0 4 5 5
Guitar: 0 0 5 0 4 2 0 2 4 0 0 2 4 0 0 4 5 5

B

21

Bass: 5 0 2 3 5 0 5 0 2 3 5 0 2 0 0 2 4 0 0 4 5 5
Guitar: 0 0 5 0 4 2 0 2 4 0 0 2 4 0 0 4 5 5

1/2B V----- B V-----

25

Bass: 7 5 5 7 7 5 5 7 9 7 0 0 2 3 0 2 4 0 0 2 3
Guitar: 0 0 5 0 5 0 7 5 5 7 9 7 0 0 2 3 0 2 4 0 0 2 3

B V-----

29

Bass: 2 3 2 0 0 0 5 7 9 7 9 10 9 10 12
Guitar: 5 5 0

33

2 0 0 0 | 0 3 3 0 | 4 5 | 0 | 0 5 0 4 | 0 0 0 | 5

5 4 | 2 5 | 0 | 0 5 | 0 | 5

37

5 2 3 5 0 | 5 0 2 3 5 | 2 0 | 0 2 4 0 4 5 | 0

0 0 | 4 | 2 | 0 2 | 0 | 0

1/2B V- -----, B V -----

41

7 5 5 7 | 7 5 5 7 | 9 7 0 | 0 2 3 | 2 4 0 2 3

0 5 | 5 | 5 | 5 | 0 | 0 2 3 | 3 0 | 0

45

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

2 0 5 7 9 | 9 0 11 12 12 | 11 0 12 12 | 5 0 0 0 | 3

To Coda ♪

49

50

51

52

A

53

54

55

56

57

58

59

60

61

62

63

64

65

Bass tablature for measures 65-68:

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

69

Bass tablature for measures 69-72:

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

73

Bass tablature for measures 73-76:

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

77

Bass tablature for measures 77-80:

0	0	9	10
0	0	10	0
0	0	7	9
7	7	7	7
7	7	7	7
7	7	7	7
7	7	7	7

To Coda ♩

81

♩ Coda

85

ritard *accel* *ritard*

lightly slap strings



David Best Upper Lough Leane, Ireland

THE NEW RIGGED SHIP

Tuning: EABEBB

Traditional, arranged by Steve Baughman

This is a well-known fiddle tune that I learned from the playing of Athena Tergis. The piece has three parts but only the first two made the cut here.

The A part provides a nice illustration of the sounds that can be made by playing the melody as far up the neck as possible without going into a higher octave. Note that the third string is heavily utilized high up the neck even though the same notes are easily available on the second and first strings. The result is a sweet, mellow sound that enhances the gentle flavor of the melody.

A

Rubato

Music for Part A (Rubato). Key signature: F# major (one sharp). Time signature: Common time (4/4). The melody is in E Dorian mode. The bass line is in B-flat major. Fingerings and slurs are indicated above the staff. The bass line uses open strings (0, 12, 12, 12, 12, 14, 12) and includes a note at 9.

Music for Part A (continued). Key signature: F# major (one sharp). Time signature: Common time (4/4). The melody continues in E Dorian mode. The bass line is in B-flat major. Fingerings and slurs are indicated above the staff. The bass line uses open strings (0, 10, 12, 10, 9, 10, 12) and includes a note at 5.

Music for Part A (continued). Key signature: F# major (one sharp). Time signature: Common time (4/4). The melody continues in E Dorian mode. The bass line is in B-flat major. Fingerings and slurs are indicated above the staff. The bass line uses open strings (5, 7, 5, 7, 0, 9, 10, 0, 5, 0, 5, 7, 0, 0, 2, 2, 0) and includes a note at 0.

Music for Part A (continued). Key signature: F# major (one sharp). Time signature: Common time (4/4). The melody continues in E Dorian mode. The bass line is in B-flat major. Fingerings and slurs are indicated above the staff. The bass line uses open strings (12, 0, 12, 12, 12, 12, 14, 12, 9, 9, 10, 0, 10, 12, 10) and includes a note at 0.

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15 *ritard*

18

bend

slap strings

22

25

28

p

slap strings

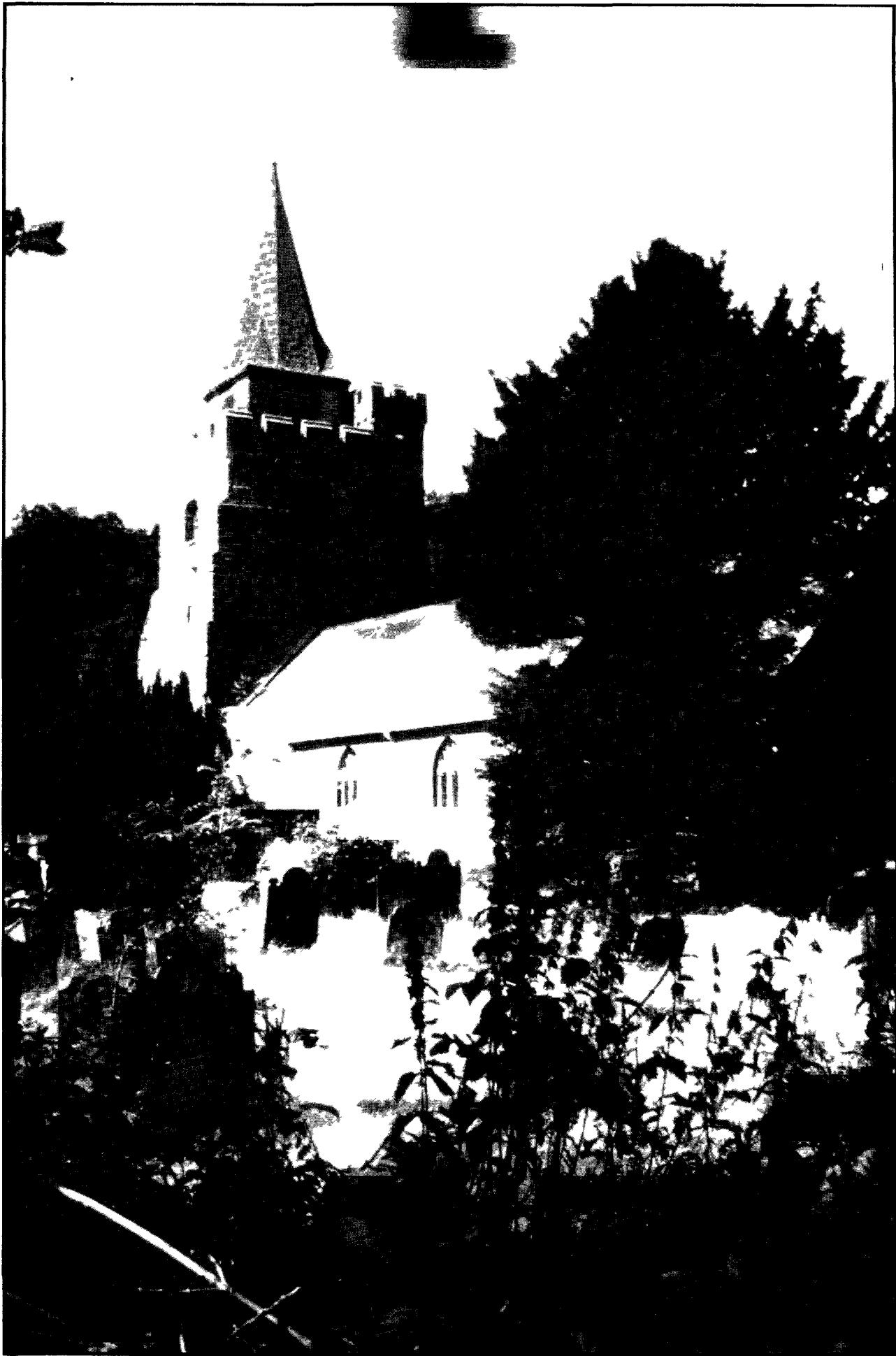
31

34

ritard

38

p



David Best Castletown, Bear Haven, Ireland

MY LAGAN LOVE

Tuning: CGDGCD (Orkney)

Traditional, arranged by Steve Baughman

The synthesis of Indian and Celtic music has begun to capture the imagination of traditional music performers in the West. This is an Indo-Blues version of an old Scottish air. As noted in the introduction, this piece does not utilize "melodic" technique per se. It is useful, however, as a means of exploring the up-the-neck patterns available in the Orkney tuning. It is also a deeply haunting melody that deserves to be a part of every Celtic guitarist's repertoire.

For students of the Indian tambura, your part has been painstakingly transcribed and notated below the guitar staff.

Rubato

A

Guitar

Tambura

bass

Very Freely

bend

with feeling

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14

6 7 9 7
0 0 0 7

18 snap string

tr. 4 5 0 0 0 0

B

22

26

bend

30 bend
 (16) 14 ↑9 ↑7 ↑6 5 0
 7 5 4
 0 0 0
 0 5 5
 0 6 7 9 7

34 4 5 4 0
 4 5 5 5 0 2 0 2 2
 0 5 0 2 2

38 4 0 5 0 9 8 9 8 7 7 9 10 12 10 9 0 0 4 0 0 0 0 2 0 0
 2 4 0 0

42 11 12 14 12 0 11 11 11 (12x11) 9 11 12 12 14 14 0 0

46

bend

snap string *snap string*

2

50

tr

tr

54

bend

PERCUSSIVE EXPRESSION

There are few joys in life greater than a good percussive *thwack* stuck tastefully in the middle of a fiddle tune. Percussive injections add a new dimension to guitar arrangements, one of forcefulness and drama. In this section I discuss three right-hand techniques that have intensified my joy in playing more than anything since I first discovered the Travis pick 25 years ago.

MIDDLE FINGER THWACK

The first technique, the *Middle Finger Thwack*, is the most difficult of the lot. The MFT is a downward flick of the middle finger that results in the back of the nail striking the strings. When properly executed, it creates a sharp, dramatic sound. When improperly done, it is jarring and obnoxious.

The MFT starts with the middle finger buried in the soft flesh of the palm at the base of the thumb. It then snaps sharply forward, literally as if trying to flick a stubborn piece of mucus off the palm. At the point my middle finger hits the string during the MFT, I bring the base of my palm to rest on the bass strings (see photo). Martin Simpson, from whom I learned the MFT, doesn't. Find your own way.

The most difficult part of the MFT is controlling your middle finger so that it hits the string you want it to hit. This type of control can be gained only through focussed repetition of MFT exercises. I strongly suggest that you master each of the following exercises before starting in on the tunes that follow.

(Note: the *Middle Finger-Thwack* is indicated by "↑" in the music and tablature)

Tuning: CGDGCD

Music notation: Treble clef, 4/4 time, key signature of one sharp. The first measure shows a quarter note followed by a eighth note with an upward arrow indicating the MFT. The second measure shows a quarter note followed by a eighth note with an upward arrow. Tablature: A single string with fret numbers 0, 2, 4, 0, 2, 4, 5, 2. An upward arrow points to the 5th fret.

Next apply that to the following measure from "Athole Highlanders."

Tuning: CGDGCD

Music notation: Treble clef, 4/4 time, key signature of one sharp. The measure consists of six eighth notes. The first five notes have upward arrows indicating the MFT. The tablature shows three strings with various fret numbers and upward arrows. The last note of the measure has a downward arrow.



Michele Honeck. South Tyrol, Italy.

The previous patterns apply the MFT strictly to the 3rd string. Here is a very useful exercise taken from "Cullen Bay" that requires use of the MFT on the first three strings.

Tuning: CGDGCD

Music notation: Treble clef, 5/4 time, key signature of one sharp. The measure consists of six eighth notes. The first four notes have upward arrows indicating the MFT. The tablature shows three strings with various fret numbers and upward arrows. The last two notes have downward arrows.

This is perhaps the most difficult passage in the whole book. It requires great middle finger and right hand control. Make this passage one of your mantras and incorporate it permanently into your practice sessions. Try to play it for ten minutes at a time on a daily basis. Once you have this pattern down, the rest of the pieces in the book will be very manageable. You will also gain the control you need to start working effectively on your own arrangements.

Although the MFT is a loud attention grabber, it has a place in slow airs as well as in the faster tunes. In "Lagan Love," for instance, I use it to accentuate certain notes that need to cry a bit. Once you develop MFT precision, you'll find opportunities to employ it often.

PALM SLAP / MFT COMBINATION

The palm slap is a fairly common technique in which the base of your palm strikes the strings, usually the 6th, 5th and 4th strings, muting them while the treble strings carry on with whatever they might be doing. When the palm slap is combined, simultaneously or not, with the MFT, it creates a full, multidimensional sound. Here's a modified first line to "Cullen Bay" with some extra palm slaps added for illustrative purposes.

Tuning: CGDGCD

You will also find very clear examples of this in "Fromage," "Athole Highlanders," "Bony Crossing the Alps," "Bill Malley's Barndance" and the B part to "Bongwater."

PALM SLAP/ MFT/ DELAYED THUMB COMBINATION

Of all the guitar sounds I can play, this is, for me, the most exciting and useful. The delayed thumb is an old-timey banjo technique in which the thumb strikes after the downbeat rather than on it. This is counterintuitive for most fingerstyle guitarists. The result is a flowing sensation in the music. Even though it's quite simple, it's one of those techniques that makes you feel like a really good player when you do it.

The first line to "Bony Crossing the Alps" is the best exercise for learning this combination pattern.

Tuning: EABEAC#

Note that in the first five measures of "Bony Crossing the Alps" the thumb strikes the bass after the downbeat.

If there was one tune in this book I could ask people to learn, it would be "Bony." The tune provides a great practice ground for mastering the MFT/Palm Slap/Delayed Thumb combo. And this technique is one of the most useful tools available for giving life to fiddle tunes on fingerstyle guitar. The right hand moves in a sympathetic, repetitive motion while the left performs the usual array of hammer-ons, pull-offs and ornaments as it sees fit. The result is a melody flowing quite effortlessly from the fingers. Throwing in the delayed thumb in select places adds a distinctly Appalachian flavor to the tune.

BONY CROSSING THE ALPS

Tuning: EABEBC♯

Traditional, arranged by Steve Baughman

Fiddler Martin Hayes is a valuable source of tunes awaiting adoption by guitarists. This piece is from his Green Linnet album, *Under the Moon*.

Bony is the most valuable tune in this book for learning the techniques that make fiddle tunes flow on the guitar. It employs the MFT and the palm slap repeatedly. Throwing in the delayed thumb in select places adds a distinct Appalachian flavor to the tune. The combination of these techniques results in a melody flowing quite effortlessly from the fingers. Note that in the first five measures the thumb strikes the bass after the downbeat.

If you only learn one tune in this book, learn this one.

A

B

14

5 3 0 3 0 7 4 7 4 7 2 0 2 5 0 2 0 0 2 0 0 2 3 0

0 x 0 0 0 x 0 0 0 x 0 0 x 0 0 x 0 0 x 0 0 x 0 0 x 0

18

5 3 0 3 0 7 4 7 0 0 0 2 0 0 3 2 3 5 3

0 x 0 0 x 0 x 0 x 0 0 x 0 x 0 x 0 0 x 0 x 0 x 0 0 x 0

21

3 3 0 2 3 0 5 5 3 0 3 0 7 4 7 4 7 4 0 2 0 2

0 0 0 0 0 0 0 x 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

To Coda (last time)

D S al Coda

24

5 0 2 0 0 2 0 0 2 x 2 0 2 0 0 2 0 0 2 0 0 2 0

Coda

ritard

lightly slap strings

0 2 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2 0

Variation for bars 2 5 (last time)

palm mute

2 0 0 0 2 0 0 0 2 0 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2 0

MARCHE DE LA FROMAGE GRANDE

Tuning: EAAEAB

Steve Baughman

I wrote this three-part march after watching a video of English guitarist Martin Carthy. My French, I am told, is most ungrammatical.

There is extensive use of the MFT/palm slap combination in this arrangement. Note also the use of dynamic variation throughout the piece.

Swing eighths

A

Régal de la Dombes

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B

Mascarès 4

Musical score for guitar part B, measures 17-20. The score consists of two staves. The top staff is a standard musical notation staff with a treble clef, a key signature of two sharps, and a common time. The bottom staff is a guitar tab staff with six horizontal lines representing the strings. Measure 17 starts with a dotted half note followed by eighth notes. Measure 18 continues with eighth notes. Measure 19 begins with a sixteenth note followed by eighth notes. Measure 20 concludes the section. The tab staff shows various fingerings and muting techniques indicated by 'x' and asterisks.

Musical score for guitar part B, measures 21-24. The top staff shows a continuation of the melodic line with eighth and sixteenth notes. The bottom staff shows the corresponding guitar tab with fingerings and muting. Measure 21 ends with a sixteenth note. Measures 22-23 continue the pattern. Measure 24 concludes the section. The tab staff shows fingerings and muting techniques.

Musical score for guitar part B, measures 25-28. The top staff shows a continuation of the melodic line with eighth and sixteenth notes. The bottom staff shows the corresponding guitar tab with fingerings and muting. Measure 25 ends with a sixteenth note. Measures 26-27 continue the pattern. Measure 28 concludes the section. The tab staff shows fingerings and muting techniques.

Musical score for guitar part B, measures 29-32. The top staff shows a continuation of the melodic line with eighth and sixteenth notes. The bottom staff shows the corresponding guitar tab with fingerings and muting. Measure 29 ends with a sixteenth note. Measures 30-31 continue the pattern. Measure 32 concludes the section. The tab staff shows fingerings and muting techniques.

C

33

0 5 4 | 2 3 2 0 0 ↑ 4 | 2 4 0 ↑ 2 2 0 2 0 2 | 4 0 5 2 4

0 x x | 5 x 4 | 5 4 | 0 x 2 x

37

4 2 2 0 4 | 2 4 0 ↑ 2 2 0 0 4 | 2 4 0 ↑ 2 2 0 2 0 2 | 4 0 5 0 2 0 4 5

0 0 | 5 4 | 5 4 | 0 2 4 0

41

0 5 4 | 2 3 2 0 0 ↑ 4 | 2 4 0 ↑ 2 2 0 2 0 2 | 4 0 5 2 4

0 x x | 5 x 4 | 5 4 | 0 x 2 x

45

4 2 2 0 4 | 2 4 0 ↑ 2 2 0 4 0 4 | 2 4 0 ↑ 2 2 0 0 2 4 | 5 0 2 0 4 0

0 0 | 5 4 | 5 4 | 2 0 4 0

4
A2

49

53

Trou du Cru

57

61

B

Musical score and tablature for guitar part B starting at measure 66. The score shows a treble clef, a key signature of two sharps, and a tempo of 454 BPM. The tablature shows the left hand position and the right hand pick strokes.

66

454

7 0 4 | 2 4 0 ↑ 2 2 0 2 0 2 | 4 0 5 4 | 4 2 7 5

0 x 4 x 5 4 0 2 0 4 0

Continuation of the musical score and tablature for guitar part B starting at measure 70. The score shows a treble clef, a key signature of two sharps, and a tempo of 454 BPM. The tablature shows the left hand position and the right hand pick strokes.

70

454

7 0 4 | 2 4 0 ↑ 2 2 0 2 0 2 | 4 0 5 0 2 0 4 5 | 0 7 5

0 x 4 x 5 4 0 2 4 0 0 x x x

Continuation of the musical score and tablature for guitar part B starting at measure 74. The score shows a treble clef, a key signature of two sharps, and a tempo of 454 BPM. The tablature shows the left hand position and the right hand pick strokes. A 'T' is marked above the staff in measure 74.

74

4 5 4 7 0 4 | 2 4 0 ↑ 2 2 0 2 0 2 | 4 0 5 1 4 0 | 2 3 2

0 x 4 x 5 4 0 x 1 0 x 3 3 x

Continuation of the musical score and tablature for guitar part B starting at measure 78. The score shows a treble clef, a key signature of two sharps, and a tempo of 454 BPM. The tablature shows the left hand position and the right hand pick strokes. An arrow points to a specific note in the eighth measure.

78

7 0 5 5 4 5 4 | 0 2 0 0 2 | 4 0 5 0 2 0 4 5 | 0 0 2 4 5 x

0 x 0 4 5 0 2 4 0 0 2 4 5 x

C

82

86

90

94

Pluck 2nd and 3rd strings
behind nut w/ left hand,
and hope for the best

CULLEN BAY

Tuning: CGDGCD (Orkney)

Duncan, arranged by Steve Baughman

This is one of the catchiest pipe tunes around. I am told it was written in 4/4 time by Pipe Major I. Duncan. However, a novice piper who found the rhythm difficult later stretched the fourth beat of each measure, thereby giving the tune a 5/4 flavor. The composer found this to be a magnificent improvement on his original intent and officially adopted it into the tune. I have thrown in an extra beat here and there just for fun.

This arrangement employs extensively the MFT/palm slap combination. The D part contains the most difficult passage in the book, requiring use of the MFT on three strings in one measure.

Swing sixteenths

A

0 2 4 0 2 4 2 0 | 4 0 2 4 0 2 4 2 | 4 5 0
0 0 2 4 0 2 4 2 0 | 0 0 2 4 0 2 4 2 | 4 5 7 5 4
0 x 4 0 x 4 0 x 4 | 0 x 4 0 x 4 0 x 4 | 0 0 4 x 0 0 4 x

* Fret this note with thumb throughout.

0 2 4 0 2 4 2 0 | 0 0 2 4 0 2 4 2 0 | 4 0 2 4 0 2 4 2 | 0 x 4 0 x 4 0 x 4
0 x 2 x 0 x 2 x 0 x 2 x | 0 x 2 x 0 x 2 x 0 x 2 x | 0 x 4 0 x 4 0 x 4 | 0 x 4 0 x 4 0 x 4

B

4 5 0
0 4 5 7 5 4 0 0 | 0 2 4 0 2 4 2 0 | 7 2 2 2 4 2 4 2 | 0 4 0 0 x 0
0 x 0 x 0 x 0 x 0 x | 0 x 2 x 0 x 2 x 0 x 2 x | 0 4 0 0 x 0 0 x | 0 0 4 x 0 0 x

10
7 2 2 2 4 2 4 2 | 7 2 2 2 4 2 4 2 | 0 2 4 0 2 4 2 0 | 0 0 4 x 0 0 x
0 4 0 2 2 0 2 2 | 0 4 0 2 2 0 2 2 | 0 x 2 x 0 x 2 x | 0 x 2 x 0 x 2 x

C

13

Sheet music and guitar tab for section C. The music is in common time, key signature of one sharp. The tab shows a six-string guitar with various notes and chords. Fingerings like 'm' and 'a' are indicated above the strings.

B

16

Sheet music and guitar tab for section B. The music is in common time, key signature of one sharp. The tab shows a six-string guitar with various notes and chords. Fingerings like 'm' and 'a' are indicated above the strings.

D

19

Sheet music and guitar tab for section D. The music is in common time, key signature of one sharp. The tab shows a six-string guitar with various notes and chords. Fingerings like 'm' and 'a' are indicated above the strings.

22

Sheet music and guitar tab for section D. The music is in common time, key signature of one sharp. The tab shows a six-string guitar with various notes and chords. Fingerings like 'm' and 'a' are indicated above the strings.

B

25

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

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

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

A

28

0 2 4 0 2 4 2 0 0 0 2 4 0 2 4 2 0 4 0 2 0 2 4 2

0 x 0 x 2 x 0 x 0 x 0 x 0 x 0 x 0 x 0 x 0 x 0 x 0 x 0 x 4 x

31

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

0 0 2 4 0 2 4 2 0 0 0 2 4 0 2 4 2 0 0 0 2 4 0 2 4 2 0

34

4 0 2 0 2 4 2 4 0 2 4 2 0 0 0 2 4 0 2 4 2 0 0 0 2 4 0 2 4 2 0

0 x 4 0 x 0 4 x 0 0 4 x 0 0 4 x 0 0 4 x 0 0 4 x 0 0 4 x 0 0 4 x

[B]

37

[C]

40

[D]

43

46

B

49

Guitar tablature (bottom) and musical notation (top) for measure 49. The tab shows strings 6, 5, and 4 with note heads and arrows indicating direction. The musical notation shows eighth-note patterns.

51

Guitar tablature (bottom) and musical notation (top) for measure 51. The tab shows strings 6, 5, and 4 with note heads and arrows. The musical notation shows eighth-note patterns.

53

Guitar tablature (bottom) and musical notation (top) for measure 53. The tab shows strings 6, 5, and 4 with note heads and arrows. The musical notation shows eighth-note patterns.

55

Guitar tablature (bottom) and musical notation (top) for measure 55. The tab shows strings 6, 5, and 4 with note heads and arrows. The musical notation shows eighth-note patterns.



David Best. The Cliffs of Moher, Ireland.

ATHOLE HIGHLANDERS

Tuning: CGDGCD (Orkney)

Traditional, arranged by Steve Baughman

This well-known four-part Scottish jig is recast here as a two-part hornpipe. There is extensive use of the MFT/palm slap combination in this arrangement. Watch for the pinky ornaments in the B part. They're fun when you get them right, but getting them down requires some discipline.

Swing sixteenths

A

Sheet music for part A, measures 1-4. The top staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. The bottom staff shows a bass clef. The music consists of sixteenth-note patterns with palm slaps indicated by arrows pointing upwards. Fingerings such as 1 3 4 1 and 4 are shown above the notes. Measure 1 starts with a palm slap on the first note. Measures 2-4 continue the pattern with variations in the sixteenth-note groups.

Sheet music for part A, measures 5-8. The top staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. The bottom staff shows a bass clef. The music continues the sixteenth-note pattern with palm slaps. Measure 6 features a melodic line with 'a i m i' written above the notes. Measures 7-8 continue the pattern.

Sheet music for part A, measures 9-12. The top staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. The bottom staff shows a bass clef. The music continues the sixteenth-note pattern with palm slaps. Measures 10-12 show a continuation of the pattern.

Sheet music for part A, measures 13-16. The top staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. The bottom staff shows a bass clef. The music continues the sixteenth-note pattern with palm slaps. Measures 14-16 show a continuation of the pattern.

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B

Guitar tablature for measure 9. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a standard six-string guitar neck. The tab includes numerical fret positions (e.g., 5, 0, 5, 0) and arrows indicating string selection. The measure ends with a vertical bar line.

Guitar tablature for measure 11. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a standard six-string guitar neck. The tab includes numerical fret positions (e.g., 5, 0, 5, 0) and arrows indicating string selection. The measure ends with a vertical bar line.

Guitar tablature for measure 13. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a standard six-string guitar neck. The tab includes numerical fret positions (e.g., 5, 0, 5, 0) and arrows indicating string selection. The measure ends with a vertical bar line.

Guitar tablature for measure 15. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a standard six-string guitar neck. The tab includes numerical fret positions (e.g., 5, 0, 5, 0) and arrows indicating string selection. The measure ends with a vertical bar line.

DUSHANBE GATHERING

Tuning: EAAEAA

Steve Baughman

For hundreds of years, merchants and adventurers from around the world have gathered on the silk roads of Central Asia to exchange goods, stories and music. Their fireside merriment has given birth to magical blends of song and dance. This piece tells the tale of one such gathering.

The B part of this arrangement introduces a percussive right hand technique that is most useful in playing slow and medium paced jigs, that is, tunes in 6/8 meter. Since developing this technique, I have discovered many tunes to which it can be applied. The left hand unisons in the B part are a bit awkward at first but will become easier with practice.

Freely

slap strings

slap strings

4

0 0 0 0 0 0 0 0

2 4 5 2 0 0 0 0

8

0 0 0 0 0 0 0 0

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

12

0 0 0 0 0 0 0 0

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

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18

slap strings

23

29

A
a tempo

33

simile
(continue rolled chords)

37

1

3

2

B

42

5 4 5 2 0 4 | 0 2 4 0 2 4 | 5 4 5 2 4 5 | 4 2 4 0 4 0 |

2 4 | 0 0 | 2 0 | 0 0 | 2 0 | 0 4 |

46

4 2 0 2 | 0 4 2 0 | 2 4 | 5 4 5 2 4 5 |

0 0 | 0 0 | 2 4 | 2 4 | 2 0 | 0 |

49

4 2 4 0 | 2 2 2 4 5 | 2 0 0 2 4 | 2 0 4 5 0 2 |

0 0 | 0 0 | 4 0 | 0 0 | 4 0 | 0 |

A2

53

0 4 4 4 2 0 | 2 4 5 4 0 | 0 2 2 2 0 4 | 0 4 2 0 4 2 |

0 0 | 0 0 | 0 4 | 0 0 | 5 |

57

0 4 4 4 2 0 | 2 4 5 4 0 | 5 4 5 2 0 4 | 0 2 4 0 2 |

0 0 | 0 0 | 2 4 | 0 0 | 0 |

2

B2

61

Guitar tablature for part B2:

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

65

Guitar tablature for part B2:

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

1.

2

69

slap strings

Guitar tablature for part B2:

2	0	0	2	4
4	0		0	
4	0		0	
4	0		0	
4	0		0	

A3

74

Guitar tablature for part A3:

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

78

bend release bend

Guitar tablature for part A3:

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

82

0 4 4 4 2 0 | 2 4 5 4 | 0 2 2 2 0 4 | 0 4 2 0 4 2

86

0 4 4 4 2 0 | 2 4 5 4 2 4 | 5 4 5 2 0 4 | 0 2 4 0 2 4

B3

90

5 4 5 2 4 5 | 4 2 4 0 4 0 | 4 2 0 2 | 0 4 2 0 2 4

94

5 4 5 2 4 5 | 4 2 4 0 2 | 2 2 2 4 5 | 2 0 0 2 4

98

2 0 4 5 0 | 0 0 0 0 0 | 0 0 0 0 0

slap strings

A4

102

slap strings

107

slap strings

112

slap strings

117

slap strings

122

87

127

slap strings

132

B4

137

141

145

149

4 2 0 2 | 0 4 2 0 2 4 | 5 4 5 9 | 7 5 | 4 2 4 0 |
4 2 0 2 | 0 2 4 | 0 4 | 2 | 0 4 |

153

2 2 2 4 5 | 2 0 0 2 0 | 2 2 2 4 5 | 2 0 0 4 0 | 1
0 2 2 4 5 | 2 0 0 2 0 | 0 2 0 | 4 0 | 0
0 2 4 | 0 0 | 0 | 0 | 0

158

slap strings

0 2 2 2 4 5 | 5 4 0 4 5 | 0
0 0 0 0 0 0 | 0 2 0 0 0 | 0

163

slap strings

0 2 2 2 4 5 | 5 2 0 4 5 | 0
0 0 0 0 0 0 | 0 2 0 0 0 | 0

168

4 5 4 2 0 3 4 | 0 2 4 |
1 2 0 4 0 0 | 0 2 4 |

BILL MALLEY'S BARN DANCE

Tuning: EABEBB

Traditional, arranged by Steve Baughman

This is the opening tune on Martin Hayes' *Under the Moon*. This arrangement employs extensively the MFT/palm slap combination. It also contains an unusual MFT flurry in the third time through the A part. During this bit of acrimony, the middle finger takes over completely. The result is a very distinct change in texture.

Swing eightths

A

0 0 2 4 4 0 4 0 0

0 x 0 x 0 0 0 0

w/ very free, ad lib trailing after D S al Coda throughout A section

w/ Var 1, last time-----,

0 0 2 4 0 2 0 0 2 4 0 4

0 x 0 x 0 0 2 0 0 2 0 0 2 0

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Variation 1

54

0 4 2 0 0 2 0 2 0

0 0 0 0 0 0 0 0 0

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2

B

9

5 0 | 2 0 5 2 0 2 2 0 ↑ 4 0 ↑ 5 0

0 0 0 0 0 0 | 0 4 0 x 0 0

0 x 0 0 0 0 | 5 4 x 0 0 0

0 0 0 0 0 0 | 0 0 0 0 0 0

12

2 0 5 | 2 0 5 2 0 5 0

0 0 0 0 0 0 | 0 4 0 2 0 0

0 0 0 0 0 0 | 5 4 x 0 0 0

0 0 0 0 0 0 | 0 0 0 0 0 0

To Coda Φ
last time

1

15

5 2 0 2 0 | 4 4 0 2 5 4 2 0 2 0 2 0 2 4 0 0 0 0 5 0

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

2

A

18

0 0 0 0 0 0 | 0 2 4 4 0 4 0 2 2 0 4 0 0 0 0 0 0 0 0 0 0 0 0 0

0 x 0 0 0 0 | 0 x 0 2 0 4 0 4 0 2 0 4 0 0 0 0 0 0 0 0 0 0 0 0

Musical score and guitar tab for measure 21. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The tab shows the strings and frets for each note.

21

Guitar tab for measure 21. The tab shows the strings and frets for each note. The first string has a 'x' at the 4th fret. The second string has a '0' at the 4th fret. The third string has '0' at the 0th fret, '2' at the 2nd fret, and '0' at the 4th fret. The fourth string has '4' at the 0th fret, '0' at the 2nd fret, and '2' at the 2nd fret. The fifth string has '0' at the 0th fret, '2' at the 2nd fret, '4' at the 4th fret, and '0' at the 4th fret. The sixth string has '0' at the 0th fret, 'x' at the 2nd fret, and '4' at the 4th fret.

Musical score and guitar tab for measure 24. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The tab shows the strings and frets for each note.

24

Guitar tab for measure 24. The tab shows the strings and frets for each note. The first string has '0' at the 2nd fret and '2' at the 0th fret. The second string has '4' at the 0th fret, '0' at the 2nd fret, and '2' at the 5th fret. The third string has '4' at the 2nd fret, '0' at the 0th fret, and '2' at the 5th fret. The fourth string has '2' at the 0th fret, '0' at the 2nd fret, and '4' at the 4th fret. The fifth string has '0' at the 0th fret, '0' at the 2nd fret, and '0' at the 4th fret. The sixth string has '0' at the 0th fret, 'x' at the 2nd fret, and '0' at the 4th fret.

Musical score and guitar tab for measure 27. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The tab shows the strings and frets for each note.

27

Guitar tab for measure 27. The tab shows the strings and frets for each note. The first string has '0' at the 0th fret, '0' at the 2nd fret, and '2' at the 0th fret. The second string has '4' at the 0th fret, '0' at the 2nd fret, and '4' at the 4th fret. The third string has '0' at the 0th fret, '0' at the 2nd fret, and '4' at the 4th fret. The fourth string has '0' at the 0th fret, '0' at the 2nd fret, and '4' at the 4th fret. The fifth string has '4' at the 0th fret, '0' at the 2nd fret, and '4' at the 4th fret. The sixth string has '0' at the 0th fret, 'x' at the 2nd fret, and '2' at the 4th fret.

Musical score and guitar tab for measure 30. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The tab shows the strings and frets for each note.

30

Guitar tab for measure 30. The tab shows the strings and frets for each note. The first string has '4' at the 0th fret, '0' at the 2nd fret, and '2' at the 0th fret. The second string has '0' at the 0th fret. The third string has '0' at the 0th fret. The fourth string has '2' at the 7th fret, '0' at the 2nd fret, and '2' at the 2nd fret. The fifth string has '0' at the 0th fret, '2' at the 2nd fret, and '4' at the 4th fret. The sixth string has '0' at the 0th fret, 'x' at the 2nd fret, and '4' at the 4th fret.

33

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

B

36

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

39

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

42

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

45

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

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

48

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

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

D S al Coda

51

0 0 0 0 0 0

0 x 0 0 0 0

⊕ Coda

52

4 2 0 2 0 2 4 0 0 2 0

0 5 0 2 4 0 0 2 0

ritard *slap strings*

APPENDIX

THE SCOURGE OF THE OPEN TUNING; LETTING YOUR FINGERS DO THE WALKING*

The open tuning has been both a blessing and a scourge upon the guitar world. Anyone who has tinkered with alternate tunings knows the excitement of exploring the universe that exists beyond the standard formulation. But as more and more players venture beyond EADGBE, and as they record their discoveries, it becomes apparent that a grave danger accompanies the seductive lure of the open-tuned guitar.

As scores of fingerstyle albums on the market confirm, the utter ease with which pleasing sounds spring forth from open tunings all too often acts as a substitute for creativity. Suddenly composing is easy. Put your guitar in a funny tuning and let your fingers do the walking. When you find a riff you like, write it down. When you've discovered five or six, string them together and come up with a name. Lo and behold, you've got a "composition."

The Yellow Pages method of guitar composition, all the rage since the open tuning explosion, turns the creative process on its head. Now the fingers, not the soul, create the music. By making available a selection of easily discoverable licks, the open tuning tempts the unwary or lazy composer to substitute a mechanical process of riff hunting for what was once a creative endeavor. The tuning and a game of "hunt and peck" dictate the form and flavor of the composition. The guitar assumes the role of a one-armed bandit that if manipulated enough will produce a pleasing jingle. And like the slot machine, the open tuning eventually pays off even if the player's brain is fully disengaged throughout the process.

With its reliance on digital search, the Yellow Pages method produces note patterns that the artist has discovered, not music that the artist has created. The distinction is not an academic one. Indeed, it explains precisely why so many open-tuning compositions are entirely devoid of emotion. With riff hunting, the instrument is no longer the bridge between the listener and the artist's musical spirit. It is no longer the tool giving voice to the music within. Instead, the guitar is reduced to a stage upon which the player displays his digital discoveries. For the listener, the nourishing connection between himself and the guitarist is lost, replaced by finger food.

A parallel to poetry readings is helpful. A poet who discovers a clever rhyme may entertain, even amaze, an audience but he will not move them. Likewise the guitarist who lets his fingers do the walking.

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