

# **Irish Guitar Podcast**

## **Book 1**

2 June 2007. Updated 12 March 2014  
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## **Introduction**

Welcome to the Book 1 of the Irish Guitar Podcast.

Audio files for this chapter can be downloaded free of charge from  
[www.irishguitarpod.com](http://www.irishguitarpod.com).

We hope you'll find this a useful resource for learning to play traditional Irish music on the guitar.

This lessons in this chapter are meant to be taken in sequence. As the lessons progress, new elements are introduced.

## **Lesson 1 – The Blackthorn Stick**

This is a popular jig, and we play it in the key of G.

It's also a good one to start with because it's played entirely in the open position – which means you don't have to move your hand up and down along the neck of the guitar as you're playing.

### **Playing the Tune**

Each bar in an Irish jig contains 2 groups of 3 short notes (quavers) or the equivalent – and this gives the jig its characteristic rhythm. When counting, you would normally say:

**One** and a                    **Two** and a...

There's an emphasis on the first beat in each set of three.

When you're using your pick, you go:

**Down** up down                    **Down** up down

Even though this is not the most efficient way to pick (because there are consecutive down strokes) it will nevertheless give you the correct lilt or feel – so make sure you put the effort into doing this correctly.

### **Accompanying the Tune**

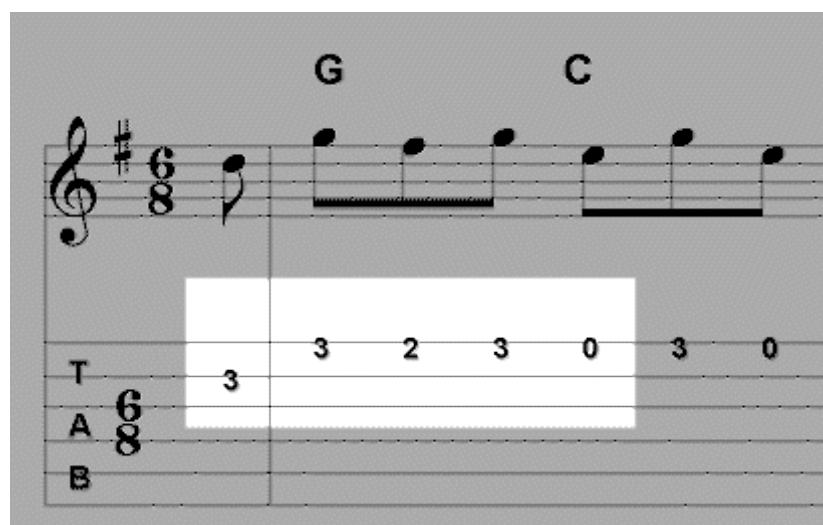
There are a few ways to accompany jigs but the most basic form is to play a bass note of a chord held for the length of two of two quavers (a crotchet), followed by a not too heavy strum of the chord.

You count **One-a Two-a** for each bar.

## Reading the Sheet Music

As this is our first lesson, we'd better explain the notation.

If you don't read sheet music, don't worry. As you progress through the lessons, you'll find that you begin to pick it up little by little. For now, all you need to know is how the fingering is indicated. This is shown on the tablature, or tab – which is the lower part of each line of the sheet music.



You'll notice numbers on the lower part of each line of music (highlighted in the diagram above). These refer to your fingers. The index finger is 1, the middle finger is 2, the ring finger is 3 and the little finger is 4. Where you see a zero, that means you play the string open – without any finger on it.

The lines in the tablature refer to the strings on your guitar. An easy way to remember which string is which, just remember that the highest line in the tablature is the highest pitched string (E) – also referred to as the first string. The second line down is the second highest (B) and so on.

For these lessons, we use standard tuning, so from first to sixth strings, the notes are: E, B, G, D, A, E.

So the very first note is played with your third finger on the second string, then:

- third finger on the first string
- second finger on the first string
- third finger on the first string
- first string open (no finger)

... and so on.

The chords, you'll notice, are above each line in the sheet music, as shown below (chords G and C appear above the line).

**G**      **C**

T      3

A      8

B

3    2    3    0    3    0

## Blackthorn Stick

G C G C G D G D

The image shows a musical score for a six-string guitar. The top part is a standard staff notation with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The bottom part is a tablature showing the fret positions on each string. The strings are labeled T (thick), A, and B from left to right. The tablature shows a sequence of notes and rests, with specific fingerings indicated by numbers above the strings. For example, in the first measure, the first string (T) has a note at the 3rd fret. In the second measure, the first string has a note at the 0th fret (open). The third measure starts with a note at the 3rd fret on the first string. The fourth measure starts with a note at the 0th fret on the first string. The fifth measure starts with a note at the 0th fret on the first string. The sixth measure starts with a note at the 0th fret on the first string.

G C G C G D G

The image shows a musical score for guitar. The top part is a staff with a treble clef, a key signature of one sharp, and a common time signature. It features six measures of music with various note heads and stems. The bottom part is a tablature for a six-string guitar, showing the fingerings for each string across the six measures. The tablature uses horizontal lines to represent the strings and numbers to indicate the frets being played.

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

G Em G C D

The image shows a musical score for a six-string guitar. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. The music consists of eight measures. Fingerings are indicated below the strings: measure 1 (B string) has '3' above '3' and '3' below '3'; measure 2 (D string) has '3' above '3' and '3' below '3'; measure 3 (G string) has '3' above '3' and '3' below '3'; measure 4 (B string) has '3' above '3' and '3' below '3'; measure 5 (D string) has '3' above '3' and '3' below '3'; measure 6 (G string) has '3' above '3' and '3' below '3'; measure 7 (B string) has '3' above '0' and '2' below '3'; measure 8 (D string) has '3' above '0' and '2' below '3'. Measures 1-4 have vertical bar lines; measures 5-8 have diagonal bar lines.

G C G C G D G

The image shows a musical score for guitar. The top part is a staff with a treble clef, a key signature of one sharp, and a common time signature. It features six measures of music with various note heads and stems. The bottom part is a tablature for a six-string guitar, showing the fingerings and string numbers for each note. The tablature is as follows:

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

The tablature uses a vertical line for the 6th string, a diagonal line for the 5th string, a horizontal line for the 4th string, a diagonal line for the 3rd string, a horizontal line for the 2nd string, and a vertical line for the 1st string.



## Lesson 2 – The Hole in the Hedge

This is another jig.

Originally in the key of D, but Tony transposes it to C. Tony is very fond of C for playing Irish music on the guitar, and often transposes tunes into that key. However, *The Hole in the Hedge* is in fact quite often transposed to C in any case.

### Playing the Tune

Because this is only our second tune, we're not introducing any major new ground here. Like our first tune (The Blackthorn Stick), this one can be played without having to move your hand very much on the neck of the guitar.

Remember that to get the right lilt or feel, you need to pick like this:

**Down** up down      **Down** up down

### Accompanying the Tune

This tune has only a few chords for the basic accompaniment – C, G, Am and F.

However, you can also substitute Am at bars 9 and 10, and the first half of bar 11.

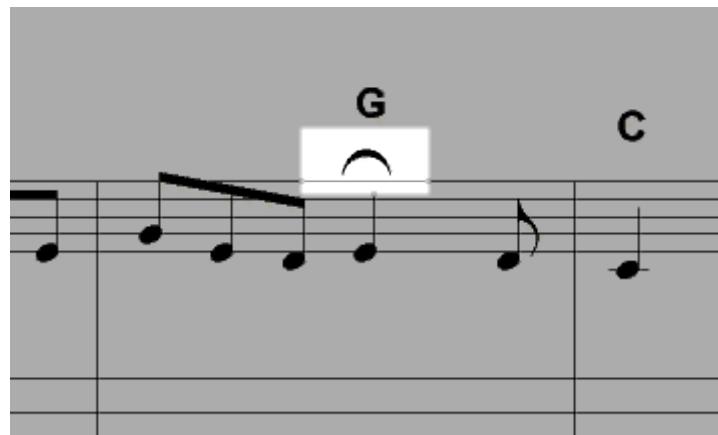
### Accuracy, not Speed

Many people playing traditional Irish music make the mistake of sacrificing accuracy for speed. It's much more important to concentrate on accuracy and clarity. Once you know a tune thoroughly, you can speed up if you wish.

### Ornamentation

Ornamentation is common in Irish music. Fiddle players use a roll (a five-note phrase). Pipers do something similar. These five-note phrases don't work on guitar – instead, triplets are common. A triplet is simply a string being hit three times in rapid succession – without losing the overall rhythm of the tune, of course.

In the sheet music, we use a little 'half-moon' to indicate a triplet, as you can see in the following diagram.



The guitar player also has other ornamentation such as chords and double stops. In a double stop, the guitarist plays two notes simultaneously.

# The Hole in the Hedge

**Chords:** C G C G

**String Names:** T (Top), A, B

**Notes:**

- Measure 1:** C (T: 0, A: 2, B: 2), G (T: 0, A: 2-0-2-0), C (T: 3, A: 2-2-0-2), G (T: 0, A: 2-0-2-0)
- Measure 2:** C (T: 0, A: 1), Am (T: 0, A: 0-0-0), F (T: 0, A: 1-3-3-1), C (T: 2, A: 0-2-0), G (T: 0, A: 2-0-2-0)
- Measure 3:** C (T: 0, A: 1-3-3-1), F (T: 2, A: 0-2-0-0), C (T: 0, A: 1-3-3-1), F (T: 2, A: 0-2-0-0), C (T: 0, A: 2-0-0-0), G (T: 0, A: 2-0-0-0)
- Measure 4:** C (T: 0, A: 1-3-3-1), F (T: 2, A: 0-2-0-0), C (T: 0, A: 1-3-3-1), F (T: 2, A: 0-2-0-0), C (T: 0, A: 2-0-0-0), G (T: 0, A: 2-0-0-0)

## **Lesson 3 – Tobin’s Favourite**

This is a jig, in the key of D Major.

### **Playing the Tune**

Since the tune is in D Major, there are no notes on the first fret. Neither are there any notes beyond the fifth fret. By using an unorthodox fingering, you can make it easier to play.

Use the first finger on the second fret, second finger on the third fret, and so on – this is the fingering shown in the sheet music.

### **Accompanying the Tune**

The chords for this tune are D, A, G, Em and Bm.

### **Scales**

Scales provide a great way to get used the appropriate fingering for different tunes.

There are several scale exercises in this booklet – see page 48 onwards.

### Tobin's Favorite

D              A              D              G              Em              A

D              A              D              G              A              D

D              A              Bm              Em              A

D              A              D

## **Lesson 4 – Cock O’ The North**

This tune is a slide in the key of C.

Most slides are from south-west Ireland (Kerry and Cork).

Slides are written in 12/8 time. Normally there are not 12 notes in a bar. Instead, there will be a mixture of crotchets and quavers. Tony points out that the first part of the Teddy-bears’ Picnic, played rapidly, has the characteristics of a slide.

### **Playing the Tune**

When playing a slide, you use the same down-up-down rule as we used for jigs.

Each bar in a slide consists of four groups of notes. Not each bar has the same number of notes – instead, there are crotchet/quaver phrases.

### Cock O' the North

G                    C                    G                    D                    G                    C

T  
A  
B

G                    D                    G                    G                    D

T  
A  
B

G                    D                    G

T  
A  
B

D                    G                    C                    G                    D                    G

T  
A  
B

## Lesson 5 – Off to California

This tune is a hornpipe in the key of G.

Hornpipes are played in a 2/2 time signature, which is subtly different to a 4/4 signature.

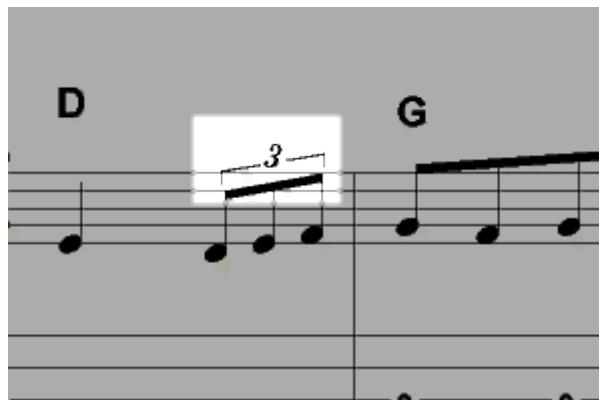
2/2 is also referred to as ‘cut time’ or ‘alla breve’.

In this time signature, there are two beats per bar.

The 2/2 indicates that there are two groups of 4 quavers – remember a quaver is an eighth note – in each bar. (In 4/4 time – also referred to as common time – there are 4 groups of 2 quavers.)

### Playing the Tune

The techniques for picking hornpipes are identical to those for playing reels. Generally speaking, hornpipes are slower than reels, and they use triplet phrasing as part of the melody, as well as for ornamentation. In the sheet music, you’ll see the ‘3’ to denote these triplets.



This tune in fact begins with a triplet in the pick-up bar (anacrusis bar).

### Accompanying the Tune

The chords for this tune are G, D, C, Em and Am.

### Capos

If you normally play a tune in G, you can put a capo on the second fret – which will take you to the key of A.

Use a good-quality capo, such as the Kayser brand.

## Off to California

G D G C G Em Am D

G D G C G Em D G

G D C G Em Am D

G D G C G Em Am D

G D G C G Em D G

## **Lesson 6 – The Morning Star**

This is our first reel. It's in the key of C.

Reels are the most challenging pieces in the repertoire of the traditional musician because of the need to play them at speed and yet include ornamentation.

A very nice rendition of this is on Martin Hayes self-titled album (accompanied by Randall Bays).

### **Playing the Tune**

Remember to play within your capabilities, rather than rushing it and marring the beauty of the tune.

### **Accompanying the Tune**

The chords for this tune are D, G, C, Em and Am.

#### **G/B**

In the sheet music, there is a chord G/B. This simply means that you play the B on the fifth string as your bass note.

## The Morning Star

The sheet music consists of four staves of guitar tablature, each with a treble clef and a key signature of one sharp (F#). The first staff starts with chords G and D. The second staff starts with chord G, followed by C, G, Em, D, and G. The third staff starts with Em, followed by D, Em, D, and Em. The fourth staff starts with D, followed by C, G/B, Am, D, and ends with D.

**Staff 1:**

- Chords: G, D
- Fingerings: 3, 3, 3, 3, 3, 3
- String/Position: T 4-4-2-4-0 A 2-4 B

**Staff 2:**

- Chords: G, C, G, Em, D, G
- Fingerings: 3, 3, 3, 3, 3, 3
- String/Position: T 0-3-5-3-3 A 0-2-0-0-0 B 2-4-0-0-0

**Staff 3:**

- Chords: Em, D, Em, D, Em
- Fingerings: 3, 3, 3, 3, 3, 3
- String/Position: T 0-3-5-3-3 A 0-2-0-0-0 B 2-4-0-0-0

**Staff 4:**

- Chords: D, C, G/B, Am, D
- Fingerings: 3, 3, 3, 3, 3, 3
- String/Position: T 0-2-3-2-0-3 A 2-0-2-0-0-0 B 3-3-0-0-0-0

## **Lesson 7 – Jimmy Doyle's**

Our first polka is Jimmy Doyle's, and it's in the key of G

Polkas are in 2/4 time – sometimes referred to as march time.

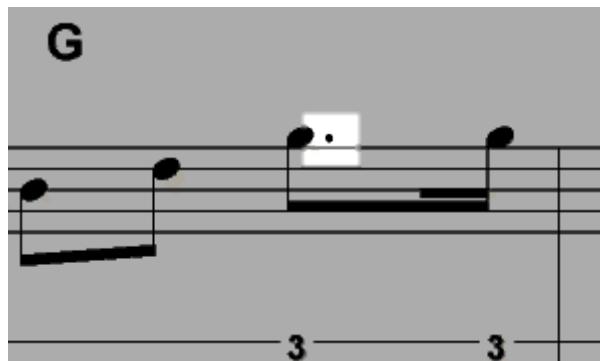
Like slides, they're common in south-west Ireland.

### **Playing the Tune**

Each bar has two groups of notes. The basic bar consists of 2 groups of 2 quavers (quarter notes), and each of these receives a down-stroke. However, there are a lot of variations.

### **Dotted Quaver**

A dot after any note increases the value of the note by half.



### **Accompanying the Tune**

The chords for this tune are G, C, D, Em. Accompaniment is similar as for reels.

### Jimmy Doyle's

The sheet music consists of five staves of guitar tablature in G major, 2/4 time. The tuning is G major (G, B, D, E, G, B). The first staff starts with a G chord. The second staff starts with an Em chord. The third staff starts with a C chord. The fourth staff starts with a D chord. The fifth staff starts with a G chord. The tablature shows the left hand fingers (0, 3, 3) and right hand strumming patterns.

**Staff 1:** G chord, 0-3-3, 3-0-0, 2-0, 3-0-0, 3-0-2

**Staff 2:** Em chord, 0-3-3, 3-0-0, 2-0, 3-0-0, 2-0-0, : (repeat)

**Staff 3:** C chord, 3-0-0, 2-0, 3-0-0, 2-0, 3-0-3, 0-3-3

**Staff 4:** D chord, 3-0-0, 2-0, 3-0-0, 2-0-0, 2-0-0, :

**Staff 5:** G chord, 3-0-3, 2-0-0, 2-0, 3-0-3, 0-3-3, 3-0-3, 0-3-3, :

## **Lesson 8 – The Green Mountain**

The Green Mountain is a Reel.

It's usually in the key of D, but our arrangement is in the key of C, with a capo on the second fret.

### **Playing the Tune**

The last two bars of both sections of this tune are identical – which makes it easier to learn.

Note that there is a triplet in the 3<sup>rd</sup> bar of the second part of the tune, there is a triplet. Minimise the movement of your fingers from the fretboard to make this easier.

### **Accompanying the Tune**

The chords for this tune are C, G, C, F, Am. There are some fairly rapid chord changes. The first part of the tune (bars 1-8), contains a chord change for every beat.

It is important to study this progression in great detail, otherwise you'll get muddled up half way through the tune.

And off course, as with many tunes, you can experiment with other chords. For example, you may omit the A minor from bar 3 ,and use a G for the whole of Bar 4 (omitting the D minor).

In the last line of the tune Tony plays a C-G/B-Am-F progression. Try playing the “A” note(open 5th string) as the bass note for the “F” chord, before returning to the “C” chord in the next bar.

## The Green Mountain

Capo 2

Guitar tablature for 'The Green Mountain' in common time. The tabs are arranged in four staves, each with a corresponding musical staff above it. Chords are indicated above the staves, and fingerings are shown below the strings. The first staff starts with C, G, C, F, C, Am, Dm, G. The second staff starts with C, G, C, F, C, Am, G, C. The third staff starts with C, F, C, Am, Dm, G. The fourth staff starts with C, G/B, Am, F, C, G, C.

Chords: C, G, C, F, C, Am, Dm, G, C, G, C, F, C, Am, G, C, C, F, C, Am, Dm, G.

Fingerings:

- Staff 1: 1-2, 0-0, 2-2, 0-2, 0-2, 3
- Staff 2: 0-0, 2-2, 0-2, 0-2, 0-2, 3
- Staff 3: 1-3, 0-3-3-5-0-3-0, 1-3-1-3-1-3, 1-1-0-1-3-1, 2-0, 1-1-3-1-1-1
- Staff 4: 0-3-3-5-0-3-0, 1-3-1-3-1-3, 0-0, 2-0, 2-0-2, 3

## **Lesson 9 – The Green Fields of America**

Lesson 9 is another reel. This is in the key of G.

### **Playing the Tune**

The tune begins with a triplet.

The chords for this tune are C, G and D. Although it's in the key of G, the opening chord is actually C. That does not have any implications for the key of the tune itself – which is still in G.

### **Two Endings**

The sheet music shows first- and second-time endings.

The bars marked “1” are the ending the first time you play the second part of the tune, and those marked “2” are the ending for the second time.

This saved time and space when sheet music was written out manually.

Green Fields of America

**Staff 1:**

Chords: C, G, D, G

Fingerings: 0, 1, 1 0 1 3 0; 2 0 2 2 0; 2 4; 0 2 0 0; 2 0 2 0 2

**Staff 2:**

Chords: C, G, D, G

Fingerings: 0; 1 1 0 1 3 0; 2 0 2 2 0; 2 4; 0 2 0 0; 2 0 2 0 :

**Staff 3:**

Chords: G, C, G, D

Fingerings: 0 2 3 5 3 0; 3 0 0; 1 1 0 1 3 0; 2 0 2 2 0; 2 0

**Staff 4:**

Chord: G

Fingerings: 0 1 3; 0 2 3 5 3 0; 3 0 2 0; 1 3 1 3 0 0; 2 0 2 4 :

**Staff 5:**

Chords: 2 G, C, G, C, G, D, G

Fingerings: 3 2 3 0 2 3 0; 3 0 0; 2 0 2 4; 0 0 4 2 0 2; 0 2 0 2 4



## **Lesson 10 – The Lark in the Morning**

‘The Lark in the Morning’ is a four-part jig – probably the most widely played four-part jig in Irish music.

Because it has a total duration of 64 bars, it can be very handy for set dancers who may occasionally ask for a tune of that length.

Normally this tune is played in D Major, but Tony’s version for guitar is in C Major, with a capo on the 2nd fret.

### **Playing the Tune**

The last two bars in each of sections 2, 3 and 4 are identical (unless you use variations).

In part 4 of the tune, Tony places his first finger on the C note (first fret, second string) so that it can resonate.

Tony also suggest that if you want to study the mandolin or tenor banjo, this tune is ideal to start with because the fingering is not difficult. Rules for picking remain the same when you move between instruments.

### **Keys and the Capo**

Without the capo, this would be in C Major. By placing the capo on the second fret, we move it up to D Major (the usual key for this tune) – but we get to use the same chord shapes as for C Major.

## Lark in the Morning

Capo 2

C                    F                    C                    F                    G

0—0—0—0        2—2—2—2        0—0—0        1—3—0        3—1—1—2—2

2                    3                    2                    2—2—2—2            2—2—2—2

C                    F                    C                    F                    G

0—0—0—0        2—2—2—2        1—3—0        0—3—0        3—1—1—2—2

2                    3                    1—3—0        3—1—1—2—2            2—2—2—2

C                    F                    C                    F                    G

1—3—0—3—5—3—0—3—0        3—1—3—0—3—1—2—2—2—0—2

C                    F                    C                    G

1—3—0—3—5—3—0—3—0—3—1—0—1—0—0—3—3—1—2—2—0—2

C F G

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

C Am F C G

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

C F G

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

C Am F C G

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

## **Lesson 11 – Cronin’s Hornpipe**

This is a very well-known hornpipe, and there are many tunes in Irish music with the name Cronin.

There's one sharp in the key signature – which means the tune is in the key of G.

### **Playing the Tune**

Note that the last 6 bars in the B section are identical to the last 6 in the A section – although they don't sound identical because of the differences in the first few bars of each section.

The tune contains a high B note – which means you have to move your hand out of the open position.

### **Naming of Sections**

Sometimes we refer to Sections 1 and 2; at other times we might refer to Sections A and B. There is no standard, and lettering and numbering are used interchangeably.

### **About the ‘Open Position’**

The open position is when your left hand is situated in the normal position – at the first fret and using open strings (with your first finger playing notes on the first fret). The high B is on the 7<sup>th</sup> fret, so you have to move your hand out of the open position into the 3<sup>rd</sup> position – that is, the first finger would be playing notes on the third fret.

### **Accompaniment**

The accompaniment is fairly easy.

However, there's a D chord, rather than a G chord at the start of the second section. This is not a key change.

You can insert a Bm chord instead of the D in the 1<sup>st</sup>, 5<sup>th</sup> or 13<sup>th</sup> bar for something a little bit different.

### **Practicing**

When you sit down to practice, you'll get more out of it if you plan what you're going to work on.

### Cronin's Hornpipe

G                    C      G                    C      G                    Am      D

The sheet music consists of four horizontal staves, each representing a different string or position on a guitar neck. The top staff shows a treble clef and a key signature of one sharp (F#). The other three staves show standard guitar tuning (E, A, D, G, B, E) with note heads removed. Below each staff are vertical tick marks indicating fret positions. Chord symbols (G, C, Em, D, Am, G, D) are placed above specific measures to indicate harmonic progression.

**Staff 1 (Top):**

- Chords: G, C, G, C, G, Am, D
- Fingerings: 0, 0 1 3 0 3, 0 3 5, 7 5 3 0, 3 0, 0, 0
- Tuning: T 0, A 2, B 0

**Staff 2:**

- Chords: G, C, G, C, D, G
- Fingerings: 0 3 5 3 0, 0 3 5, 7 5 3 0, 3 0 1, 0, 0, 0
- Tuning: 0 1 3 0 3, 3, 2

**Staff 3:**

- Chords: D, Em, C, G, Am, D
- Fingerings: 2 3, 5, 3 3 2 3, 3 5, 7 0 0, 0 3 5, 7 5 3 0, 3 0, 0, 0
- Tuning: 2 3, 5, 3 3 2 3, 3 5, 7 0 0, 0 3 5, 7 5 3 0, 3 0, 0 2, 2 2 0 2, 2

**Staff 4 (Bottom):**

- Chords: G, C, G, C, D, G
- Fingerings: 0, 0 1 3 0 3, 0 3 5, 7 5 3 0, 3 0 1, 0, 0, 0
- Tuning: 0 2, 0

## **Lesson 12 – Chief O’Neill’s**

This is another hornpipe.

It’s the first tune in the hornpipe section of O’Neill’s Music of Ireland (revised by Myles Krassen).

Apparently ‘the Chief’ was the original editor of the book, Francis O’Neill, who was chief superintendent of the Chicago police force between 1901 and 1905.

### **Playing the Tune**

The tune is in the key of D, with two sharps (C# and F#).

The arrangement in O’Neill’s book contains F#s throughout the whole of the tune, but it is often played with F#s in the first part and F naturals in the second part. This may have been started by Barney McKenna, a great banjo player.

Tony’s arrangement is the older style, with F#s throughout.

Hornpipes are played considerably slower than reels. Both reels and hornpipes are in 2/2 (cut time or alla breve).

Hornpipes are an integral part of Irish dancing.

### **Accompaniment**

As with many Irish tunes, the accompaniment is quite simple.

## Chief O'Neill's Favorite

D C A

T A B

D G D :

D C D A

D G D :

## **Lesson 13 – The Kerry Polka**

Not just a Kerry polka, this is *the* Kerry polka. And this is a lovely lively tune.

Irish music is unusual in that there are a large number of tunes that have no names or are often given a title of the musician from whom they were learnt.

There are numerous polkas and slides named O’Keefe’s or Murphy’s, or reels called Fahy’s, just to name three examples. These three names alone may account for dozens of tunes.

Often a tune will have the name ‘Gan Ainm’. This is Irish for ‘Without a Name’. Sometimes you may see ‘Gan Fhios’, meaning not known.

Tony refers to a nice recording of this by a Connemara accordion player, Sonaí Choilm Learáí, (on CIC Records).

### **Playing the Tune**

This is a tune that fits very well with the guitar.

For variation, you can play an Em in the 6<sup>th</sup> bar, and can substitute A7 for Am in the fourth bar.

## Kerry Polka

Guitar tablature for the first 16 measures of the solo, showing chords G, C, G, A7, and D. The tab includes a treble clef, a key signature of one sharp, and a time signature of 2/4. The strings are numbered 6 (B), 5 (G), 4 (D), 3 (A), 2 (E), and 1 (A). Fret numbers are indicated below the strings.

Chords: G, C, G, A7, D

Fretting: 3-3 3 0-3 | 0 3-0 3 | 0-2-3-0 | 3-0 | 2-0 2

The image shows a musical score for a six-string guitar. The top staff features a treble clef and a key signature of one sharp (F#). The melody consists of eighth-note patterns. The bottom staff shows the corresponding fingerings for each note: 3-3 3 0-3, 0 3-0-3, 0 2 3 0, 3-0, 2-0-0, and 2-0-0-0 2. Chords are indicated above the notes: G, C, G, 1-D, G, | 2-D, G. The measure numbers 1 and 2 are also present.

Guitar tablature for the first 8 measures of the solo, starting with a G major chord. The tab shows a repeating pattern of chords and notes across the strings, with fingerings indicated below the strings.

Chords: G, C, G, D, G, C, G, D

Fingerings: 0-3, 3-0, 3-0, 2-0-2, 0-3, 3-0, 3-0, 2-2

The image shows a musical score for a six-string guitar. The key signature is one sharp (F#). The first measure starts with a G chord (B, D, F#) followed by a C chord (E, G, B). The second measure starts with a G chord. The third measure starts with a D chord (A, C#, E) followed by a G chord. The fourth measure starts with a G chord. The notes are indicated by stems and arrows pointing down, indicating they are played as eighth-note pairs. The tablature below the staff shows the fingerings: 0-3, 3-0, 2-0, 3-3-3-0, 2, 2-0-0.



## **Lesson 14 – Planxty Irwin**

Tony doesn't do many finger-style arrangements, but here's one of a very famous tune, by O'Carolan.

Turlough O'Carolan was a blind harpist, born in 1670, and the most famous of all Irish harpers.

A 'planxty' is a tune in honour of someone.

### **Playing the Tune**

This tune was written in G.

Tony's arrangement is in open D, with the strings tuned as follows (from lowest sounding to highest sounding): D A D F# A D.

Tony uses finger-picks to play this.

You'll notice that we've included both the Open D version, and a more 'traditional' version if you don't want to tackle Open D yet.

Try to learn a couple of bars at a time, rather than trying to get it all in one go.

## Planxty Irwin

Tuning:DADF#AD

Turlough O'Carolan  
(1670-1738)

Sheet music for Planxty Irwin, first system. Treble clef, key signature of two sharps, common time (3/4). The music consists of six measures. Below the staff are six sets of horizontal lines representing the six strings of a guitar. Numerical fret positions are indicated below each string line.

String	1	2	3	4	5	6
T	0	4	0	4	0	0
A	0	0	5	0	1	0
B	0	4	5	4	2	0
D	0	4	5	4	2	0
F#	0	4	5	4	2	0

Sheet music for Planxty Irwin, second system. Treble clef, key signature of two sharps, common time (3/4). The music consists of six measures. Below the staff are six sets of horizontal lines representing the six strings of a guitar. Numerical fret positions are indicated below each string line.

String	1	2	3	4	5	6
T	0	1	0	0	4	0
A	4	5	0	2	5	0
B	0	4	5	4	5	0
D	0	4	5	4	5	0
F#	0	4	5	4	5	0

Sheet music for Planxty Irwin, third system. Treble clef, key signature of two sharps, common time (3/4). The music consists of six measures. Below the staff are six sets of horizontal lines representing the six strings of a guitar. Numerical fret positions are indicated below each string line.

String	1	2	3	4	5	6
T	0	1	0	1	0	0
A	0	2	0	2	4	5
B	4	2	0	2	0	5
D	0	2	0	2	0	2
F#	0	2	0	2	0	4

Sheet music for Planxty Irwin, fourth system. Treble clef, key signature of two sharps, common time (3/4). The music consists of six measures. Below the staff are six sets of horizontal lines representing the six strings of a guitar. Numerical fret positions are indicated below each string line.

String	1	2	3	4	5	6
T	0	2	0	0	2	4
A	0	3	0	0	3	3
B	5	0	4	0	3	4
D	4	0	3	0	4	4
F#	4	0	3	0	4	0

Guitar sheet music in G major (one sharp) with a common time signature. The music consists of six measures. The tablature below the staff shows the fret positions for each string (6th at the bottom, 1st at the top). The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes indicated by vertical dashes.

Measure 1: 4, 0 | 4, 2 | 0, 0 | 4, 0 | 2, 0 | 0, 2 | 4, 0 | 2, 4 | 0, 0 | 0, 4

Measure 2: 0, 2 | 5 | 0, 0 | 2 | 0, 2 | 2 | 0, 0 | 0, 4

Guitar sheet music in G major (one sharp) with a common time signature. The music consists of six measures. The tablature below the staff shows the fret positions for each string (6th at the bottom, 1st at the top). The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes indicated by vertical dashes.

Measure 1: 0, 0 | 5, 4 | 0, 0 | 0, 1 | 0, 0 | 2, 0 | 1, 1 | 2, 2 | 4, 4 | 1, 0

Measure 2: 5, 0 | 4, 0 | 2, 0 | 0, 2 | 0, 0 | 2, 2 | 0, 2 | 0, 0 | 0, 1

Guitar sheet music in G major (one sharp) with a common time signature. The music consists of two measures. The tablature below the staff shows the fret positions for each string (6th at the bottom, 1st at the top). The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes indicated by vertical dashes.

Measure 1: 0, 2 | 2, 4 | 0, 0 | 5, 4 | 0, 0 | 2, 2 | 0, 4

Measure 2: 2, 4 | 5, 4 | 0, 0 | 2, 2 | 0, 4

Planxty Irwin

T.O'Carolan  
(1670-1738)

G C G C G C G

D G C G C G C

G D G G D

G C A7 D G C

G C G C G D G



## **Lesson 15 – Man of the House**

‘Man of the House’ is a 16-bar reel, normally played in Em (Dorian mode).

Tony’s version is in Dm (Dorian).

It’s name in Irish is Fear an Tí – which literally means ‘man of the house’.

### **Playing the Tune**

You can substitute an Am chord in bar 12 for a C chord.

You could also play B flat for all of bar 11.

The tune is generally played in Em – so it’s probably a good idea to learn to accompany it in Em.

### **Dorian Mode**

There are two types of minor scales in Irish music – the natural or pure minor scale, and the Dorian minor scale, which is probably more widely used.

In the Dorian Mode the 6<sup>th</sup> note of the Minor Scale is sharpened.

A feature of tunes written in the Dorian Mode is that the chord progressions consist largely of 2 chords, the Minor Tonic, and the Major a tone below the Tonic.

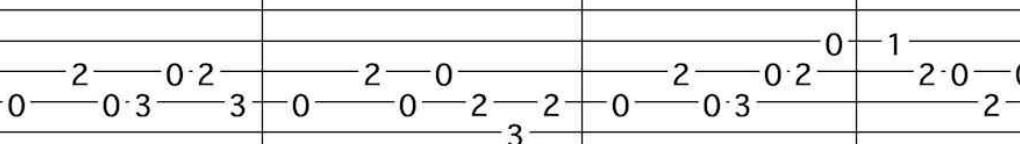
In the key of A Minor these two chords are A Minor and G. In the key of D Minor the two chords are D Minor and C, and in the key of E Minor they are E Minor and D.

These are the three most common keys utilising the Dorian Mode. Of course these are not the only 2 chords that can be used but they are the main ones, and in fact often are the only two chords used.

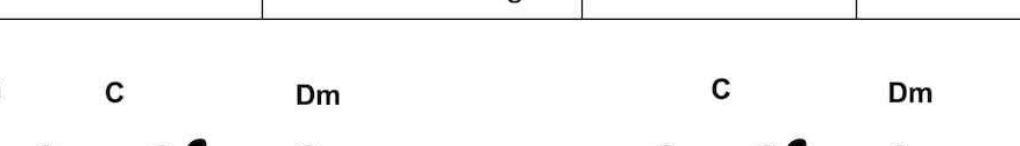
You’ll find Dorian scales in the Scales section, from page 48 onwards.

## Man of the House

**Dm**



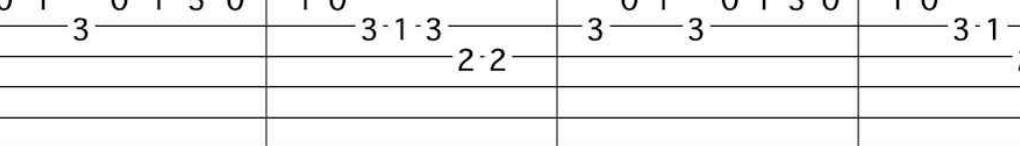
**C**



**Dm**



**C**



**C**



**Dm**



## **Lesson 16 – Na Ceannabháin Bhána**

This is a slip jig.

The title would translate as ‘the fair-haired Cannavans’.

Slip jigs are very important if you’re playing to accompany dancers.

### **Playing the Tune**

Slip jigs contain three groups of three notes (not two groups of three like a standard jig).

Slip jigs are in a 9/8 time signature, and often contain only four bars of music per section (or 8 bars without repetition). But don’t think of this as 9 beats – think of it as three groups of three – so you could like this:

1 2 3 / 2 2 3 / 3 3 3.

### **Accompaniment**

You can use the same style of rhythm as you do for jigs, but with three bass note/chord sequences per bar.

You can alternatively strum – down-up-down, down-up-down, down-up-down.

The chords are very simple – just G, C and D.

### Na Ceannabháin Bhána

**G                    C                    D                    G**

**C                    D                    G                    G**

**G                    C                    D                    G**

**D                    G**

## **Lesson 17 – Mist Covered Mountain**

Today we've got the Mist Covered Mountain – a very haunting piece in A Dorian.

It's normally played in the key of D, but Tony's arrangement is in the key of C, with a capo on the 2nd fret.

### **Playing the Tune**

One of Tony's tricks with this tune is to hold down the E and A notes at the beginning of the tune and let them ring, thus creating a 'cross tone' effect, similar to an open tuning type sound. You can apply this technique right through this tune wherever the opportunity arises.

One of Segovia's great contributions to guitar was that he made it sound as if the music had been written originally for guitar.

Tony tries to make tunes fit 'naturally' on to the guitar, even though the vast majority music is written for and by pipers, fiddlers, flute players, box players, or harpists.

There's a very nice version of this on De Danann's album – also called Mist Covered Mountain.

### **Accompaniment**

As with many Dorian mode tunes there are only two chords, A Minor and G

For something a little out of the ordinary you can substitute a D chord for the last A minor chord at the end of the A part, and perhaps for the A minor chord at the end of both the first and second time endings. However, don't overdo this as it may become tedious.

### Mist Covered Mountain

The sheet music consists of five staves of musical notation for a six-string guitar. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 6/8 time (indicated by a '6/8'). The key signature is one sharp (F#). The first staff starts in Am and transitions to G. The second staff starts in Am and transitions to G. The third staff starts in Am and transitions to G. The fourth staff starts in Am and transitions to G. The fifth staff starts in G and transitions to Am.

**Staff 1:**

- Key:** Am
- Chords:** Am, G
- Time Signature:** C
- Notes:** Eighth notes, sixteenth notes.
- Fretboard:** T 2-2-2, A 2, B
- Fretting:** 0-3, 0, 0-2, 0, 3-0, 2-0, 2-0

**Staff 2:**

- Key:** Am
- Chords:** Am, G
- Time Signature:** C
- Notes:** Eighth notes, sixteenth notes.
- Fretboard:** T 2-2-2, A 2, B
- Fretting:** 0-3, 0, 0-2-3, 3-0, 0, 2-0-2

**Staff 3:**

- Key:** Am
- Chords:** Am, G
- Time Signature:** C
- Notes:** Eighth notes, sixteenth notes.
- Fretboard:** T 5-3-0-5, A 7, B
- Fretting:** 5-3-0-5, 7, 5-3-0, 3-0, 2-0, 0-2, 0-2, 2-0, 2

**Staff 4:**

- Key:** Am
- Chords:** Am, G
- Time Signature:** C
- Notes:** Eighth notes, sixteenth notes.
- Fretboard:** T 5-3-0-5, A 7, B
- Fretting:** 5-3-0-5, 7, 5-3-0, 3-0, 2-0, 0-2, 0-2, 2-0, 2

**Staff 5:**

- Key:** G
- Chords:** G, Am
- Time Signature:** 6/8
- Notes:** Sixteenth notes.
- Fretboard:** T 2-0-2, A 0-2, B 2-0-5
- Fretting:** 0, 2, 0-0-3, 5, 0-2-3, 3-0, 0, 2-0-2



## **Lesson 18 – The Wise Maid**

‘The Wise Maid’ is a reel.

### **Playing the Tune**

It will help you to observe that the highest note in this tune is A, so you won’t have to change position with your left hand.

As we are in the key of D left hand fingering is to use the first finger for the second fret, second for the third fret, third finger for the fourth fret, and fourth finger for the fifth fret.

Remember to play at a tempo you can handle – otherwise by definition you’re playing too fast.

### **Accompaniment**

We’ve included a separate chord accompaniment sheet for this tune in the booklet as there is quite a bit involved in the accompaniment.

Tony uses a lot of D/F# chords. The chord of D contains three notes D, F#, and A, in any combination and in any number.

In the case of D/F# you finger the F# note on the 6th string.

Tony does this with his thumb, which is a bit controversial with the more conservative music teachers.

In the twelfth bar we’ve listed either a G or B minor chord, but the bass note is a B whichever chord you choose.

### The Wise Maid

D      A/C#      D      G      D      Em      A

The music consists of four staves of guitar tablature. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a D chord. The second staff starts with an A/C# chord. The third staff starts with a D chord. The fourth staff starts with a G chord. The fifth staff starts with a D chord. The sixth staff starts with an Em chord. The seventh staff starts with an A chord.

**Staff 1:**

Fret	String 1	String 2	String 3	String 4	String 5	String 6
0	0	0	0	0	0	0
2	2	2	2	2	2	2
3	3	3	3	3	3	3
0	0	0	0	0	0	0
2	2	2	2	2	2	2
0	0	0	0	0	0	0
2	2	2	2	2	2	2

**Staff 2:**

Fret	String 1	String 2	String 3	String 4	String 5	String 6
0	0	0	0	0	0	0
2	2	2	2	2	2	2
3	3	3	3	3	3	3
0	0	0	0	0	0	0
2	2	2	2	2	2	2
0	0	0	0	0	0	0
2	2	2	2	2	2	2

**Staff 3:**

Fret	String 1	String 2	String 3	String 4	String 5	String 6
0	0	0	0	0	0	0
2	2	2	2	2	2	2
3	3	3	3	3	3	3
0	0	0	0	0	0	0
2	2	2	2	2	2	2
0	0	0	0	0	0	0
2	2	2	2	2	2	2

**Staff 4:**

Fret	String 1	String 2	String 3	String 4	String 5	String 6
0	0	0	0	0	0	0
2	2	2	2	2	2	2
3	3	3	3	3	3	3
0	0	0	0	0	0	0
2	2	2	2	2	2	2
0	0	0	0	0	0	0
2	2	2	2	2	2	2

### The Wise Maid - Accompaniment

D A D G D Em A

D A D G D A D

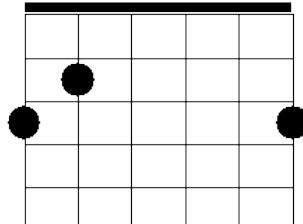
D A D A/C# G/B A

G D G D A D

## Chords

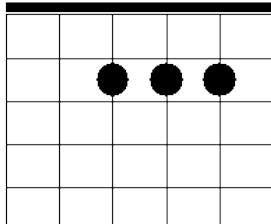
We use a fairly small set of chords for the tunes.

2 1                    3



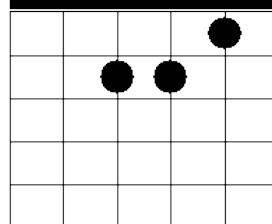
G

1 2 3



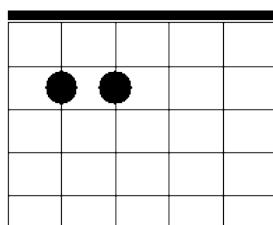
A

2 3 1



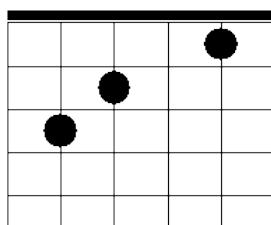
Am

2 3



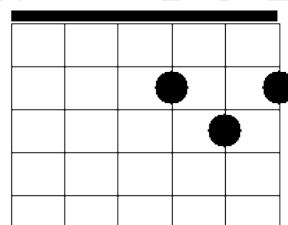
Em

3 2 1



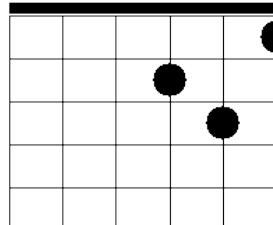
C

1 3 2



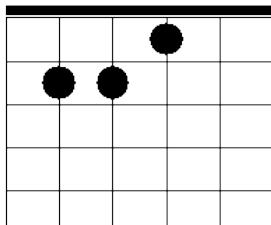
D

x                2 3 1



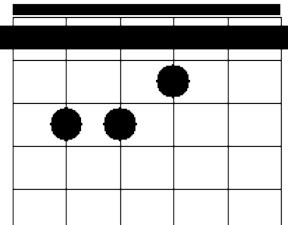
Dm

x 2 3 1



E

1 3 4 2 1 1



F

## **Scales**

With any musical instrument, practicing scales is very important. You'll develop dexterity, and you'll get to the stage where the fingering becomes second nature. Many musicians also use scales as warm-up exercises, to loosen the fingers before a performance.

## D Scale – Exercise 1

A musical staff in G major (one sharp) and common time (4/4). Below the staff is a guitar neck diagram with three horizontal strings labeled T (top), A (middle), and B (bottom). The neck is divided into four frets by vertical lines. Fret positions are indicated by numbers below the strings: 0, 0, 2, 2 for the first fret; 4, 4 for the second fret; 0, 0 for the third fret; and 2, 2 for the fourth fret. The notes on the staff correspond to the open strings and the notes at each fret.

A continuation of the musical staff and guitar neck diagram. The staff shows a sequence of eighth-note pairs. The guitar neck diagram shows the progression of notes across the strings and frets, corresponding to the notes on the staff.

A continuation of the musical staff and guitar neck diagram. The staff shows a sequence of eighth-note pairs. The guitar neck diagram shows the progression of notes across the strings and frets, corresponding to the notes on the staff.

A continuation of the musical staff and guitar neck diagram. The staff shows a sequence of eighth-note pairs. The guitar neck diagram shows the progression of notes across the strings and frets, corresponding to the notes on the staff.

A continuation of the musical staff and guitar neck diagram. The staff shows a sequence of eighth-note pairs. The guitar neck diagram shows the progression of notes across the strings and frets, corresponding to the notes on the staff.

## D Scale – Exercise 2

T 0 0 0 0 0 0

A 0 2 4 0 2 4

B 2 4 4

0 0 2 0 2 3 5 2

2 3 3 3 6

0 3 2 0 3 2 0 3

2 0 2 0 2 0 0

2 0 2 0 4 4 2

4 2 0 4 2 0 2

4 0 4 2 0 4 2

2 0 2 0 0 2 4

3

0 4 0

## D (Dorian Mode) Scale – Exercise 1

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

A 0 2 3 0 2 3 2 3 3 3

B

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

## G Scale – Exercise 1

Guitar tablature for Exercise 1, measure 1. The staff shows a G major scale (G-A-B-C-D-E-F#-G) in common time (4/4). The tuning is G major (G, B, D, E, G, B). The tab shows the strings being plucked from left to right: 3-3-0-0-2-2-3-3.

Guitar tablature for Exercise 1, measure 2. The staff shows a G major scale (G-A-B-C-D-E-F#-G) in common time (4/4). The tuning is G major (G, B, D, E, G, B). The tab shows the strings being plucked from left to right: 4-4-0-0-2-2-0-0-1-1-3-3-0-0.

Guitar tablature for Exercise 1, measure 3. The staff shows a G major scale (G-A-B-C-D-E-F#-G) in common time (4/4). The tuning is G major (G, B, D, E, G, B). The tab shows the strings being plucked from left to right: 2-2-3-3-2-2-0-0-3-3.

Guitar tablature for Exercise 1, measure 4. The staff shows a G major scale (G-A-B-C-D-E-F#-G) in common time (4/4). The tuning is G major (G, B, D, E, G, B). The tab shows the strings being plucked from left to right: 1-1-0-0-2-2-0-0-4-4.

Guitar tablature for Exercise 1, measure 5. The staff shows a G major scale (G-A-B-C-D-E-F#-G) in common time (4/4). The tuning is G major (G, B, D, E, G, B). The tab shows the strings being plucked from left to right: 2-2-0-0-3-3-2-2-0-0-3.

## G Scale – Exercise 2

Sheet music for Exercise 2, G Scale, in 4/4 time with a key signature of one sharp. The music consists of four measures of eighth-note patterns. Below the staff is a tablature for a six-string guitar, showing the strings T, A, and B. The tablature includes note heads and vertical bar lines corresponding to the measures above.

T  
A  
B  
3 0-2-0-2-3-0 2-3-2-3-3 0-2-4-0-2-4-2

Sheet music for Exercise 2, G Scale, in 4/4 time with a key signature of one sharp. The music consists of four measures of eighth-note patterns. Below the staff is a tablature for a six-string guitar, showing the strings T, A, and B. The tablature includes note heads and vertical bar lines corresponding to the measures above.

T  
A  
B  
4-0-2-0-0-0-0-2-0-2-2 0-1-3-0-1-3-1-3-3-3 0-2-0-2-3-0

Sheet music for Exercise 2, G Scale, in 4/4 time with a key signature of one sharp. The music consists of four measures of eighth-note patterns. Below the staff is a tablature for a six-string guitar, showing the strings T, A, and B. The tablature includes note heads with numerical values (1, 2, 4, 1, 1, 4, 1) and vertical bar lines corresponding to the measures above.

T  
A  
B  
2-3-5-2-3-7-3 3-2-0-3-2-0-3 0-3-3-3-0-3-5

Sheet music for Exercise 2, G Scale, in 4/4 time with a key signature of one sharp. The music consists of four measures of eighth-note patterns. Below the staff is a tablature for a six-string guitar, showing the strings T, A, and B. The tablature includes note heads with numerical values (0, 0, 0, 5, 2, 5, 2, 0, 0, 2, 0, 4, 2, 0, 0, 4, 2, 0, 4) and vertical bar lines corresponding to the measures above.

T  
A  
B  
5-0-2-5-2-0-0 2-0-2-0-0-4 0-4-2-0-4-2-0-4

Sheet music for Exercise 2, G Scale, in 4/4 time with a key signature of one sharp. The music consists of three measures of eighth-note patterns. Below the staff is a tablature for a six-string guitar, showing the strings T, A, and B. The tablature includes note heads and vertical bar lines corresponding to the measures above.

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

## C Scale – Exercise 1

Guitar tablature for C scale exercise 1. The tab shows a continuous sequence of eighth notes on the first string. The strings are labeled T (Top), A, and B (Bottom). The tab includes a 4/4 time signature and a key signature of C major.

T: 0-0-2-2-0-0-1  
A: 2-2-3-3-0-0-2-2  
B: 3-3-0-0-2-2-0-0

Guitar tablature continuation for C scale exercise 1. The tab shows a sequence of eighth notes on the first string. The strings are labeled T, A, and B. The tab includes a 4/4 time signature and a key signature of C major.

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

Guitar tablature continuation for C scale exercise 1. The tab shows a sequence of eighth notes on the first string. The strings are labeled T, A, and B. The tab includes a 4/4 time signature and a key signature of C major.

T: 0-0-1  
A: 2-2-3-3-0-0-2-2-0-0-2-2  
B: 2-2-3-3-0-0-2-2-3-3-0-0-2-2

Guitar tablature continuation for C scale exercise 1. The tab shows a sequence of eighth notes on the first string. The strings are labeled T, A, and B. The tab includes a 4/4 time signature and a key signature of C major.

T: 0-0-1  
A: 1-1-0-0-2-2-0-0-2-2-0-0-2-2-0-0  
B: 3-3-2-2-0-0-2-2-0-0-2-2-0-0-2-2-0-0

Guitar tablature continuation for C scale exercise 1. The tab shows a sequence of eighth notes on the first string. The strings are labeled T, A, and B. The tab includes a 4/4 time signature and a key signature of C major.

T: 0-0-1  
A: 0-0-3-3-2-2-0-0-3-0-0-3-2-2-0-0-3-3-3  
B: 3-3-2-2-0-0-3-3-2-2-0-0-3-2-2-0-0-3-3-3

## C Scale – Exercise 2

TABULATION FOR EXERCISE 2:

T	0	2	0	2	0	1
A	0	2	3	0	2	3
B	3	3				

TABULATION FOR EXERCISE 2:

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

TABULATION FOR EXERCISE 2:

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

### C Scale – Exercise 3

T  
A  
B

0 2 3 3 2 0 2 3 0 2 0 2 3 0 2 2 0 2

3 3 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 2

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

3 3 3 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0

0 2 0 3 2 3 0 2 0 3 2 0 2 3 0 2 0 3 2 0 3 2 3 0 3

2 0 3 2 3 0 2 0 3 2 0 2 3 0 2 0 3 2 0 3 2 3 0 3

## A (Dorian Mode) Scale – Exercise 1

The image shows a musical score for a six-string guitar. The top half is a standard staff notation with a treble clef, a key signature of one sharp (F#), and a common time (C). The bottom half is a tablature system where each horizontal line represents a string. The strings are labeled from top to bottom as T (Top String, E), A (A String, B), and B (B String, G). The tablature shows the fret positions for a melodic line. The first measure starts at the open E string. The second measure begins with a note at the 0th fret of the B string, followed by notes at the 2nd and 4th frets of the A string. The third measure starts with a note at the 0th fret of the A string, followed by notes at the 2nd and 4th frets of the B string. The fourth measure starts with a note at the 0th fret of the B string, followed by notes at the 2nd and 4th frets of the A string. The fifth measure starts with a note at the 0th fret of the A string, followed by notes at the 2nd and 4th frets of the B string. The sixth measure starts with a note at the 0th fret of the B string, followed by notes at the 2nd and 4th frets of the A string. The seventh measure starts with a note at the 0th fret of the A string, followed by notes at the 2nd and 4th frets of the B string.

Sheet music for guitar with a treble clef, one sharp key signature, and a common time signature. The music consists of five measures of sixteenth-note patterns. Below the staff is a tablature with six horizontal lines representing the strings. The first measure starts at the 3rd fret of the 6th string and moves up to the 5th fret. The second measure starts at the 3rd fret of the 6th string and moves up to the 5th fret. The third measure starts at the 3rd fret of the 6th string and moves up to the 5th fret. The fourth measure starts at the 3rd fret of the 6th string and moves up to the 5th fret. The fifth measure starts at the 3rd fret of the 6th string and moves up to the 5th fret.

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom part is a tablature for a six-string guitar, showing the fingerings for each note. The tablature uses numbers from 0 to 4 to indicate which string to play and where to place the fingers. The first measure starts with a downstroke (labeled '2') followed by an upstroke (labeled '0'). The second measure starts with an upstroke (labeled '2') followed by a downstroke (labeled '0'). The third measure starts with an upstroke (labeled '3'), followed by a downstroke (labeled '1'). The fourth measure starts with a downstroke (labeled '3'), followed by an upstroke (labeled '1'), then a downstroke (labeled '0'), then an upstroke (labeled '3'), then a downstroke (labeled '1'), then an upstroke (labeled '0'). The fifth measure starts with a downstroke (labeled '0'), followed by an upstroke (labeled '2'). The sixth measure starts with an upstroke (labeled '2'), followed by a downstroke (labeled '0'). The seventh measure starts with a downstroke (labeled '2'), followed by an upstroke (labeled '0'). The eighth measure starts with an upstroke (labeled '4'), followed by a downstroke (labeled '0'). The ninth measure starts with a downstroke (labeled '4'), followed by an upstroke (labeled '2'), then a downstroke (labeled '4'), then an upstroke (labeled '2'), then a downstroke (labeled '0'), then an upstroke (labeled '4'). The tablature is aligned with the corresponding notes in the staff notation.

The image shows a musical score for a six-string guitar. The top half contains two measures of music in common time (indicated by a '4/4' in the first measure). The first measure starts with a quarter note (two vertical stems) followed by a eighth-note pattern: down-up-down-up. The second measure starts with a eighth-note pattern: up-down-up-down, followed by another eighth-note pattern: down-up-down-up. The bottom half provides a tablature below the staff, mapping the notes to specific strings and frets. The first measure starts at the 12th fret of the 6th string and goes down to the 3rd fret of the 1st string. The second measure starts at the 12th fret of the 6th string and goes down to the 3rd fret of the 1st string.

## On the Net – Useful Links

We've compiled a list of links for Traditional Irish Music resources. Don't think of this as an exhaustive link – there are plenty of great resources online.

### [www.custysmusic.com](http://www.custysmusic.com)

Custy's Traditional Music Shop. In the real world it's in Ennis, County Clare.

Highly recommended

### [www.rte.ie/radio1/thelatesession](http://www.rte.ie/radio1/thelatesession)

RTÉ is the Irish national broadcaster (broadcasting in Irish and English). The Late Session is a weekly show that 'brings the best in traditional and folk music'. Can be streamed to your computer.

### [www.walshaw.plus.com/abc/index/splitwwabc.html](http://www.walshaw.plus.com/abc/index/splitwwabc.html)

A large selection of Irish tunes. You need a program that reads ABC notation to open the files. The site also contains a list of software for doing so. Melody Assistant reads ABC notation.

### [www.ceolas.org/ceolas.html](http://www.ceolas.org/ceolas.html)

The Ceolas music archive.

### [www.elderly.com](http://www.elderly.com)

Elderly Instruments is a music store based in Michigan in the USA, but has a large website and ships worldwide. Has a large range of instruments, strings, recording equipment and the like.

### [www.fqms.com](http://www.fqms.com)

First Quality Music Supplies. A large range of quality instruments and accessories.

### [www.thesession.org](http://www.thesession.org)

'The Session' has a well-organised collection of tunes, many with explanatory notes. It also has an active community, lists of sessions, recordings and other resources. Well worth signing up to.

### [www.ossian.ie](http://www.ossian.ie)

The Living Tradition Music store. Based in Cork. Good quality material.

[www.cic.ie](http://www.cic.ie)

Cló Iar-Chonnachta. A music shop and music publishing company based in Connemara.

They have produced many outstanding recordings, and also a large range of Irish language books, CDs and reference material.

[www.comhaltas.com](http://www.comhaltas.com)

Comhaltas runs many great festivals and scoileanna ceol (music schools). The annual Fleadh Cheoil na hEireann is the big festival at the end of August.

[www.banjo.ie](http://www.banjo.ie)

Tom Cussens makes "Clareen Banjos" and has made many recordings with his "Shaskeen" band. Huge influence on my playing, great man to have a chat with.

[www.ronimusic.com](http://www.ronimusic.com)

The Amazing Slow Downer is a program that enables you to slow down and audio recording or CD or change it to another key.

[www.myriad-online.com/en/products/melody.htm](http://www.myriad-online.com/en/products/melody.htm)

Melody Assistant is a useful program for writing and printing music. For example, it was used to write all the sheet music in this booklet.