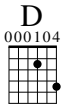


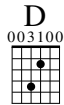
# BASIC D CHORDS IN DADGAD

## D Major Chords

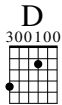
3rd on  
first string:



3rd on  
fourth string:

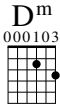


3rd on  
sixth string:



## D Minor Chords

3rd on  
first string:



3rd on  
fourth string:



3rd on  
sixth string:



## D5 Chord

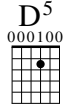


Diagram showing the fretboard for DADGAD tuning (D A D G A D) across seven positions, corresponding to the D Major and D Minor chords. The fretboard is labeled with strings D, A, D, G, A, D from top to bottom. The fret numbers are indicated by numbers 0-4 on the strings.

# APPALACHIAN FINGERSTYLE MEDLEY

## "Going down the Road Feeling Bad"

Diagram showing the first system of the "Going down the Road Feeling Bad" medley. The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass staff is labeled with strings D, A, D, G, A, D from top to bottom. The fret numbers are indicated by numbers 0-9 on the strings. The system includes a D chord, a D7 chord, and a G7 chord. A note on the first string is marked with a \* 1/2 bend.

\* All bends slightly less than 1/2 step.

Diagram showing the second system of the "Going down the Road Feeling Bad" medley. The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass staff is labeled with strings D, A, D, G, A, D from top to bottom. The fret numbers are indicated by numbers 0-9 on the strings. The system includes a D chord and a G7 chord.

D A<sup>7</sup> D

11

*T* 0 2 0 0 8 <sup>1/2</sup> 7 8 0 0 2 0 0 2 0 0

*A* 0 0 0 0 0 0 2 0 0 2 2 0 0 0

*B* 0 0 0 0 0 0 0 2 0 2 0 0 0 0

D G<sup>7</sup>

17

*T* 12 9 7 4 0 0 2 3 0 4 3 2 0 0 0 3 0 2 0

*A* 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 0 0

*B* 0 0 0 0 0 0 0 0 0 0 2 2 2 2 0 0 0 0

D G<sup>7</sup> D

23

*T* 0 0 4 0 3 2 0 0 0 0 3 0 0 2 0 0 0 2

*A* 3 4 4 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*B* 0 0 0 0 0 0 2 2 2 2 2 2 0 0 0 0 0 0

A<sup>7</sup> D

28

*T* 0 0 8 <sup>1/2</sup> 7 8 0 0 0 2 0 0 2 0 0 0

*A* 0 0 0 0 0 2 0 2 0 0 0 0 0 0

*B* 0 0 0 0 0 0 0 0 0 0 0 0 0 0

# "John Henry"

**D**

33

**T**

**A**

**B**

**C** **A** **D**

38

**T**

**A**

**B**

**A<sup>7</sup>** **D**

43

**T**

**A**

**B**

**A<sup>7</sup>** **D** 1.

48

**T**

**A**

**B**

# "Sitting on Top of the World"

2.

53

D

T 0 0 4 5 7 7 5 7 8 0 8 9 8 7 8

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

58

G<sup>7</sup> D

T 0 4 0 3 0 0 0 7 8

A 3 4 3 4 4 0 0 0 0

B 5 5 5 5 0 0 0 0 0

63

A<sup>7</sup> D

T 7 0 0 3 2 0 4 0 4 0

A 8 0 0 0 0 0 2 2 2 0

B 0 0 0 0 0 0 2 0 0 4

67

G A<sup>7</sup> D A<sup>7</sup>

T 0 0 0 0 0 0 0 0 0 0

A 0 2 0 2 1 1 0 0 3 4

B 5 0 0 0 2 2 1 1 0 0

D G<sup>7</sup>

72

*T* 7 7 0 12 9 0 7 8 0 0 9 0 7 8 0

*A* 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*B* 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D

77

*T* 3 0 0 4 4 4 2 4 0

*A* 4 5 4 0 0 0 0 0 0

*B* 5 5 0 0 0 0 0 0 0

A<sup>7</sup> D G A<sup>7</sup> D

82

*T* 0 0 3 2 0 0 4 0 4 0 0 2 0 0 2

*A* 2 0 0 2 0 0 2 2 2 0 0 0 0 0 0

*B* 0 0 0 0 0 0 0 4 5 0 0 0 0 0 0

G A<sup>7</sup> D

87

*T* 0 0 4 0 0 0 0 0 0 0 0 0 0 0 0

*A* 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0

*B* 0 0 0 4 5 0 0 3 2 2 1 1 4 3 4

## Alternating Thumb

## Bluesy Bend

## Bluesy Bend Lick

**T**  
**A**  
**B**

\* All bends slightly less than 1/2 step.

## D7 Chord

D<sup>7</sup>

000130

## One-Fingered G, A, and D Chords

G<sup>add9</sup>

010000

A<sup>7sus4</sup>

x01000

D<sup>5</sup>

000100

## Closed-Position Major Chord

D

xx2134 11 fr.

**T**  
**A**  
**B**

## G7 Chords

G<sup>7</sup>

3x12xx

G<sup>9</sup>

3x1200

G<sup>7</sup>

3x1241

## Hammer-On Lick

**T**  
**A**  
**B**

# I AM A PILGRIM

Chords: A G D D<sup>7</sup>/F<sup>#</sup>

Tablature (T, A, B strings):

Measure 1: T (0 2 0), A (2 0 2), B (0 2 0)

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

Measure 3: T (0 0 0), A (0 4 0), B (0 0 0)

Measure 4: T (0 0 0), A (0 0 2), B (0 0 0)

Measure 5: T (4 3 4), A (2 3 3), B (4 4 4)

Chords: G<sup>7</sup> D E<sup>m</sup> D

Tablature (T, A, B strings):

Measure 6: T (0 0 0), A (3 4 3), B (5 5 5)

Measure 7: T (0 0 0), A (3 4 3), B (5 5 5)

Measure 8: T (0 0 0), A (0 0 0), B (0 2 0)

Measure 9: T (0 0 2), A (0 0 0), B (0 0 0)

Measure 10: T (0 0 0), A (2 0 0), B (0 0 0)

Chords: D<sup>7</sup>/F<sup>#</sup> G D A<sup>7</sup>

Tablature (T, A, B strings):

Measure 11: T (4 3 4), A (0 2 0), B (4 4 4)

Measure 12: T (7 5 3), A (5 4 0), B (4 5 5)

Measure 13: T (0 0 0), A (0 4 0), B (5 5 5)

Measure 14: T (4 0 4), A (2 0 0), B (0 0 4)

Measure 15: T (3 2 0), A (0 2 0), B (0 0 5)

Measure 16: T (0 0 0), A (2 0 2), B (0 0 6)

Chords: D A D

Tablature (T, A, B strings):

Measure 17: T (1 2 0), A (1 0 0), B (0 2 3)

Measure 18: T (2 2 0), A (2 0 0), B (0 2 1)

Measure 19: T (0 0 0), A (0 0 0), B (0 2 0)

Measure 20: T (3 2 0), A (2 0 0), B (0 0 0)

Measure 21: T (0 0 0), A (2 0 0), B (0 0 0)

Measure 22: T (0 0 0), A (0 0 0), B (0 0 0)





D D7/F# G

40

TAB

D A7 D

45

TAB

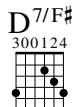
A7 D 8va

49

TAB

Harm.

### D7/F# Chord



### Merle Travis Lick

TAB

### D7/F#-G Move

D7/F# G

TAB

### Final Chord (Harmonics)

D 8va

TAB

Harm.

### Major Scale with Harmonics

TAB

Harm.

# WAYFARING STRANGER

**D<sup>5</sup>**

**DAGDAD**

**G<sup>sus2</sup>** **A<sup>5</sup>** **D<sup>5</sup>**

**G<sup>sus2</sup>** **F**

**D<sup>5</sup>** **B<sup>b</sup>** **F**

B $\flat$  F A<sup>5</sup>

20

T  
A  
B

D<sup>5</sup> G<sup>sus2</sup>

25

T  
A  
B

F D<sup>5</sup> D<sup>5</sup>

30

T  
A  
B

G<sup>5</sup> A<sup>7</sup>

35

T  
A  
B

The musical score for 'The Rose Tree' is presented in a system with three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The middle staff is a bass clef, and the bottom staff is a tenor clef. The key signature is one flat (B-flat). The time signature is 4/4. The score is divided into four measures, each with a chord symbol above it: G<sup>5</sup>, F, D<sup>5</sup>, and B<sup>b</sup>. The first measure starts with a measure number '45' in the bottom left corner. The notation includes various musical symbols such as notes, rests, and accidentals.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody is written in treble clef with a key signature of one flat (B-flat). The lyrics are written below the melody. The guitar accompaniment is shown in a six-string format with fret numbers (0-5) and picking patterns (T for thumb, A for alternate, B for bass) indicated below the strings. Chord symbols F, Bb, and F are placed above the staff in measures 1, 3, and 5 respectively. Measure numbers 50 and 51 are indicated at the beginning of the first and second systems.

60

G<sup>5</sup> A<sup>m7</sup> D<sup>5</sup>

TAB

0 0 3 4 7 5 5 3 2 0 0 3 0 0 1 0 3 0 3 0

65

D<sup>5</sup>

TAB

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

70

G<sup>sus2</sup> A<sup>5</sup> D<sup>5</sup>

TAB

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

75

G<sup>sus2</sup> F

TAB

0 3 (3) 0 2 0 0 3 3 2 0 0 3 0 0 2 0 0 2 0 0 0 0 0 0 3 0 0 3 0 3

80

D<sup>5</sup> G<sup>sus2</sup> F D<sup>5</sup>

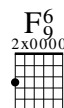
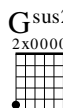
85

G<sup>5</sup> A<sup>m7</sup> D<sup>5</sup>

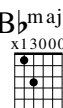
### A Chord



### One-Fingered Chords



### B<sup>b</sup> Chords

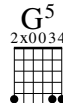


### F Chord

### Strumming with Back of Nails

Middle  
Finger  
"Thwack"

### G<sup>5</sup> Chord



### A<sup>7</sup> Chords



### A<sup>m7</sup> Chord



# WONDROUS LOVE

**A<sup>5</sup>**

4

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

8

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

**A<sup>m</sup> G<sup>/B</sup> C**

12

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

**D E<sup>m</sup> C B<sup>m7</sup> A<sup>m</sup> G D A<sup>m</sup> F<sup>maj7</sup>**

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A<sup>m7/E</sup> A<sup>m</sup> G E<sup>m</sup> D E<sup>m</sup> C B<sup>m7</sup> A<sup>m</sup> G

16

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

A 5 5 7 7 5 5 0 0 2 0 0 0 0 0 2 0 0 0 0 0 3 0 0 2

B 7 0 7 0 3 2 0 2 0 2 3 2 0 5

A<sup>m</sup> A<sup>5</sup>

20

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

A 2 2 0 2 2 0 0 2 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2

B 0

G E<sup>m</sup>

24

T 0 0 0 0 0 2 0 0 2 5 5 7 7 0 7 5 2 2 0 2 0 0 0 0 2 0 2 0 2

A 2 0 2 0 2

B 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 2

D E<sup>m</sup> C B<sup>m7</sup> A<sup>m</sup> G A<sup>m</sup>

28

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

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

B 0 2 3 2 0 5 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



# MOUNTAIN MEDLEY

Capo 5

## "Pretty Polly"

1

The first system of music for 'Pretty Polly' consists of a treble clef staff and a guitar staff. The treble staff has a key signature of one flat (Bb) and a 4/4 time signature. It contains six measures of music, starting with a whole rest followed by eighth-note chords. The guitar staff is labeled with 'DAGDA' on the left and 'TAB' at the beginning. It contains six measures of fret numbers: 0-0, 0-0, 0-0, 0-0, 0-0, and 0-0, with various fingerings and a 3-fret barre in the fifth measure.

6

The second system of music continues the piece. The treble staff has six measures, including a measure with a 6-fret barre. The guitar staff continues with fret numbers: 0-0, 0-0, 0-0, 0-0, 0-0, and 0-0, with various fingerings and a 3-fret barre in the fifth measure.

11

The third system of music continues the piece. The treble staff has six measures, including a measure with an 11-fret barre. The guitar staff continues with fret numbers: 0-0, 0-0, 0-0, 0-0, 0-0, and 0-0, with various fingerings and a 3-fret barre in the fifth measure.

16

The fourth system of music continues the piece. The treble staff has six measures, including a measure with a 16-fret barre. The guitar staff continues with fret numbers: 0-0, 0-0, 0-0, 0-0, 0-0, and 0-0, with various fingerings and a 3-fret barre in the fifth measure.

21

21 22 23 24 25

26

26 27 28 29 30 31

### "Reuben's Train"

32

32 33 34 35 36

37

37 38 39 40 41

42

42

43

44

45

46

47

47

48

49

50

51

52

52

53

54

55

56

57

57

58

59

60

61

62

**T** 0 0 0 0 0 0 0 0 0 0 0 0 0

**A** 2 0 0 0 0 2 0 2 0 2 0 2 0

**B** 4 4 0 0 0 0 0 0 0 0 0 0 0

**Clawhammer Pattern  
Adapted for Guitar**

**Pattern with Fingers  
(without strum)**

**"Reuben" Melody Picked with Fingers**

**T** 0 0 0 0 0 0 0 0 0 0 0 0 0 0

**A** 0 0 0 0 0 0 0 0 0 0 0 0 0 0

**B** 0 0 0 0 0 0 0 0 0 0 0 0 0 0

**T** 0 0 0 0 0 0 0 0 0 0 0 0 0 0

**A** 0 2 0 0 2 0 0 0 0 0 0 0 0 0

**B** 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Capo 5

# CRAGGY PINNACLE

**A**  $D^5$   $G^5$

DA  
DA  
DA  
DA

$D^5$

$G^5$   $D^5$

**B**  $D^5$  **C**

20

D<sup>5</sup> C G<sup>5</sup> D<sup>5</sup>

T  
A  
B

25

C D<sup>5</sup>

T  
A  
B

30

C D<sup>5</sup> § A D<sup>5</sup>

T  
A  
B

35

G<sup>5</sup> D<sup>5</sup>

T  
A  
B

40

G<sup>5</sup>

T  
A  
B

**D<sup>5</sup>** **B** **D<sup>5</sup>**

45

50

T  
A  
B

**C** **B $\flat$**

50

55

T  
A  
B

**A<sup>7</sup>** **G<sup>5</sup>** **D<sup>5</sup>** **C**

55

60

T  
A  
B

**B $\flat$**  **A<sup>7</sup>** **G<sup>5</sup>** **To Coda**  $\Phi$

60

65

T  
A  
B

C G

D<sup>5</sup>

65

65 66 67 68 69

T A B

G

70

70 71 72 73 74

T A B

D<sup>5</sup>

75

75 76 77 78 79

T A B

A<sup>7</sup>

D.S. al Coda

80

80 81

T A B

Coda

82

82

T A B



# SHADY GROVE

A<sup>m</sup>

The first system of musical notation for 'Shady Grove' features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, starting with a quarter rest followed by a series of eighth and quarter notes. The bass line is written on a single staff, consisting of a series of whole notes. The system is divided into five measures.

A<sup>m</sup>

The second system of musical notation continues the melody and bass line. The melody is written on a single staff, starting with a quarter rest followed by a series of eighth and quarter notes. The bass line is written on a single staff, consisting of a series of whole notes. The system is divided into five measures.

The third system of musical notation continues the melody and bass line. The melody is written on a single staff, starting with a quarter rest followed by a series of eighth and quarter notes. The bass line is written on a single staff, consisting of a series of whole notes. The system is divided into five measures.

The fourth system of musical notation continues the melody and bass line. The melody is written on a single staff, starting with a quarter rest followed by a series of eighth and quarter notes. The bass line is written on a single staff, consisting of a series of whole notes. The system is divided into five measures.

23

G G

T 0 2 2 5 2 0 0 0 0 0 2 0

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

B 0 2 0 2 3 3 5 5 2 2 0 0

A<sup>m</sup>

27

T 0 2 0 2 0 2 0 2 0 2 0 2

A 0 2 0 2 0 2 0 2 0 2 0 2

B 0 0 0 2 0 2 0 2 0 2 0 2

D<sup>m</sup> C D<sup>m</sup>

31

T 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 2 0 3 0 2 0 0 0 0

C D<sup>m</sup>

35

T 2 5 10 0 2 0 0 0 0 0 0 0

A 5 2 0 3 0 0 0 2 0 2 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0

39

D<sup>m</sup> C D<sup>m</sup>

T  
A  
B

44

C D<sup>m</sup>

*rit. (on repeat)*

T  
A  
B

*Transcription: Andrew DuBrock*

*Inscription: Andrew DuBrock*