

Banjo Tablature from the CD

The Lost Gander

BY Lukas Pool



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(Steve Rosen)

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8. *900 Miles* (Trad)

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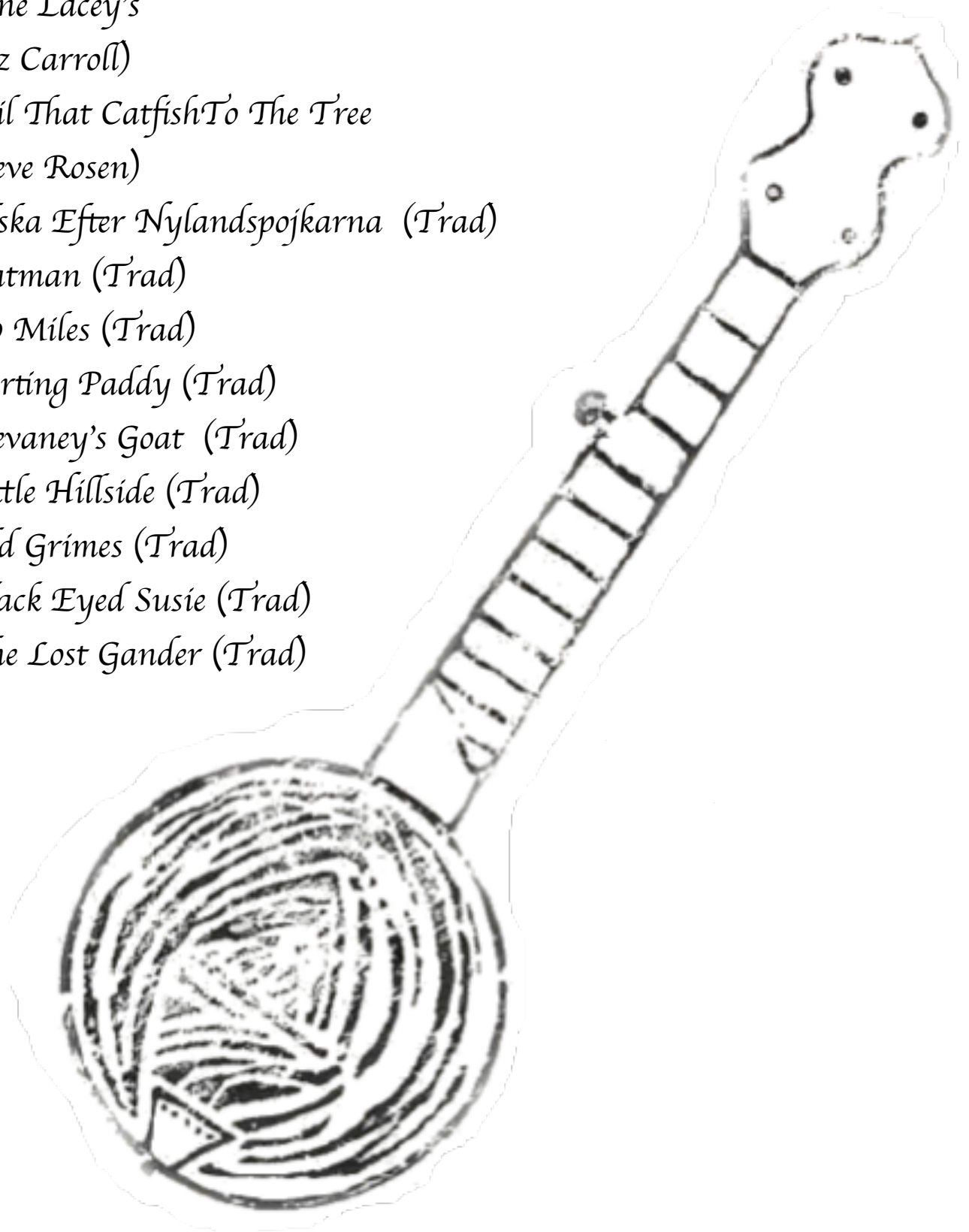
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Tell Her Lies And Feed Her Candy

A

B

This is the classic question of which came first, the chicken or the egg? This tune was recorded as a country song in the 1950's by Porter Wagoner. I learned this tune at a festival and while it's a great crooked fiddle tune, there was talk that it was modified from the song. No one I've met can tell me which came first, the fiddle tune or the country song.

Tell Her Lies And Feed Her Candy
One Octave, Up The Neck

A

10 10 10 7 10 9 7 10 10 7 12 14 12 14

0 0 0 9 0 0 0 0 0 9 0 0 0 0

T T P T

14 15 14 12 12 7 10 9 7 10 4 7 4 5 4 0 0 0 2 2 0 0

0 0 0 9 0 0 0 0 0 0 0 0 0 0 0 0 0 0

H P T T P T T T H

B

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

0 0

T T T H T T T H

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

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

T T T H T T P

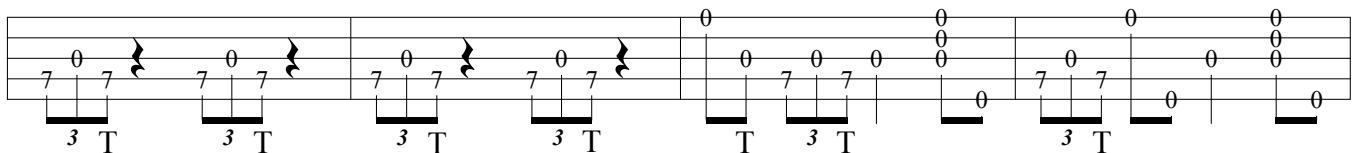
Playing Triplets

Playing celtic tunes on clawhammer banjo brings all new patterns, sounds, and ornaments, like triplets! I play triplets differently than most clawhammer players. There weren't many clawhammer players around that dabbled in this style when I was learning. After some time, I developed my own way to imitate the sound of the fiddle's ornaments.

Here's how to break down my version of a triplet.

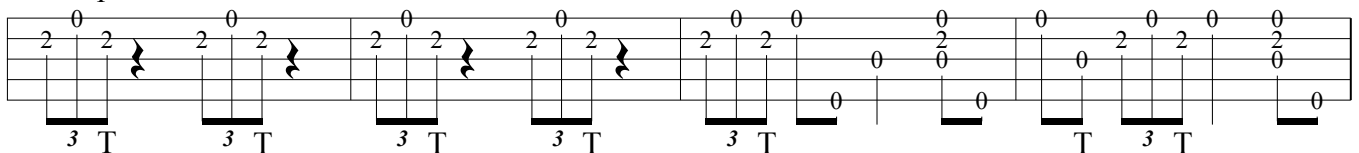
First, find the same note on two parallel strings. In Example 1, that is a G note on the fourth string seventh fret and the third string open. Start the triplet by hitting the fourth string with your right hand and follow through hitting the third string in one downward motion. While your finger is hitting the third string, your thumb is landing on the fourth string and then following through completing the triplet.

Example 1



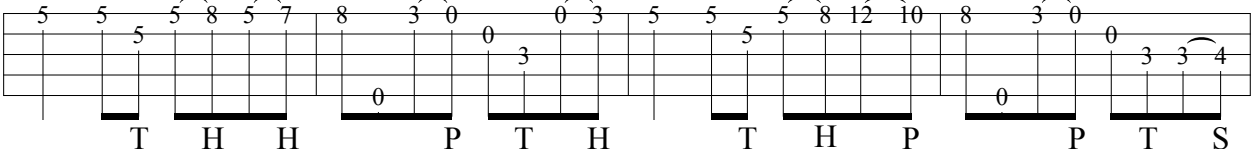
In Example 2, the parallel strings are the second string second fret and first string open; this is a D note. Start the triplet by hitting the second string with your right hand and following through hitting the first string in one downward motion. While your finger is hitting the first string, your thumb is landing on the second string and then following through completing the triplet.

Example 2



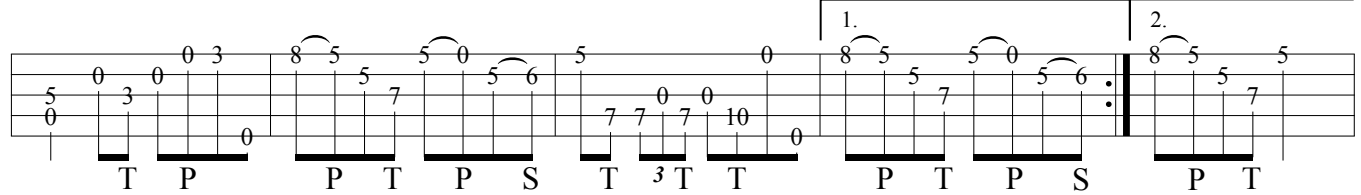
Anne Lacey's

A



5 5 5 8 5 7 8 3 0 0 3 5 5 5 8 12 10 8 3 0

T H H P T H T H P P T S

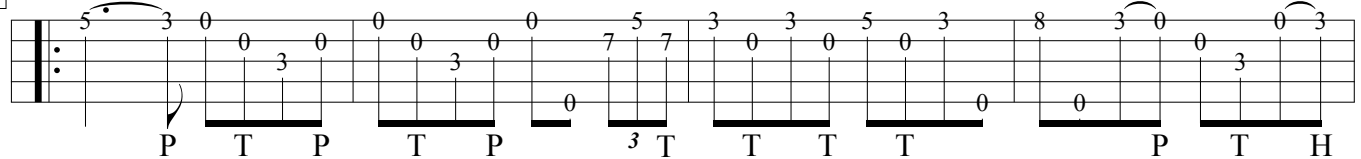


0 3 0 3 8 5 5 0 5 6 5 0 0 8 5 5 0 5 6 8 5 5

T P P T P S T 3 T T P T P S P T

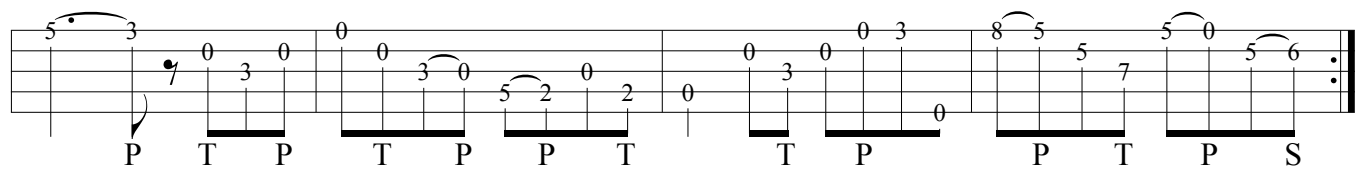
1. 2.

B



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

P T P T P 3 T T T T P T H



5 3 0 0 0 3 0 5 2 0 2 0 0 3 0 0 3 8 5 5 0 5 6

P T P T P P T T P T P S

Nail That Catfish To The Tree

A

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

P H T H T

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

P

B

3 0 3 3 0 0 3 8 8 8 8 5 7 5 5 5 9 5 7 5 5 9 7 5

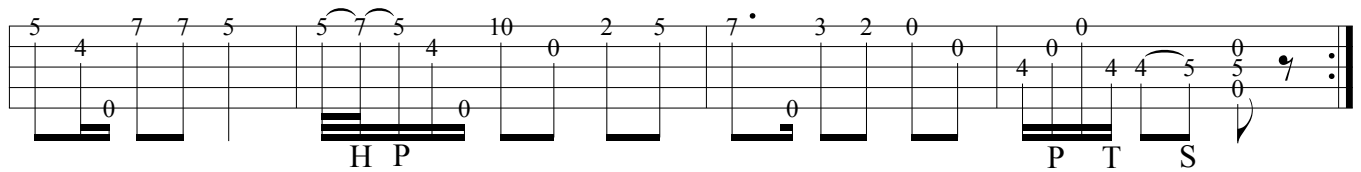
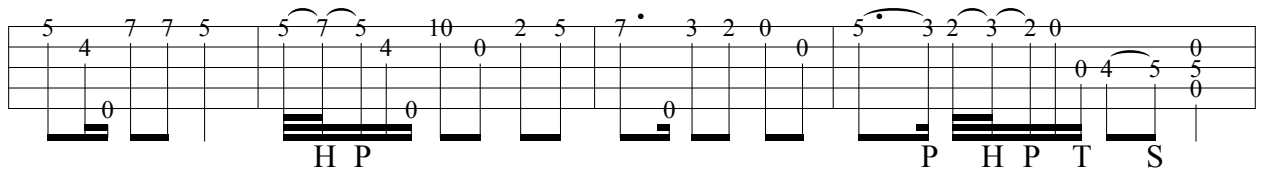
P H T H T

3 0 3 3 0 0 3 8 8 8 9 10 8 7 5 5 3 3 0 3 3 0 2 0 2 0

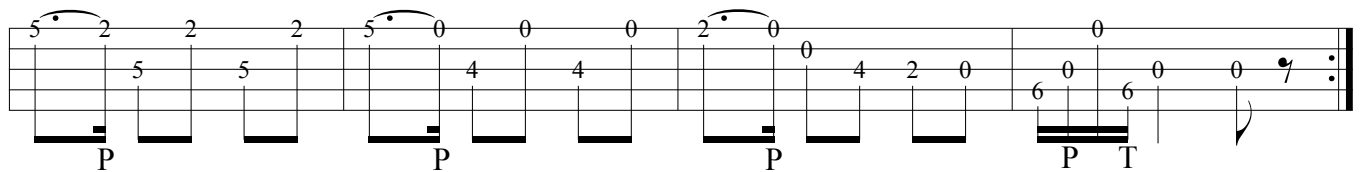
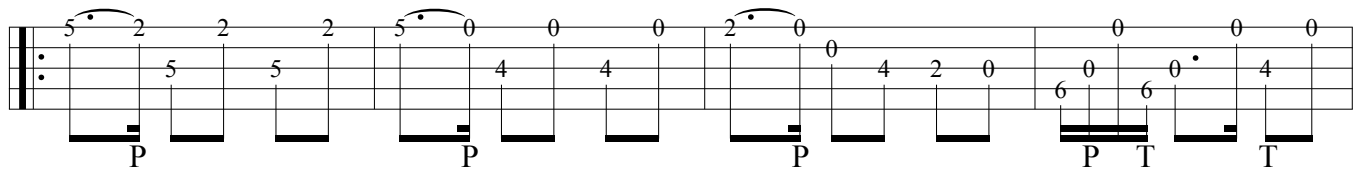
P T T

Polska Efter Nylandspojkarna

A



B



Swedish music wasn't written for banjo, but it sure is fun to play. When you hear enough of a style it starts creeping into your playing and you can't help yourself. With so many incredible musicians from all over the world as my neighbors and friends in Boston, I wanted to dip my toes into other countries. This was one of the toe dipping tunes.

The Boatman

A

Section A consists of three staves of guitar tablature. The first staff contains four measures with fret numbers 0, 2, 0, 0, 2, 2, 0, 0, 2, 0, 0, 0, 0, 0, 0, 2, 0, 0, 4, 0, 4, 2, 0, 0, 0, 0, 0, 2, 0. Technique labels H, H, P, P, T, T, H, H are placed below the notes. The second staff contains four measures with fret numbers 0, 2, 2, 0, 2, 0, 0, 2, 2, 0, 0, 0, 0, 2, 0, 4, 0, 4, 2, 0, 0, 0, 0, 0, 2, 0, 0, 0, 2, 0. Technique labels H, P, P, T, T, H, H are placed below the notes. The third staff contains four measures with fret numbers 0, 2, 2, 5, 5, 0, 2, 0, 0, 2, 3, 0, 0, 0, 0, 2, 0, 0, 2, 0, 4, 0, 4, 2, 0, 0, 0, 2, 0. Technique labels H, P, P, T, T, H are placed below the notes.

B

Section B consists of two staves of guitar tablature. The first staff contains four measures with fret numbers 0, 0, 0, 2, 0, 0, 0, 0, 0, 0, 4, 4, 0, 4, 2, 0, 0, 0, 0, 0. The second staff contains four measures with fret numbers 0, 0, 0, 0, 0, 0, 0, 2, 0, 4, 0, 4, 2, 4, 2, 0, 0, 0, 4. Technique labels T, T, H, H, P, T are placed below the notes.

C

Section C consists of two staves of guitar tablature. The first staff contains four measures with fret numbers 2, 2, 0, 0, 5, 0, 2, 5, 0, 0, 4, 2, 2, 0, 0, 0, 0, 4, 2, 0, 0, 4. Technique labels P, T, T, T are placed below the notes. The second staff contains four measures with fret numbers 2, 2, 0, 0, 5, 0, 2, 5, 0, 0, 4, 2, 2, 0, 0, 0, 0, 4, 2, 0, 0, 4. Technique labels P, T, T, T are placed below the notes.

This Marcus Martin version of Boatman is a little crooked; there is an extra two beats in the A and B section of this tune.

900 Miles

The image displays four staves of fiddle tablature for the song '900 Miles'. Each staff contains six measures of music. The notes are represented by numbers 0, 2, and 3 on the strings. Above the notes are rhythmic markings: '2 3 3' with a slur over the first two, and '2 0' with a slur over the first two. Below each staff, the letters S, T, S, S, T, and P are placed under the corresponding measures, likely representing a specific playing technique or bowing pattern. The first staff has notes: (0,0), (0,0), (0,0), (0,0), (0,0), (0,0). The second staff has notes: (0,0), (0,0), (0,0), (0,0), (0,0), (0,0). The third staff has notes: (0,0), (0,0), (0,0), (0,0), (0,0), (0,0). The fourth staff has notes: (0,0), (0,0), (0,0), (0,0), (0,0), (0,0).

Fiddlin' John Carson and Moonshine Kate recorded this fantastic old song in the 1920's. It's one of the first recordings of a song that's had many lives; you might know it as Reuben.

Sporting Paddy

A

Musical notation for section A, first line. The staff shows a sequence of notes with fingerings (0, 2, 5, 4, 2, 0) and articulation marks (P, H, P, T). The notes are: 2 (P), 0 (H), 2 (P), 5 (T), 5 (P), 2 (H), 2 (P), 5 (T), 5 (P), 4 (P), 2 (P), 0 (P), 2 (H), 0 (P), 2 (P), 0 (H), 2 (P), 3 (T), 0 (T), 0 (T), 2 (T), 5 (T).

Musical notation for section A, second line. The staff shows a sequence of notes with fingerings (0, 7, 7, 5, 0, 2, 5) and articulation marks (P, T, P, T, P, T, P, T, P, P, H, P, T, H). The notes are: 2 (P), 0 (T), 7 (P), 7 (T), 5 (P), 0 (T), 2 (P), 5 (T), 5 (P), 0 (T), 7 (P), 7 (T), 5 (P), 0 (T), 2 (P), 0 (P), 0 (H), 2 (P), 3 (T), 0 (T), 0 (T), 0 (T), 2 (T), 2 (H).

B

Musical notation for section B, first line. The staff shows a sequence of notes with fingerings (3, 0, 2, 2, 3, 0, 0, 3, 0, 2, 2, 5, 7, 3, 0, 2, 2, 3, 0, 0, 0, 2, 3, 0, 0, 0, 0) and articulation marks (P, T, P, P, T, P, T, P, T, P, H, P). The notes are: 3 (P), 0 (T), 2 (P), 2 (T), 3 (P), 0 (T), 0 (P), 3 (P), 0 (T), 2 (P), 2 (T), 5 (P), 7 (T), 3 (P), 0 (T), 2 (P), 2 (T), 3 (P), 0 (T), 0 (H), 0 (P), 0 (T), 2 (P), 3 (T), 0 (T), 0 (T), 0 (T), 0 (T).

Musical notation for section B, second line. The staff shows a sequence of notes with fingerings (3, 0, 2, 2, 3, 0, 0, 3, 0, 2, 2, 5, 3, 7, 5, 5, 4, 3, 2, 2, 0, 0, 2, 3, 0, 0, 2, 0, 5) and articulation marks (P, T, P, P, T, T, T, T, H, P, T, T). The notes are: 3 (P), 0 (T), 2 (P), 2 (T), 3 (P), 0 (T), 0 (P), 3 (P), 0 (T), 2 (P), 2 (T), 5 (P), 3 (T), 7 (T), 5 (T), 5 (T), 4 (T), 3 (T), 2 (T), 2 (T), 0 (H), 0 (P), 2 (T), 3 (T), 0 (T), 0 (T), 2 (T), 0 (T), 5 (T).

Devaney's Goat

A

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

H H T H P P T T H T T T H H H P

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

H H T H P P T P H T T T T H P

B

2 5 2 0 2 5 2 0 0 2 0 0 2 0 2 0 0 0 2 0

P P T T P H P T P T T P

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

H P T P T T T P T T T T H P

Little Hillside

0 3 0 0 | 0 0 0 3 | 0 3 0 3 | 0 0 0 0

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

H S T T P

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

H S

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

H

Found this great song on an old record of Clarence Ashley & Tex Isley. I listened to it so much the needle almost wore out. Eric and I had a blast messing with this traditional song making it our own. It's a great song to sink your teeth into and explore.

Old Grimes

A

0 2 2 0 2 0 0 0 4 5 7 5 10 9 7 7 9 10 7 5 7 5 0 0 0 4 0 0 2 4

P H P T H H T T H

0 2 2 0 2 0 0 0 4 5 7 5 10 9 7 7 7 9 10 7 7 9 0 0 0 0 2 0 0 0 0 0

P H P T H P T T H

B

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

H P P T H P T P

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

H P P T T P H T T P H

Black Eyed Susie

A

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

P T P H

B

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

1. 2.

P P P H H H

C

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

H P P H P

The Lost Gander

4

7

10

16

I first heard Virgil Anderson play this tune and I've been completely taken with it ever since. Everyone I've heard plays this tune a little differently, so feel free to put your own twist on it. It's important to respect the tradition by listening to field recordings, passing on the tunes by ear and playing the music true to its soul. But, it's just as important to keep it alive by making it your own and breathing creativity and expression into the tunes and songs of our past.

