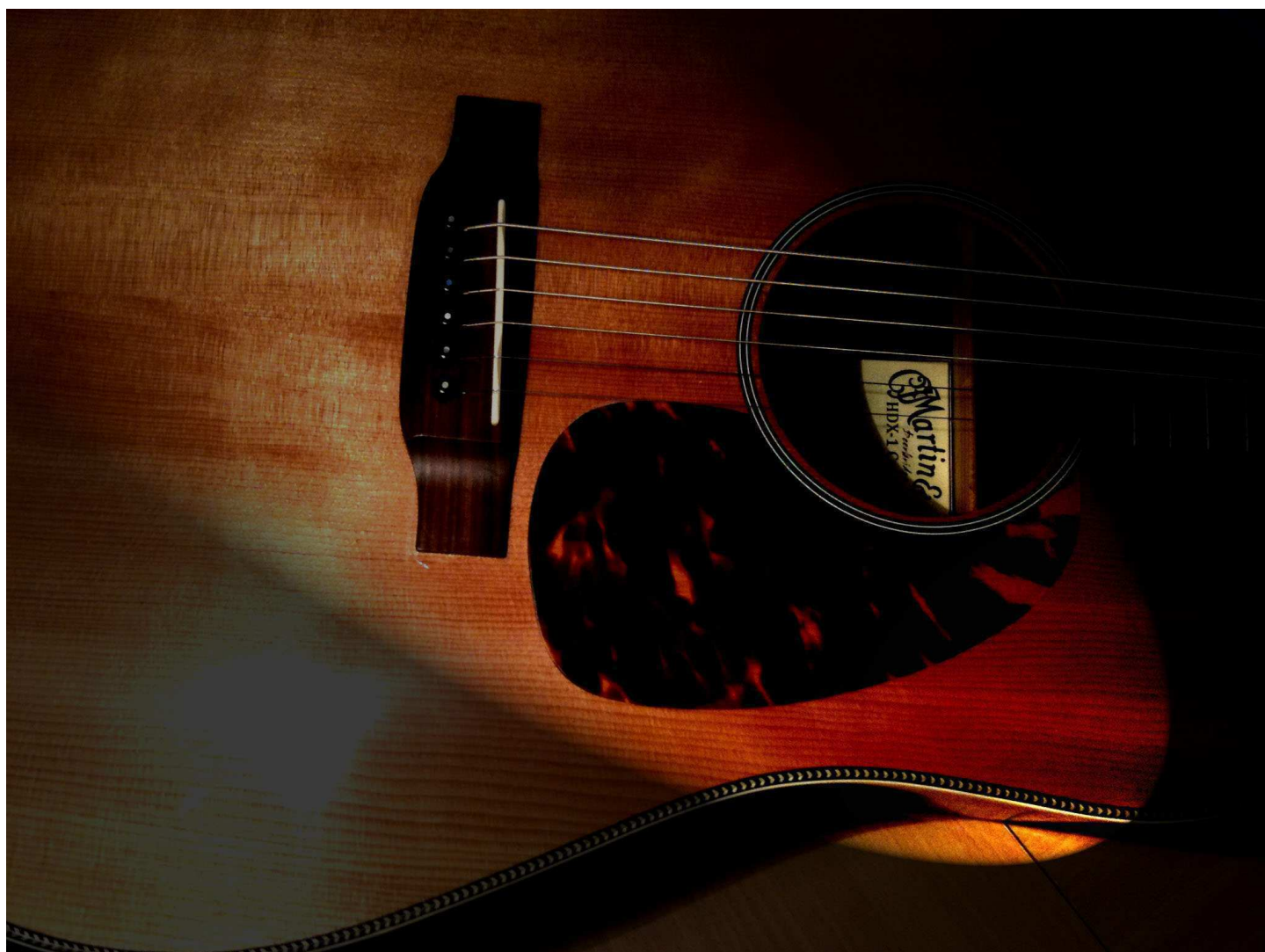


REINHARD'S FLATPICKING FAKEBOOK



6th Edition – Last Entry: Bill Cheatum

Was ist Reinhard's Flatpicking Fakebook



Reinhard's Flatpicking Fakebook ist eine Sammlung von Traditionals, nämlich Fiddle-Tunes in Noten und Tabulatur. In dieser Notensammlung befinden sich die Versionen dieser Fiddle-Tunes und Solos für Gitarre, die ich mir mit der Zeit zurechtgelegt, ausgearbeitet und aufgeschrieben habe. Überwiegend handelt es sich um Bluegrass-Standardstücke, von denen die meisten auf Bluegrass-Treffen und Sessions gespielt werden. Einige dieser Stücke sind nahe an dem, was man als Grundform bezeichnen könnte, andere sind wiederum schon ziemliche Variationen, die sich mit der Zeit des Herumprobierens auf dem Griffbrett so ergeben haben. Daher sind wahrscheinlich auch die Schwierigkeitsgrade recht unterschiedlich, eine Klassifizierung nach Schwierigkeitsgraden habe ich noch nicht durchgeführt, vielleicht mache ich das noch. Tatsache ist jedenfalls, daß ich einige der von mir selbst ersonnenen Variationen selbst nur recht langsam spielen kann.

Nachdem mir klar wurde, daß ich inzwischen eine kleine Sammlung hatte, kam mir im November 2010 die Idee, die Noten allgemein zugänglich zu machen. Ich war und bin froh um jeden Tip und Instruktionen, die ich beim Lernen und Üben dieser Musik bekommen habe und bekomme. Warum soll ich dann nicht das weitergeben, was sich im Laufe der Zeit „auf meinem eigenen Mist“ ansammelt ? Vielleicht ist es für jemand nützlich oder kurzweilig. Falls ja, sollte mich das freuen. Da die Sammlung nicht nur aus Noten und Tabulatur, sondern auch und zuerst aus Aufnahmen besteht, also all das vorhanden ist, was ein Instruktionsbuch heutiger Prägung ausmacht, nämlich einerseits Noten/TAB, andererseits der Tonträger, bin ich noch einen kleinen Schritt darüber hinaus gegangen und habe in dieses Buch einfach die Links aufgenommen, über die man die Tonaufnahmen herunterladen kann.

So weit ich Informationen über den Ursprung der Stücke finden kann, setze ich sie in einen Anhang hinein. Auch soll die Sammlung fortgeschrieben werden, so daß das, was jetzt vorliegt, vielleicht nur ein Anfang ist, aus dem mit der Zeit mehr werden kann.

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Reinhard Becker 2010

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What is Reinhard's Flatpicking Fakebook ?



Reinhard's Flatpicking Fakebook is a collection of traditional fiddle-tunes in notation and tabulature in one PDF file. The collection contains versions of these fiddle tunes and breaks belonging to songs, (both for the guitar) as I have carved them out for myself, recorded them and wrote them down. Most of them are bluegrass standards and will be played on sessions and bluegrass meetings, I believe. Some of the tunes may be close to what can be called a basic version, other ones are more elaborated and embellished variations just like they arose from "noodeling" along on the fretboard. As a result I am quite sure that the levels of difficulty may vary a lot. I did not implement a grading system so far, maybe I will add something like that in a future edition. As a matter of fact I can play some of my own versions quite slowly only.

After having recorded some tunes as a means of controlling my playing and my progress and after having done some writing with my notation software I conceived the idea in November 2010 to make all of this available to other bluegrass guitarists. As much as I am happy for every tip and useful suggestion I can get, my stuff might as well be useful or entertaining for some other player. I would be pleased if this would be the case.

My collection not only comprises notation and tabulature but first of all recordings thus providing all the media typical for nowadays guitar books: Notation/TAB and the accompanying recordings. You will find the links to the recordings distributed in the book itself. The recordings themselves are MP3 files hosted on a server.

As far as I can gather some information about the origin of the tunes I am going to put this information in an appendix at the end of the book. By now there only is a german version of the appendix but I am going to translate it as soon as I will have some time left for that.

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Reinhard's Flatpicking Fakebook

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04.	Flowers of Edinburgh	G	7
05.	Lonesome Road Blues (Guitar Break)	G	9
06.	Old Joe Clark	A (capo 2)	10
07.	Red Haired Boy	A (capo 2)	11
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19.	Bill Cheatam	A (Capo 2)	34

THE BIG SCIOTY

Traditional - Tabbed by R. Becker 2010

A Part

G D G G D G

T
A 0 4 0 0 0 2 2 1 0 2 0 0 2 0 2 4 0 4 0 2 0 1 3 1 0 2 0 0 4

G C G D G

T
A 0 0 2 0 1 3 3 0 0 0 0 2 3 0 3 1 0 3 1 0 2 1 0 0 0 0 4

B Part G D C

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

A ham-mer ham-mer ham-mer

C Em D G

T 3 2 0 2 0 3 0 3 3 5 0 0 0 2 3 0 3 1 0 3 1 0 2 1 0 0 0 0

A sli-de

CLINCH MOUNTAIN BACKSTEP

Traditional - Guitar Arr. R. Becker 2010 - Capo 2 Key = A

Capo 2 - Key = A

A Part

8

G D

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

A 3 4 0 3 2 3 2

B slide

8

G D G

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

A slide slide

B

B Part

8

G D

T 3 1 0 3 1 0 2 0 2 5 0 0 0 0 1 0 2 0 0 3 3 1 2

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

B slide hammer

8

G D G

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

A slide slide

B

Reinhard's Flatpicking Fakebook - 4

8

G

T

A

B

sli-de

pull off 5

si-ide

sli-e

ham-mer

8

G

T

A

B

sli-de

sli-de

Download Links pointing on MP3 files of the version above, recorded by Reinhard 2010

Slow recording 90 BpM: <http://www.bluegrassforum.eu/resource/guitar/ClinchMountainBackstep90mix.mp3>

Recording up tempo 130 BpM: <http://www.bluegrassforum.eu/resource/guitar/ClinchMountainBackstep130mix.mp3>

Jam Track 90 BpM: <http://www.bluegrassforum.eu//resource/guitar/ClinchMountainBackstep90JamTrax.mp3>

MASON DIXON SHOWDOWN

(c) R. Becker 2010 - Capo 2, play like G, key = A

A-Part

Chords: G C G D

8

T
A
B

Chords: G C G D G

8

T
A
B

B-Part

Chords: G Bm ("H"m) C* G

8

T
A
B

Chords: D G

8

T
A
B

B-Part

8

G Bm ("H"m) C* G

T 3 3 3 3 5 3 2 2 3 5 3 2 0 0 2 3 2 0 3

A

B

8

D G

T

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

B

Download Links pointing on MP3 files of the version above, recorded by Reinhard 2010

Slow recording 90 BpM: <http://www.bluegrassforum.eu/resource/guitar/MasonDixonShowdown90.mp3>

Recording up tempo 130 BpM: <http://www.bluegrassforum.eu/resource/guitar/MasonDixonShowdown130.mp3>

Jam Track 90 BpM: <http://www.bluegrassforum.eu/resource/guitar/MasonDixonShowdown90JamTrax.mp3>

Trying to play Jesse McReynolds's "Dixie Hoedown" from memory the result was something with a different melody matching the chords of Dixie Hoedown. I called it Mason Dixon Showdown to point out the interchangeability.

FLOWERS OF EDINBURGH

Traditional Tabbed by R. Becker 2010

8																															
		G				D		Em																							
T																															
A	0	2	0	0	2	0	0	2	0	2	0	3	1	0	2	0	0	4	2	0	0	2	4	0	2	0	4	0	2	0	2
B																															

8							1.		2.																							
		G		C		G D		G		G																						
T																																
A	0	0	2	0	0	2	0	2	0	3	0	2	3	0	3	1	0	0	2	0	2	1	0	0	0	2	1	0	0	0	7	7
B																																

8																												
		G		D		C		Em																				
T																												
A	8	8	8	7	10	8	7	7	7	10	8	7	9	7	9	7	7	8	7	9	7	0	0	0	3	0		
B																												

8							1.																						
		G		C		G D		G																					
T																													
A	3	0	0	0	3	3	3	0	3	0	2	3	2	0	3	1	0	0	2	0	2	1	0	0	0	7	7		
B																													

Bluegrassmässiger Abschluss

Flowers of Edinburgh

8

G D G

3 2 1 3 4 0 2 0

0

Download Links pointing on MP3 files of the version above, recorded by Reinhard 2010

Slow recording 100 BpM: <http://www.bluegrassforum.eu/resource/guitar/FlowersOfEdinburgh100mix.mp3>

Jam Track 100 BpM: <http://www.bluegrassforum.eu/resource/guitar/FlowersOfEdinburghJamTrax100.WMA>

The jam track was entirely made using Band in a Box 10 and the according bluegrass "real tracks". Great software.

LONESOME ROAD BLUES

Traditional - Guitar Break (c) R. Becker 2009

Download Link pointing on MP3 file of this version, recorded by Reinhard 2010: <http://www.bluegrassforum.eu/resource/guitar/LonesomeRoadBlues90mix.mp3>

8

G

T

A 2 1 1 3 0 3 0 0 3 0 3 0 3 5 0

B pull-off pull-off pull-off sli de 5 0 4 0

8

C G

T

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

B sli-de 2 0 2 0 2 1 0 3

8

C G

T

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

B sli-de 5 3 5 3 5 3 4 0 2 0 4

8

D G

T

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

B sli-de 2 0 2 1 0 3 0 1 2 0 0 2 0 0

OLD JOE CLARK

A-Part

Traditional - RBs Arrangement, Tabbed 2010

First system of the A-Part. Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G, D. Tab: T (3 0 1 0), A (3 0 3 1 0 0 1), B (3 0 1 3 1 0).

Second system of the A-Part. Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G, D, G, G. Tab: T (3 3 0 1 3 1 0), A (3 3 0 3 1 0 0), B (2 4 4 4 4 4 2 0 2 0, 0 0 1, 0 0).

B-Part

First system of the B-Part. Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G, F. Tab: T (3 1 0), A (3 5 0 5 0 5), B (3 5 0 5 0 5).

Second system of the B-Part. Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G, D, G, G. Tab: T (3 1 0), A (3 5 0 5 0 5), B (2 4 4 4 4 4 2 0 2 0, 0 0 1, 0 0).

Download Links pointing on MP3 files of the version above, recorded by Reinhard 2010

Slow recording 90 BpM: <http://www.bluegrassforum.eu/resource/guitar/OldJoeClark90mix.mp3>

Recording up tempo 140 BpM: <http://www.bluegrassforum.eu/resource/guitar/OldJoeClark140mix.mp3>

Jam Track 92 BpM: <http://www.bluegrassforum.eu//resource/guitar/OldJoeClark90JamTrax.mp3>

RED HAired BOY

A-Part

Traditional - Tabbed by R. Becker 2010

Capo 2, Key = A

8	G	C	G	F
T	0 0 2 0 0 1	3 0 3 0 1 0 3	3 3 0 0 0	2 0 3 0 3 0 2
A				
B				

8	G	C	G C	D G
T	0 0 2 0 0 1	3 0 3 0 1 0 1	3 0 3 5 3 0 3 1	0 2 0 4 0
A				
B				

8	G	C	G	F
T	0 0 2 0 0 1	3 0 3 0 1 0 3	3 3 0 0 0	2 0 3 2 1
A				
B				

8	G	C	G C	D G
T	0 0 2 0 0 1	3 0 3 0 1 3 0	1 0 3 0 3 2 1 3	4 0 0 0 3 0
A			side	
B				

B-Part

8	F	C	G	F
T	1 1 0 3 0 1	3 1 0 3 1 2 0 1	3 0 3 0 0 0	2 0 3 3 0 2
A				
B				

8	G	C	G C	D G
T		3 0 3 0 1 0 1	3 0 3 5 3 0 3 1	0 2 0 4 0 3 0
A	0 0 2 0 0 1			
B				

8	F	C	G	F
T	1 1 0 3 0 1	3 1 0 3 1 2 0 1	3 0 3 0 0 0	2 0 3 2 1
A				
B				

8	G	C	G C	D G
T		3 0 3 0 1 3 0	1 0 3 3 2 1	4 0 2 0 0 3 0
A	0 0 2 0 0 1			
B			side	

Download Links pointing on MP3 files of the version above, recorded by Reinhard 2010

Slow recording 90 BpM Version 1 <http://www.bluegrassforum.eu/resource/guitar/RedHairedBoy90ersion1.mp3>

Slow recording 90 BpM Version 2 <http://www.bluegrassforum.eu/resource/guitar/RedHairedBoy90ersion2.mp3>

Recording up tempo 120 BpM: <http://www.bluegrassforum.eu/resource/guitar/RedHairedBoy120mix.mp3>

SALT CREEK

Traditional - Not. & Tab Reinhard Becker 2010

A-Part

8

G C F D

T

A 2 5 0 0 5 0 0 2 0 2 0 1 0 1 2 0 0 2 0 3 0 3 2 0 2 3 2

B sl-ide p-off p-off

8

G C F D G

T

A 2 5 0 0 5 0 0 2 0 2 0 1 0 1 3 0 1 3 1 0 0 1 3 1 3 4 0

B sl-ide p-off sl-ide

B-Part

8

G F C

T

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

B sl-ide

8

G F C D G

T

A 1 3 3 3 3 5 3 7 3 5 3 5 3 3 0 1 3 1 0 3 0 1 3 1 3 4 0

B sl-ide sl-ide

B-Part 2nd version

8
G

T

A 2 5 0 0 5 0 3 4 0 3 0 0 0 2 3 2 1 2 0 0 3 0 3 2 0 2 3 0 2

B
sl-side p-off

8
G

T

A 2 5 0 0 5 0 3 4 3 6 3 6 3 3 5 0 5 0 5 0 3 5 0 3

B
sl-side p-off

Download Links pointing on MP3 files of the version above, recorded by Reinhard 2010

Slow recording 90 BpM: <http://www.bluegrassforum.eu/resource/guitar/SaltCreek90mix.mp3>

Recording up tempo 130 BpM: <http://www.bluegrassforum.eu/resource/guitar/SaltCreek130mix.mp3>

Jam Track 90 BpM: <http://www.bluegrassforum.eu//resource/guitar/SaltCreek90JamTrax.mp3>

THE TRAVELLER

A-Part

Traditional Tabbed by R. Becker 2005 - recorded Capo 3, key=Bb

8 G C G D

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

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

B

8 G C G D G

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

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

B

B-Part

8 G G C G D

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

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

B

8 G G C G D G

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

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

B

Download Link pointing to MP3 file of the version above, recorded by Reinhard 2010

Slow recording 100 BpM:

<http://www.bluegrassforum.eu/resource/guitar/Traveller100.mp3>

WHISKEY BEFORE BREAKFAST

Traditional - Arr. R. Becker 2009-2010 - Capo 2, play like C, Key = D

Link to a video of this version:

<http://www.youtube.com/watch?v=KcQubc9Kgls>

Link to the MP3 of this version 120 BpM:

<http://www.bluegrassforum.eu/resource/guitar/WhiskeyBeforeBreakfast120.mp3>

A-Part

8

C

F C G

T

A

B

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

8

C

F C G C

T

A

B

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

B-Part

8

C

Dm G

T

A

B

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

8

C G F C F C G C

T

A

B

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

B-Part - Version 2

8	C		F	C	G
T	1 3 0 1 3 3 3	5 3 0	1 3 1 0	3 1	0 1 3
A					
B					

8	C		F	C	G	C
T	1 3 0 1 3 1 0	3	1 0 3 1 0	2 0	5 3 4 0 1 0	2 0
A						3 2 0 3
B						

8	C		Dm	G
T	1 0 3 0	3 5 3 5	1 1 0 3 1 3 0	0 0
A		sti-de		
B				

8	C	G	F	C	F	C	G	C
T	3 1 0 3 1 0	3 1	0 1 3 0 1 0		3 2 1 4 0 1 0 2		0 1 2 0 1	
A								
B								

CHEROKEE SHUFFLE

Traditional, Tabbed by R. Becker 2010 - Capo 2, Key = A

A-Part - Variation 1

8								
G				Em				
T								
A	0 2 4	4 5	0 0	3 4	4 4	0 2 0	2 0	0 0 0 0 2 0 3
B	sl-ide		sl-ide		1 2		3 5 sli-de	

8								
C		G		D		G		
T	0 3 3 5 3	5	3 5 3	5 3 4 0	4 0 0 2 0 4 2	0 0 2 4		
A								
B								

A-Part - Variation 2

8								
G				Em				
T								
A	5 5 4 2 0	2 0	5 4 2 0	2 0 2 4	0 0 0 0 2 0 3	3 5	sli-de	
B								

8								
C		G		D		G		
T	0 3 3 5 3	5	3 5 3	5 3 4 0	4 0 0 2 0 4 2	0	3 2 1	
A								
B								

B-Part Variation 1

8	C	G	C	G
T	0 1 0 1 0 2 3 0	3 0 3 1 0 2 0	0 1 0 1 0 2 3 0	7 8 7
A				
B				

8	C	G	
T	0 1 0 1 0 2 3 0	3 0 3 1 0 2 0 0	1 0 0 2 0 2 0 2 0
A			p-off
B			

8	Em	D	G
T			
A	2 4 0 4 2 0 2 0	2 0 2 0 0 1 2 0	0
B	sl-ide sl-ide 2 sl-	ide 2 0 0 1 2 0	

B-Part Variation 2

8	C	G	C	G
T	3 3 3 3 5 3	7 3 5 3 5 3	3 3 3 3 5 3	7 8 7
A	3 5 sli-de		3 5 sli-de	
B				

8	C	G	
T	3 3 3 3 5 3	7 3 5 3 5 3	5 3 3 4 0 4 0
A	3 5 sli-de		p - off 4 3 p - off 4
B			

8	Em	D	G
T			
A	2	2 0 2 0 0 1 2 0	0
B			

Download Links pointing on MP3 files of the version above, recorded by Reinhard 2010

Slower recording 100 BpM: <http://www.bluegrassforum.eu/resource/guitar/CherokeeShuffle100mix.mp3>

Recording up tempo 120 BpM: <http://www.bluegrassforum.eu/resource/guitar/CherokeeShuffle120mix.mp3>

Jam Track 100 BpM: <http://www.bluegrassforum.eu/resource/guitar/CherokeeShuffle100JamTrax.mp3>

GOLD RUSH

Traditional - Tabbed by R. Becker 2010 - Capo 2 - Key = A

A-Part

8				
	G			
T				
A	0 2 0 2 0 1	3 3 0 3 0 1 2	3 0 3 0	1 0 0 3 3 1 0 2
B				0 2 0 2

8				
	C G		D G	
T				
A	0 4 0 2 4 2 0 0	2 0 2 4 0 4 0 2	2 4 3 2 0 2 0	0 0 2 0 2 0 1
B	p-off p-off		sl-ide	

8				
	G			
T				
A	3 3 0 3 0 1 2	3 0 3 0	0 1 0 3 0 3 1 0 2	0 2 0 2
B			h-on p-off	

8				
	C G		D G	
T				
A	0 4 0 2 4 2 0 0	2 0 2 4 0 4 0 2	2 4 3 2 0 2 0	0 4 2
B	p-off p-off		sl-ide	

B-Part (Variation 1)

8	G	C G		
T				
A	0 0 0 2 0	3 0 2 0	2 1 0 1 2 0 2 0	2 4 3 4 2
B	h-on	h-on		sl-side

8	G	C G	D	G
T				
A	0 0 0 2 0	3 0 2 0	2 1 0 1 2 0 2 0	0
B	h-on	h-on		

B-Part (Variation 2)

8	G	C G		
T	7 5 0	1 3 0 3		
A	p-off 8 3 0 0	p-off 0 0 3 1 0 2	0 0 2 0 2 0 2 0	2 4 3
B			2	sl-side

8	G	C G	D	G
T	7 5 0	1 2 3 0 1 0 0	3 1 0	
A	p-off 8 3 0 0	p-off 0 3 1 0 2 0 2 0	2 0 2 0 2	
B			2	3

B-Part Variation 2, erster Takt - einfacher

Einfachere Spiel- und Greifweise. Nach dem E wechselt die Hand von der Lage am fünften Bund wieder nach 0 und setzt die Melodie dort fort. Das ist etwas einfacher, aber der Harfen-Effekt ineinander überklingender Töne kommt nur eingeschränkt zum Tragen.

B-Part Variation 2 - easier

This is the way I play the part because it is easier than the fingering below. The right hand switches back to the zero position and continues to play the melody down there. By making things easier you trade some of the beautiful harp effect the harder fingering would provide.

B-Part Variation 2, erster Takt - schwieriger

Schwierigere Spiel- und Greifweise. Die Melodie wird unter Einbeziehung von Leersaiten im gesamten Takt in der fünften Lage durchgespielt. Das bringt einen schönen Harfeneffekt. Schön, wenn ich das mal "up Tempo" hinbekäme.

B-Part Variation 2, first measure, harder to play

This is the same notes in an open string-scale kind of playing. To be precise it is the right hand work that's more difficult here because the right hand has to cross-pick the melody while the left hand just presses notes or doesn't on the 5th position.

Download Links pointing on MP3 files of the version above, recorded by Reinhard 2010

Slow recording 90 BpM:

<http://www.bluegrassforum.eu/resource/guitar/GoldRush90.mp3>

Recording up tempo 120 BpM:

<http://www.bluegrassforum.eu/resource/guitar/GoldRush120.mp3>

Jam Track 90 BpM:

<http://www.bluegrassforum.eu//resource/guitar/GoldRush90JamTrax.mp3>

ANGELINA BAKER

Traditional - Arr. R. Becker 2010 - Drop-D-Tuning

A-Part

System 1: Treble clef, 4/4 time, Drop-D tuning (8). Chords: D, G. Fret numbers: T (4, 3, 2, 2), A (4, 3), B (2, 4, h-on).

System 2: Treble clef, 4/4 time, Drop-D tuning (8). Chords: D, A7, D. Fret numbers: T (4, 3, 0), A (2, 3, 2, 0, 3, 0), B (2, 0, 3, 0, 2, 0, 4, 2, 0).

System 3: Treble clef, 4/4 time, Drop-D tuning (8). Chords: D, G. Fret numbers: T (4, 3, 2, 2), A (4, 3), B (2, 4, h-on).

System 4: Treble clef, 4/4 time, Drop-D tuning (8). Chords: D, A7, D. Fret numbers: T (4, 3, 0), A (2, 3, 2, 0, 3, 0, 1, 0, 2, 0, 4, 0, 2, 3), B (3, 2, 0, 0, 0, 0).

B-Part

First system of musical notation for the B-Part. It features a treble clef and an 8-measure time signature. The melody is written on a single staff, and the guitar accompaniment is shown on three staves labeled T (Treble), A (Acoustic), and B (Bass). Chords D and G are indicated above the first and fourth measures, respectively. The tablature includes fingerings such as 2 0 3 0 and 2 0 3 0.

Second system of musical notation for the B-Part. It continues the melody and accompaniment from the first system. Chords D, A7, and D are indicated above the first, third, and fourth measures. The tablature includes more complex fingerings like 2 0 3 0 and 2 0 4 2 0 0 2 0.

Third system of musical notation for the B-Part. It continues the melody and accompaniment. Chords D and G are indicated above the first and fourth measures. The tablature includes fingerings such as 2 0 3 0 and 2 0 3 0.

Fourth system of musical notation for the B-Part. It concludes the piece. Chords D and A7 are indicated above the first and third measures. The final measure has a D chord. The tablature includes techniques like 'p-off' and 'st-ide' (slide) in the third measure.

Download Links pointing on MP3 files of the version above, recorded by Reinhard 2010

Embellished Version 100 BpM: <http://www.bluegrassforum.eu/resource/guitar/AngelinaTheBaker100.mp3>

basic Version 100 BpM: <http://www.bluegrassforum.eu/resource/guitar/AngelinaTheBaker100basic.mp3>

Jam Track 100 BpM: <http://www.bluegrassforum.eu/resource/guitar/AngelinaTheBaker100JamTrax.mp3>

ANGELINA BAKER BASIC VERSION

Tab/Notation R. Becker

A-Part

First system of the A-Part. The treble clef has an 8 below it. The time signature is 4/4. The first measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The second measure contains a quarter note G4, a half note G4, and a quarter rest. The third measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The fourth measure contains a half note G4 and a whole rest. Chords are indicated as D in the first measure and G in the fourth. The tablature for strings T, A, and B shows fingerings: T (2, 4, 3, 2), A (4, 3), B (2, 4, 3, 2) for the first three measures, and T (0) for the fourth measure.

Second system of the A-Part. The treble clef has an 8 below it. The first measure contains a quarter note G4, a quarter note A4, a quarter note B4, and an eighth rest. The second measure contains a quarter note G#4, a quarter note A4, a quarter note B4, and an eighth rest. The third measure contains a quarter note G#4, a quarter note A4, a quarter note B4, and a quarter note G4. The fourth measure contains a half note G4 and a whole rest. Chords are indicated as D in the first measure, A7 and D in the third measure, and D in the fourth. The tablature for strings T, A, and B shows fingerings: T (2, 4, 3, 0), A (2, 0, 3, 0), B (2, 0, 3, 0) for the first three measures, and T (2) for the fourth measure.

B-Part

First system of the B-Part. The treble clef has an 8 below it. The first measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G#4. The second measure contains a quarter note G#4, a quarter note A4, a quarter note B4, and a quarter note G4. The third measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The fourth measure contains a half note G4 and a whole rest. Chords are indicated as D in the first measure and G in the fourth. The tablature for strings T, A, and B shows fingerings: T (5, 2, 0, 3, 0), A (2, 0, 3, 0, 2), B (5, 2, 0, 3) for the first three measures, and T (0) for the fourth measure.

Second system of the B-Part. The treble clef has an 8 below it. The first measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G#4. The second measure contains a quarter note G#4, a quarter note A4, a quarter note B4, and an eighth rest. The third measure contains a quarter note G#4, a quarter note A4, a quarter note B4, and a quarter note G4. The fourth measure contains a half note G4 and a whole rest. Chords are indicated as D in the first measure, A7 in the third measure, and D in the fourth. The tablature for strings T, A, and B shows fingerings: T (5, 2, 0, 3, 0), A (2, 0, 3, 0), B (2, 0, 3, 0) for the first three measures, and T (3) for the fourth measure.

ANGELINA THE BAKER

Traditional - Fingerpicking Arrangement by R. Becker 2009 - Drop-D tuning

Slow recording : <http://www.bluegrassforum.eu/resource/guitar/AngelinaSlowlyFingerpicking.mp3>

Recording up tempo : <http://www.bluegrassforum.eu/resource/guitar/AngelinaFingerpicking.mp3>

First system of musical notation for 'Angelina the Baker'. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. Below the staff are three guitar staves labeled T (Treble), A (Acoustic), and B (Bass). The T staff contains a melody with notes G4, A4, B4, C5, and a pull-off. The A and B staves contain fingerings: T (0 3 0 2), A (2 0 0 2), B (0 0 0 0) for the first measure; T (0 3), A (0 0), B (0 0) for the second; T (2 0 3 0), A (2 0 0 0), B (0 0) for the third; and T (0 0 0), A (0 0 0), B (5 4) for the fourth. Chord diagrams for D and G are shown. The word 'pull off' is written above the T staff in the third measure.

Second system of musical notation. The T staff continues the melody with notes G4, A4, B4, C5, D5, E5, F#5, and a pull-off. The A and B staves contain fingerings: T (0 3 0), A (2 0 0), B (0 0) for the first; T (2 0 3 0), A (2 0 0), B (0 0) for the second; T (2 0 3 0), A (2 0 0), B (0 0) for the third; and T (3 2), A (2 0 0), B (0 0) for the fourth. Chord diagrams for D and A7 are shown. The word 'pull off' is written above the T staff in the second and third measures.

Third system of musical notation. The T staff continues the melody with notes G4, A4, B4, C5, D5, E5, F#5, and a pull-off. The A and B staves contain fingerings: T (5 7 0 3 0), A (0 0 0 2 0), B (0 0) for the first; T (2 0 3 0), A (0 0 0 2 0), B (0 0) for the second; T (5 7 0 3), A (0 0 0 0), B (0 0) for the third; and T (0 0 0), A (0 0 0), B (5 4) for the fourth. Chord diagrams for D and G are shown. The word 'pull off' is written above the T staff in the second measure.

Fourth system of musical notation. The T staff continues the melody with notes G4, A4, B4, C5, D5, E5, F#5, and a pull-off. The A and B staves contain fingerings: T (5 7 0 3 0), A (0 0 0 2 0), B (0 0) for the first; T (2 0 3 0), A (0 0 0 2 0), B (0 0) for the second; T (2 0 3 0), A (0 0 0 2 0), B (0 0) for the third; and T (3 2), A (2 0 0), B (0 0) for the fourth. Chord diagrams for D and A7 are shown. The word 'pull off' is written above the T staff in the second and third measures.

NINE POUND HAMMER

Traditional - Guitar Break Arr. R. Becker 2010 - Capo 2 Key = A

Download Links pointing on MP3 files of the version above, recorded by Reinhard 2010:

Slow 90 BpM: <http://www.bluegrassforum.eu/resource/guitar/NinePoundHammer90mix.mp3>

Up Tempo 120 BpM: <http://www.bluegrassforum.eu/resource/guitar/NinePoundHammer120mix.mp3>

System 1 (Measures 1-4):

- Staff 1: Treble clef, 4/4 time, key signature of one sharp (F#). Measure 1 starts with a treble clef and a '3' below it. Chords: G (measures 1-2), C (measures 3-4).
- Staff 2: Treble clef, tablature. Measure 1: 0 0 0 2. Measure 2: 3 5 0 5 0. Measure 3: 5 4 4 4 2. Measure 4: 1 0 0 0 0 0 0 0 0 0.
- Staff 3: Bass clef, tablature. Measure 1: 0 0 0 2. Measure 2: 3 5 0 5 0. Measure 3: 5 4 4 4 2. Measure 4: 0 2 2 2 2 2 2 0.

System 2 (Measures 5-8):

- Staff 1: Treble clef, 4/4 time, key signature of one sharp (F#). Chords: G (measures 5-6), D (measures 7-8).
- Staff 2: Treble clef, tablature. Measure 5: 0 1 2 0 2 0 0 3. Measure 6: 2 0 2 0 0 1 2 0. Measure 7: 0 3 3 3 3 3 3 3. Measure 8: 3 3 3 3 3 3 3 3.
- Staff 3: Bass clef, tablature. Measure 5: 0 1 2 0 2 0 0 3. Measure 6: 2 0 2 0 0 1 2 0. Measure 7: 3 3 3 3 3 3 3 3. Measure 8: 3 3 3 3 3 3 3 3.

System 3 (Measures 9-12):

- Staff 1: Treble clef, 4/4 time, key signature of one sharp (F#). Chords: G (measures 9-10), C (measures 11-12).
- Staff 2: Treble clef, tablature. Measure 9: 3 1 3 1. Measure 10: 2 1 p-off 3 1 3 0 0. Measure 11: 5 3 4 0 1 1 0. Measure 12: 2 0 0.
- Staff 3: Bass clef, tablature. Measure 9: 3 1 3 1. Measure 10: 2 1 p-off 3 1 3 0 0. Measure 11: 5 3 4 0 1 1 0. Measure 12: 2 0 0.

System 4 (Measures 13-16):

- Staff 1: Treble clef, 4/4 time, key signature of one sharp (F#). Chords: G (measures 13-14), D (measures 15-16).
- Staff 2: Treble clef, tablature. Measure 13: 5 0 3. Measure 14: 3 0 1 2 3 1 3 4. Measure 15: 0 3 3 3 3 3 3 3. Measure 16: 3 3 3 3 3 3 3 3.
- Staff 3: Bass clef, tablature. Measure 13: 5 0 3. Measure 14: 3 0 1 2 3 1 3 4. Measure 15: 0 3 3 3 3 3 3 3. Measure 16: 3 3 3 3 3 3 3 3.

SOLDIER'S JOY

Traditional - Traditional tabbed & notated by RB 2010 - Capo 2 - Key = D

Slow recording (100 BpM): <http://www.bluegrassforum.eu/resource/guitar/soldiersJoy100.mp3>

Recording up tempo (130 BpM): <http://www.bluegrassforum.eu/resource/guitar/soldiersJoy130.mp3>

First system of musical notation for 'Soldier's Joy'. It consists of a treble clef staff with a 4/4 time signature and a capo 2. The melody is written in treble clef with a 3/8 note signature. The guitar part is written in standard notation with fret numbers (0-3) and includes a double bar line with repeat dots. Chords C and G are indicated. The guitar part is labeled with T, A, and B strings.

Second system of musical notation for 'Soldier's Joy'. It continues the melody and guitar part from the first system. It includes first and second endings, indicated by '1.' and '2.' above the staff. Chords C and G are indicated. The guitar part is labeled with T, A, and B strings.

Third system of musical notation for 'Soldier's Joy'. It continues the melody and guitar part. Chords C, F, and G are indicated. The guitar part is labeled with T, A, and B strings.

Fourth system of musical notation for 'Soldier's Joy'. It concludes the piece with a final double bar line. Chords C, F, and G are indicated. The guitar part is labeled with T, A, and B strings.

BLACK MOUNTAIN RAG

BASIC VERSION - C FORM

Traditional -TAB/Not. Reinhard Becker 2011 - Capo 2 Key = D

A-Part

8

C

G C

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

A 3 5 3 3 3 5 3 5 5 3 1 2 0 3 5 3 5 3 1 2 0 3 1 1 3

B 3 5 3 3 3 5 3 5 5 3 1 2 0 3 5 3 5 3 1 2 0 3 1 1 3

slide on hm on slide

B-Part

8

C

G C

T 3 5 3 3 3 5 3 5 5 3 1 2 0 3 5 3 5 3 1 2 0 1 2 0 3 2 0 3

A 3 5 3 3 3 5 3 5 5 3 1 2 0 3 5 3 5 3 1 2 0 1 2 0 3 2 0 3

B 3 5 3 3 3 5 3 5 5 3 1 2 0 3 5 3 5 3 1 2 0 1 2 0 3 2 0 3

slide on hm on slide

8

C

G C

T 3 5 3 3 3 5 3 5 5 3 1 2 0 3 5 3 5 3 1 2 0 1 2 0 2 3

A 3 5 3 3 3 5 3 5 5 3 1 2 0 3 5 3 5 3 1 2 0 1 2 0 2 3

B 3 5 3 3 3 5 3 5 5 3 1 2 0 3 5 3 5 3 1 2 0 1 2 0 2 3

slide on hm on slide

C-Part

8

C

F

T 0 0 0 0 0 0 0 0 1 1 1 1 1 1

A 0 0 0 0 0 0 0 0 1 1 1 1 1 1

B 3 0 0 2 0 3 2 2 2 hm-on 0 3

hm-on

Download Link pointing on MP3 file of the version above, recorded by Reinhard 2011

Recording 110 BpM: <http://www.bluegrassforum.eu/resource/guitar/BlackMountainRagBasic110.mp3>

The recording starts with the version above, played out of the C chord form capoed 2nd fret. The actual key is D for that reason. After one turnaround the key changes to A played out of the G chord position (see pages 32 - 33).

I know that there are versions eight measures longer than this one, repeating the A (or B if you like) -part chord progression two times more.

BLACK MOUNTAIN RAG

BASIC VERSION G-FORM

Traditional - Tab/Not by Reinhard Becker 2011- Capo 2 Key = A

A-Part

8

G

T

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

B sl d h on h on sl d 2 0 0 2

B-Part

8

G

T

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

B s-i s-i s-i 2 0 s-i s-i 2 0 2 0 3 2 0 3

8

G

T

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

B s-i s-i s-i 2 0 s-i s-i 2 0 2 0 2 3

C-Part

8

G

T

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

B 3 0 2 3 0 0 2

Download Link pointing on MP3 file of the version above, recorded by Reinhard 2011

Recording 110 BpM: <http://www.bluegrassforum.eu/resource/guitar/BlackMountainRagBasic110.mp3>

The recording starts with the version shown on pages 30 and 31, played out of the C chord form capoed 2nd fret. The key is D for that reason. After one turnaround the key changes to A played out of the G chord position, this is what is printed on pages 32 and 33.

BILL CHEATAM

Traditional - Tab/Notation R. Becker 2010

A-Part (Variation 1)

8										
		G				C				
T										
A	0	2	0	1 3 1 3 0 1	3	0	3 1 0	2	0	2
B			0	sl-ide sl-ide				3	h-on	

8										
		G				G C		D G		
T										
A	0	2	0	1 3 1 3 0 1	3	0	3 1 0	2	0	2
B			0	sl-ide sl-ide				p-off	2	2 0 2 0

A-Part (Variation 2)

8										
		G				C				
T										
A	0	2	0	1 3 1 3 0 1	3	0	3 1 0	2	0	2
B			0	sl-ide sl-ide				3	h-on	

8										
		G				G C		D G		
T										
A	0	2	0	1 3 1 3 0 1	3	0	1 3 1 0	3	1	2 1 3 1 3 0
B			0	sl-ide sl-ide				p-off	3	p-off 3 0

B-Part (Variation 1)

8	G	C	D	G	G	C	G	D															
T																							
A	0	2	0	0	2	3	2	0	4	2	0	4	0	1 3 1 3 1 0	2 4 2 4	p-off	2	0	0	2	0	2	0
B									p-off		slide slide												

8	G	C	D	G	G	C	D	G																		
T																										
A	0	2	0	0	2	3	2	0	4	2	0	4	0	2	3	0	1 2 3	0	1	0	0	3	1	0	2	0
B									p-off		p-off															

B-Part (Variation 2)

8	G	C	D	G	G	C	G	D																				
T																												
A	0	1	3	0	1	3	0	1	3	0	2	3	3	3	3	3	0	3	0	3	1	0	0	3	1	0	0	2
B																												

8	G	C	D	G	G	C	D																				
T																											
A	0	1	3	0	1	3	0	1	3	0	2	3	3	6	7	3	3	3	6	3	3	6	3	5	3	4	0
B									slide		p-off		5		s-i												

Link to MP3 recorded by Reinhard 2011 (110 BpM)

<http://www.bluegrassforum.eu/resource/guitar/BillCheatam120.mp3>

Anhang

The Big Scioto gilt als ein Oldtime Stück, ein sogenannter Breakdown. Als Herkunft wird West Virginia angenommen. Variationen des Stücks sind unter verschiedenen Titeln (u.a. „Kentucky Winder“) bekannt geworden. Das Stück taucht in den verschiedenen Kompendien als „Old Time Instrumental Music“ auf, so in „Fiddler’s Fakebook“ (Brody 1983) und „Traditional American Fiddle Tunes“ (Phillips 1978) auf. Aufbau: AABB.

Clinch Mountain Backstep ist ein Oldtime Stück, dessen Banjo-Bearbeitung von Ralph Stanley wohl die bekannteste ist. Der Ursprung liegt im Dunklen. Der Aufbau ist AABB. Das Stück weist die Besonderheit auf, daß es im B-Teil einen 2/4-Takt enthält. Ich nehme an, daß das der „Backstep“ ist und die Ähnlichkeiten zum alpenländischen „Zweifachen“ fallen einem ein.

Mason Dixon Showdown Dieses Stück ist entstanden, als ich versuchte, „Dixie Hoedown“ von Jesse McReynolds nach Gehör zu lernen, was mir vermeintlich auch gelang, denn ich konnte zu den Akkorden etwas spielen. Als ich die Melodie flüssig spielen konnte und sie sich verfestigt hatte, schrieb ich sie auf. Bei einem späteren Vergleich mit verschiedenen Noten von „Dixie Hoedown“ stellte ich fest, daß die Melodie, die sich so manifestiert hatte, zwar zu der Harmonie-Entwicklung von Dixie Hoedown gespielt werden kann, aber mit dem Stück ansonsten nicht viel zu tun hat. Also habe ich ihm einen eigenen Namen gegeben, der aber an den Namen des Stücks erinnert, von dem es abgeleitet ist. Aufbau AABB..

Flowers of Edinburgh Dieses Stück geht auf den Anfang bis zur Mitte des 17. Jahrhunderts zurück. Es soll als Melodie für Moritatengesänge und Balladen bereits in den 1630er Jahren in England auftauchen. Irgendwo habe ich gelesen, daß man in jener Zeit mit „Flowers“ ironisch die Gerüche beschrieb, die aus den Gassen und Kanälen der damals noch klärwerkfreien Zonen der Städte aufgestiegen sind, womit das Stück seines romantischen Charakters beraubt wäre. Das tut der zeitlosen Schönheit der Musik aber keinen Abbruch, ganz gleich, welche Spötter 1630 durch Edinburghs Gassen taumelten. Aufbau AABB.

Lonesome Road Blues -

Old Joe Clark –

Red Haired Boy Ein Standardstück aller Flatpicker weltweit, könnte man sagen. Es soll aus dem frühen 18. Jahrhundert stammen und aus einem englischen Air mit dem Titel „Guilderoy“ abgeleitet sein. Das Stück wird verschiedentlich auch „Little Begarman“ und „Jolly Beggar Man“ genannt. Aufbau AABB.

Salt Creek -

The Traveller Ein Oldtime Fiddle-Tune, aus New England mit Ursprung in Schottland. Aufbau AABB.

Whiskey before Breakfast -

Cherokee Shuffle soll eine von der US-Westküste stammende Version eines Oldtime-Instrumentalstücks mit dem Titel „Lonesome Indian“ sein, die aus einer Aufnahme des Geigers Tony Magness aus den 30er Jahren abgeleitet sein soll, so eine Aussage des Banjospielers Howard Bursen, wiedergegeben in „Ceolas Fiddler’s Companion“. Aufbau AABB.

Gold Rush –

Angelina Baker – Urheber soll Stephen Foster sein, als Veröffentlichungsdatum ist das Jahr 1850 bekannt. Von Stephen Foster kenn man es als Lied mit Text. Der Sänger beschreibt, von Angelina Baker verschmäht und abgewiesen worden zu sein, wenn man sich den Text aber anhört, denkt man gleich, daß er darüber eigentlich froh sein kann und er ist es wohl auch, wenn man sich die eher fröhliche, ja beinahe emphatische Musik dazu anhört. Das Stück wird allenthalben auch gerne als Instrumentalstück gespielt und es weist den üblichen AABB-Aufbau auf, wobei sich die musikalische Welt nicht ganz einig ist, welcher Teil A und welcher als B zu bezeichnen ist. Man kann also durchaus erleben, daß irgendwelche Kerle das Stück mit dem Teil anfangen, den man bislang für Teil B gehalten hat. Oder umgekehrt.

Nine Pound Hammer – Traditional, der unter anderem durch Merle Travis bekannt wurde. Das Lied soll bis in das Jahr 1891 zurückverfolgt werden können. Weiter soll eine Aufnahme der „Hillbillies“ existieren, die aus dem Jahr 1927 stammt. Die Thematik des derzeit bekannten Textes – über die Beiträge verschiedener Interpreten zur Textdichtung besteht keine Klarheit – ist die Arbeitswelt: Bergbau. „Roll on Buddy, don’t you roll so slow“ – “How can I roll when the wheels won’t go ?”

Soldier’s Joy – Manche sagen, es sei erstmals um 1760 herum in England aufgetaucht, manche meinen, darin einen Norwegischen Volkstanz zu erblicken, manche erkennen darin eine dänische Melodie, es soll in Schweden als Volkstanz gespielt werden, wo es Engelska heißt, was wieder auf England als Ursprung hindeutet. Nichts genaues weiß man nicht, außer, daß es dieses Stück schon sehr lange zu geben scheint und daß es nicht unterzukriegen ist.