

The Big Book of Crosspicking



**Flatpicking Guitar Magazine
Archival Book Series**

The Big Book of Crosspicking

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Introduction

by *Flatpicking Guitar Magazine* Editor Dan Miller

Welcome to the first book in the *Flatpicking Guitar Magazine* Archival Book Series! *Flatpicking Guitar Magazine* was published bi-monthly for twenty years, from November/December 1996 through September/October 2016. During that time we featured hundreds of articles that focused on specific flatpicking guitar skills. In this archival series, we will group these specific techniques together so that those flatpickers who are interested in learning a certain skill will not have to wade through 120 back issues to find the articles that are of interest to them.

Crosspicking is one of the skills that all flatpicking guitar players should eventually learn. In bluegrass and folk music the technique dates back to George Shuffler's work with the Stanley Brothers starting in the 1950s. It has been subsequently utilized by nearly every flatpick style guitar player since, including heroes such as Doc Watson, Clarence White, Tony Rice, Norman Blake, and many more.

During our twenty years of publication, *Flatpicking Guitar Magazine* columnists produced 40 articles that specifically related to this technique. All of those articles are included in this archive book and appear exactly as they appeared in the magazine. We also include transcriptions of a few of the tunes whereby George Shuffler famously employed this guitar technique (the last three pages of the book).

On the two pages that follow, you will find two versions of the table of contents. The first lists the articles, by article title, as they appear sequentially in the book. The next lists all of the songs that are included in this book, appearing alphabetically by song title.

I hope you enjoy this Crosspicking Collection!

A Note on the accompanying **audio files**: *Flatpicking Guitar Magazine* included a CD with every issue of the magazine starting with Volume 3, Number 6. For all of the articles that appear in this magazine that were published in, or after, that issue, we have included the audio tracks on the accompanying audio CD. However, for articles that appeared in the magazine prior to Volume 3, Number 6, we could not include audio tracks since they did not exist when the magazine was published.

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Crosspicking

Crosspicking is a technique that all flatpicking guitar players love to utilize. The technique, as it has been employed by bluegrass guitar players, dates back to George Shuffler's work with the Stanley Brothers in the late 1950s and early 1960s. Regarding his use of the technique, George said, "Back then all there was on lead guitar was Maybelle Carter and Merle Travis, and neither one of those styles fit what the Stanley Brothers sang. They sang those slow, mournful mountain songs with long dwells at the end of a line. That crosspicking roll filled in when they stopped to swallow and get their breath. Little single string stuff just wouldn't fill it in. The crosspicking roll would make it full and solid."

Making the flatpicking style of guitar playing sound "full and solid" is exactly why most flatpickers will chose to crosspick. The sound is typically very consonant because the crosspick roll is usually played while holding chord notes with the left hand. It sounds full because it is a repeated eighth-note pattern. It adds texture because the way it is characteristically employed creates a syncopated feel to the solo. It is a technique that can really add a great deal of positive attributes to a guitar solo and it something that those who are new to flatpicking always want to learn.

If there is a downside to the use of crosspicking it is that the technique can be very challenging for the right hand, especially if it is used at fast tempos. In this article, and in this issue, we hope to give you some information and exercises that will help you learn how to employ and execute the crosspicking technique in many musical situations with speed, fluidity, and accuracy.

Crosspicking Defined

Before examining the crosspicking technique, I will define crosspicking in very simple terms so that we will have a starting place for further exploration. Basic crosspicking is a technique where by the player will pick three consecutive adjacent strings with the right hand while holding down a chord shape with the left

hand. Typically, this three-note "roll" pattern is repeated one or more times as fits the particular song.

If you were to look at a pattern that started on the guitar's G string and then played the B string, followed by the high E string and we numbered those strings 3, 2, and 1, respectively, the roll pattern would be: 3—2—1, 3—2—1, 3—2—1, etc. Although there is some controversy regarding the origin of the name "crosspicking," some claim that the name comes from the fact that after you play the 3—2—1 pattern, when you move from 1 back to 3 to repeat the roll you are "crossing over" the 2nd string and hence the name "crosspicking." Some go so far as to say that if you aren't crossing over a string when you execute this technique, you can't call it "crosspicking." I'm not going to use that logic in my definition, as you will discover later in this article when I present four-note crosspicking.

From the basic definition above, there are a lot of variations that one could utilize. As I just mentioned, you could play a four-note crosspicking roll—or even a five or six-note crosspicking roll. You could also crosspick across non-adjacent strings. For instance, instead of picking 3—2—1, you could pick 4—2—1, or any other combination of strings. In my mind, if you are picking more than two notes in a row and those notes are on different strings, then you are executing some variation of crosspicking. However, in this article I will primarily limit the presentation to three and four note rolls executed across three adjacent strings.

Another point of controversy among guitar players and teachers is the right hand pattern used when executing the crosspicking technique. George Shuffler played Down-Down-Up, many others advocate alternating Down-Up-Down-Up picking. The great mandolin master Jessie McReynolds played Down-Up-Up. I will present all of these variations in this article and you will see all of these variations in the articles that have been presented by our columnists in this issue. Which one is

best? That is for you to decide. They each have their advantages and disadvantages, which I will point out as each is presented in this article.

Now that I have given a general definition of crosspicking, let's explore the technique a little bit by first examining how you might use a simple three-note forward crosspicking roll using the notes of a chord, or, in other words, while playing an arpeggio.

Learning to Crosspick

You may already know that a major chord triad is made up of the 1st, 3rd, and 5th scale degrees of the major scale and that a minor chord triad is made up of the 1st, flat 3rd, and 5th scale degrees. If you play all three of those notes in the triad all at once you are playing the chord. However, if you play each of those notes separately, you are playing an arpeggio. That is all there is to it! So really, an arpeggio is just another kind of scale pattern with a fancy name.

Take a look at the tab shown at the top of the next page. The first measure shows how you would play a G chord. The second measure shows one way that you might play a G arpeggio across all six strings. Measures 3 and 4 show the same thing for the C chord and C arpeggio. As you can see, a very basic way to play and practice arpeggios is to simply hold down the chord and play each note one at a time.

Three-Note Rolls

The basic crosspicking technique consists of holding a chord shape and then "rolling," similar to a banjo roll or a fingerstyle guitar pattern, across three consecutive strings. The first figure at the top of page 8 depicts the basic crosspicking pattern played across the G, B, and high E strings while holding down the notes of a C chord. Practice playing this crosspicking roll a few times through to get a feel for the sound.

If you look at the two lines of tablature shown under the first line on page 8, you'll notice that the notes are exactly the same, however, I have indicated different right hand picking patterns. The line at the top of

by Dan Miller

1

G Chord **G Arpeggio** **C Chord** **C Arpeggio**

TAB

the next page is the pattern used by George Shuffler and others who have played with Ralph Stanley's Clinch Mountain Boys, including the current guitar player James Alan Shelton.

This "down-down-up" pattern gives crosspicking a certain feel that George felt fit the Stanley sound. George called it a "lilt." Downstrokes will usually have a more powerful sound than upstrokes. When you play the crosspicking roll using this repeated down-down-up pattern a syncopation is set up because the emphasized downstrokes occur on different beats of each measure. The syncopation of this roll produced the "lilt" that George heard when executing this technique.

Syncopation occurs whenever off beats are emphasized. In many forms of western music, the down beats are emphasized, or played heavier, than the off beats. If you count a measure of eighth notes in 4/4 time like this: "1—and—2—and—3—and—4—and," where the numbered beats are the down beats and the "and" beats are the off beats, typically pick style guitar players will play the numbered beats with a downstroke and the off beats with an upstroke. Because the downstroke is naturally a more powerful stroke with the pick, the down beats are naturally emphasized. However, when you play down strokes on off beats, then the off beats are easy to emphasize and thus a syncopated feel can be set up.

The next pattern (the one under the George Shuffler pattern) is one that I've heard was used by Clarence White. Clarence played bluegrass with the Kentucky Colonels and then went on to play rock and roll with The Byrds before his untimely death in 1973 at the age of 29. This Clarence White right hand pattern is the same as George's pattern, however, Clarence would sometimes play a solid

rest stroke down stroke on the first note of the three note roll to really emphasize that note. This emphasis gives the roll even more of a syncopated feel. If you are unfamiliar with the rest stroke, please see our "Back To Basics" issue (Volume 16, Number 1) to get a brief description of this technique.

While the Shuffler roll can give you a nice syncopation, the downside is that if you are playing a song and using the alternating pick direction pattern with your right hand when you are playing single string eighth notes and then want to add in

this crosspicking pattern, it can be difficult to switch what your right hand is doing. In other words, playing down-up-down-up for single note runs and then switching to the down-down-up pattern for crosspicking can be challenging, especially at high tempos.

One way to handle the challenge is to stay in the crosspicking mode for the entire song, so that you don't come out of the down-down-up pattern. Another way is to not employ the crosspicking technique on fast songs. When I asked George Shuffler about crosspicking fast songs, he said that

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In this one-hour instructional video James Alan Shelton and special guest George Shuffler demonstrate and teach the guitar techniques that helped change the role of the guitar in bluegrass music. James and George display their crosspicking talents on "Katy Dear," and "Banks of the Ohio," and George demonstrates his solo to "Will You Miss Me." James interviews George regarding his crosspicking technique and then James teaches "Rank Stranger," "Uncloudy Day," "Bury Me Beneath the Willow," "Wildwood Flower," "Road To Coeburn," and "Tom's Creek." A tab book accompanies the video.



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Basic Crosspicking Pattern (Shuffler Roll)

Audio Track 1

1

4/4

TAB

▣ = downstroke ▽ = upstroke

Basic Crosspicking Pattern (Clarence White Roll)

1

4/4

TAB

▣ = rest stroke ▣ = swing stroke ▽ = upstroke

Basic Crosspicking Pattern (Alternating Pick Direction Roll)

1

4/4

TAB

Basic Crosspicking Pattern (McReynolds Roll)

1

4/4

TAB

Four-Note Crosspicking Pattern (Alternating Pick Direction) The Forward-Reverse Alternating Roll

Audio Track 2

1

TAB

Four-Note Crosspicking Pattern (The “Bill Cheatham” Roll)

1

he never tried to crosspick on a fast song. He didn't think the technique fit high tempo tunes.

The third pattern (the one shown under the Clarence White pattern on the previous page) is the standard alternating pick pattern that most pick style guitar players use when playing eighth note solos. Notice here that even though we still have a three note roll in 4/4 time that the down strokes and upstrokes are all even (down-up-down-up-down-up). Playing this pattern puts all the downstrokes on the down beats and the upstrokes on the off beats, therefore, this right hand pattern does not have as strong of a syncopated feel.

While the down-up-down-up alternating pattern does not have the same kind of syncopated feel and sound as the down-down-up pattern, using this pattern will keep your right hand technique consistent for everything that you do. Steve Kaufman is a big proponent of never changing the down-up-down-up alternating pattern of the right hand no matter what technique you are employing, so you will notice that in his column in this issue he emphasises the alternating pick pattern when crosspicking.

The last pattern (the one shown at the bottom of the previous page) is one that is used by bluegrass mandolin master Jesse McReynolds. This one is a bit different in

its note sequence and its picking pattern. Try playing through this arrangement using the suggested picking pattern, which is down-up-up. Mark O'Connor made good use of this pattern on guitar during his contest days. We suggest you try all of these right hand picking patterns and see which one feels best to you. One is not “better” than the other. They each have a unique sound and some players will select which right hand pattern they might use in a given situation depending on the sound they want to produce. For an example of a player who switches between each in a given song, see Adam Schlenker's version of “Angeline the Baker” in this issue.



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Three-Note Roll With the Toggle

Audio Track 2

Four-Note Rolls

One thing that all of the three-note crosspicking rolls presented on page 8 have in common is that they are all complex moves to execute with the right hand, especially at higher tempos. If you are not accustomed to playing either two downstrokes or two upstrokes in a row, then these patterns may feel awkward to you. Additionally, difficulty is added to these rolls when you have to transition from playing the alternating picking pattern to a double down or double up pattern and back. It takes a lot of practice to make this transition smoothly.

If you stay with the alternating picking pattern when crosspicking the difficulty here is when you are playing a downstroke on the highest pitch string of the pattern and then have to maneuver the pick up to play an upstroke on the first string of the pattern. This is a tough “string skipping” move and takes a lot of practice. It is easy to get your pick tangled up, especially at high tempos.

One way to avoid the difficulties presented in three-note crosspicking is to execute a four-note crosspicking pattern as shown at the top of the previous page. Here the pattern repeats every four notes in 4/4 time. You will not get the same syncopated feel here, however, it is an easier right hand pattern to execute because you can maintain the alternating picking pattern and you do not have to execute any string skipping moves. Try this pattern out and see if you feel like this one is easier when the tempo starts to increase. I refer to this roll as the forward-reverse alternating roll.

The next four-note pattern works off the same sequence of notes, however, it starts on the middle string of the roll instead of the top string of the roll. I call this the “Bill Cheatham” roll because it is one that fits the melody in the B part of the popular fiddle tune “Bill Cheatham.” Give this one a try as well. You can see how this roll fits into the B part of “Bill Cheatham” in the article presented by Steve Pottier in this issue.

Using the Toggle with Crosspicking

While you are executing a repetitive three-note crosspicking roll there will come a time that you will need to jump out of that roll and move on to some other kind of phrase, change to another chord, or work around melody notes and thus come out of the repetitive roll. Usually that will occur after a measure or two. If you take a close look at all of the crosspicking patterns that are shown on page 8, you will notice that, since these are three-note patterns played in 4/4 time, the pattern does not repeat itself until the roll has been executed for three measures. But, what if you need to come out of the roll after only one, or two measures? Don’t worry, our friend the toggle is here to help.

A “toggle” is a very useful technique in many situations and is executed by simply playing a note and then playing the note on the adjacent string. Take a look at the tab at the top of this page, labeled “Three-Note Roll With the Toggle.” There are three different patterns shown here that employ the toggle at the end of the phrase.



Fiddle Tune Practice Tracks

Tune List Disc 1

1. Arkansas Traveler
2. Bill Cheatham
3. Billy in the Lowground
4. Blackberry Blossom
5. Cuckoo's Nest
6. Fisher's Hornpipe

Tune List Disc 2

1. Old Joe Clark
2. Red-Haired Boy
3. St. Anne's Reel
4. Temperance Reel
5. Turkey in the Straw
6. Whiskey Before Breakfast

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C Chord Crosspicking Exercise

Audio Track 3

Play through these pattern and you can see that the toggle can bring you out of the three-note crosspicking roll at the end of each measure. You'll notice that the second toggle is a string skipping toggle. We will still count that as a toggle even though it is not on adjacent strings. This is a very handy move to have in your muscle memory. Practice these three exercises until using the toggle in the context of crosspicking feels very comfortable to you. Once you get a feel for this move it will be much easier for you to move in and out of crosspicking roll.

Moving The Crosspicking Roll to Other Strings

In the examples presented far we have only used the crosspicking roll across the highest pitched three strings. However, you can use this roll across any set of three or four strings. We will first practice across three adjacent strings. You can also execute rolls that move across four adjacent strings and you can also add some non-adjacent string rolls.

At the top of this page I've provided a C chord crosspicking exercise that expands the pattern, in three string sets, across all six strings. If you are not familiar with the crosspicking technique, or feel as though you need some practice with it, I suggest

that you work with these exercises while your metronome is clicking at a fairly slow tempo. You will notice that the arrangement has you changing the string sets after two repetitions of the three-note roll. As an alternative exercise you could practice repetitively across any three string set.

Most individuals find that it is harder to crosspick across the lower pitched strings due to the thickness of those strings and the position of the right hand. So you may want to spend some extra time practicing the crosspicking roll over those strings.

Crosspicking Over Chord Changes

So that you can get some practice crosspicking over a couple of chords other than the C chord, and so that you can practice using the toggle, work through the I, IV, V arrangement in the key of G that is shown at the top of the next page. This is the chord progression to the simple folk song "Bile The Cabbage Down." After you have worked with this exercise, try changing string sets. In other words, play the whole progression while crosspicking on the low E, A, and D strings. Simply hold down the same chords, but crosspick over different three-string sets. Then try rolling over the A, D, and G strings. Then try rolling over the G, B and high E strings.

Crosspicking Over I–IV–V Progression in G

Audio Track 4

1

G C G D

T
A
B

5

G C G D G

Then you can try changing string sets when you change chords. For example, roll over the low E, A, and D strings over the G chord, then the A, D, and G strings over the C chord, then the D, G and B strings over the next G chord, etc. You can work with any three-string set over any chord. Making up new variations will help you become more adept with this technique.

Filling In Carter Style Strums with Crosspicking

The “Carter Style” was invented by Mother Maybelle Carter of the Carter Family. Although Maybelle used a thumb pick on the downstrokes, followed by a strum with her fingers, the general technique is easily adapted to the flatpick. The technique is exactly the same as the bass-note/strum technique that rhythm players typically employ, however, Maybelle replaced the bass line with a melody line. Therefore, the Carter technique consists of playing the melody notes on the lower register strings and inserting a rhythmic strum between melody notes when there is adequate space (time-wise) to do so.

Maybelle Carter didn’t have a rhythm section when she played and sang with her sister Sarah and her brother-in-law A. P. Carter. So when she took a guitar solo, she had to keep a rhythmic strumming

pattern going while she played the melody, otherwise the overall sound would have lacked a rhythmic drive and would have sounded too sparse. So, her technique grew out of necessity.

We are not going to study the Carter style in this article, however, I am going to show you how you might take what Maybelle Carter did and provide more fullness and texture to those spaces between the melody notes by using a crosspicking roll. (If you would like to explore the Carter style, please refer to my book *Flatpicking Essentials, Volume 2*.)

At the top of the next page I’ve provided a comparison of the first few bars of “Wildwood Flower” played first in the Carter style and then in the crosspicking style. The crosspicking roll simply replaces the Carter style strums. If you’ll play through both of these lines you can get a feel for how the crosspicking technique provides a fuller sound and a different texture to the solo. You’ll notice that the roll is adjusted to adapt to the changing melody line. In the second measure the melody is on the G string, so the roll moves across the G, B and high E strings. Then when the melody moves to the D string in the third measure, the roll moves to the D, G, and B strings. I’ll present this song in

its entirety at the end of this article and change over to the key of G, so you can work a bit more with modifying the Carter style a little later. This short arrangement is meant to simply give you one example of how crosspicking can be employed.

In order to give you another of the practical applications of crosspicking, I’ve also provide an arrangement of the old bluegrass song “Bury Me Beneath the Willow” at the end of this article. In order to gain a little more familiarity with the crosspicking technique and understand how it fits within the context of a song melody, I’ll ask that you play through both “Wildwood Flower” and “Bury Me Beneath the Willow” at the end of this article, and then explore all of the other great crosspicking arrangements that have been provided by other columnists in this issue.

Crosspicking Phrases

In addition to filling in the empty spaces between melody notes, short one or two measure crosspicking phrases can also add texture to a tune. At the top of page 14 you will find one of the most famous fiddle tune crosspicking phrases. Most all guitar players who learn how to play fiddle tunes will recognize this phrase from the B part of the tune “Beaumont Rag.” Once

“Wildwood Flower” Carter Style

“Wildwood Flower” Crosspick Style

you learn a phrase like this, an interesting option is to play that same phrase over other chords. The second line at the top of the next page demonstrates how you might play this phrase over the F chord or the D chord.

Notice that in our D chord example I’m adding two unique elements. The first is that I’m playing the open E string. If you play through these two bars you will notice that playing the open E strings adds that ringing suspended sound that the acoustic rock players like to use. The second unique thing about this crosspicking roll is that we are occasionally modifying our three adjacent string roll by skipping over the B string. “String skipping crosspicking” is a very valid and useful technique. I will not explore string skipping crosspicking in this article, however, if you wish to work with this technique, you will find that it is presented in both *The Guitar Player’s Practical Guide to Scales and Arpeggios* and *The Guitar Player’s Guide to Developing Speed, Accuracy, and Tone*. Both books are available on line at flatpickingmercantile.com.

More Crosspicking Patterns

While the standard “forward roll” three-note crosspicking patterns and the forward-reverse alternating roll four-note pattern that I have presented for you thus far are the most prevalent crosspicking rolls, there are a few other right hand “rolling” patterns that you may want to explore. Another common three-note roll is the “reverse roll” shown at the top of page 15. This roll is a bit trickier than the forward roll. Give it a try and see what you think. A natural extension of the reverse roll is the reverse-forward alternating four-note roll, also shown on page 15. As you can see, this roll is like a mirror image of the forward-reverse roll shown previously.

There are two other general categories of patterns that you can employ with either the forward roll pattern, the reverse roll pattern, or the alternating roll patterns. The first of these patterns involves string skipping and the second involves rolling across more than three strings.

String skip crosspicking, as mentioned previously, is a three-note pattern played with a forward or reverse roll like the standard three-string crosspicking, however the three strings that you play are not all adjacent. I’m going to leave you to explore these on your own. But I will ask that you try two different possible patterns.

The first skips over a string after the first note of the forward roll, the second skips over a string after playing adjacent strings for the first two notes of the pattern (see these two examples shown on page 15). When practicing these string skipping moves the Shuffler roll may be easier to execute than the alternating roll. Give each a try and see what works best for you.

Given the number of crosspicking patterns that you have studied thus far (forward rolls, reverse roll, forward-reverse and reverse-forward alternating rolls, etc.) there are obviously many more string skipping crosspicking patterns that you could create on your own. I encourage you to explore alternate patterns and come up with variations. As in the exercises presented here, you simply hold down a chord and then start to explore the crosspicking patterns while skipping over strings.

One of the most common usage of the string skipping pattern is in the context of employing a drone string. A “drone” is a sustained or repeated sound. If you use one drone note in a solo, it will typically be a note that is in the chord of the root note of the key. For instance, if you are playing in the key of G, the drone will most likely be a G, B, or D note. So, the idea of using drones fits nicely into our discussion of

"Beaumont Rag" Crosspicking Phrase:

Audio Track 6

1

G C

T
A
B

Similar Crosspicking Phrases over the F chord and D chord:

1

F D

T
A
B

CAMP BLUEGRASS 2012

For year 26 of Camp Bluegrass at South Plains College in Levelland, Texas, the camp will celebrate Bill Monroe's centennial, **July 15-20, 2012!** There are several special activities planned. Three of Monroe's former Bluegrass Boys will be on the faculty. Roland White (guitar, 1967-69) will teach mandolin, Jim Moratto (banjo, 1973-74) and Monroe's last fiddler, Robert Bowlin (1993-96).

Special activities include:

- Monroe Concert Night – All Monroe Songs – All Night! Featuring the entire faculty.
- Monroe Story Telling Session – Inside stories from people who were there.
- Video presentation on Monroe's career.
- Workshop on Monroe's Mandolin Style by Joe Carr, author of *Play Like a Legend: Bill Monroe Tunes and Songs for Mandolin*.
- "Tunes Bill Monroe Taught Me," – Robert Bowlin teaches tunes written by Monroe but never recorded.

This Year's Staff includes: Guitar: Tim May, Dan Miller, Eliot Rogers. Banjo: Bill Evans, Alan Munde, Jim Moratto. Mandolin: Joe Carr, Steve Smith, Roland White, Gerald Jones. Fiddle: Robert Bowlin, Nate Lee. Dobro: Tim McCasland. Vocals: Dee Dee Wyland. Bass: Jon Weisberger. Songwriting: Wil Maring

Check out <http://www.campbluegrass.com/>

CELEBRATING THE MUSIC OF BILL MONROE

“Reverse Roll” Crosspicking Pattern

Audio Track 7

1

4/4

TAB

Four Note Crosspicking Roll: The Reverse–Forward Alternating Roll

1

The first system of the musical score for 'The Wind' consists of two staves. The top staff is in treble clef with a 4/4 time signature. It begins with a repeat sign and contains four measures of music. Each measure contains a half note followed by a quarter note, with the notes ascending in pitch from left to right. The bottom staff is a guitar tablature line, indicated by the 'TAB' label on the left. It contains four measures corresponding to the top staff. Each measure shows a sequence of fret numbers: 0, 1, 0, 1, 0, 1, 0, 1. The notes are represented by short horizontal lines with flags, indicating the fretting hand's position.

String Skipping Crosspicking Examples

The first system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef in 4/4 time, starting with a key signature of one sharp (F#) and a common time signature 'C'. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The bottom staff is a guitar tablature line, starting with a double bar line and a 'TAB' label. It contains fret numbers (0, 1, 2) and slurs indicating the fretting pattern for the melody.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on a five-line staff, starting with a repeat sign and ending with a double bar line. The second system is a bass line, also on a five-line staff, featuring a series of eighth notes and rests, with some notes marked with a '2' indicating a second ending or a specific fingering. The score is labeled with the number '4' in the top left corner.

playing arpeggios (notes from the chord). I will not explore the possible patterns that you can use when adding drone strings. I will leave that to you as well.

If you know how to play harmonized scales, you will find that combining harmonized scales with crosspicking and drone notes can be a very effective technique. If you'd like to learn more about this technique, you can find explanations and exercises in *The Guitar Player's Practical Guide to Scales and Arpeggios*.

I hope that this short article has given you a good introduction to the crosspicking technique if you have never tried it before. If you are not new to crosspicking, I hope that this article has given you some new things to try in order to expand your crosspicking skills. Have fun learning how to apply the crosspicking technique as you work with the rest of the arrangements in this issue!





Arranged by Dan Miller

The Big Book of Crosspicking



Bury Me Beneath the Willow

Arranged by Dan Miller

1

G C

H

6

G D

S H

10

G C

H S

14

G D G

12

Beginning Cross Picking

by Dix Bruce



I first heard about cross-picking in the early 1970s from a friend who was studying Jesse McReynolds' version of the technique on mandolin. After seeing it demonstrated slowly, I was completely amazed and mystified. So many notes in such rapid succession with the melody always in the forefront! I learned that this is Jesse's way of playing a five-string, three-finger banjo-type roll on the mandolin with a flatpick. Each melody note is surrounded by a pattern of eighth note chord tones. These accompanying chord tones are usually played on other strings while the melody note is held and allowed to ring as long as possible. Jesse mastered the technique and integrated it into an incredibly rich and complex method of playing a tune. He adapted the sound of the five-string banjo roll to the mandolin and pioneered a completely new sound.

I was instantly smitten with "McReynolds Picking" and eager to try the technique on the guitar. Having barely a clue as to how to proceed, I immediately hit the brick wall of limited technique! And, unfortunately, I didn't know of anyone who could teach me crosspicking on guitar. Other players

suggested that I listen to George Shuffler, the legendary crosspicking guitarist with the Stanley Brothers, and Doc Watson for ideas. I sought out the recordings, listened to them, was amazed anew, but still couldn't quite get a handle on the technique.

Eventually I found myself at my first real bluegrass concert with Ralph Stanley and the Clinch Mountain Boys, at that time made up of Ralph on banjo, Jack Cooke on bass, Curly Ray Cline on fiddle, Roy Lee Centers on guitar, a very young Ricky Skaggs on mandolin and fiddle and an equally youthful Keith Whitley also on guitar.

That concert was a milestone in my musical development for many reasons, but when I heard and saw Keith Whitley crosspick several entire solos on the Carter Family standard "Will You Miss Me?," I was simply blown away! Finally, I had seen crosspicking live and in person on the guitar! Though I was still a little in the dark as to the specifics of the technique, seeing Keith crosspick was a breakthrough for me and my enthusiasm exploded. The local folklore society that had presented

the concert had also taped it, with Ralph's permission, and later made the tapes available. These were the dark days before cassette recordings were widely popular and the recording was offered on a 7" reel to reel tape. I eagerly played the tape and studied "Will You Miss Me?" at regular and slow speeds. With the help of my first guitar teacher, the great Mike Dowling, I worked out a passable rendition of the song. Below is an excerpt showing two different picking patterns which we'll discuss later.

Many of the notes were difficult to hear on the tape so I filled in a few on my own. The basic pattern of Keith Whitley's pick direction seemed to be "down-down-up," (notated immediately under the notes) which in the first full measure of the excerpt would be played on strings 4, 3, and 2 respectively. Mike Dowling, my teacher, who is currently a composer and musician in Nashville, suggested changing my picking pattern to a strict alternate down/up pick (shown below the previously described pattern). In this example I would pick down

Will You Miss Me (excerpt)

1

down-down-up pattern

alternating pattern

2 3

5

C

G

etc.

etc.

■ = down stroke ▽ = up stroke

on string 4, up on 3, down on 2, and then up on 4, always alternating. The idea was to smooth out my timing which was tending to fall forward a bit when I used the “down-down-up” pattern. Over the years I’ve learned that few other bluegrass players use the alternating pattern, but I’m used to it and like it!

As I delved more into crosspicking, I found that players tended to use one of three different patterns and string combinations. The first is Whitley’s “down-down-up” on descending string numbers, e.g., down on string 4, down on string 3, up on string 2,

back to down on string 4 and so on. The second is the basic McReynolds version: “down-up-up”: down on string 3, up on string 1, up on string 2, down on string 3 again. The third is the alternating “down-up-down-up” pattern on, for example, strings 4, 3, and 2: down on 4, up on 3, down on 2, up again on 4. Of course the actual set of three strings the pattern is played on depends upon where the melody note falls. One can play the patterns on any group of three adjacent strings. I’ve also heard some very interesting patterns played on non-adjacent strings. You can hear a whole range of cross-picking

from nearly all the guitar greats from Doc Watson to Clarence White to Tony Rice and beyond.

Let’s look at the familiar old tune “Home Sweet Home” and develop its melody into a cross picking solo. I’m well-acquainted with this tune from working on it with guitarist Jim Nunally for our CD “From Fathers to Sons” (Musix 104). First let’s look at the melody, which is derived from the original tune, sometimes dated to 1823.

First play through the version that is presented here by only playing the notes

Home Sweet Home (Carter-Style with melody in bold)

Traditional 1823
Arranged by Dix Bruce

The musical score for "Home Sweet Home" is presented in four systems. Each system consists of a treble clef staff for the melody and a guitar staff for the solo. The melody is written in 4/4 time and features a mix of eighth and quarter notes. The guitar solo is written in a cross-picking style, using numbers 0-3 to represent fret positions. Chords C, F, and G7 are indicated above the melody. The score includes repeat signs and first/second endings. The guitar staff uses numbers 0-3 to represent fret positions. The melody is in bold, and the guitar solo is in a lighter font.

that are in large bold print (the melody notes). Take note of where the melody notes fall on the fretboard. It's essential that you memorize this simple melody line before attempting to add the embellishments. Once you can play it from memory, try working out the Carter-style melody and accompaniment by adding the additoinal notes and strums that are shown along with the melody notes in the arrangement you just practiced.

Finally, let's look at the cross picking version of "Home Sweet Home" shown below. I've arranged it with the alternating picking pattern in mind, but you should feel encouraged to try the other patterns mentioned above as well as your own ideas. The "down-up-up" pattern will involve you changing around the notes quite a bit, but if you hold the chords shown and play the melody, you can probably figure out a useable pattern with a little bit of effort.

In the cross picked version of "Home Sweet Home," pick direction is determined by which part of the beat a given note falls on. Think of the measure in terms of eight eighth notes: "1 and 2 and 3 and 4 and". If the note falls on beat 1, 2, 3, or 4, play it with a down stroke. If it falls on any of the "ands," use an upstroke. In this piece all the quarter and half notes begin on either beat 1, 2, 3, or 4, so they'll always be played with a downstroke. If that weren't the case and a quarter note began on an "and," we'd want to play it with an upstroke.

For most of the first part, the pattern is played on strings 4, 3, and 2. You'll notice that there are several places where that pattern is modified slightly. For example, in measure 2 on the F chord, we play the notes on strings 4, 3, 2, 4, 3, 2, 3, 2, but we maintain our alternating down-up pick directions. This was done to better serve the melody. In the second part, beginning in measure 18, the pattern shifts to strings 3, 2, and 1 at times. You will have to shift your picking hand a bit and it may be a challenge to move back and forth between the two sets of strings. Just take it slow and concentrate on coordinating the picking.

In measure one I added a hammer on the first note. Leave it out until you feel comfortable playing the whole piece without it. Likewise the hammer/pull triplets in measures 16 and 32 may be a bit of a challenge at first but they'll be worth the work in the long run. Part 2 begins with a slide up to a closed position F chord and a C melody note played at the fifth fret on the third string. The chord itself (see the diagram) is simply the familiar D chord moved up the neck three frets though we use a different fingering. Following that is a partial G chord, also shown in the diagram.

The small numbers above or below some notes, as in measure 3, show what fretting hand finger to use to play a note that's not part of the chord you are holding. I

only added these in instances where finger choice might not be obvious. Be sure to keep your hand in the general shape of the chord you are playing while you reach for the note.

When Jim and I recorded "Home Sweet Home," I played this cross picking solo while he played similar patterns an octave higher. In some places he went into a tenor harmony that was light and complemented the melody perfectly. Jim generally crosspicks using the "down-down-up" pattern. Incidentally, we play the song in the Key of D, capoed at the second fret.

As you work out your own version, remember to keep the melody in the forefront of the pattern. If you're new to the technique of crosspicking, give your hands and brain lots of time to adjust to the new moves they'll have to make. Concentrate on playing with an even rhythm and volume across all the strings. Eventually you'll want to accent the pattern something like this: "one-and-TWO-and-three-AND-four-and-ONE-and-two-AND-three-and-FOUR" etc. It's a little bit like the rhythm on "In the Mood." Listen to how other players approach crosspicking, especially guitarists you admire, in concert and on record. I'm a huge fan of George Shuffler, Clarence White, Tony Rice and Doc Watson. Get those CDs and study them carefully. Half speed is highly recommended. Above all, have fun!

Home Sweet Home (Cross-picked)

Traditional 1823
Arranged by Dix Bruce

The musical score is written for guitar in 3/4 time. It consists of two systems of music. The first system covers measures 1 through 15, and the second system covers measures 16 through 32. The melody is written on a treble clef staff, and the accompaniment is written on a bass clef staff. Chords are indicated by letters C, F, G, and G7 above the staff. Fingering numbers (1-3) are placed above or below notes. Picking patterns are indicated by 'V' (down) and 'v' (up) symbols. A 'H' symbol indicates a hammer-on. The score includes a 'Part 1' label at the beginning and a 'Part 2' label at the start of the second system. The key signature is one sharp (F#), and the tempo is marked 'Moderato'.

Home Sweet Home (Continued)

11 **F** **C** **G** **G7**

16 **C** **C7** **Part 2** **F** **G**

20 **C** **G** **G7** **C**

25 **C7** **F** **G7** **C**

30 **G** **G7** **C**

The musical score is written for guitar and crosspicking. It consists of three systems, each with a guitar staff (treble clef) and a crosspicking staff (bass clef). The guitar staff contains melodic lines with chords (F, C, G, G7, C, C7, F) and measures 11, 16, 20, 25, and 30. The crosspicking staff contains rhythmic patterns with fingerings (0-3, 1-2, 2-3, 3-4, 4-5, 5-6) and techniques (H, P, S). The score ends with a final chord (C) and a double bar line.

Crosspicking: "Gold Watch and Chain"

by Dix Bruce



I get more requests for columns on crosspicking that just about anything else. That's understandable because crosspicking produces such beautiful ringing sounds on the guitar though the technique itself can be initially mystifying and intimidating. Crosspicking can be used in a variety of musical styles by players with a range of developmental levels. While the techniques can be challenging to intermediate and advanced players, even beginners can get solid results if they practice the basic rudiments of crosspicking. Check out other articles on crosspicking in back issues of *Flatpicking Guitar*.

In this column we'll look at two crosspicking solos on the Carter Family song "Gold Watch and Chain." The second solo is a transcription from my new CD release "My Folk Heart" (Musix 101) with guests Jim Nunally, Tom Rozum, and John Reischman. The solo is somewhat complex and will give you a good run for your money. The first solo is more generic and easier to play, with lots of pattern picking.

Crosspicking is usually explained as being like a forward roll on the five-string banjo. I think of it as more like guitar fingerpicking where a melody is enhanced by surrounding it with a repeating pattern of chord tones. The first step in arranging a song for crosspicking is to define a melody and learn where it falls on the guitar. Simpler melodies with lots of quarter and longer notes work best, especially if you're a beginner. If you're playing your melody in a basic Carter / Bluegrass / Flatpick style, the melody notes will be punctuated by chord strums. To change this into a basic crosspicking arrangement you'll substitute eighth notes for each melody note or strum to make a stream of eight eighth notes per measure instead of a melody note/chord strum pattern.

Crosspickers usually fall into one of two categories as far as pick direction is concerned: down-down-up or alternating down- up-down, etc. I'm in the latter camp having learned from just about the greatest guitar player I've ever known, Mike Dowling. In addition to being a great guitar

player, Mike is also known as an outstanding and successful Nashville songwriter. Don't miss any chance to see him perform, he is what we should all strive to be: a flawless technician with impeccable taste. He never over plays, never goes for the cheap hot lick, he always plays just right. Lately Mike's been teaching at select guitar workshops and I highly recommend his instruction. He also offers week long intensive guitar lessons, one-on-one, at his cabin in Dubois, Wyoming. Mike tells me he makes time for fishing if his students are so inclined. All work and no play, etc. For info contact: jdowling@wyoming.com. I can't say enough nice things about Mike, but back to the matter at hand! The arrangements on the following pages can be played with either down, down, up or alternating down, up, down pick patterns.

Once you get past the initial difficulty of combining a melody with a pattern and playing it accurately with a flatpick, your main concern will be keeping a steady rhythm. This seems to be the most difficult thing to do consistently and play a good groove. Practicing with a metronome or a good rhythm section can help you develop your rhythm.

The first solo is quite a bit simpler than the second, and I think easier. The pickup measure is the same on both solos but after that the first is quite straight forward with lots of pattern picking. I adjust the pattern slightly at M 5, 7, and 13 and use different sets of strings to accommodate the melody, which is just a simpler version of the tune from my recorded solo. Watch the patterns and your pick directions and you'll do fine.

We recorded "Gold Watch and Chain" in the key of Bb, playing out of key G positions capoed at the third fret. In M 4 of the solo from my CD you'll slide into a closed position G chord. In the following measure and at other places in the solo, I break the strict three string eighth note pattern and play quarter notes for melodic variation. If you find this too difficult, the first solo relies more heavily on pattern picking and is quite a bit easier to play.

M 12 has the most difficult moves in the solo. Here you'll play an up-the-neck hammer-pull off followed by a combination of unusual open and ringing notes. It's a beautiful effect that I've heard a lot of great flatpickers use, but it can be confusing because you are mixing fretted and open positions. Take it slow and watch the tablature for guidance. And of course, listen to me play it on "My Folk Heart"!

M 14 & 15 show a two string descending pattern where I depart considerably from the melody. The solo ends in M 17 with a hammer from the open fifth string to the fifth string second fret. This was one of my favorite licks that the Lovin' Spoonful used again and again in their 1960s recordings. Have fun!

Dix Bruce has released two new CDs and three new instructional books. "The Way Things Are" (Musix 105) is Dix Bruce & Jim Nunally's new CD featuring their own compositions plus songs by Woody Guthrie, Johnny Cash and others. "My Folk Heart" (CD/Cass) is a collection of vocal and instrumental Americana. Bruce plays flatpicked and fingerpicked guitar, mandolin, autoharp, and harmonica, solo and with guests Jim Nunally, Tom Rozum, and John Reischman.

Doc Watson & Clarence Ashley 1960-62" (Mel Bay Pub.) features 48 classic tunes transcribed by Dix Bruce with chords, melodies, lyrics, solos and guitar backup, in standard notation and tablature from the historic Smithsonian / Folkways 2 CD set. "String Band Classics, Vol. 1: The Fuzzy Mountain String Band," two editions, one for guitar and one for mandolin. Transcriptions with melodies, chords, lyrics, and playing tips by Dix Bruce of the collected works of the Fuzzy Mountain String released on Rounder Records.

All are available from Musix, PO Box 231005, Pleasant Hill, CA 94523 e-mail: MUSIX1@aol.com

Gold Watch and Chain

Simple Version

Arranged by Dix Bruce

[illegible]

Gold Watch and Chain

Arranged by Dix Bruce

As played by Dix Bruce on his CD My Folk Heart

Capo 3

1 *Last solo from CD*

C **G**

T **A** **B**

6 **C** **G**

T **A** **B**

10 **D** **G**

T **A** **B**

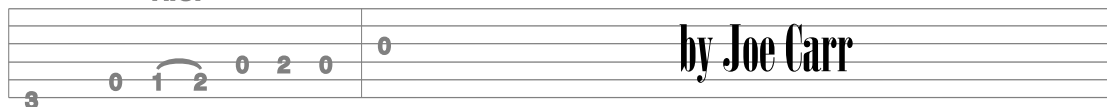
14 **D** **G**

T **A** **B**

The musical score is written for guitar and bass. It begins with a treble clef and a key signature of one sharp (F#). The guitar part includes various techniques such as slurs, accents (s, h), and triplets. The bass part is written in a simplified notation with numbers 0-5 representing frets. Chord markings C, G, and D are placed above the staffs. The score is divided into four systems, each starting with a measure number (1, 6, 10, 14). The first system includes a note about the solo being from the CD. The notation for the bass part is labeled T, A, and B, likely representing different strings or techniques.

Flatpick Rhythm Guitar

H.O.



Wyatt Rice and Crosspicking Rhythm

Some of you readers have been asking for the hard stuff, so here it is. Today we are talking about crosspicked rhythm styles and Wyatt Rice—a recognized master of this challenging technique.

In music circles, private tapes of famous musicians are often passed from player to player. We all have listened to concert or workshop tapes made by a friend. Often these tapes capture a special moment and so we don't mind the poor quality. Last year, one of my guitar students brought to me a tape of a private guitar lesson with Wyatt Rice. Some generous guitar player paid to have a lesson with Wyatt. (Wyatt gets paid once, but hundreds share the information.) This guitarist must have taped the lesson and made a copy for a friend. So now I have a copy of a copy of a copy. This is exactly what public health officials have warned us about for years!

Of all the interesting concepts and licks Wyatt teaches during the lesson, the section on crosspicked rhythm really caught my attention. Wyatt demonstrates the technique with a rhythm pattern in D

(see **Exercise 1**). Pay close attention to pick direction. This style can be played with alternating pickstrokes, but use down-down-up if you want the “real deal.” Wyatt plays “Billy in the Lowground” to demonstrate this rhythm style. I have taken several of the most useful (and cool) licks out of this arrangement to make exercises. Practice these phrases at a moderate tempo until they are comfortable.

Exercise 2: On the first beat, hold a six string C chord and strum it aggressively. Notice that the strum is aimed to include the 6th through 3rd strings. Its OK if you strum more of the strings, but Wyatt seems to concentrate on the lower strings of the guitar. Finish the measure with the down-down-up picking pattern.

Exercise 3: This lick, which covers a G to C situation, can be picked at least two ways. For most of us alternating picking will feel the best right away, but spend some time with the down-down-down-up pattern.

The following rhythm transcription is an approximation of what I hear on the tape. (How's that for a disclaimer?) It is the underlying concept that is important here, so don't get too hung up on playing this arrangement exactly as written.

This technique gives a big full sound to guitar accompaniment. Study the examples carefully and try to work these ideas into your rhythm playing. Just a few minutes playing through this music will give you a new found respect for Wyatt Rice's incredible right hand technique. As a bonus, I have transcribed Wyatt's solo on this jam session favorite. The delicious lick in the last four measures can be played in several positions on the neck. The one shown seems to suit my hands the best. Have fun!

If you get something out of this article, please send \$20 to Wyatt. (Editor's note: He is not kidding folks! Let's support guitar teachers! If you like this article and want to make a contribution, send a check to the magazine and we will get it to Wyatt.)

Wyatt Rice is currently teaching lessons at his home in Damascus, Virginia. You can contact him through the magazine. Also look for Wyatt on the new CD from the Yates family: *John Yates and the Yates Brothers with special guest Wyatt Rice*. Wyatt recorded “Billy in the Lowground” on this new project and said his backup playing on the record is similar to what is presented here.

Exercise 1

Exercise 2

Exercise 3

■ = downstroke

∨ = upstroke

Billy in the Lowground

Crosspick Style Backup

Arranged by Wyatt Rice
transcribed by Joe Carr

1 C Am C

6 Am G7 C

11 Am C Am

16 G7 C C9 F

21 C Am G7 C

 = downstroke
  = upstroke

THE O-Z

by Orrin Star



Crosspicking “Lonesome”

“I Know What It Means To Be Lonesome” is a bluegrass standard that I love and which I recently started playing again. Like many songs with ragtimey, circle-of-fifths progressions, it allows great soloing freedom: after stating the melody even once you can then forget about it and simply play over the changes. And songs like this are also prime candidates for crosspicking breaks.

But don’t get me wrong: while it’s easy to crosspick over almost any set of chord changes, it doesn’t automatically yield a credible solo; that takes some work. In *Hot Licks for Bluegrass Guitar* (my bestseller) I identified the challenge of crosspicking as “how to get the most melodic mileage from an appealing yet essentially mechanical technique.”

That is what guided the making of this solo. And if you can view it not only as a solo for a particular song, but also as one answer to crosspicking’s challenge, then I will rest easier for now.

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I Know What It Means To Be Lonesome

Audio Track 10

Arranged by Orrin Starr

1 **B7** **E7**

5 **A** **D**

9 **B7**

12 **E7** **A**

16 **D**

P **H** **P** **P**

The musical score is written for guitar. The top staff shows the melody in treble clef, and the bottom staff shows the crosspicking accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into measures, with measure numbers 1, 5, 9, 12, and 16 indicated. Chord changes are marked above the staff: B7, E7, A, and D. The crosspicking accompaniment uses various fingerings (0, 1, 2, 3, 4, 5) and techniques like slurs, ties, and bends. The melody includes slurs, ties, and bends. The score ends with a double bar line.

Music Theory: Mastering the Fingerboard Technical Studies for Flatpickers.

by Michel A. Maddux



Crosspicking

Crosspicking is not when you play the guitar after an argument with your wife!

Crosspicking is one of the techniques peculiar to the guitar, and that lends itself particularly well to the flatpick guitar style. Using three note chords, the guitarist plays a “roll” similar to that played by a banjo player, except using just the flatpick.

To understand this technique, play the first example using a strict DUDU form. This example uses the F major first position form, except that it is played in third position. Third position means that the index finger of the left hand falls on the third fret. You can play the F chord in first position, then move it up two frets until the index finger is on the third fret. This is now a G Major chord, and we are going to use the top three strings in the exercise. Note that the chord can be moved to any position, and the same exercise played, for example, in 5th position, it is an A chord.

Practice crosspicking like you do everything else, with a metronome. Make certain that the notes each ring clearly, and don’t speed up until you can do this perfectly at the slower tempos. Be sure to follow the indicated pick direction. This may seem difficult at first, but it will come with regular practice.

Chord Inversion

To invert a chord, you play a note other than the root on the bottom of the chord. You may recall from our previous discussions that the basic chord triad (the word “triad” means “three notes”) consists of the first note, called the root (which is the key that the chord is in), the third (the third scale step of the key), and the fifth (the fifth scale step of the key).

In the key of C, the notes of the basic triad are C (the root of the key or C), the third scale step of the key of C (which is the E), and the fifth scale step of C (the G).

In first position, the C triad, 1-3-5, is C-E-G. The first inversion simply means to put the next note of the triad (in this case the third or E), in the bass, so that the notes are E-G-C. The second inversion means to put the fifth (the G), in the bass, which yields the notes G-C-E. This can go on, for example, a seventh chord could be inverted to put the seventh in the bass, and this would be called the third inversion. For this lesson we will stop with the second inversion.

The exercises that are presented below, and on the next page, show the root position, first and second inversion, using the three starting positions of the C major chord, for a total of 6 positions.

In exercise 2, notice the reference point of the ring finger of the left hand. Practice sliding up to the new positions, in this case from first, to fifth, to 8th positions, without ever lifting the ring finger. Notice also that each time you shift, you are playing the next chord inversion, moving from root position to the first inversion, and finally to the second inversion.

Exercise 3 is similar to exercise 2, except that now we begin on the second inversion, with the E in the bass. Notice also that the crosspicking pattern has moved up a string.

Exercise 4 begins in first position with the second inversion, the G in the bass, so it begins with the open G string.

Improvisation over a Basic Melody

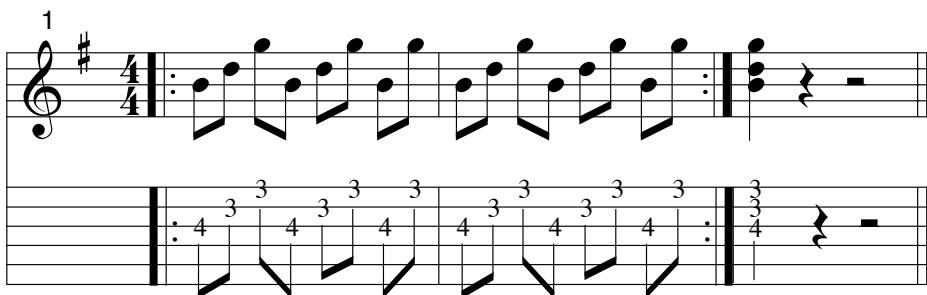
With a simple melody, like Dixie Hoedown, you can often find room to use these crosspicking patterns, and move from inversion to inversion to keep it interesting. Here is an example that combines the basic melody of Dixie Hoedown with a bit of crosspicking. See if you can pick out the different forms of the inversions, and make up your own!

Well, that’s enough for this time. Have fun, and Keep On Pickin’!

About the Author: Mike Maddux performs, writes, and teaches in Colorado Springs and the western United States on a regular basis. When you are in the Colorado Springs area, check the newspaper listings for the “Mike and Bertye Maddux Band”. His first CD, “Ol Banjo,” is available through Flatpicking Guitar Magazine. Please contact him with questions or comments c/o this magazine.

Exercise 1: Crosspicking Pattern

Audio Track 11



Exercise 2: Crosspicking the C with Inversions - Position I

Audio Track 11

1

Exercise 3: Crosspicking the C with Inversions - Position II

1

Exercise 4: Crosspicking the C with Inversions - Position III

1

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Dixie Hoedown

Arranged by Mike Maddux

1 **G C G D**

6 **G C D G**

10 **G Bm Am G**

14 **D G**

The musical score for 'Dixie Hoedown' is presented in a four-system format. Each system consists of a treble staff with a key signature of one sharp (F#) and a 4/4 time signature, and a bass staff with guitar tablature. Chord markings (G, C, D, Bm, Am) are placed above the treble staff. The score begins with a measure of rest in the treble staff, followed by a series of eighth and sixteenth notes. The tablature includes various techniques such as triplets, bends, and slides, indicated by numbers and symbols. The piece concludes with a final chord in the treble staff and a double bar line in the bass staff.

JAM TUNES

Banks of the Ohio

This issue's Jam Tune comes to us from a new video project that we are working on at *Flatpicking Guitar Magazine*. The video, titled *Clinch Mountain Guitar*, features James Alan Shelton with special guest George Shuffler. On this video James and George pick a few tunes, James conducts an interview with George which focuses on George's crosspicking technique and then George demonstrates his crosspicking break to "Will You Miss Me."

From there, James begins the instructional portion of the video by first demonstrating his crosspicking technique and teaching several crosspicking tunes in great detail. The tunes taught in this section are "Rank Stranger," "Uncloudy Day," "Bury

Me Beneath the Willow," and "Wildwood Flower." James teaches how to incorporate crosspicking leads while maintaining the melody of the tune and how to insert crosspicking into a Carter style arrangement.

On the next section of the video, James teaches two of his original tunes, "Road to Coeburn," and "Tom's Creek." Both are taught in detail.

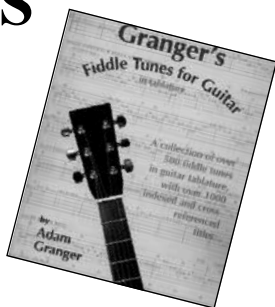
A tab book is provided with the video which not only includes the tabs to the tunes James teaches, but also has the transcriptions to the tunes that James and George play together, as well as George's break to "Will You Miss Me." Since George and

James both take several breaks on these tunes, and since they are both capoed at different positions, you get a whole lot of crosspicking here.

The tune we are presenting in this issue is "Banks of the Ohio." This is not one of the tunes that is taught in detail on the video. George and James jam on this one as the credits roll at the end of the video. Here we have provided George's first break and James' first break. In the tab book, all breaks are provided. Note that George (who takes the first break) is capoed on the 3rd fret playing out of the D position. James is capoed 5 and playing out of C.

The video should be available in March. Enjoy!

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1 **Shuffler Break** **Capo 3** **D** **A** **James Alan Shelton**

6 **G** **D**

11 **G** **D** **A**

16 **D** **Shelton Break** **Capo 5** **C**

20 **G** **F**

Banks of the Ohio (con't)

25 **C**

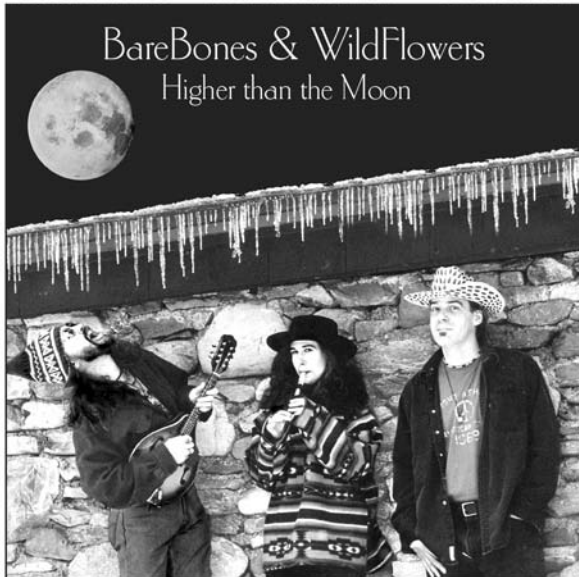
F

30 **C** **G** **C**

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JOHN MCGANN'S ECLECTIC ACOUSTIC

Strong Fundamentals #2: Crosspicking

Crosspicking is a right-hand style that can break up the usual down/up pattern, if you choose to use alternate picking as a basis for your technique. This type of playing works great with chord positions where the notes can sustain and ring into each other. The great mandolinist Jesse McReynolds is one of the inventors of this style, as is George Shuffler on guitar. You can hear it at one time or another in the playing of most modern flatpick guitarists, and there are probably about as many approaches to it as there are players.

Many musicians, including Tony Rice, use a similar technique to crosspicking when soloing as well as playing rhythm; it is a common sense approach of playing downstrokes when heading toward the higher-pitched strings, and upstrokes when heading toward the lower-pitched. The great Gypsy/Django style players have yet another idea, which uses downstrokes even when switching to the lower-pitched strings, which allows them great punch and power, especially when trying to solo over 4 or 6 rhythm guitars at a campsite!

I am presenting four basic examples of crosspicking. The first is the forward roll, which is played with two consecutive downstrokes, followed by an upstroke. The three note pattern is repeated, followed by a two note "turnaround" to return to the start of the measure. Listen for the accents, then play the passage with alternating down/up/down/up strokes—you'll notice the emPHAsis is on the wrong sylLABLE. The downstrokes are naturally stronger-sounding than the upstrokes, so where they occur in the line will make a big difference in the rhythmic phrasing and articulation of the line.

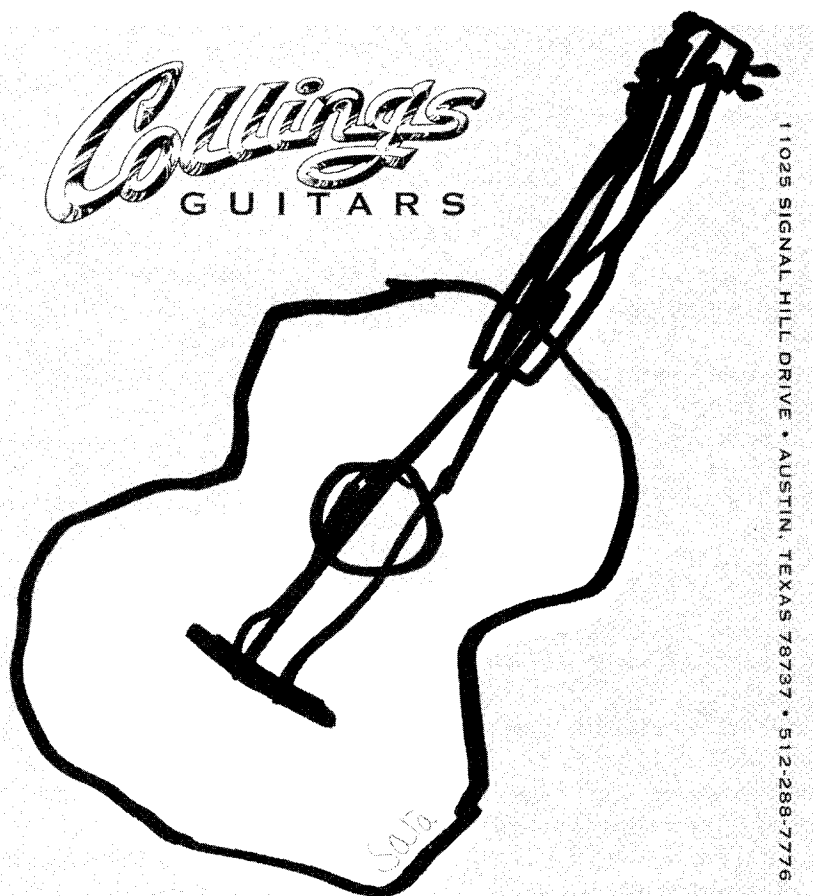
The second example combines the forward roll with a second bar phrased in a different pattern. Note the two upstrokes in a row on the 3rd string. There are other ways to play this as well, and as usual, no

one right way that fits every situation. The next group shows the reverse roll in both a one bar and two bar phrase.

Once you feel comfortable with the basic rolls, try applying them to a tune. I chose "Banks of the Ohio" in C position, capoed at the 2nd fret. The recording is an improvisation, which by nature would vary from performance to performance. A good strong melody like this allows you to embellish it and still retain its character. Also notice the metronome clicking on 2 and 4, where the mandolinist would be laying the beat down. I have left out the pick directions, as once you have the basic rolls and idea of the technique, you can apply them as sounds and feels best to you.



John McGann lives in the Boston area and is active in the Wayfaring Strangers, Rust Farm, and local Irish, bluegrass and jazz scene.





Audio
Tracks 14-15

Crosspicking Patterns

FORWARD ROLL **TWO BAR PATTERN**

REVERSE ROLL **TWO BAR PATTERN**

4



Audio
Track 16

Banks of the Ohio

Arranged by John McGann

1

C **G**

H **S** **H** **H**

6

C **C**

H **H** **S**

Banks of the Ohio (con't)

11 **F** **C** **G**

16 **C** **C** **G**

21 **G** **C**

26 **C7** **F**

30 **C** **G** **C**

The musical score is written for guitar, featuring a treble clef and a key signature of one flat (Bb). The piece is divided into measures, with measure numbers 11, 16, 21, 26, and 30 marked at the beginning of their respective systems. Chord symbols (F, C, G, C7) are placed above the staff to indicate the harmonic structure. The notation includes various guitar-specific techniques such as slurs, ties, and fingerings (indicated by numbers 0-4). The bottom staff of each system contains a detailed fretboard diagram with fingerings and techniques like 'H' (hammer-on), 'P' (pull-off), 'S' (slide), and '3/5' (triplets) indicated above the notes.

The Solo Flatpicker

by Dan Crary

Crosspicking

It's even more important when you're a solo player...crosspicking, that is.

Yeah, over in that other world, the world of flatpicking-buried-in-the-madness-and-cacophony-of-the-old-time-or-bluegrass-band, the world where tempos are too fast, sound systems are bad, and timing is an abstraction that lives only in the noumenal world of Plato's perfect forms...it's a world where only fiddles and banjos win the every-man-for-himself competition for who will be heard (if there's any audience left after all the noise), and where anything you do on the guitar seems only to add to the confusion. Over there, you can crosspick or play double-time, or rip off a Brad Davis lick, and often as not, it'll be great, but nobody will notice.

Of course, not all bands are like that. Maybe you've worked in or jammed in ensembles where your fiddle and mando and banjo friends know how to make room for a guitar in the band-wall-of-sound. Even so, you've found that anything subtle on the guitar is hard to sell in a band or jam session, hard to make it blend and also stand out from the crowd.

Ah, but the solo player has it different. Everything you play stands out, every move you make hangs out there in space for every ear in the room to hear. So you practice up on some cool move on the guitar, you rip it off perfectly in a performance, and instead of getting lost, it works, your audience hears it, and it sounds beautiful, original, interesting, and satisfying. If you're a real guitar person, somebody who loves the sound of the thing, and somebody who loves to make guitar music in a solo situation, a moment like the above is a great moment, worth getting out of bed to experience on a given day.

Of course the solo player runs a risk that goes along with the possible glory: if you reach for a cool move on the guitar and miss, the failure also stands out in mid-air for all to hear. Oh yes, one of

the loneliest places on earth is behind a microphone with a guitar in your hands. Which, in a roundabout way brings us back to crosspicking.

Crosspicking is one of the best techniques to add to your arsenal as a solo player. It's flexible, works fast or slow, adds tremendous interest and variety, and it's fun to execute. Oh, and one thing more: it's a refreshing change from the just-one-more-flatted-fifth-hot-lick school of variations in your playing. What we undertake here today is to look at the basics. If you want the graduate school of crosspicking, multiple patterns, bizarre pick directions, and a world-music sort of analysis, the guy to learn from is my friend and partner, Beppe Gambetta. Or, buy the Brad Davis materials from this publication and learn of another stratospheric version of crosspicking. But before you do either, to get started, listen up to today's lesson and get enough material to keep you busy for a couple of years as we take on crosspicking, especially for solo players.

At its most basic, crosspicking is an arpeggio, playing across the strings of a partial chord, like a guitar finger-picker or a three-finger banjo player. We begin with a pattern or two, which I want you to memorize, playing it over and over, until it gets to be automatic. This is important, because before the pattern becomes automatic, it's just too much trouble, and no fun. Of course there are other patterns, but this is one of the most basic and flexible, so we begin here. It's called the "In The Mood" pattern, and it's demonstrated in Ex. 1. On this issue's audio CD, I demonstrate how it works. But note carefully on the tab the direction of the pick: in this pattern the pick continues its up-down movement following the rule of picking down on beats 1, 2, 3, 4 and up on "and" after each quarter-time beat. Because the pattern runs the pick over three strings of a chord, the even number of picking directions and the odd number of strings produces a very nice syncopation (again,



listen UP to the audio CD).

When you can play the little phrase so it actually sounds like "In The Mood" (ITM), then pay attention to the right hand and how it feels to play this, so that it becomes a memorized and automatic pattern. It's the memorized pattern that is going to be valuable to us. When the pattern is more or less automatic, then do this: first, change what the left hand is fingering to some other triad or chord (actually any three notes on three strings that sound good together) and secondly, pick the ITM pattern while you make small variations in the triad. Ex. 2 shows a treble-string triad played with the ITM pattern; Ex 3 shows the same thing with variations. But the best variations will be the ones you discover for yourself: any key, any three notes, any variations. This is where my old saw that everybody teaches herself or himself how to play the guitar kicks in: the more of these triad/chords and variations you find, the more you've advanced toward being a more interesting, more prepared guitar player.

Cheers...

Editor's Note: Dan's column for this issue included several other crosspicking examples, however, the audio which accompanied the text and examples ran too long for us to include on the audio CD for this issue. As a result, I have divided this article into two parts. The remainder of Dan's crosspicking examples will appear in the next issue. Stay tuned!



Crosspicking



Audio
Track 17

Exercise 1

1

Exercise 2

Exercise 3

4

■ =downstroke V =upstroke

The Solo Flatpicker

by Dan Crary

Crosspicking Part II

Editor's Note: This article is a continuation of last issue's article on Crosspicking. Dan submitted the article as one complete piece, however, I had to divide it in two due to the length of the audio that accompanied this article.

Now, what to do with this technique.... Oh, many things. First, you can learn some of those so-called "Rag" tunes that feature a fiddle shuffle, because this cross-picking technique is an almost perfect flatpicking equivalent of the fiddle shuffle. "Beaumont Rag" is, of course, the classic example: in Ex. 4 there's the first phrase of part "B" of "Beaumont Rag" (notice that it's almost exactly ITM with an alternating fretted note on the third string.)

Secondly, and this is particularly sited to the solo player and situation, you can substitute a measure or two of this cross-picking for a measure or two of rhythm, to break up the Bass-strum-bass-strum tedium of the standard church-lick rhythm. Similarly, a little cross-picking can be a transition from the end of a vocal chorus to

the beginning of a guitar break. I'll provide a couple of examples of these applications on the CD.

Third, recall I suggested finding a triad or three note chord and making variations; this suggests a third area of application, which is cross picking part of the melody of a tune. Obviously, since the cross-picking technique is an arpeggio, you can't follow most melodies perfectly, but following a tune imperfectly with a cross-picking lick makes for a nice variation. An example from "Sally Good'n" is found in Ex. 5.

In subsequent columns for you solo flatpickers, we'll expand our look at this very useful technique of cross-picking, and do some more to integrate it into our repertoire of approaches to flatpicking. And again, as you continue teaching yourself to play, you don't have to wait for the columns to appear. Go ahead and go there yourself. Maybe you'll get there before we do. If so, write to me here and let me know what you discovered, and maybe we can pass along some of your discoveries.



In any case, all the best as you continue to teach yourself to play. Remember to do just a little, most days of your life, to improve your playing. A small variation, ten minutes spent on solving a problem, polishing up a rough spot in a tune, all these things can be done in a few minutes and they'll keep you moving and unstuck and interested in tomorrow. I won't mention that that's what practice is, because realizing that it's practice might ruin the fun. No, practice is what you never get around to, so instead of doing that, why not just sit down for a few minutes and fix a little problem, learn a little cross-picking, create a little variation. That wouldn't be practice, of course, oh no. But it would make your playing better and keep you interested in making progress on the guitar. So even though you don't have time to practice, maybe you maybe you can find a few minutes today to do that.

Cheers...

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Example 4

G7

C

1

Example 5

Example 6

6

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Beginner's Page

by Dan Huckabee



Triad Positions on the First Three Strings

There are three very simple chord positions that open up a world of fancy sounding (and fancy looking) flatpicking: the D-position, the F-position, and the Bb position. With these three “SHAPES” we can make thousands of fancy moves and they work for every song in the whole world. The trick is memorizing what chord D becomes when it’s scooted up two frets. That’s easy—it’s E! F becomes G when it’s scooted up two frets and Bb becomes C when it’s scooted up two frets. So if you learn what chord each shape becomes at every fret, a whole world opens up.

But before we go any farther, re-read the title of this article: “Triad Positions on the First three Strings.” What we are learning

here are soloing concepts that take place on the 1st, 2nd, and 3rd strings. In other words, we won’t be strumming a chord on all six strings.

Another important thing in this lesson is that we will be crosspicking. You can strum these positions as a chord or you can crosspick these positions as individual notes known as arpeggios, and either way, they sound great!

We’re going to learn two exercises. The first is a typical 1-4-5 chord progression in C covering two octaves. The second is this same exercise using the chord progression to “Salty Dog Blues.”

The procedure is simple. If you know the three chord “SHAPES” and the crosspicking

pattern, which is 3-2-1-2, then all you do is grab the chord at the correct fret, and play the pattern of 3rd string, 2nd string, 1st string, 2nd string, then move on to the next position.

For “Salty Dog Blues,” you play the F-position at the 3rd fret, D-position at the 4th fret, F-position at the 5th fret, Bb-position at the 5th fret etc. What you have actually played is G, E, A, D but in inversions that gradually move upward on the first three strings. It’s easy!

After you’ve learned both exercises, see if you can apply the concepts to other songs. Eventually you will know that the F position at the 8th fret is C and the D position at the 7th fret is F. It wouldn’t be much fun to sit down and memorize these positions from a chart, but learning the positions in songs and chord progressions is a lot of fun and makes more musical sense. Feel free to check out our web site (www.musician-workshop.com) or call me toll free at 800-543-6125 if you have any questions.

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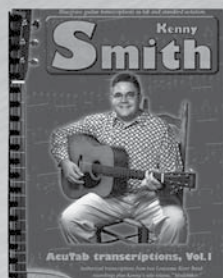
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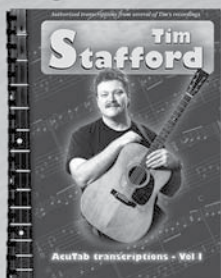
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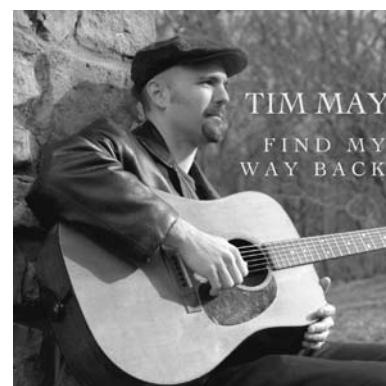


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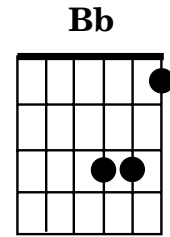
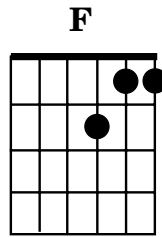
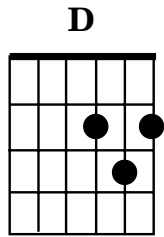
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Crosspicking Pattern:

1

1

TAB

Exercise 1: I–IV–V Pattern in the Key of C



Audio
Track 21

1

C F G C F G

TAB

Open C Open F F position 3rd Fret Bb position 3rd Fret D position 5th Fret D position 7th Fret

4

C F G C

TAB

F position 8th Fret Bb position 8th Fret Bb position 10th Fret D position 12th Fret



Audio
Track 22

Salty Dog Blues

Arranged by Dan Huckabee

1

G E A D G

1

TAB

4 3 3 3 4 5 4 5 6 5 5 5 6 5 5 5 7 7 5 7 7 5 7 7 8 7 8 8 7 8

F position 3rd Fret D position 4th Fret F position 5th Fret Bb position 5th Fret D position 7th Fret

5

G E A D G

5

7 8 7 8 9 9 9 9 9 10 9 10 10 10 10 10 11 10 10 11 10 10 10 12 12 12 12

D position 7th Fret Bb position 7th Fret D position 9th Fret F position 10th Fret Bb position 10th Fret

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JOHN MCGANN'S ECLECTIC ACOUSTIC

Crosspicking and “Nine Pound Hammer”

Crosspicking Rolls & “Nine Pound Hammer”

Crosspicking—as opposed to alternate (down/up/down/up) picking—allows for a very different rhythmic emphasis than you would get with alternate picking. The forward roll shows DDUDDUDD. Alternate picking would be DUDUDUDU. Play the phrase both ways, and notice how the natural grouping of notes 3+3+2 is emphasized with the downstroke on the 4th note (the “and” of beat 2). The reverse roll organizes the notes by skipping a string on the 2nd attack, picking DUUDUUDU.

Getting comfortable with these two patterns will allow you to apply them to various situations, including going in and out of standard alternate picking lines.

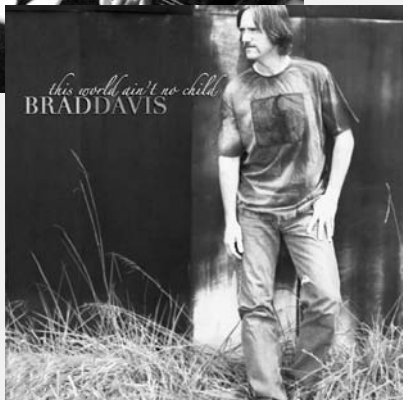
We can apply the crosspicking rolls to flesh out a simple melody. “Nine Pound Hammer” is a good tune to practice the rolls on. You can hear that I have woven the melody notes into the rolls, the other notes surrounding the melody notes are mostly chord tones. Also note the use of the open G string, which keeps it all ringing together.

You can hear crosspicking across the spectrum of bluegrass guitar, from Doc and Clarence through Tony, Bryan, Scott and onward. Experiment with the rolls to suit your own ears!



John McGann (www.johnmcgann.com) is now an Associate Professor at Berklee College of Music, and among other duties, is leading a Bluegrass Guitar Lab, Django Lab, and Celtic Music Ensemble. He is actively touring and recording with the Wayfaring Strangers, Rust Farm, the Boston Edge, and others. His recently released DVD Rhythm Tune Up is receiving great accolades. You can check out his custom transcription service, in which you can have any music of your choice notated, at the above web address. The web site also offers lots of great free technique tips for flatpickers.

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Audio
Tracks 23-26

Forward Roll

Reverse Roll

Forward Roll

Reverse Roll

TAB

12

G D G

Nine Pound Hammer

17

G C

21

C G D G

25

G G C

29

G D G

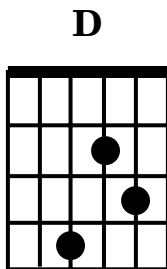
Using Rolls to Play Melodies— “Arkansas Traveler”

by Kathy Barwick



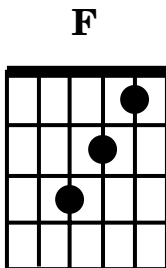
Today’s column will feature a chordal approach to the neck that, combined with some simple crosspicking, can be very useful for creating variations in certain tunes. And before I go on, I want to mention that though we didn’t coordinate this, this column builds nicely on Dan Huckabee’s crosspicking lesson in the last issue.

As a former banjoist (don’t tell anyone), it should come as no big surprise that I rely heavily on crosspicking, particularly across strings 2, 3 and 4, the strings that are common between the guitar and the banjo. In this column I want to share with you one of my favorite banjo-based tricks. I use the portion of the banjo chord that straddles those three strings. So, the D chord shape looks like this:



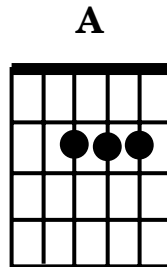
(note that the tonic is on the 2nd string)

The F chord shape looks like this:



(tonic is on the 4th string)

And the A chord shape looks like your ordinary everyday A:



(tonic is on the 3rd string. Note also, Dan Huckabee calls this the “Bb” shape.)

I will refer to these as the “D,” “F,” and “A” shapes. The fret marker will be that note that is the tonic of the chord we’re playing. So, the “D” shape at the 8th fret means that the 2nd string is fretted at fret 8; and we have a G chord. (This way of naming the fret position might take a little getting used to; however, learning to identify them this way will be really helpful later when you try to find chords and when using these chord positions to improvise.)

Here’s an exercise to help you use these positions. I use my ring finger on the 4th string, and leave it down always when moving between the “F” and “D” positions. Try this exercise: play the “F” shape at fret 5 (a G chord). Leaving your 4th finger down on the 4th string, 5th fret, exchange your first two fingers and form the “D” shape. Now you’re playing an Eb. Change ‘em back, always leaving that 4th finger in place. Now make a C chord (“A” shape at the 5th fret). For the “A” shape, sometimes I fret with my fingers, sometimes I barre it. Practice moving between the three chord shapes.

I want to show you how to create a variation of a well-known tune by using these chord shapes in different positions that follow the tune’s chord progression. This trick works primarily in tunes that have a clear descending or ascending melodic line. For today’s column, I’m going to use

the B part of “Arkansas Traveler” for my demonstration. (Note that I’m presenting the tune in C; normally you would capo at 2 so the tune’s in D. For that matter, the technique shown here can be used in open D as well—just add 2 frets.) On the next page I have tabbed out the melody, as I hear it.

Now I’m going to place those highlighted notes within chord inversions (the “F,” “D,” and “A” chord shapes I discussed earlier). Notice how the resulting chords parallel the chords to the tune. The highlighted notes (stressed in the audio as well) are found at the top (B string) note of each of the chords. (An apology; in the audio I sometimes used the term “position” when I should’ve said “shape.” I’ll do better next time!)

Here is the chord movement pattern (also see the tablature on the next page):

“F” shape at fret 10	(C)
“D” shape at fret 6	(F)
“A” shape at fret 5	(C)
“F” shape at fret 5	(G)
regular ol’ C chord (but leave off the 5 th string note)	(C)
“D” shape at fret 6	(F)
“A” shape at fret 5	(C)
“F” shape at fret 5	(G)

now repeat the first 4 positions:

“F” shape at fret 10	(C)
“D” shape at fret 6	(F)
“A” shape at fret 5	(C)
“F” shape at fret 5	(G)

And at this point, play the tag lick (last two measures of the above tab), and you’re at the end of the B section of the tune.

Now, what notes to play? In my audio example, I’m sliding the 4th string (using my ring finger) up to that first position (“F” shape at fret 10)—that’s my “pickup note.” (You can start the slide wherever you want; the first note of the slide should either be one of the notes in the C scale or, if you don’t clearly articulate the initial note, could be



Audio
Tracks 30-32

Arkansas Traveler

B Section —melody

Arranged by Kathy Barwick

1

6

Arkansas Traveler

Arranged by Kathy Barwick

B Section —crosspicking backward roll

1

C F C G C F C G

6

C F C G tag

indeterminate.) Because the melody notes are on the B string, I want to stress the B string notes.

Let's start with a simple pattern: play strings 2, 3, 4, 3 (as shown in the tab). As you're playing that last note, change to the next position. Notice that the last note—string 3—is played while you're moving your left hand. Don't worry about that. It'll either be muffled or it could end up as a muted open G. (Or, you could not play anything there and leave a rest. To my ear, though, it sounds more natural and flowing if my right hand keeps playing the pattern even when the left hand is changing positions. Check out the audio, you'll hear what I mean.) Oh, and by the way, for the right hand, I'm using a down-up down-up pattern here.

OK, now you've got the shapes and positions down, and you can do the simple crosspicking roll described above. Now I'd like to show you what you can do with this

stuff. Before we start, one more comment: I sometimes leave the G string open on these positions. It makes the pattern easier to play, and sometimes it creates an interesting drone sound. Of course, if I was using this pattern in, say, E, I might not want a G note ringing in there so of course I would fret all the notes (or I perhaps I would just refrain from playing the G string in those chords where it clashes).

I'm going to rely on the audio at this point to demonstrate a few of the endless variations that can flow from using these patterns. As you'll hear, using these "inside" chords can help you create some interesting variations, particularly with respect to timing. For example, you can vary the simple roll described above and alternate the backward roll shown with a forward roll (strings 2, 3, 4, 3, 4, 3, 2, 3 etc.—see tab below). Or, strum the chords and place them any where you want, time-wise.

Next time I'll use another fiddle tune to demonstrate using this idea in another tune. I hope you like this concept—it's been very useful to me for improvising on the fly.

Kathy Barwick has played guitar since the late 1960s, when she learned folk-style fingerpicking. A reformed banjo picker, she also plays resophonic guitar and acoustic bass, and has performed over the years with various bluegrass bands. A founding member of The All Girl Boys—what Pete Wernick once called "the best name in bluegrass"—Kathy now plays resophonic guitar with Mountain Laurel, a bluegrass band based in the Grass Valley area of northern California.

A Sacramento resident, Kathy plays guitar whenever she can, as well as giving private lessons on guitar, resophonic guitar, and bass. She welcomes your feedback and/or comments; you can contact her at kbar95816@yahoo.com.

Arkansas Traveler

Arranged by Kathy Barwick

B Section —crosspicking alternate backward & forward rolls

1

C F C G C F C G

6

C F C G tag

8 9 10 7 5 6 5 5 5 5 4 3 4 1 0 0 7 5 6 5 5 5 5 4 3 4 1 0 1 0 2 1 0 2 0 3 2 0 3

More on Improvised Melodies Using Inside Cross-picking Rolls

by Kathy Barwick



In my last column I used the B part of “Arkansas Traveler” to illustrate a banjoistic method of using inside up-the-neck chord positions for certain fiddle tune melodies. By the way, I read some discussion on Flatpick-L that described these melodies as “folded scales.” That seems a good way of describing these melodies, and they’re exactly the kind of melodies that this method works best with, things like the A part of “Blackberry Blossom,” and of course the B parts of “Arkansas” and “Whiskey.” (I’d like to think of more. Any suggestions?)

For this column, we’ll look at using these inside chord positions in the B part of “Whiskey Before Breakfast.” This time, the melody is at the bottom end of the chord, so we’ll vary our roll pattern accordingly, emphasizing the D string notes.

The section in question starts on measure 21. The B section here is, I think, easier than the “Arkansas Traveler” arrangement. This is partly because it seems natural to start a roll on the bass side, but also because it’s not necessary to play the inside note of the roll. To my ear, the open G sounds fine as part of the roll. In the audio CD accompanying this issue I play the entire (three-note) chord spanning the strings in question, then again leaving the G string open. It works either way. Notice that the pattern follows (once again) the tune’s chord progression.

Do remember to see, in your mind’s eye, the entire chord around the notes you’re actually playing. This is important because it’s hard to memorize random positions on the neck. When you put what you’re doing in context—in this case, the entire chord—

it’s easier to remember, and it’s easier to use the idea in another tune.

I hope you enjoy this arrangement of “Whiskey Before Breakfast.” As a parting note, try this approach for the A part of “Blackberry Blossom”: start with the F position chord at the 5th fret and go down from there. Let me know how it goes.

Editor’s Note: Kathy provided us with about five minutes of audio examples which detailed some useage of the cross-picking rolls she discusses in this article. We were unable to fit the segment on this issue’s audio CD due to lack of space. If you would like to listen to that audio segment, you can download it at: www.flatpick.com/audio.



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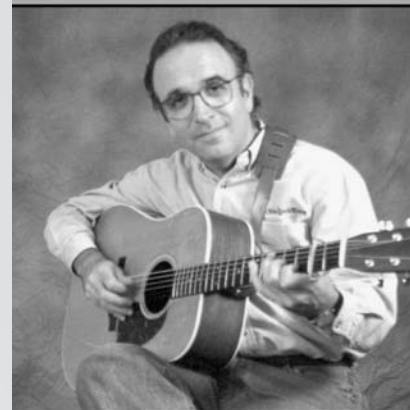
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**‘What The Tab
Won’t Tell You’**



Audio
Tracks 33-34

Whiskey Before Breakfast

Arranged by Kathy Barwick

Sheet music for "Whiskey Before Breakfast" in 4/4 time, featuring guitar and audio tracks. The music is arranged by Kathy Barwick.

The score is divided into systems, each with a guitar staff and an audio staff. Chords are indicated above the guitar staff.

System 1: Chords: C, F, G. The guitar staff shows a sequence of notes and rests, with the audio staff providing a corresponding audio track.

System 2: Chords: C, F, G, C, C. The guitar staff shows a sequence of notes and rests, with the audio staff providing a corresponding audio track.

System 3: Chords: Dm, G, C, G, F, C. The guitar staff shows a sequence of notes and rests, with the audio staff providing a corresponding audio track.

System 4: Chords: F, C, G, C, Dm. The guitar staff shows a sequence of notes and rests, with the audio staff providing a corresponding audio track.

System 5: Chords: G, C, F, C, F, C, G, C. The guitar staff shows a sequence of notes and rests, with the audio staff providing a corresponding audio track.

Crosspicking Made Easier: A Closer Look at "Beaumont Rag"

by Kathy Barwick



I recently became aware of a little technique that I use to facilitate crosspicking and wanted to share it with you. I tend to describe a basic crosspicking roll as one that moves across the strings (not back and forth) which is, in banjo terms, a forward roll (strings 4-3-2-4-3-2, etc.). If we are using a D-U-D-U pattern, what makes this particularly hard is that you follow a downstroke on the 2nd string with an upstroke on the 4th note. Hard stuff!

Well, I was playing "Beaumont Rag" one day and took a look at what I was really doing and here's what my hand has figured out to do (now we're starting on the 5th string for the crosspicking in the B part): 5-4-3-4-5-3-5-4-3-4-5-3. So now, I'm always playing a downstroke on the 5th string. What makes this work is that the new pattern leaves the 3rd string note in the same place. So, if I use this pattern in the B part of "Beaumont Rag," the "raggy" 3rd string note is still in the same place as when I did the "correct" roll. The position of the 5th string note changes of course. To my ear, I'm still getting the right sound, because it's the 3rd string note that's changing.

I've tabbed out a version of "Beaumont Rag" to illustrate. The section in question is of course the B part. When I try to play this crosspicked section with all forward rolls, I have considerably more difficulty than when using the revised roll (that my right hand apparently figured out on its own, no doubt to reduce its stress, bless its heart). This is a small change but in my playing I suspect it makes a huge difference. In fact, I think it may be what allows me to really integrate crosspicking passages into my arrangements. Try it, and let me know if it works for you too.

A couple of notes on the arrangement: first, I'd like to acknowledge that I got the approach for the first two measures from somewhere, but I don't remember where! I think it's a neat variation so I thought I'd share it with you. If anyone recognizes this, and knows where I got this from, please let me know; I always like to attribute when possible. I've also shown an alternate way to play measure 9. I discovered this floating lick as I was tabbing the tune.

And while we're talking about pick direction, I use both D-U-D-U and D-D-U, depending on what kind of tune I'm playing and what effect I'm looking for. For things like "Bury Me Beneath the Willow," I would use at least some D-D-U, with the first D as a rest stroke. This puts lots of accent on that first note, which is generally a melody note and so is a good thing. But, for other things, I want the timing to be more even, so I prefer the D-U-D-U approach. But, that's hard, because as noted above, you end up with that awkward down-on-the-2nd followed by the up-on-the-4th situation.) To my ear, the B part crosspicking in "Beaumont Rag" should have the more even timing you get with a D-U-D-U pattern.

Well that's it for now. Thanks to all who e-mailed me with comments on my columns. I really appreciate hearing from you, and it helps me to find out where and if I'm hitting the mark.

"Beaumont Rag" crosspick lick with Forward Roll

Audio
Track 35

"Beaumont Rag" crosspick lick with Revised Roll



Audio
Tracks 36-37

Beaumont Rag

Arranged by Kathy Barwick

1 **G** **C** **G**

T
A
B

6 **C** **G**

11 **C** **F** **C** **G**

16 **C** **G** **C**

21 **G** **C** **G**

H P

S

H

P

Beaumont Rag (con't)

26

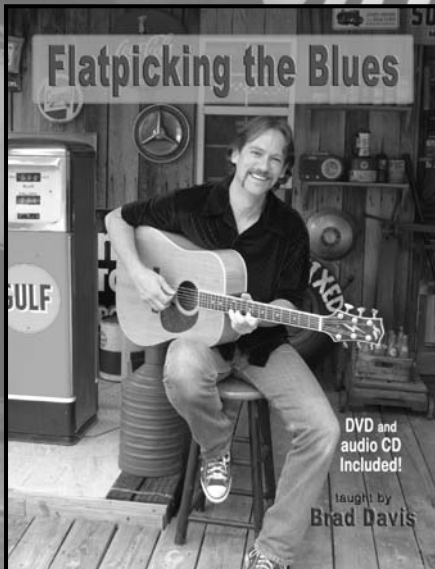
C F C

31

G C G

Alternate for Measures 9 & 10

P



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In addition to teaching you how to play straight blues, Brad also demonstrates and teaches how you might take tunes that you may already know from the standard flatpicking repertoire and spice them up with blues licks. If you are tired of playing flatpicked fiddle tunes and bluegrass songs the same old way you will greatly appreciate Brad's instruction on how you can add excitement and interest to songs that you already play by adding a blues flavor.

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One More Crosspicking Fiddle Tune: “Blackberry Blossom”

by Kathy Barwick



To cap off my series of crosspicking in fiddle tunes, I'll tackle the old favorite, “Blackberry Blossom.” Despite its difficulty, “Blackberry Blossom” remains a very popular fiddle tune for us flatpickers (it's tops on the ongoing bluegrassguitar.com list of top 10 bluegrass guitar tunes, today beating out #2 Red-Haired Boy by a whopping 44 points). No matter that it's challenging and often played at top speed. My approach to this challenge is to crosspick through the descending line. If things go too fast, I can always brush through the chords instead of playing individual notes. That gives me a moment to let my right hand catch up.

“Blackberry Blossom” shares a feature in common with the two tunes I previously featured in this series. That is, it has a descending melody line that features a “folded” scale pattern. In “Blackberry Blossom,” the initial melody line looks like this: GBAG F#AGF#, EGF#E.

In this arrangement, I've really given you two versions. One improvisational concept is to play a tune in different registers (a register is a range of notes, for example, within a single octave). I've put the first A part in the lower register, on the low G. The second A part starts in a higher register, on the G note an octave higher. You could use this material to play two versions of “Blackberry Blossom,” by playing the first 8 measures twice and then going to the B part and playing the first (or second for that matter) 8 measures twice. In fact, most times I would do it this way, staying in the same register within a complete A or B part, with perhaps some internal variation the second time around.

My chord-based crosspicking approach works great for this tune. Start on strings 2, 3 & 4 with an “F” position chord at the 5th fret for the first measure. Then, we'll go to the “D” position at the 3rd fret, followed by a partial C chord (don't need the 5th string note so I'm not going to fret it), then open strings for G. Moving down a string, crosspick now on strings 5, 4 and 3 in the C chord, followed by fretting only the B note on the 5th string for the G chord, and then to

the A to D change and back to the top.

For the second A part, start in the G chord created by playing a “D” position at the 8th fret. We then move to an “A” position chord at the 7th fret (a D chord), and so on until we get to the A-D change again.

Notice that the first A part uses a forward roll, starting at the bottom (pitch-wise) end of the chord. The second one uses a backward roll, starting at the top; in this way we highlight the descending line starting with the G note, which is where the melody begins. This is how we tailor our choice of rolls to accommodate the melody.

A few technical notes:

1. Measure 12, left hand: use your ring finger for the 4th string note (7th fret), and the middle finger on the 3rd string 6th fret. Then put your pinky on the 3rd string note at the 7th fret-but leave that ring finger down. You're then set to slide the ring finger up to the 9th fret in the next measure (lift the pinky as you do this), and you can drop the other fingers in place for that “D” position chord.

2. Measures 17-19 and 21-23: leave the 4th string 2nd fret note down through these 3-measure sections, letting that E note ring through.

3. Measure 20: this is a banjo lick (in my mind anyway) and includes a pull-off from a fretted note to the next lower note on the same string. To do this, place your index finger (left hand) on the bottom note (in this case, A) and your middle or ring finger on the top note (Bb), simultaneously. You can use either your middle or ring finger for the Bb, and you can pull up or down when pulling off to the A note. My technique is to use the ring finger and pull up. I do it that way because that's how my banjo teacher did it...in 1976(!). Most people use their middle finger and pull down. Be careful though not to pull that A note sharp while you do this. I like the opposing action you get doing it my way...but, there's a bunch

of excess motion that way too (ring finger goes flying up). Try it both ways and do it the way that works best for you.

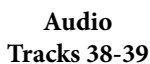
The B part is pretty straightforward, though measures 25-27 offer an interesting take on syncopating a simple series of melody notes.

These descending crosspicked lines offer many opportunities for further variation by choosing different rolls. For example, if you switched the rolls (play the backward one in the first 8 bars and the forward one in the second), you now push the melody notes into a different position in the measure, time-wise. This will syncopate the melody, particularly if you can continue to emphasize, or accent, the descending melody line by playing it a little louder. Using a forward-reverse roll will do the same thing. I'll show you how that sounds on the audio.

I hope you enjoy this version of “Blackberry Blossom.” I have a whole ‘nother series of crosspicking ideas to tackle, so stay tuned!

Kathy Barwick has played guitar since the late 1960s, when she learned folk-style fingerpicking. A reformed banjo picker, she also plays resophonic guitar and acoustic bass, and has performed over the years with various bluegrass bands. A founding member of The All Girl Boys—what Pete Wernick once called “the best name in bluegrass”—Kathy now plays resophonic guitar with Mountain Laurel, a bluegrass band based in the Grass Valley area of northern California. A Sacramento resident, Kathy welcomes your feedback and/or comments; you can contact her at kbar95816@yahoo.com.





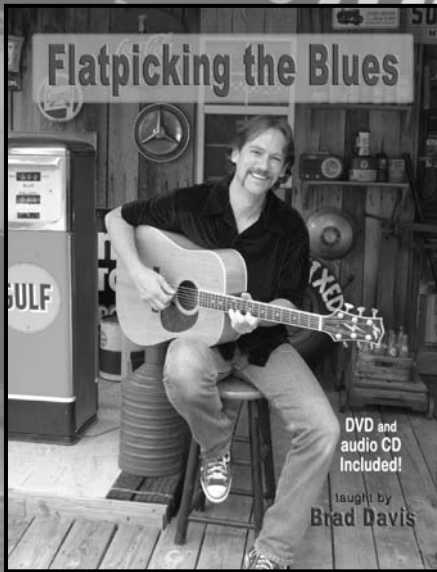
Arranged by Kathy Barwick

52

Blackberry Blossom (con't)

26 **Em** **B7**

30 **Em** **C** **G** **D** **G**



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The Rhythm Pick Pattern

Over the past few years I've had the good fortune to meet and work with a lot of flatpicking guitar players at clinics and workshops. I teach several clinics every month for the Takamine Guitar Company and I have also taught at a wide variety of music camps, like Steve Kaufman's Acoustic Kamp, Camp Bluegrass, Nashcamp, St. Louis Flatpick Weekend, Roanoke Bluegrass Weekend, Colorado Roots Music Camp, the Banjo and Guitar Cruise, and others.

While instructing at these camps and clinics I have noticed that many of the beginning and intermediate level players, and even the advanced players to some degree, are all struggling with speed, note clarity, fluidity, and tone. For the most part, I believe that all of these issues can be resolved by working on right hand accuracy, comfort, relaxation, and economy of motion.

In order to test my theory, I used two of my private students as "guinea pigs." I developed a series of right hand exercises and told them that if they would both work on these exercises, with a slow metronome tempo of about 60bpm, for at least 10 minutes per day, then I would give them their lessons for free. I insisted that they keep the metronome tempo at 60 for at least one month.

Both of these gentlemen were over the age of 60 and let me know that they needed to learn quickly because they "didn't have much time left!" I assured them that if they practiced what I was asking, even though it didn't seem as though they were doing much, that they would progress much faster than if I sat down and taught them a bunch of new tunes or fancy licks.

To their surprise, I was right! These two both made tremendous progress over the course of a few short months (they had each had one lesson per month). They both developed the ability to play faster and

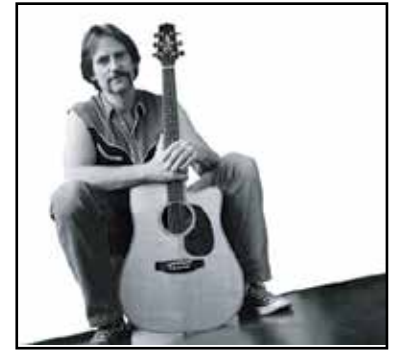
cleaner with improved accuracy and better tone. As a result they also were more confident and more comfortable when playing their solos and their learning curve increased greatly.

One temptation that these students had was to increase the metronome tempo after a short while working at 60bpm. They wanted to crank that metronome up a few more notches after they felt like they had mastered 60bpm. I refused to allow this. I wanted them to stay at 60 bpm for at least a full month before they increased the speed. After a month I let them move up to 80 bpm, but not before then.

The importance at staying at a certain level of practice far beyond the point where you think you are ready to progress is the invaluable process of gaining "muscle memory." You may think that you are ready to move on once you have been able to execute something correctly a few times and understand it in your head. However, until you have built a muscle memory and can execute it correctly without thinking about it, in other words "do it in your sleep", you really haven't got it. I feel like many students move forward when they really aren't ready to do so and thus get tripped up later because they haven't worked the fundamentals enough.

I introduced a right hand practice routine in Volume 10, Number 4 and then added to that in Volume 10, Number 5. If you haven't practiced these routines, I'd encourage you to go back and spend time with them.

You may think that practicing like this will be boring, but remember, I'm only asking for 10 minutes a day on these right hand exercises. After that 10 minutes, go ahead and do what ever you want to do on your guitar. But if you practice these exercises for 10 minutes per day and do it for one month at 60 bpm, I think that you will see the same results that my two "guinea pig" students achieved. After a full month of 10 minutes a day, then move



up to 80 bpm with these exercises.

One of the patterns that I presented in both previous right hand articles is a pattern that I like to call the "Rhythm Pick Pattern" or "RPP". I call it this because it is a pattern that I use when playing rhythm in order to spice things up and provide a different, and more interesting, sound that takes the place of the standard "boom-chuck" or "boom-strum".

On the following page you will find the pattern as it is practiced on muted strings (left hand muting so that the focus is completely on the right hand). Next I show the pattern over a G chord shape, then a C chord shape, and finally a D chord shape. Practice this pattern over and over again while holding these chords. Practice with a metronome and start at a slow tempo so that you can build that muscle memory with accuracy.

After you get comfortable with the RPP pattern as it applies to the G, C, and D chords, try to execute an entire song while using the pattern. On the audio I demonstrate a version of "Nine Pound Hammer", first using the "boom-chuck" rhythm pattern and then using only the RPP. You can hear the difference. The RPP adds a more interesting accompaniment.

Even though I've demonstrated using the RPP throughout an entire song here in this article, I've done this only for demonstration purposes. I will rarely use this pattern throughout an entire song. The way to use it for the greatest effect is to mix it in with your other strum patterns. After you become comfortable with the technique, try to mix it up with the "boom-chuck" pattern and see what kind of variations you can come up with. For example, "boom-strum" during the vocal lines and then RPP during the vocal pauses to help fill in the space. Good luck!

For more right hand exercise work, please visit the free lessons page of my new website: www.braddavisontour.com



Audio
Tracks 40-41

Rhythm Pick Pattern (RPP)

Rhythm Pick Pattern (muted strings)

Rhythm Pick Pattern (G chord)

1

4/4

G

TAB

Rhythm Pick Pattern (C chord)

Rhythm Pick Pattern (D chord)

5

C

D

Nine Pound Hammer (Rhythm using RPP)

1

G

C

5

G

D

G

Crosspicking: “You Are My Sunshine”

by Kathy Barwick



OK. We’ve done some fun “inside rolls” for specific fiddle tunes. Now I’d like to expand on the concept and look at some other patterns we can use to vary our playing. The pattern we’ll look at for this issue starts in a “D shape” chord, on the 2nd, 3rd and 4th strings. See Figure 1 below. In this pattern, we’ll generally only use the notes on the 2nd and 4th strings (although you can and will sometimes want to fret the 3rd string as well).

We’re starting at the bottom of the pattern, in the filled-in dots in Figure 1. The next part of the pattern is the two “x” notes, and the pattern ends on the circles. Example 1 shows the notes of the pattern. Finally, note the position of the dash markers. Those can be played between the x and the circle if desired, and would add a chromatic scale sound to the pattern. As shown, the pattern spans two inversions of a C chord. The lower (in pitch) chord is the partial open C chord; that is, the notes on the 2nd and 4th strings. The upper chord is the A shape chord at fret 5. Knowing this, you can now play through an entire chord progression using nothing but this pattern.

Find the pattern in F, and again in G. Remember to visualize the more complete

chord around the two-note pattern. It’s hard to remember random shapes on the fingerboard; it’s much easier if you can see the entire chord around the bit of it you are actually playing. And remember, I’m identifying the position of the shape by the root in the chord. So, the D shape chord at fret 7, with its root on the 2nd string, is F; the same chord at fret 8 is G. And of course the A shape at fret 5 is C, since the root of that chord shape is on the 3rd string.

Let’s start with a simple crosspicking pattern. See Example 2, and listen to this issue’s audio CD. We can use that same pattern to play through the progression; look and listen to Example 3. This one’s easy because you can play one four-note roll sequence in each position. Try getting the pattern down in the right hand, then add the changing left hand positions.

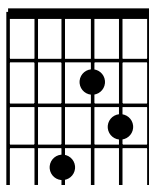
Examples 4 and 5 use an extended forward roll for the same pattern, with Example 5 inserting the 4th fret chromatic notes. Notice how the “melody” (it could be the ascending line on either the 2nd or the 4th string) becomes syncopated when using this roll. These are harder because there is

no obvious place in the roll to change your left hand position. Again, the trick to this is to get the roll started (leave your left hand in the initial position) and then move your left hand without changing what’s going on with the right hand. The challenge here is to get your right and left hands operating independently.

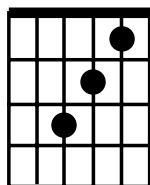
Now, what to do with this stuff? Well, sometimes you can play an entire song with this pattern. I’ve tabbed out a crosspicked version of “You Are My Sunshine” to illustrate. Notice that the melody lies on the 2nd string. So, in this case, I’m starting with a backward roll on the 2nd string, in order to tailor the roll choice to the melody. If the melody notes were on the 4th string, then I would start with a series of forward or forward-reverse rolls. In real life I’d be likely to combine his pattern with a lick or two, and some other chord positions.

So long for now. I hope you like working this crosspicking pattern into your playing.

D shape



F shape



A shape

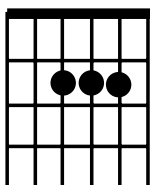
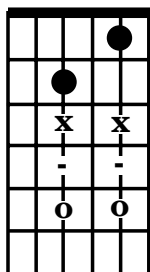
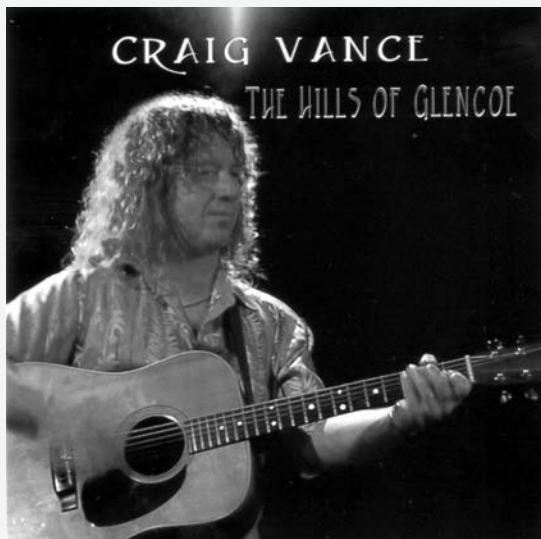


Figure 1



Craig Vance



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Hills of Glencoe



Audio
Track 42

Crosspicking Exercises

Example 1

Example 2

Example 1 and Example 2 musical notation and guitar tablature.

Example 1 (4/4): Treble clef, key of G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).
TAB: 2 1 3 5 | 0 0 0 0 0 0

Example 2 (4/4): Treble clef, key of G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).

Example 3

Example 3 musical notation and guitar tablature.

Example 3 (4/4): Treble clef, key of G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).
TAB: 2 0 1 0 3 0 5 0 3 0 2 0 1

Example 4

Example 5

Example 4 and Example 5 musical notation and guitar tablature.

Example 4 (4/4): Treble clef, key of G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).
TAB: 2 0 1 3 0 5 5 3 0 2 0 1

Example 5 (4/4): Treble clef, key of G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).
TAB: 2 0 1 3 0 4 4 5 0 5

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You Are My Sunshine

Arranged by Kathy Barwick

1 **C**

6 **F C F**

11 **C**

15 **G C**

TAB

S

H

Crosspicking: “Evening Prayer Blues”

by Kathy Barwick



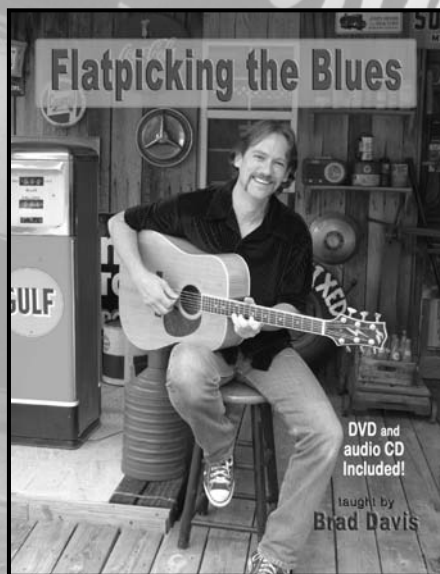
“Evening Prayer Blues” (or EPB) is a DeFord Bailey number that Bill Monroe adapted for mandolin. Bailey recorded this tune in 1927 in New York on the Brunswick label. Bailey was a harmonica player who was the first black musician on the Opry, and a big influence on his contemporaries, such as Monroe and Uncle Dave Macon. Monroe learned the tune from Bailey, and while it hasn’t become a jam session standard (it’s way too crooked for that), the tune is still fun to learn and offers guitarists an opportunity to explore some bluesy licks.

I based this solo on Butch Baldassari’s mandolin solo on the Richard Greene & The Grass Is Greener CD *Wolves A’Howlin’*. David Grier plays a great guitar solo, but I wanted to get a basic melody version down so I had a foundation to work from.

“EPB” is a bit crooked, in that there are two measures that have only two beats instead of four. And, check out measure three. There’s a “slow triplet” in the last half of the measure. The three picked notes take up two beats of time. Listen carefully to the audio so you can hear how it should

sound. Also, I’ve pointed out a lot of left- (and right-) hand tips on the audio, be sure to listen so that you can get the notes with the least amount of effort.

I hope you like “Evening Prayer Blues,” and see you next time.



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In addition to teaching you how to play straight blues, Brad also demonstrates and teaches how you might take tunes that you may already know from the standard flatpicking repertoire and spice them up with blues licks. If you are tired of playing flatpicked fiddle tunes and bluegrass songs the same old way you will greatly appreciate Brad’s instruction on how you can add excitement and interest to songs that you already play by adding a blues flavor.

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Arranged by Kathy Barwick

[illegible]

PICKIN' FIDDLE TUNES

by Adam Granger



MY RED RIVER VALLEY PALLY

Heartiest greetings and warmest wishes to one and all (well, all except for that one guy. . . You know I'm talking about you, Slick Eddie in South Philly). To all the rest of you I offer glad tidings.

For the Folk Issue of *Flatpicking Guitar Magazine*, I have selected a song with which I have a long happy relationship. *Red River Valley* is one of the first songs I learned to strum along with on the guitar (I remember that another was *Tavern in the Town*). Also, I have used it as a teaching vehicle for the past thirty years or so. It is the latest incarnation of this curriculum that you see before you: five successively-difficult but discretely defineable solos for the same song. There are several elements that make *Red River Valley* a good song for this purpose: everyone knows it (well, all except for that one guy. . .), it has a nice compact sixteen-bar structure, the melody is basic and yet has some challenges (especially in the arpeggio department), it works great at any tempo and it fits anywhere from weddings to wakes to family reunions to the concert stage to the campfire.

Okay, Americans, I am reluctant to bring this subject up in this time of heightened patriotism, but it's my pedagogical duty got to clear up what may for some of you be a misconception: this song is about the Red River of the North—the one that flows up through North Dakota into Manitoba—not the Red River of the South—the one that separates Oklahoma and Texas. Much as I, an Okie, might like it to be otherwise, this song has Canada written all over it. As one website entry I read so aptly pointed out, mid-nineteenth-century southwest cowboys generally didn't use phrases like "Do not hasten to bid me adieu". Also, there's reference in the more obscure verses about going back to the ocean. Folklorists have ably and convincingly documented that the singer's beloved is a Quebecois soldier who was sent to the Upper Red River Valley in the 1860s to quell a Meti uprising and who is now being sent back home to Quebec. (The should-be-legendary Saskatchewan-born folklorist Edith Fowke has been as thorough as anyone in this research).

READING EASYTAB

Easytab is like conventional tablature, except that timing notation has been streamlined and simplified. Since fiddle tunes are comprised mainly of eighth notes, *Easytab* uses the eighth note as its basic unit. An eighth rest is indicated by a dot. Therefore, a note with a dot after it is a quarter note, and a note with three dots after it is a half note. There are a total of eight notes and rests per measure.

FOR BEGINNERS

Pick with an alternating style: down-up-down-up etc. The first note of each measure should be a downstroke, the last an upstroke. **Include rests** in this alternating pattern. This keeps you "in sync", playing downstrokes on the beats, so that, no matter what the configuration of notes and rests in an eight-unit measure, the right hand plays them down-up-down-up-down-up-down-up.

RED RIVER VALLEY—five versions, in C

So the upshot is that if you, like I, grew up associating this song with vivid images of cowboys in Stetsons ropin' dogies while sun sets on the cacti, well, given the evidence, we're going to have to do some dis- and re-associating. But for now, let's forget the visions and focus on the versions.

I first offer a straight Carter-style solo: stating the melody and strumming where there are pauses in the melody. Note that this is played all with downstrokes.

For the second and all subsequent solos, I return to my standard tablature style, with dots being rests (see sideways boxes). The formerly three-note all-downstroke clusters from the first part have been replaced by five-note down-up-down-up-down clusters. The strums are pretty much in the same places as in the first part.

The third solo is just what it says. The melody is played around with in a very flatpickish way, all first position, mostly very intuitive.

The fourth version is a crosspicked treatment. There are differing

thoughts on pick direction; I use straight down-up alternation (I'll be offering my full take on crosspicking in an upcoming issue of *FGM*).

The fifth solo is Heinz 57: crosspicking into modified Carter into Carter into flatpicky, and is probably more the way we want to be playing, in terms of mixing it up a bit.

Strums are indicated by chords on the staff, and their locations indicate suggested strings upon which to start the strums. Generally, we're staying below (physically) the melody note, and, in phrases with repeated strums of the same chord, consistent quality is the goal.

All right, well, even if I had the space to say more about these versions, I probably wouldn't. I trust you all to be erudite in your approach and attentive to the matters literally at hand. Read the tab carefully, make sure your pick is going the right direction, listen to the FGM CD, and you'll be a better human being for it. Until next time, adios amigos and adieu mes amis (well, all except for that one guy. . .)

Audio
Track 46

CARTER STYLE—all downstrokes

C				G			

C		F		G		C	

MODIFIED CARTER STYLE

C G

2 • C •	2 • C •	0 • C • C •	C •	0 2 • C •	0 • C •	0 • G •	G • 0 2 0
2 0 2 3	2 0 0 2	0 3 •	3 • 0 3	2 0 2 3	3 3 2 0	2 0	3
	3	3 •	3 •	3		2 0	3 •

C F G C

2 • C •	C •	0 • F •	F •	G •	G •	1 0 2 0	C •
2 3 2 0	3 • 0 2 3	0 3 •	3 • 0	3 2 0	0 • 2 0	2 0	3 • 3 •
	3			3 • 3	2		3 •

FLATPICKY

C G

2 0 2 3	3 2 0	2 0 2 3	2 0	0 2 0	0	0 2 0 2 3	4 0 2 0	3 2 1	0 2 3 2 0	G • 0 2 0
		3	3	3 2	3	0 1 2 3	3 2 3		3 2 0	3
										3 •

C F G C

2 0 2 3	3 2 0	0 2 3	2 3 0	3 0	0	0 2 3 0	2 3 0 2	0	1 0 2 0	C •
		3 2 3	3	3 0	3 0	3 1 0 1 3	3 1	3	1 2	3 • 3 •

CROSSPICKED

C G

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

C F G C

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

HYBRID—*un peu de tout*

C G

1 1	1 •		1 1	1 0	1 •		G • •
2 0 2 0	1 0 3 2 0	0 2 0	2 0 2 •	0 0 2 •	2 • 0	2 3 0 2	3 •
	3 2 3	0 1 2 3	3 2 3			3 2 3 •	

C F G C

1 1		0 2	0			C •	C •
2 0 2 0	0 1 2 3	3 0 1 2 3	3 2 3 0 2 0	0 2 3	0 2 3 2 0	2 3 •	3 •
	3 0 1 2 3		3 2 3 0 2 0	3 2 3			

Adam's first professional gig was a Jaycee party in Norman, Oklahoma in 1963. The Jaycees got drunk and wouldn't let Adam's band, the Coachmen, leave (Adam's dad finally came looking for him and liberated the band). In 1971, Adam worked in a tourist theater near Harrison, Arkansas, where he was paid 76 dollars a week for playing 42 half-hour shows. His rent for a room in a cabin with no running water was five dollars a week. That fall, working with a road band out of Nashville, Adam was paid \$150 a week, plus his hotel room. He was only in it for the money. . .

PICKIN' FIDDLE TUNES

by Adam Granger



CROSSPICKING: The Column—Part One

Hi all. I'm parting company with my usual genre this time to give my spin on crosspicking. You may have never heard of crosspicking; you may have heard of it but not know what it is; you may know a little about it; you may know a lot about it. *Machts nichts*. As I'm about to demonstrate, crosspicking is infused with vagueness and ambiguity and, as such, is a topic which one should approach with a spirit of equipoise and intellectual flexibility.

Indeed, the controversy begins with the very name crosspicking. It's been a few years now, but I've heard old-timers refer to any and all alternate (down-up-down-up) picking as crosspicking. The consensus nowadays defines crosspicking as a repeated pattern on three strings, but the agreement stops there. Consider these questions:

- In addition to being a three-string pattern, must syncopation be present in order for crosspicking to exist?

- If the answer is yes, then how can there be crosspicking in 3/4 time, where the three notes lose their syncopation because they fall into a 3/4 time signature?

- Where does "faux crosspicking" fit into the picture? (See bottom left opposite).

And when we bring the right hand into the mix, even more questions surface:

- Does one pick the three-note sequence DDUDDUDU, like crosspick innovator George Shuffler, or does one pick the sequence using straight DUDUDUDU alternation?

- Is that DDUDDUDU pattern a necessary part of the definition of crosspicking? (After all, another name for crosspicking is Shuffler style.)

- On the other hand, if one does use the Shuffler picking pattern, how does one get into and out of alternate-picked linear melody lines into which one is injecting a smattering of crosspicking?

The following page is from one of my class/workshop handouts on crosspicking. You'll see that I generally equivocate upon the questions asked above; I don't mind being dogmatic when I can support the dogma, but there are too many right answers here. It's more my style in a situation like this to offer all of the possible choices and allow people to mix their own cocktail, as it were. (I do the same thing with issues such as holding the pick, pivoting the right hand and anchoring the right hand).

I do admit to being tempted to make syncopation an element of the definition of crosspicking, but then the nagging questions remain: What about 3/4 time? And faux crosspicking?

That's the problem with dogma: you've got to keep it on a tight leash or it'll bite you on your butt. So syncopation isn't something I'm willing to go to the mat over; heck, it's not even something I'm willing to go near the mat over. But 2/4 crosspicking without syncopation seems like, I don't know, a bakery without an aroma.

READING EASYTAB

Easytab is like conventional tablature, except that timing notation has been streamlined and simplified. Since fiddle tunes are comprised mainly of eighth notes, *Easytab* uses the eighth note as its basic unit. An eighth rest is indicated by a dot. Therefore, a note with a dot after it is a quarter note, and a note with three dots after it is a half note. There are a total of eight notes and rests per measure.

FOR BEGINNERS

Pick with an alternating style: down-up-down-up-down-up etc. The first note of each measure should be a downstroke, the last an upstroke. **Include rests** in this alternating pattern. This keeps you "in sync", playing downstrokes on the beats, so that, no matter what the configuration of notes and rests in an eight-unit measure, the right hand plays them down-up-down-up-down-up-down-up.

At any rate, after vaguely defining crosspicking, I identify the two essential forms of crosspicking, which I have named resolved and unresolved. I then go on to present the less-used reverse crosspick styles, define and identify the faux crosspicking style (my term again), and end up with a short section on pick direction.

In part two, in the next issue of *FGM*, I'll demonstrate how to use crosspicking as underscore and how to develop a crosspicked solo from an extant Carter-style solo (we'll use *Wildwood Flower* as our guinea pig).

Oh, and for those wise souls who receive the *FGM* CD, I'll do a comprehensive recording covering both columns in the next issue.

There's not going to be space to say goodbye on the next page, so I'll say it here. Good luck in your crosspick endeavors. . .

Reno Redux

A few issues ago, I published Don Reno's solos on the Reno and Smiley recording *Country Boy Rock and Roll*. I talked at length about his capoing on the seventh fret and playing out of a G position and all, and then tabbed out the solos. Shortly afterward, I heard from intrepid reader Mickey Soltys (he must be intrepid: he was one of the first people to order my fiddle tune book, *Granger's Fiddle Tunes for Guitar*), who informed me of the presence of a film clip on YouTube of Reno playing this song with Bill Harrell in 1974. . .uncapoed. I watched the clip, and a fascinating performance it is. Clean and good and capoless. I got out my knife and fork and prepared to eat crow, but then I listened to the original several more times, and came to think I was still right about Reno having capoed on the recording of eighteen years earlier. I shared this suspicion with Soltys and he allowed as how he'd heard that Reno forgot his capo at a gig one day, and vowed then and there never to use a capo again. This bolstered my belief that I was right about the original recording.

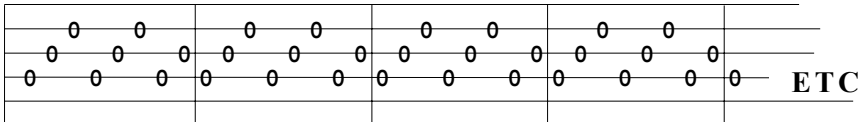
Reno plays more or less the same notes on the capoless version as on the capoed version. At the end of the capoless version, however, he goes down to a delicious low E string D run to get back into the vocal, whereas, on the recording, he never plays a note pitched lower than than exists with the guitar capoed at the seventh fret. Also, the seventh-fret open string capoed notes sound too clear to be fretted. It is these two factors which lead me to my decision. (In a fair world, valuable clues would have been revealed when Reno switched from lead back to rhythm on the recording—chord forms, bass notes, bass runs and the like—but as this was an overdubbed solo only, no rhythm playing is present on that track and we are thus deprived of those data.)

This is the kind of stuff that gets my undies in a bunch (in the good sense of the phrase). Listen to the original recording and watch the video clip and make up your own mind. If you have an opinion, let me know. And thanks for the heads up, Mickey!

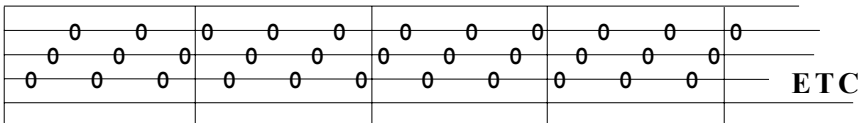
Crosspicking is a three note pattern applied to the strings of the guitar. In melodic crosspicking, the melody note is generally applied to the first or last note of the sequence so it stands out. Applying this three-note pattern to a 2/4 or 4/4 time signature creates syncopation similar to that of a calypso song: in a measure of two half-notes, the second "jumps the beat", coming one eighth note earlier than it would played the straight-laced way. This, along with the backbeat in rock and roll, is the type of rhythmical iniquity our parents warned us about. Crosspicking jazzes up our playing as a lead device, and as a rhythm device it offers a nice background texture. When played against a 3/4 time signature, the crosspick pattern is not syncopated.

There are two principal types of crosspicking. My terms for these are resolved and unresolved. Resolved crosspicking "resets" itself at the end of each measure, and unresolved just keeps repeating the one-two-three sequence repeatedly. One can, of course, mix the two.

RESOLVED CROSSPICKING

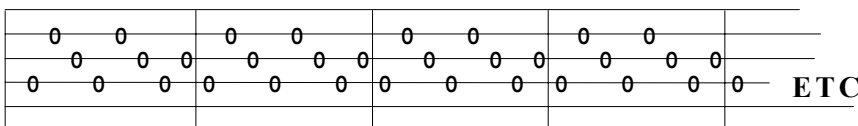


UNRESOLVED CROSSPICKING

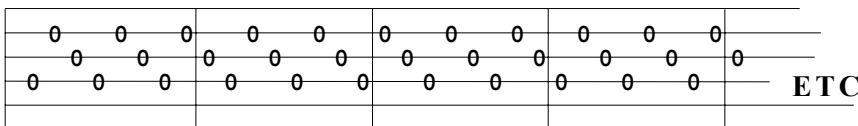


Another not-so-common sequence is reverse crosspicking. Again, this pattern can be resolved or unresolved. This style is exemplified in the playing of mandolinist Jesse McReynolds.

RESOLVED REVERSE CROSSPICKING

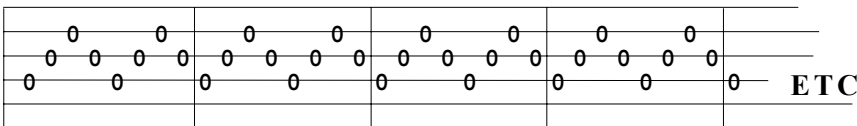


UNRESOLVED REVERSE CROSSPICKING



"FAUX" CROSSPICKING

The following pattern appears to be crosspicking, but, as it is a four-note pattern (one-two-three-two), it lacks the element of syncopation necessary for it to qualify as crosspicking under some people's definition. Definitions, however, are—or should be—squishy things, and many people consider this to be crosspicking. Despite the unabashedly biased name I've given this pattern, I withhold final judgment.



THE RIGHT HAND

One can either use straight down-up-down-up (DUDU) alternation for any or all of these patterns, or one of the following:

- Resolved:**
DDUDDUDU/DDUDDUDUetc
- Unresolved:**
DDUDDUDD/UDDUDDUDetc
- Resolved Reverse:**
DUUDUUDU/DUUDUUDUetc
- Unresolved Reverse:**
DUUDUUDU/UDUUDUUDetc

Adam and Renee, his better half, just got their first dog, a golden retriever-poodle mix named Molly. He also has a cat, Milhous, a sixteen-year-old son, Austin, and a thirty-year-old son, Ben. Adam likes chocolate and takes his Nintendo DS with him wherever he goes. Depending on the nature of the trip, he travels either in a 1987 Volkswagen Westfalia or a 2007 Honda Fit.

PICKIN' FIDDLE TUNES

by Adam Granger



CROSSPICKING: The Column—Part Two

USING CROSSPICKING

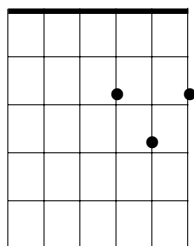
Welcome back, flatpick friends and neighbors. In part one of my discourse on crosspicking, we defined, or rather offered a smorgasbord of definitions for, crosspicking; we presented examples of forward and reverse crosspicking; we defined resolved and unresolved crosspicking; we talked about “faux” crosspicking; and, we discussed right hand options. It will help you to have read that column.

In this column, I'll talk about using crosspicking as underscore, I'll offer up some three-string chord shapes to use in underscore, and we'll play an example of a crosspicked variation for the old chestnut *Wildwood Flower*. We've got a lot to do, so I'll give you a few minutes to get your affairs in order, and then report back here. . . . Are we all back now? All right, let's get cracking.

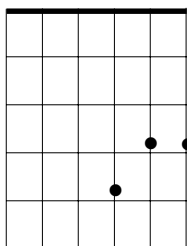
CROSSPICKING AS UNDERSCORE

As mentioned, crosspicking can be effective in both rhythm and lead capacities. The former might work in a situation where there is already a strong rhythm guitar presence and you, as a second—or perhaps even third—guitar player are looking for something to add a bit more texture and variety without actually overwhelming the scene. The following are examples of three-note chords that can be moved to the appropriate location on the neck and used in conjunction with a crosspicking pattern to create nice fill or texture. The D chord, for example, can be moved up five frets and played as a G chord, or the G chord moved up five frets to become a C chord.

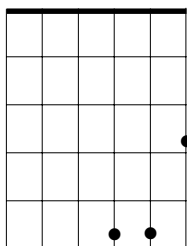
D



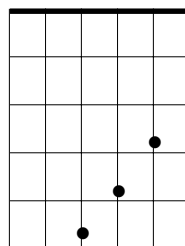
G



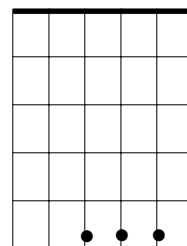
C



G



C



Let's use crosspick underscore on *Will the Circle Be Unbroken* in the key of G. We'll apply a resolved crosspick pattern to the progression, and use the chord shapes above. It'll end up looking a lot like this:

G				G7				C				G			
7	7	7	7	7	7	7	7	8	8	8	8	8	8	8	8
8	8	8	8	8	8	8	8	6	6	6	6	9	9	9	9
7	7	7	7	7	7	7	7	9	9	9	9	7	7	7	7
G				D				G							
3	3	3	3	7	7	7	7	3	3	3	3	5	5	5	5
3	3	3	3	8	8	8	8	3	3	3	3	7	7	7	7
4	4	4	4	7	7	7	7	4	4	4	4	4	4	4	4

What makes this work, and what maintains the status here as underscore, is the almost monotonous nature of what we're doing. We want to add texture and variety, but we don't want to confuse or take over.

READING EASYTAB

Easytab is like conventional tablature, except that timing notation has been streamlined and simplified. Since fiddle tunes are comprised mainly of eighth notes, *Easytab* uses the eighth note as its basic unit. An eighth rest is indicated by a dot. Therefore, a note with a dot after it is a quarter note, and a note with three dots after it is a half note. There are a total of eight notes and rests per measure.

FOR BEGINNERS

Pick with an alternating style: down-up-down-up-down-up etc. The first note of each measure should be a downstroke, the last an upstroke. **Include rests** in this alternating pattern. This keeps you “in sync”, playing downstrokes on the beats, so that, no matter what the configuration of notes and rests in an eight-unit measure, the right hand plays them down-up-down-up-down-up-down-up.

CROSSPICKING A SOLO

In our next endeavor, we'll play a solo for *Wildwood Flower* using a variety of crosspick patterns. If you don't know this Carter family monument, be so kind as to learn the "Carter-style" version below. This is not wasted effort; this is a tune you want to have in your repertoire. Be sure to play this first version entirely with downstrokes! Ready? Here goes:

I

[illegible]

Note: You can listen to the audio for this column by going to:
www.flatpick.com/grangercrosspicking.

II

[illegible]

And now on to the crosspicked solo. WARNING: This next section has a lot of “party-of-the-first-part-party-of-the-second-part” in it, so get out your law dictionaries and pay attention. Your witness, counselor:

The easiest and most intelligible way to work out a crosspicked solo such as this is to put the melody notes on the "one" of the "one-two-three" crosspicked pattern, and to let the "two-three" of the pattern play themselves out vestigially, as it were, physically below the melody note-bearing "one". This is not a problem with the first part of *Wildwood Flower*, because the melody all lies tonally low enough on the guitar that we have room for the "two-three" of the crosspicked pattern. In the second part, however, the melody goes into the treble strings—notes too high to be assigned to the first beat of the crosspick pattern if we stay in the first position. We are faced with two options if we wish to continue crosspicking this tune: we can either move up the neck into a higher position and use chord shapes like the ones at left, thus allowing room for the "two-three" of the crosspicked pattern below the melody note on the "one" (as we did in the first part), or we can remain in the first position and move the melody note to a different note—the "two" or the "three"—of the crosspick sequence. We'll employ the former method here. Since we are no longer in our cozy melody-note-on-the-one routine, the second part is more idiosyncratic, and accordingly more difficult, than the first.

There is a lot of similarity between our approach here and that of a Scruggs-style banjoist. Melody notes are woven into extant, pre-learned string sequences in a variety of ways creating a variety of syncopations. Also, we're inserting rests in certain key places. It's a very pleasant, slightly jazzy effect. Be careful and patient while learning this. Count beats and measures carefully—especially on that second part—and make sure you're playing it accurately! Also, of course, listen to the *FGM Companion* CD. All right, then, let's have a go at it, shall we?

I

[illegible]

II

[illegible]

Again, note how faithful to the crosspick pattern we are able to remain in the first part, and how often—and in what a variety of ways—we stray from the pattern in the second part.

All right, that's my scoop on the fine art of crosspicking. Try making up your own crosspicking solos. For starters, pick music that exists—or can exist—in the bass strings, and then, after a couple of those, escalate (excuse me, I mean *surge*) to melodies in the treble strings. When next we meet, we'll have us a crosspick jam.

Until then, I remain, according to my driver's license, Adam Granger

In November of 2007, Adam flew out to Seattle to do two concerts with banjoist Alan Munde, and to conduct workshops on flatpick lead guitar and rhythm guitar. He was gone from his house 54 hours. In that time, he flew to Seattle, rehearsed with Alan, played a concert, slept, taught two workshops, played another concert with Alan, slept, and flew home. A good, if busy, time was had by all.

George Shuffler with The Stanley Brothers

by Dix Bruce



In my last column we looked at George's Shuffler's back up guitar part on the Stanley Brothers 8/14/1963 recording of "Stone Walls and Steel Bars." In this column we'll explore George's solo on the same recording. The "Stone Walls and Steel Bars" is from the box set *The Stanley Brothers: The King Years 1961 to 1965* (KG-0950-2). As I mentioned last time, it's important that you hear the original recording, which is available in the box set or as a single download from iTunes.

The solo begins about :57 seconds into the recording. "Stone Walls and Steel Bars" is in 3/4 (waltz) time. The song is played in the key of A and the recording is about a half tone sharp. I'm assuming that George capoed at the second fret and played out of the key of G. It's possible that the recording was actually played in Bb, about a half tone flat. In that case, George may have been capoed at the third fret.

The first four measures are made up of typical up-and-down lead flatpicking on the melody, in the lower range of the guitar. After that George plays a crosspicked pattern and backs away from the mike in transition to the banjo solo. It makes for a perfect segue between the two solo sounds.

Over the years I've learned a great deal by transcribing recordings. The practice of trying to write down or learn exactly what I'm hearing has not only helped me focus on how a player approaches a musical situation but it has trained my ear to hear and identify more clearly and specifically. I said "exactly" above but that's a rarely reached goal. The point is not to transcribe exactly but to delve into the sounds you are hearing and get closer to them as you study more. There were times when I first started transcribing when I quit in frustration because I couldn't figure out or maybe just could not hear a passage. Early on I learned to leave those measures blank and come back to them at a later date. As I listened more, learned more, and heard more, I could return to those blank passages and often fill them in. The process of transcribing and learning is way more important than the end result. Just keep at.

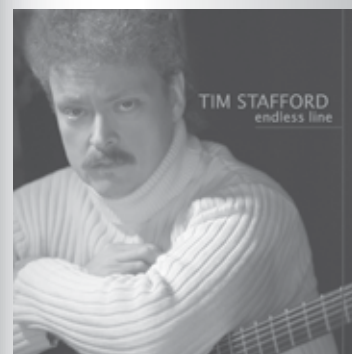
A few years ago Mel Bay asked me to transcribe all of Doc Watson's playing on his first recordings with Clarence Ashley from the early 1960s. I jumped at the chance but also had my doubts as to whether I was up to the job. The playing is stunning, exciting, and historic, but some of it very challenging to transcribe. In the set Doc plays his famous fingerpicked version of "Sittin' on Top of the World." It's just awesome. I transcribed the whole thing and marveled both at how good at was and how difficult it would be to play. I certainly couldn't play it, at least up to speed. It struck me that Doc seemed to be playing this song in the most difficult way possible. How could he make his fingers do this? I put it away for awhile as I worked on the other cuts, and there were plenty in the Smithsonian/Folkways double CD collection.

One day, as I played through the transcriptions while listening to the recordings, "Sittin' on Top of the World," among them, it hit me like a ton of bricks. Suddenly I noticed a certain timbre in Doc's playing. How could he get that sound on the sixth string? He was obviously playing in a different tuning! It was a great feeling of discovery followed by one of disbelief that I'd overlooked that detail for so long. I'm sure information about the tuning was somewhere in my notes or research but I'd missed it. The point is, eventually I improved my understanding of Doc's playing and the mystery was solved. It took a while, but I figured it out.

In the end, specific study and transcription is for me like learning the names of birds. Once I connect a specific name with a bird, suddenly I see chickadees or belted kingfishers or scrub jays all over the place. I never saw them before I knew their names. (I'm experimenting with giving them even more specific names like Dave Chickadee or Felicia Scrub Jay as a way to really get to know my neighborhood birds. I'll keep you posted.) After I work on transcribing a solo or back up part, I begin to see it in my mind's eye and feel it in my fingers. I start using what I've learned in other situations, even in other styles of music, than the original. One example is the main theme from Flatt

& Scruggs' "Foggy Mountain Special." I use it as the basis for a riff blues in jazz and swing bands quite often. My advice is to get a spiral-bound music notebook and start trying to transcribe recorded solos. Remember: the end result is less important than the process.

Dix's latest book/CD sets are Gypsy Swing & Hot Club Rhythm II for Guitar and Gypsy Swing & Hot Club Rhythm II for Mandolin. His Swing & Jazz Mandolin: Chords, Rhythm, and Songs DVD has just been released. Don't forget the mammoth 300-page book/2CD set The Parking Lot Picker's Songbook with editions for guitar, mandolin, dobro, banjo, and coming soon, fiddle. Full info on all of these projects is available on Dix's website: www.musixnow.com.



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Audio
Tracks 47-48

Stone Walls & Steel Bars

Arranged by George Shuffler
Transcribed by Dix Bruce

Capo at the 2nd fret

First system of music (measures 1-3). Treble clef, key of D major (F#), 3/4 time. Chords G and C are indicated above the staff. The melody features eighth and quarter notes, with a grace note (h) on the final measure. The bass staff shows the fretting with numbers 2, 3, 0, 0, 2, 0, 3, 2, 0, 3, 0, 2, 0, 3, 0, 2, 0.

Second system of music (measures 4-7). Treble clef, key of D major (F#), 3/4 time. Chord G is indicated above the staff. The melody is marked *Crosspicking* and *p* (piano). The bass staff shows the fretting with numbers 2, 0, 3, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0.

Third system of music (measures 8-11). Treble clef, key of D major (F#), 3/4 time. Chords D, G, and C are indicated above the staff. The melody includes a phrase where the guitar backs away from the microphone. The bass staff shows the fretting with numbers 2, 0, 0, 2, 0, 0, 0, 2, 0, 0, 3, 0, 3, 0, 0, 1, 0, 2, 1, 0, 2, 2.

Fourth system of music (measures 12-15). Treble clef, key of D major (F#), 3/4 time. Chords G and D are indicated above the staff. The melody includes a phrase marked *To vocal verse* and a grace note (h). The bass staff shows the fretting with numbers 3, 0, 0, 0, 2, 0, 2, 3, 0, 2, 2, 2, 2, 2, 2, 2, 2, 2.

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Crosspicking as Filler: “Fireball Mail” by Kathy Barwick



Crosspicking is a great technique with many useful functions. I’ve shown in several columns how it can be used to find melodies. In this column I’m presenting crosspicking as a method to fill time, generally between melodic phrases in songs.

“Fireball Mail” is like many simple country melodies. There’s not a lot of melody and there’s a lot of space between phrases. The first version (shown on the next page) is simply a basic version of the melody. You can see there’s a lot of empty space between phrases. One could repeat the last melody note of a phrase, leave space, or insert a lick to fill the time between phrases.

The second arrangement illustrates how you can use rolls—crosspicking—to fill the spaces between melodic phrases. You’ll notice that the rolls are not randomly chosen; in fact, they are so constructed to repeat and emphasize the primary melody note that was “landed on” prior to the space between melodic phrases. Thus, the roll not only fills time, but also emphasizes the melody.

For example, starting with M2, and through the first beat of M3, the roll stresses the melody note (G) by starting with it, and then repeating it, in the three-note roll pattern. The roll itself repeats again, stressing the melody even more. Notice that what you’re playing here is an “F shape” G chord on strings 2, 3 and 4, leaving the middle string (G) open. Be careful with the right hand, as the first two notes are the same. It’s easy to play the roll incorrectly, as you ear might not tell you when you’re playing it differently. This strategy is repeated in M6.

In M8, the melody lands on a D note, in a D chord. While I started the measure with a quarter note, another way to do it would be to start the forward roll on the B string D note (because that’s the melody note) and play the roll all the way through the measure.

M10 is the same idea as M8, but on a G

chord, stressing the high G melody note by starting the roll on that note.

In M12, I mixed it up and played a simple G lick. The lick strays from the melody here, but we return to it in M13.

Pick Direction:

I didn’t indicate pick direction for measures 2, 6, or 14. These rolls can be played DDU or DUDU, as you wish. DDU works for me here because the melody is on the first note of the roll. However, in measures 8 and 10, the melody is on the highest note of the forward roll. Because, to my ear, DDU emphasizes the first note of a 3-note roll, I generally prefer to use a DUDU pattern when playing a roll where the melody note I want to emphasize is NOT on the first note of the roll. That is my preference but of course you should choose what works best for you.

In M16 my recommended pick direction follows a typical Clarence White-style lick. You might want to think of this as DDU but with the second D of the pattern missing. In my playing this right-hand pattern has become a typical way to end a line; here, the end of the song.

A final hint: it’s easy to look at TAB and think, well, I need to play 2 forward rolls plus one note, or two notes, or whatever. But it’s much better to do this:

1. Get the melody in your head. Sing it. Play the simple melody on the guitar, making sure you leave the right amount of time between phrases (as in the first arrangement of “Fireball Mail” presented here).

2. When the melodic phrase stops, and you play a roll to fill the time, play the roll as long as you need to to fill the empty space. When it’s time for another melodic phrase, leave off the roll, and start the melodic phrase as you would have if you had simply left that time open. You can leave off playing the roll whenever you need to in order to start the next melodic phrase at the proper time (as if you were singing it); leaving an

eighth or quarter-rest to give you time to get to your melody note is fine. Sing, count, or use a metronome... just be sure that you can hear, in your mind’s ear, where the melody is. When the melody stops for a while, fill the time with a roll. When the melody starts up again, then stop the roll and play the simple melody.

3. Two rules for choosing the roll: stay in the chord, and start the roll on the melody note you’re emphasizing (or, in M8 and 10, play that as a quarter note, then play the roll).

You’ll find that using this approach can make a very simple song into a nice arrangement. Drop in a lick here or there and you’ve made up a nice solo.

I hope this works for you. Try it with your favorite songs. Play the basic melody nice and slow, and work on filling the empty spaces with a simple roll, based in the chord. Let me know how it goes!

Kathy Barwick has played guitar since the late 1960s, when she learned folk-style fingerpicking. Kathy also plays banjo, resophonic guitar and acoustic bass, and has performed over the years with various bluegrass bands. A founding member of The All Girl Boys, Kathy now plays resophonic guitar with Mountain Laurel, a bluegrass band based in the Grass Valley area of northern California (www.mountainlaurel.us). Kathy is the guitarist in an Irish band: Nine-8ths Irish (www.nine8thsirish.com). And, realizing that the trio need a good foundation, Kathy recently switched to acoustic bass in the folk trio Poetic Justis: www.myspace.com/themikejustisband

A Sacramento resident, Kathy teaches at music camps and gives private lessons on guitar, resophonic guitar, banjo, and bass. She welcomes your feedback and/or comments; you can contact her at kbarguitar@yahoo.com, and visit on the web at <http://myspace.com/kathybarwick>



Audio
Tracks 49-50

Fireball Mail (Melody)

Arranged by Kathy Barwick

1

G D

9

G D G

Fireball Mail (with crosspicking rolls)

1

G

6

D

Fireball Mail (with crosspicking rolls — con't)

10 **G**

14 **D** **G**

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Crosspicking as Filler: “Will The Circle Be Unbroken” by Kathy Barwick



Last issue we looked at how to use crosspicking to fill time between melodic phrases in songs. This issue, we'll try another song. “Will The Circle Be Unbroken” is a nice simple and well-known song that presents another opportunity to develop this technique.

“Circle” is similar to “Fireball Mail” as it is constructed of simple short phrases with lots of time in between. The first version is simply a basic version of the melody; so basic in fact that you would want to dress it up a little to make it more interesting. (This is where your stock of licks comes in handy.)

The second arrangement illustrates how you can use rolls—crosspicking—to fill the spaces between melodic phrases. As in “Fireball Mail,” the rolls are not randomly chosen but are constructed to repeat and emphasize the primary melody note that was “landed on” prior to the space between melodic phrases. This not only fills time, but also emphasizes the melody.

A few comments on the arrangement:

Measures 18, 26 and 32 are played out of the F-shape G chord on strings 2, 3 and 4, leaving the middle string (G) open. Start the slide with your ring finger and you're all set to drop your index on the 2nd string note.

Measures 20, 28 and 30 are played out of the F-shape G chord on strings 1, 2 and 3. Start the slide with your middle finger and then drop your index to barre the first two strings when you finish the slide.

The second half of measure 31 uses a D-shape D chord on strings 2, 3 and 4. Use your middle finger on the 2nd string, your index on the 3rd string 2nd fret, and your ring finger for hammering on the 3rd string 4th fret.

Pick direction:

I didn't indicate any pick direction for this piece. You can play the rolls in DDU or DUDU, they both work. Notice though that the DDU pattern can place a nice emphasis on the first note of the roll, which is often

the strongest melody note, so that can be a nice touch.

I'll repeat my final thoughts from the last column: it's easy to look at tab and think, “well, I need to play two forward rolls plus one note, or two notes, or whatever.” But it's much better to do this:

1. Get the melody in your head. Sing it. Play the simple melody on the guitar, making sure you leave the right amount of time between phrases (as in the first arrangement of “Circle” presented here).

2. When the melodic phrase stops and you play a roll to fill the time, play the roll as long as you need in order to fill the empty space. When it's time for another melodic phrase, leave off the roll and start the melodic phrase as you would have if you had simply left that time open. You can leave off playing the roll whenever you need to in order to start the next melodic phrase at the proper time (as if you were singing it). Leaving an eighth or quarter-rest to give you time to get to your melody note is fine. Sing, count, or use a metronome: just be sure that you can hear, in your mind's ear, where the melody is. When the melody stops for a while, fill the time with a roll. When the melody starts up again, then stop the roll and play the simple melody.

3. Two rules for choosing the roll: stay in the chord, and start the roll on the melody note you're emphasizing.

I hope this works for you. Try it with your favorite songs. Play the basic melody nice and slow, and work on filling the empty spaces with a simple roll, based in the chord. Let me know how it goes!

Kathy Barwick plays banjo, resophonic guitar, and acoustic bass, and has performed over the years with various bluegrass bands. A founding member of The All Girl Boys, Kathy now plays resophonic guitar with Mountain Laurel, a bluegrass band based in the Grass Valley area of northern California (www.mountainlaurel.us). Kathy is the guitarist in an Irish band: Nine-8ths Irish (www.nine8thsirish.com). And, realizing that the trio needed a good foundation, Kathy recently switched to acoustic bass in the Mike Justis band, a folk trio: www.myspace.com/themikejustisband

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Audio
Tracks 51

Will The Circle Be Unbroken (Melody)

Arranged by Kathy Barwick

1 **G**

6 **C** **G**

12 **D** **G**

Audio
Tracks 52

Will the Circle Be Unbroken (with crosspicking rolls)

17 **G**

21 **C** **G**

Will The Circle Be Unbroken (with crosspicking rolls — con't)

26

30

D G

H

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Audio
Track 53

Home, Sweet Home – A Section

Simple Crosspicking Roll Style

Arranged by Dan Miller

1 C F C

6 G C

10 C F C

14 G C To B Part ...

TAB



Audio
Track 53

Home, Sweet Home – A Section

More Complex Crosspicking Style

Arranged by Dan Miller

1 C F C

6 G C

10 C F C

14 G C To B Part ...

TAB

Crosspicking “Wildwood Flower”

by Kathy Barwick



“Wildwood Flower” is a good old song made popular by the Carter Family. It has become a flatpicking and crosspicking, favorite over the years. This simple and familiar melody will provide a great song to start you on your crosspicking journey.

The debate rages: should you crosspick DDU or DUDU? I maintain that both are essential elements of flatpicking. I like to start folks with DDU, since once you learn the basic technique, it’s a great way to get started with crosspicking. However, DDU isn’t appropriate for everything (see discussion below about dynamics and emphasis associated with DDU crosspicking). For this reason, you will eventually want to add DUDU crosspicking to your repertoire. But for now, let’s start with DDU, which is the technique Clarence White used on so much of his great playing.

Make sure you’re holding your pick right. You want to have the meat of your thumb flat against the pick, right across the top 2/3 to 3/4 of the pick. Your index finger should be angled across the back of the pick, with the fingertip about even with the tip of the pick. Be careful not to have your index finger flat against the back of the pick; rather, the pick should lie against the side of your finger.

Let’s start with the basic DDU technique. We’ll start with a forward roll on strings 4,

3, & 2. (A “forward roll” moves from the bass to the treble side of the guitar.) Lay the pick flat against the fourth string. With the pick still flat on the string, and making sure you have a very loose grip on the pick, let the top (the part you’re holding onto) of the pick move toward the floor. The pick is now about at 45 degrees, “pointing” toward you, with the pick still on the 4th string. Now, push with your thumb, and let the pick glide over the 4th string, and then land on the third string. It should feel a little like you’re punching your thumb into the guitar. Now the pick is on the 3rd string, tighten your grip on the pick, and in so doing reverse the angle, so as to point the tip of the pick down toward the ground. As it reverses, let this motion cause the pick to pluck the 3rd string, up and out.

Now, as your pick comes out of the guitar (now with the pick pointing toward the floor), let it reach under the 2nd string and do your upstroke. As it moves toward you, reverse the angle again in preparation for the initial down/rest stroke. (I’m talking about the angle changes here, but in reality, those changes are very subtle. The important thing to remember is that you want the pick to glide over the string, rather than push through it.)

Exercise 1 shows this basic pattern, modified to fit into one measure. Carefully examine the pick direction: the last two notes

are two ordinary D-U strokes. The first of these is NOT a rest stroke; once you perform a rest stroke you are either committed to another down stroke or leaving the last note out. (In a more advanced setting, you might continue the forward rolls over the measure line; for now we’re going to “square it up” so that it fits into 4 beats). So, those last two notes are just regular ol’ DU strokes.

Practice Example 1 until you can do it without thinking. Be very careful when you’re starting out; make sure that your first downstroke ends with your pick resting on the next string. When this pattern gets into your “muscle memory,” all you really think about is that first downstroke; the rest feels like recovery. And, those last two notes are just filling in the beat (and generally receive no emphasis). The other thing to “feel” is this: in Ex. 1, you “start over” on the first beat of the measure. Every time you get to a one count, you start again on the 4th string, with a downstroke coming to rest on the 3rd string.

In Exercise 2, we move the pattern to a different set of strings. When crosspicking, you will want to be able to freely choose which set of 3 strings to play. Exercise 3 does the same thing, but moves them more frequently.

Exercise 4 introduces some left hand action into the basic pattern. Your right hand is playing the exact same thing. If introducing your left hand messes up the pattern, go back to Example 1 for a while. Finally, Example 5 applies the same concept to a C chord. By the way, don’t bother fretting the 5th string C note; you won’t be using it.

Now on to “Wildwood Flower.” In the “basic melody” I provide a simple sketch of the basic melody, in preparation for adding the crosspicking patterns in the right hand. I now offer a challenge to you: after practicing the exercises (especially Exercise 1), learning the basic melody, and carefully listening to the crosspicked



“Wildwood Flower” sound file, see if you can work through the piece without looking at the tablature. Take it a measure at a time, and see if you can’t combine the pattern you learned for your right hand with the melody in the left. This really is the essence of crosspicking: you have a melody note in a chord on the fingerboard, and you embed it in a right-hand pattern.

Notice that I stopped crosspicking in measures 8-11 (this was because I would have had to do something outside of the established pattern in order to play the melody, and I wanted to keep it simple). No matter, nothing wrong with a little change in the arrangement. Otherwise I use the same pattern as in Exercise 1 in all of the crosspicked measures (leaving the last note out in measure 14).

About your left hand: when playing this stuff, you are choosing sets of three adjacent strings, and holding a partial chord on those strings. Generally you don’t fret any string outside of that three-string set (though there may be exceptions, depending on where you might be going). Most of the time, though, you will want to leave those fingers free for grabbing melody notes in and around

the chord (such as measures 3, 4, & 14... noting of course that strings 2, 3 & 4 open are a G chord).

Back to the question: when to DDU and when to DUDU? In DDU crosspicking, the rest strokes provide a powerful dynamic to the pattern, clearly emphasizing the first note of the pattern. For this reason, it’s particularly useful when the melody note is at the bottom (in pitch) of the chord held on the 3 adjacent strings. The placement of the melody notes on the first downstroke will pull them out of the sea of notes, emphasizing both the melody and the syncopation caused by playing a 3-note figure over 4/4 time. So, many of the crosspicking showpieces use DDU approach. Songs played as crosspicking tunes include “Wildwood Flower,” “Home Sweet Home,” and many others, often in the key of C.

On the other hand, the emphasis on the first note of the pattern renders the DDU technique questionable in some circumstances, most notably in rags, such as the crosspicked section of “Beaumont Rag.” It’s very difficult, using DDU, to accent the “raggy” note in “Beaumont,” because

it falls on the 3rd and highest note of the three-note figure.

So, check this out, do try to crosspick “Wildwood Flower” without looking at the TAB, and let me know how it goes!

Kathy Barwick has played guitar since the late 1960s, when she learned folk-style fingerpicking. Kathy also plays banjo, resophonic guitar and acoustic bass, and has performed over the years with various bluegrass bands. A founding member of The All Girl Boys, Kathy now plays resophonic guitar and mandolin with northern California blues/folk band The Mike Justis Band and is the guitarist for Nine-8ths Irish (www.nine8thsirish.com).

*A Sacramento resident, Kathy teaches at music camps and gives private lessons on guitar, resophonic guitar, banjo, and bass, and has just completed her first solo recording, *In My Life*, on the FGM label. She welcomes your feedback and/or comments; you can contact her at kbarguitar@yahoo.com or visit on the web at www.kathybarwick.net.*

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Flatpicking Guitar
Magazine





Audio
Track 55

Crosspicking Exercises

Arranged by Kathy Barwick

Exercise 1

1

4/4

DDUDDUDU

TAB

Exercise 2

6

DDUDDUDU

Exercise 3

10

Exercise 4

15

Exercise 5

18



Audio
Track 56

Wildwood Flower — Melody

Arranged by Kathy Barwick

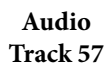
1 C G C

6 C

10 F C

14 G C

TAB



Arranged by Kathy Barwick

The Big Book of Crosspicking

"This Little Light of Mine" Crosspicking Solo

by Dix Bruce



I just finished a new book/CD set *Old Time Gospel Crosspicking Guitar Solos*. It should be out in a few months, maybe even by the time you read this. We'll keep you posted!

The material in the book, as you might guess from the title, is all about crosspicking solos on old time gospel songs like "I Am a Pilgrim," "The Wayfaring Stranger," "Will the Circle be Unbroken," "What a Friend We Have in Jesus," "Just as I Am," "Angel Band," and 24 more. The focus of the book is to give players a range of experiences with crosspicking. So, the book includes a variety of fast and slow solos, solos in different keys, 4/4 and 3/4 songs, major and minor keys, different crosspicking patterns, and solos transposed to different keys.

Of all these concepts, I most wanted to encourage guitarists to play in keys other than G and C. Don't get me wrong: I love to play in G and C and do so all the time. It's just that G and C each have a certain sound and we tend to play in set ways in those keys. If we don't step out occasionally we never learn to play in keys like D, E, A, F, and so on. And, if we just play out of G and C, capoing up and down the fingerboard to reach other keys, we miss a whole lot of the sounds and timbres that the guitar has to offer. Yes, I know, there is a definite comfort level in playing in the familiar territories of G and C. I don't recommend that you dive into unfamiliar keys at gigs or jam sessions without first doing your homework. In this column we'll do a little crosspicking homework in the key of F.

The key of F is perceived by some guitarists as more difficult than other keys. Balderdash! I will concede that if you haven't played in the key of F very much it might give you a spot of trouble. Solution: play in the key of F. Here's "This Little Light of Mine."

I arranged "This Little Light of Mine" with one of the two crosspicking patterns I use most. I call it the "3-2-1" pattern. The numbers refer to the strings played in the pattern. It could also be called the "4-3-2" pattern depending upon which string the melody is located. Typically the melody

note is placed on the lowest of three strings, in this case string 3, and two fill-in or drone chord tones are played on the next two strings in line, in this case strings 2 and 1, in that order. Pick direction can be either alternating "down-up, down-up, down-up, etc." or "down-down-up, down-down-up, down-down-up, etc."

The other crosspicking pattern that I use I call the "3-1-2" pattern. The melody note is still played on the first string of the set (in this example on string 3) followed by two drone notes. The first drone note is played on string 1, the second on string 2. I usually play "down-up-up, down-up-up, etc." pick directions with this pattern. As I mentioned, "This Little Light of Mine" is written using the first, "3-2-1" pattern.

I use a few chord positions that you might not be familiar with: the full F, the Bb, and the Dm. The chord diagrams are shown below the tab. If you follow the fretting finger suggestions in the music you'll be able to find the notes. The Dm is probably the most unusual.

Moving in and out of the Bb chord looks scarier than you'll find it to be. As you can see from the chord diagrams you'll first use what looks like a partial A chord moved up one fret. Following that you'll see what looks like a full A chord up a fret. You won't need the full barred Bb at all to play this

section. Other than that the crosspicking pattern is fairly consistent throughout. I did add in measures 15 and 16 an ending run where you'll deviate from the pattern.

Play the solo with either the alternating "down-up, down-up, down-up, etc." or "down-down-up, down-down-up, down-down-up, etc." pattern. Their sounds aren't all that different but each has subtle characteristics.

For advanced pickers: Once you have mastered the solo as written with the "3-2-1" pattern, convert it to a "3-1-2" pattern solo. The melody will be in the same place; you'll just shift around the drone or fill in notes.

Good luck and happy crosspicking!

Dix's most recent guitar book and CD sets are *Christmas Crosspicking Solos for Guitar* and *Christmas Favorites for Solo Guitar*. *Old Time Gospel Crosspicking Guitar Solos* should be available by the time you read this. No guitar home should be without them! They're available from www.musixnow.com. Don't forget the massive 300-page, two CD set, *The Parking Lot Picker's Songbook for Guitar*. Kind of the winter/summer thing. Visit Dix's website (www.musixnow.com) for information on new releases and tons of free music, tablature, and MP3s to download and learn.

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Audio
Tracks 58-59

This Little Light of Mine

Arranged by Dix Bruce

4/4 F

This lit - tle light of mine, I m gon - na let it shine,

3 4 2 1 1 1 1 1 2

TAB

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

5 B \flat F

This lit - tle light of mine, I m gon - na let it shine,

2 3 1 1 2 3

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

9 A Dm

This lit - tle light of mine, I m gon - na let it shine, Let it

2 3 2 1 3

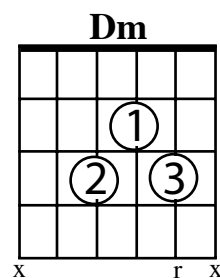
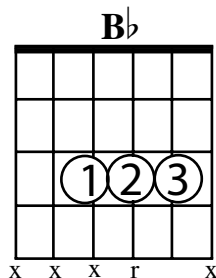
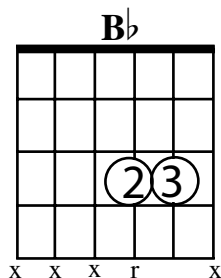
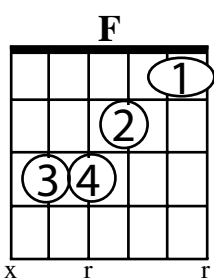
3 3 2 3 2 0 2 3 2 1 2 1 0 1 2 2 0 2 0 2 3 2 3 0 3

13 F C F

shine, Let it shine, Let it shine.

3 1

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



THE O-ZONE

by Orrin Star



Sandy River Belle Revisited

Crosspicking is the friend of any guitarist like myself who often performs solo since it helps provide a fuller sound than normal single-line flatpicking; it can be like fingerpicking with a flatpick. But, since crosspicking also is at heart a repetitive technique, it can also easily lead to mechanical-sounding solos if it is used non-stop or without modification. So perhaps the most important thing to be said about crosspicking is don't be afraid to use it only sparingly.

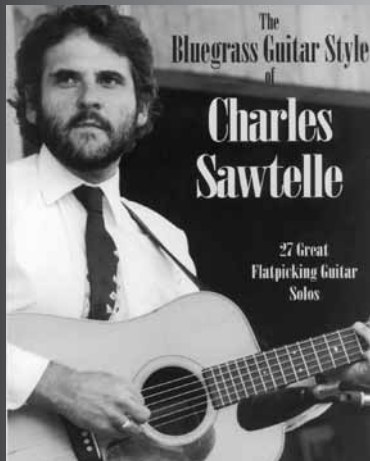
To illustrate how just a little injection of crosspicking can go a long way I've chosen a recently revised solo to the old-time tune "Sandy River Belle." I'd been playing this one for years in a Blake-style solo arrangement that was pretty much set (and which I covered in a prior column). But I recently listened to a recording of it from a concert I did last year and started hearing (in my mind's ear) more notes than were there; it struck me that I should be doing more with

the tune than simply repeating the same arrangement twice. Once I picked up the guitar to scope out what the additions should be it was clear that a little crosspicking was what was called for.

Like its predecessor, this arrangement is entirely in first position and on the face of it fairly straightforward. As with most Blake-inspired arrangements, the trick is getting everything to flow together organically. (And that level of subtlety is actually beyond the scope of tab; you need to hear the tune to understand it.) Note that there are two distinct types of group notes here: strums and "rakes" (rest strokes covering multiple strings). They sound quite different from one another. And each is marked differently in the tab. Also notice that there are a couple of places (measures 7 and 15) where crosspicking is achieved using just two adjoining strings rather than the much more common three-string pattern. Lastly, to give you a sense of how crosspicking was

injected into an already-somewhat-polished arrangement, I've included the first couple measures of the older version in the tab. I like crosspicking best when it's combined with pauses and strums and when the notes and strings picked are customized to fit the melody at hand. It is a process that takes time and experimentation, but which pays big sonic dividends.

Orrin Star is an award-winning guitar, banjo & mandolin player based in the Washington, DC area. The 1976 National Flatpicking Champion, he has toured and recorded widely, is the author of Hot Licks for Bluegrass Guitar, and performs mostly solo and duo. He offers private music instruction both in person and online. See www.orrinstar.com.



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Audio
Tracks 60-61

Sandy River Belle

Arranged by Orrin Star

1 C G

4/4

TAB

H

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

5 C G C

H

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

9 C G

H

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

13 C G C

H

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

✓ = rake

Beginner's Page

by Dan Huckabee



Keith Whitley's Crosspicked "Will You Miss Me"

The first time I heard "Will You Miss Me" was Labor Day Weekend in 1971, when Ralph Stanley and the Clinch Mountain Boys performed the tune. It brought down the house! The response was so great that the audience made them repeat it. Not surprising, because it had a little bit of everything: great lead singing from Roy Lee Centers, amazing tenor singing from Ralph Stanley (where does Ralph come up with those incredible tenor ideas?), and "call-response" bass singing by Keith Whitley. Oh, and I almost forgot to mention the crosspicking guitar break from Keith Whitley that literally brought us to our collective feet.

And to give credit where credit is due, Keith's solo was modeled after the original Stanley Brothers version recorded by George Shuffler, years earlier. But Keith put his own stamp on this solo by using "backward" crosspicking rolls.

I'm not saying this solo is going to be easy to learn, to master, or to get up to speed, but it truly is a Hall of Fame Bluegrass Guitar Solo and close to number one in the crosspicking category.

To those of you who choose to undertake this project, my advice is to commit to a little more time and patience than usual. Take a break from the project when you feel the need, but don't quit, because it will be worth the effort.

To break it down, it has a simple melody (and you should pick out those notes on your guitar), and a simple G-C-D chord progression. You could compare it to a "Wildwood Flower" style melody-strum-melody-strum, but the strums are replaced by crosspicking rolls. Although that may be simple in concept, it becomes tricky when you start attempting to fill in the spaces with the rolls. The magic and excitement happen when the rolls create a syncopated

effect. The main crosspicking roll that is used is a down-up-up pattern, which I call a "backward roll." The final crosspicking roll in the solo is a "forward roll." I played it picking down-up-down, but many people play it down-down-up. You can try both ways, but I think my way promotes better timing.

The Keith Whitley version and the George Shuffler version were both played in G-position capoed to the 4th fret. I have played my slow and fast versions the same way.

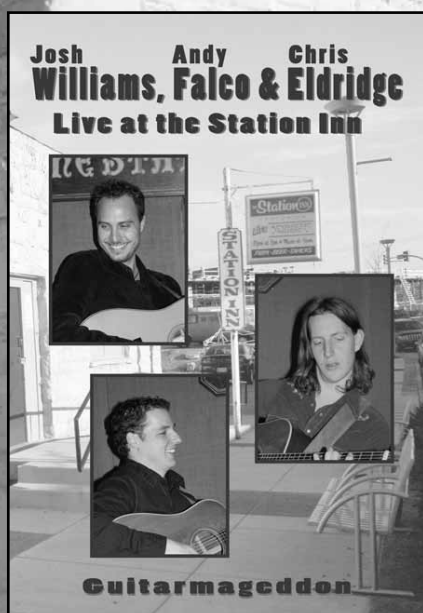
If you have any problems, feel free to call me toll free at Musician's Workshop 800-543-6125. I might be able to find a solution or at least some sympathy.



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Audio
Tracks 62-63

Will You Miss Me

Arranged by Dan Huckabee

1 **G**

6 **C** **G**

10

14 **D** **G**

18

The musical score for "Will You Miss Me" is presented in a system of five systems, each containing a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures by bar lines. The first system (measures 1-5) is marked with a '1' and a 'G' chord. The second system (measures 6-10) is marked with a '6', a 'C' chord, and a 'G' chord. The third system (measures 11-14) is marked with a '10'. The fourth system (measures 15-18) is marked with a '14', a 'D' chord, and a 'G' chord. The fifth system (measures 19-22) is marked with a '18'. The bass clef staff contains fret numbers (0, 1, 2, 3, 4) and picking patterns (H, 2, 3, 4) indicating the sequence of notes to be played. The treble clef staff contains the corresponding musical notation for the melody.

Kaufman's by Steve Kaufman Corner

When the Roll Is Called Up Yonder

Hi friends and welcome back to my corner of the magazine. This is a special crosspicking issue and if you have ever taken one of my classes (highly recommended – mostly by my wife Donna) or if you've picked up my *The Art of Crosspicking* DVD (available at your local music store or www.flatpick.com), then you know my right-hand pick direction ideas. Quarter notes are played down (D) and eighth notes alternate DUDU. I feel that the double-down method of crosspicking affects the right hand in two ways. One is that it confuses the right hand and adds unneeded tension to the hand and arm; and two, it will top you out in speed.

So I play eighth notes always as DUDU DUDU, unless there are triplets involved. The two downs in a row in the George Shuffler method DDUD DUDU will slow you down. No offence, Mr. Shuffler! You are the King and when that method is played slow, it has a special and different tone. But try that with the B part to "Beaumont Rag" or "Blackberry Rag" and you're sunk. DUDU DUDU is the key to a smooth right hand and speed and tone (in my humble opinion).

So now that you've got that, I don't have to draw arrows and right hand markings all over this arrangement. We'll just discuss

left-hand finger positions unless the right-hand discussion is warranted.

You will start measure 1 in the F position at the 3rd fret making it a G. Only hold the first and second fingers. You won't be hitting the 4th string (on purpose anyway) so therefore you don't need to hold it. You can see the roll pattern extends into the first beat of the next measure and then you need to jump to the next position holding the 1st and 2nd frets with the first and second fingers while keeping the roll going.

Crosspicking even beat measures turn into syncopated measures: When you use this forward roll and have melody notes that fall on the 1 and 3 beats of the measure (one at the start of the measure and one in the center), you have to syncopate the melody. When you do this forward roll, the melody is the first note or the low note of the roll. You must keep your pattern and can't change it because you haven't gone through my *Art of Crosspicking* DVD so you don't know you may have other choices. So if keeping this roll forward, the next time that your pick is to the low string after the first note is beat 2+ or the "+" beat of 2. This slides the melody note forward, as heard on the recording, and therefore syncopates the melody. So, a melody note played on the 3rd beat of the measure slides half a beat earlier.



Measure 7: The G note 1st string is not a typo. Suspend the D7 for a bit.

Measures 17-18: Jump!

Measure 21: This is a D7 shape. I use the first finger on the 3rd string, second finger on the 1st string and fourth finger on the 2nd string.

I think that's about the toughest of the parts. The only suggestion I can make is to play the roll pattern (Measure 1) over and over paying very close attention to the DUDU DUDU motion. Use an egg timer and roll it for 3 minutes at a time. Nobody in the house wants to hear you practice this more than that. Then play something else and get back to it in a few minutes.

Have fun and see you down the road.

Bye for now,

Steve Kaufman

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Audio
Tracks 64-65

When the Roll is Called Up Yonder

Arranged by Steve Kaufman

Key of G

Sheet music for "When the Roll is Called Up Yonder" in the key of G, arranged by Steve Kaufman. The music is presented in four systems, each with a treble clef staff and a bass staff. The key signature is one sharp (F#). The time signature is 4/4.

System 1: Chords: G, G7, C, G. Measures 1-4.

System 2: Chords: G, G, D7, D7. Measures 5-8.

System 3: Chords: G, G7, C, G. Measures 9-12.

System 4: Chords: G, D7, G, G. Measures 13-16.

The bass staff contains fingerings (0-4) and triplet markings (3) for the left hand.

When the Roll is Called Up Yonder (con't)

17

21

25

29

Flatpicking Guitar Workshops

Tim May and Dan Miller, authors of the 8-Volume Flatpicking Essentials Guitar Course, are continually touring the country teaching a variety of flatpicking workshops. To see if they will be visiting a town near you, please visit: www.flatpick.com/workshops.

Sharpening the Axe

by Jeff Troxel



Crosspicking “June Apple”

Welcome to my corner of the crosspicking edition. In the past few issues we’ve been exploring a horizontal approach to the fingerboard and I’ll continue that theme in the next column. But since this issue is dedicated to crosspicking I’ve decided to present an arrangement of a familiar fiddle tune “June Apple.”

When we think about crosspicking, certain tunes automatically come to mind; tunes like “Bill Cheatham” and “Beaumont Rag,” to name a couple. “June Apple” isn’t normally part of the crosspicking canon, but this arrangement uses crosspicking in a way that gives the song a new character and transforms a fast fiddle tune into a slower-moving solo piece.

From measure 1 through the first beat of measure 2 there’s a standard three-string crosspicking pattern. Throughout the piece that pattern is used for shorter durations, and

sometimes with moving lines that make it sound less predictable. An example of this is in the first three beats of measures 7 and 16 where the right hand plays the three-beat pattern while the fingers of the left hand move to different notes.

Throughout the “B” section there are some different crosspicking patterns mixed with moving left-hand notes to create a flowing melody and accompaniment. Another device that gives the arrangement a unique quality is the use of slurs mixed with crosspicking. Watch the fingerings closely because sometimes you play the same notes on different strings. An example of this is in measure 13 where we slide the third finger from D down to C, followed immediately by D and C played again on different strings.

At the end of the written example I included some alternate measures to be played on the repeat. I put them at the end because they’re short enough that it didn’t warrant writing out the whole section again.

I find it interesting that even changing one or two measures the second time around helps breathe new life into an arrangement.

Use the recording to figure out how the piece is supposed to sound, and practice it in increments to build your muscle memory. If you’re new to crosspicking I recommend using down-up picking throughout, but other possibilities abound.

In the past some of you have sent me recordings of arrangements from this column and I hope that’ll happen with “June Apple” as well. It’s always a thrill to hear what other people do with my arrangements.

Until next time, practice hard and have fun.

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June Apple

Arranged by Jeff Troxel

First system of musical notation for 'June Apple'. It consists of a treble clef staff with a 4/4 time signature and a bass clef staff. The treble staff contains a melody with various fingerings (1, 4, 1, 1, 1, 4, 1, 3, 1, 1, 4, 1, 1, 1, 4, 1, 1, 4). The bass staff contains a bass line with fingerings (3, 6, 0, 3, 0, 3, 0, 6, 0, 3, 5, 0, 0, 3, 6, 0, 1, 1, 0, 1, 1, 3, 1, 0, 3, 0, 3, 6).

Second system of musical notation. The treble staff continues the melody with fingerings (1, 4, 1, 3, 3, 1, 3, 1, 4, 2, 1, 3). The bass staff continues the bass line with fingerings (3, 3, 3, 3, 0, 6, 0, 3, 0, 5, 0, 0, 3, 0, 1, 2, 0, 3, 5, 0, 3, 5, 0, 3, 6, 0, 3, 5).

Third system of musical notation. The treble staff continues the melody with fingerings (2, 2, 1, 4, 2, 1, 3, 3, 1, 3, 2, 3, 4, 3, 1, 3). The bass staff continues the bass line with fingerings (0, 2, 0, 0, 2, 1, 4, 4, 3, 5, 0, 0, 3, 0, 1, 0, 5, 6, 0, 5, 0, 5, 7, 5, 3, 5).

Fourth system of musical notation. The treble staff continues the melody with fingerings (2, 2, 1, 4, 1, 1, 3, 3, 3, 3, 1, 3, 2, 3). The bass staff continues the bass line with fingerings (0, 2, 0, 0, 2, 1, 4, 4, 3, 5, 0, 0, 3, 0, 1, 2, 0, 3, 5, 0, 3, 5, 0, 3, 5, 0, 3).

Measure 4 Second Time

Measures 13 & 14 Second Time

Fifth system of musical notation. The treble staff continues the melody with fingerings (3, 1, 4, 1, 1, 4, 4, 1, 4, 1, 3, 2, 2, 2, 1). The bass staff continues the bass line with fingerings (5, 3, 6, 0, 3, 0, 3, 6, 5, 0, 5, 3, 5, 0, 4, 0, 2, 0, 0, 2, 1).

Find The Time To Crosspick

By Adam Schlenker

Crosspicking is one of my favorite elements of flatpicking. The combination of rhythms and chord tones around the melody is a complete game changer. Not only does crosspicking allow you to create a more accompanied sound, it also lets you stretch out and reinvent the tune. This can lead to variation after variation without losing the melody, which is crucial in making this music.

One of the most frequent conversations I have with students has to do with creating arrangements that are based on crosspicking. I tend to hear pickers say, “I can learn tunes and I have practiced crosspicking exercises, I have even learned arrangements that use crosspicking but I don’t know how to just use it on the fly or plug it into a tune.”

Here is a short sample of a lesson plan I use to help build players’ instincts and understanding of how crosspicking fits into a tune. For this I’ll use the melody to “Angeline The Baker.” First learn/memorize a bare bones version of the tune/melody. As you get the tune into your hands and your

head, be watching for the “space” in the tune. This is where you’ll find the time to crosspick! Look for quarter notes or half notes, the end of a phrase, anywhere there is a little room to breathe has the possibility for some cross picking. The melody is provided below.

Second, you have to know the chord changes. Since so much of crosspicking draws from the notes in the chord, if you don’t know what chord is being played, you’re out of luck. Keep in mind that most of the notes in a melody are also part of the accompanying chord. Being aware of the chords will help play the tune regardless of crosspicking. It can also lead to variations using chord substitutions, but we’ll save that for later.

Third, create a “backing part” using the chord changes. Start with one or two crosspick patterns, plug them into the chord progression and practice. It will help if you practice this with a recording of the tune in its simplest form. That way you begin to hear both elements – tune and crosspick – at the same time.

On the next page I’ve provided the chord forms. On page 32, I’ve provided the

exercise. (Note: The pick direction I have written is a suggestion to make sure you try things other than all D U D U, alternating. You will get the most out of the work out if you try a few different approaches.)

Although this exercise is “written out”. All you have to start with is a crosspick pattern and the chord progression; you can build from there.

From there, I would put both parts side by side (melody and crosspicking over chords) and start combining. Take the spots in the crosspick that will fit into the open spaces in the tune. Once you see it and do it a few times it gets to be less and less of a mystery. Once you have worked up several tunes on your own this way you’ll realize that there are common elements that keep getting used. Noticing the repetitive nature of music is one of the big keys to creating musical instincts. Remember the crosspick exercise is a starting point. You’ll have to move some notes around to accommodate the melody. See page 33 for the full crosspicking arrangement of “Angeline the Baker.”



Audio
Track 67

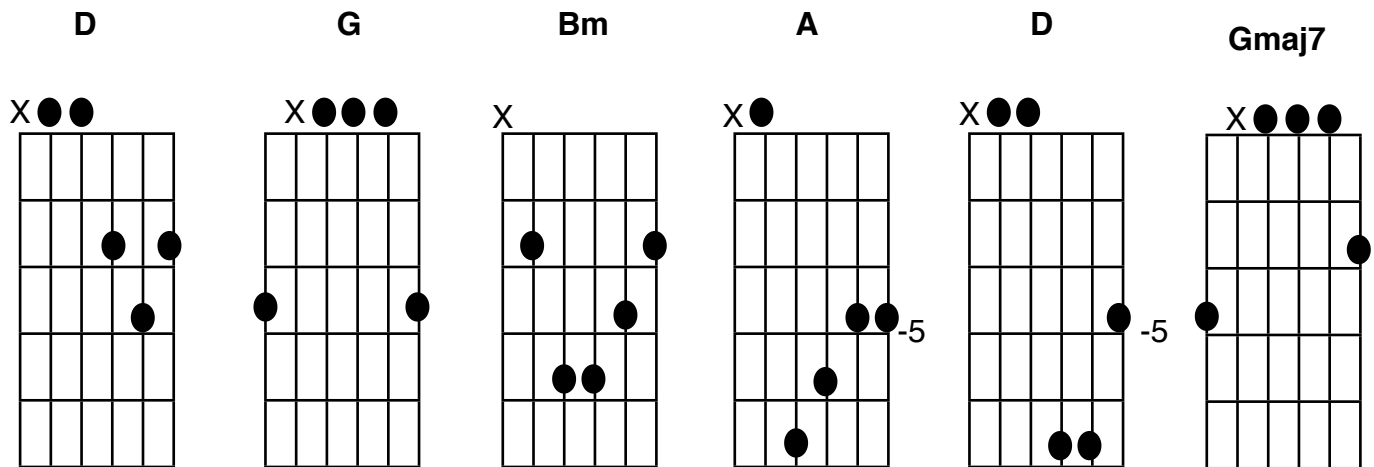
Angeline the Baker (melody)

Arranged by Adam Schlenker

1 **D** **G** **D** **G (maj7)** **D**

9 **D** **G (Bm)** **D** **(Bm)** **A (Gmaj7)** **D**

Crosspicking Exercise Chord Shapes



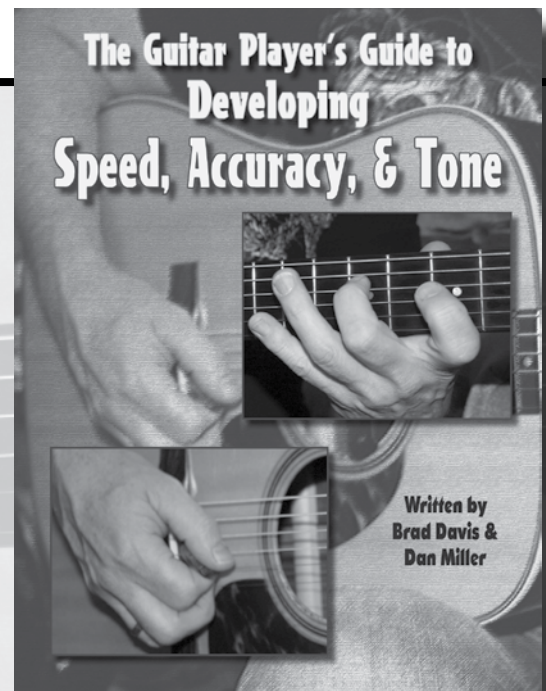
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Crosspicking Exercise

Arranged by Adam Schlenker

1 **D** **G** **D**

TAB

6 **Gmaj7** **D** **D**

11 **G** **D** **A**

16 **D** **Bm**

21 **D** **Bm** **A** **Gmaj7** **D**

The exercise consists of six systems of music, each with a treble clef staff and a guitar tablature staff. The key signature is D major (two sharps). The time signature is 4/4. The exercise is divided into measures by vertical bar lines. Chord names (D, G, D, Gmaj7, Bm, A) are placed above the staff to indicate the harmonic context. The tablature staff shows fret numbers (0-7) and picking patterns (V for downpick, square for uppick). The exercise is a continuous sequence of crosspicking patterns across the strings.



Audio
Tracks 69-70

Angeline the Baker (crosspicking)

Arranged by Adam Schlenker

1 **D** **G** **D**

TAB

6 **Gmaj7** **D**

11 **G** **D** **A**

16 **D** **Bm**

21 **D** **Bm** **A** **Gmaj7**

P **H** **S** **P**

The Last Thing On My Mind

by Kathy Barwick



For this special crosspicking issue, I've arranged the Tom Paxton classic "Last Thing On My Mind." This song comes to bluegrass music from Clarence and Roland White. What I've done here is a classic crosspicking approach to the melody. I covered this approach in detail, using "Bury Me Beneath the Willow," in FGM Volume 13, Number 6, September/October 2009. It would be helpful to review that information as it generally applies here as well.

Example 1 shows the basic pattern that is the foundation of the crosspicking approach used here. This DDU picking pattern is distributed through the piece (measures 2, 3, 5, 6, 7, 9, 10, 11, and 14). The first downstroke is a rest stroke: the pick comes to rest on the next string. The second downstroke is a "free" stroke, which prepares you for the upstroke on the 3rd note on the roll. The asterisks indicate which downstrokes are rest strokes.

Compare M2 and M10. It's the same as M2, but leaves out the second note of the roll. However, the pick direction remains the same as if you had played that note.

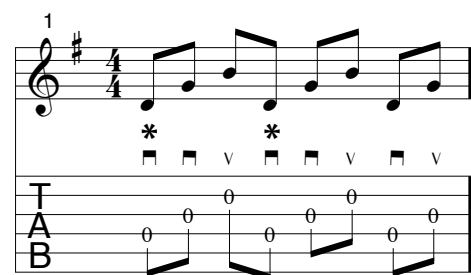
While crosspicking can be challenging, once you have the basic technique it can really lend interest to your playing!

Kathy Barwick has played guitar since the late 1960s, when she learned folk-style fingerpicking. Kathy also plays banjo resophonic guitar and acoustic bass, and has performed over the years with bluegrass and Irish bands. A founding member of The All Girl Boys, Kathy now plays resophonic guitar and mandolin with The Mike Justis Band. Kathy's critically-acclaimed solo recording "In My Life" was released in 2011 on the FGM label.

A Sacramento resident, Kathy teaches at music camps and gives private lessons on guitar, resophonic guitar, and banjo

(including Skype lessons). She welcomes your feedback and/or comments; you can contact her at kbarguitar@yahoo.com or visit on the web at www.kathybarwick.net.

Example 1



Bryan McDowell: The Contestant



Bryan McDowell is perhaps the most successful all-around contest player of all-time. During the past two years he has won an unprecedented number of contests on a variety of instruments. Anyone who has not heard Bryan play and is curious about this young talent, should check out Bryan's new CD.

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Arranged by Kathy Barwick

98



NASHVILLE FLAT TOP

By Brad Davis

Accents in Crosspicking

Playing great music is not just about the notes that are played. How you play those notes also has a lot to do with how well your solo will connect with your audience. Dynamics, phrasing, and articulation have a lot to do with how the notes you choose to play are felt by the listener. If these elements are not present, you can play all the right notes, yet sound flat or mechanical. If these elements are present you can take any sequence of notes and create a great groove and develop effective emotional content in your solo.

Once you learn how to play the sequence of notes that will form your solo, it is always a great idea to go over that solo again and again and create variations based on changes in phrasing (note timing changes), dynamics (volume or accent changes), and articulation (transition or continuity changes). These are the elements of music that are going to help you express your solo, make it your own, and help you communicate with the audience.

As a dynamics, or accent, exercise, I've written out four lines of crosspicking tab (shown on the next page). The first line is a typical phrase that you will hear flatpickers play over the B part of "Beaumont Rag." I've put the accented notes in bold and I've written a ">" over the note that you'll most likely accent in this phrase. First play all the notes with equal volume and then play through the tab and accent the notes that I've indicated. You should hear a big difference in how the line is communicated.

In the second line, I've written out a simple crosspicking roll over a C chord. Here I've accented the first note of each roll. Again, play through this line without accents, then try it with the accents.

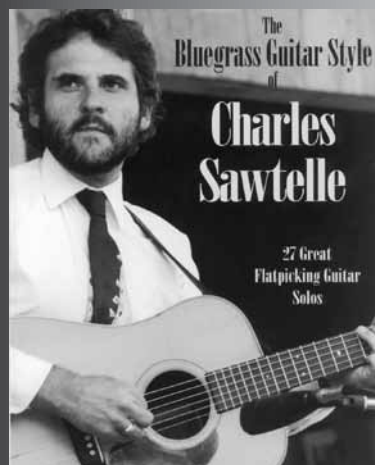
In line three I've written out a crosspicking roll over a D chord. This time I'm accenting the middle note of the roll. This is a little trickier. Take your time and you'll get it. Again, you'll see that accenting a crosspicking roll this way will provide a different feel.

Before you move on to the fourth and final line, try going back over lines one



through three and accent different notes than the ones that I've indicated. For each line first try accenting the first note of the roll, then the second, then the third. Get a feel for what kind of emotion or groove each of these different accents communicate.

Finally, give line four a try. I've not indicated any particular accents here because I want you to experiment and see what kind of accents and dynamics you can discover. Different types of accents will work better in different songs and situations. If you practice a variety of ways of accenting your crosspicking rolls, you will be ready to apply the accents that you feel will best fit a particular situation. Have fun with it!



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Accent Exercise

Written by Brad Davis

1 **G**

Count 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

TAB

Clicks: ↑ ↑ ↑ ↑

3 **C**

Count 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Clicks: ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑

6 **D**

Count 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Clicks: ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑

9 **C**

Count 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Clicks: ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑

Sharpening the Axe

by Jeff Troxel

The Power of the Etude

At a guitar workshop I recently held someone asked me which of the hundreds of guitar books on the market I thought were most worthwhile. Given the vast amount of written material available for guitar these days, it's a good question. It's also a question I feel qualified to answer since I've bought enough music books over the years to start my own store.

The truth is that there are some outstanding guitar books out on the market, many of them available at your friendly FGM Mercantile (www.flatpick.com). But the answer I gave is one I truly believe and adhere to. In my opinion, the best book you can buy (besides my own book of course) is a book of blank staff paper. This assumes that you're far enough along with your playing to be able to notate some musical ideas for yourself.

I believe the most effective approach to practicing is to take a short, targeted idea and drill it with repetition. Let's call this brief and focused musical example by a name that has a long history in classical music. Coming from the French language, the word etude means "study" (the noun, not the verb). Etudes came into favor in the early 19th century as the piano gained in popularity and they're usually short in duration and designed to provide practice material for a particular area of focus.

You might ask "why we can't just practice tunes and get the same result?" To answer that I would ask you to consider for a moment how a sports team approaches practice. Do they just go out on the field and play the game over and over? No. They run drills that focus on a specific skill. These drills allow the intensity of the practice to stay high and decrease the amount of time between repetitions of that skill. How many times does a baseball player come up to bat in a nine-inning game? How many more times can that same player practice with a pitching machine and batting cage? More intensity plus less down-time equals a better and more effective practice session.

The same holds true for music. Most tunes have a mix of challenging and easy parts. By using an etude, you can find ways

to repeat the hard part more often and more efficiently than by playing the whole tune over and over. But the etude concept can go further than just learning tunes. You can use etudes to target and drill many aspects of your playing. Some etude ideas might include the following:

- a study to help you learn the notes in a key you're struggling with
- a crosspicking exercise
- something to help you work out material in a place on the fingerboard where you aren't used to playing
- a study that mixes a lick you learned from a recording with some of your own ideas
- a drill for the A or B section of a tune you're learning
- ideas for a chord progression over which you want to improvise

The great thing about writing your own etudes is that you take charge of solving your own problems. It places responsibility for your musical growth on you – the only person who can do anything about it.

This column is about a concept, but I also want to include a couple of musical examples to demonstrate how I would write an etude for a specific topic. Etude #1 is a study in the key of C that focuses on consecutive picking. After years of strict alternate picking, consecutive picking is still counter-intuitive for me. I wrote this study to see if I might be able to smooth it out and make it more comfortable. I'm not necessarily advocating this kind of picking for you, but rather, I'm using this etude to demonstrate how I wrote something for myself to focus on a technique I may want to use more in the future.

Etude #2 is a crosspicking study I wrote out for some of my students. I specifically wanted something in C that stays in first position and challenges right-hand accuracy. I also wanted something that sounded similar to classical studies I've seen in the past and that a student might play for a group lesson or master class. Notice that this etude is less predictable than some crosspicking examples you come across. For my purposes, I wanted a study that forced my students to stay focused on

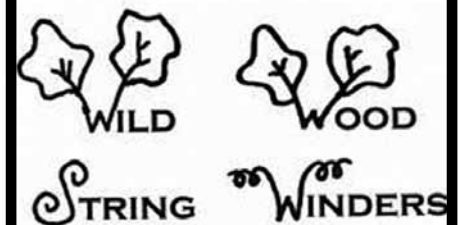


reading the notes instead of relying on muscle memory. The crosspicking studies you compose might focus on something else entirely.

I hope you enjoy the etudes I included with this installment, but even more, I hope you'll start writing your own studies to address your personal challenges. As always, feel free to contact me with any questions or comments. Until next time, then...



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Etude 1

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Etude 2

Cross-Picking Study

Chord progression: C G C F

Chord progression: C F G7 Am G

Chord progression: C G7 G C



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THE O-ZONE

by Orrin Star



Golden Slippers – A Crosspicking Variation

Certain simple tunes so lend themselves to being played fast and mechanically that it's easy to forget their essential beauty. "Golden Slippers" is one of these. So I've decided to try and rescue this mangy warhorse from the pasture of maltreatment. With some love and a new slower tempo I believe it can thrive and have a good life.

OK: this is a Carter-style arrangement tweaked with some crosspicking. I first learned "Golden Slippers" (and still enjoy playing it) on the mandolin. And the most interesting and challenging feature of this arrangement is its use of a syncopated crosspicking pattern that I took directly from the mandolin.

To communicate this pattern in print I'd like to start by simply talking you through it. Using pick strokes as beats, and capital letters to indicate accents, a measure of regular crosspicking would be: Down-up-down-up-down-up-Down-up. Now here's the syncopated version: Down DOWN-up Up-down (with the second "down" all in caps to indicate an even louder accent).

Now turn to the two opening examples from the tab (shown in the next column) and you will see a one-measure phrase from the melody of this song crosspicked both ways.

If you can practice the new one some before you tackle the full arrangement it will help.

The defining feature of the syncopated crosspicking pattern is the two pauses that it contains. In particular it always starts with a quarter note. And managing the sustain of that note is important. For example, in the middle of measure 3 we add an F to the C chord using our pinky. That F should linger for the entire length of the quarter note; only remove it the instant you pick the next note. All opening quarter notes that are part of this pattern should be held like that.

Lastly, note that the second part of the tune starts with a "big C" chord: you fret the C note with your pinky and place your ring finger on the G at the third fret of the sixth

string. The same thing also then happens one string over with a 'big F' (after you've strummed the initial F chord and need to add that low C note). Other than that you should be golden.

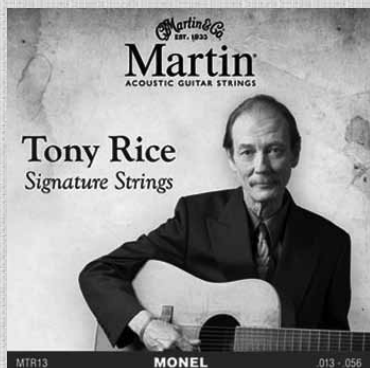
Orrin Star is an award-winning guitar, banjo & mandolin player based in the Washington, DC area. The 1976 National Flatpicking Champion, he has toured and recorded widely, is the author of Hot Licks for Bluegrass Guitar, and performs mostly solo and duo. He offers private music instruction both in person and online. See www.orrinstar.com.

Example 1

Example 2

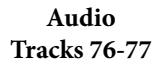
T
A
B

> = Rest Stroke ✓ = Accented Note



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Arranged by Orrin Star

The Big Book of Crosspicking

Golden Slippers (con't)

23 ^G C

The Fretboard and Crosspicking

by Kathy Barwick



The Big Picture: The Fretboard and Crosspicking

As we near the end of bimonthly publication of *Flatpicking Guitar Magazine*, I want to share my view of the crosspicking “big picture.” That is, the fretboard’s regular organization and how you can use it to incorporate crosspicking into your solos. (I was pretty surprised when I started trying to explain my crosspicking approach when I discovered I wanted to talk about the fretboard way more than the right hand!)

Now you know that I have a particular affinity for crosspicking. I believe this is due to two things. First, while banjo wasn’t my first instrument, it was the first instrument I really learned to play (and most importantly, it was the first neck that I learned). In addition, banjoists (at least the Scruggs-style ones) learn to use right-hand rolls to play the melody of a song. The right-hand will constantly make adjustments to “follow” the melody. Us crosspickers can do that too! And, in addition to many cool banjo licks that transfer nicely to guitar, I found that, with a bit of accommodation regarding the tuning of the first string, that many of the Scruggs chord patterns transfer nicely to guitar.

So, I’m going to try in these last few columns to summarize my approach and see if I can tie some things together for you. This will include lots of references to columns I’ve written over the years. In fact, if you’ve been reading my columns (I started writing for FGM in 2005) you’ve been exposed to all of these ideas already. So, I’ll be referring you to specific columns that illustrate the concepts I’ll describe here.

Here we go! Figures 1, 2 and 3 (on the next page) show the three basic chord shapes I use. This is similar to the CAGED system except that in my case they’re derived from banjo chords... so you have the “F shape,” the “D shape” and the “A shape.” Pay particular attention to the placement of the “root” note in each shape. This is very important information, as it will allow you to use the shape for any chord. (I’m not going to go into minor chords and

associated patterns in this column.) Note also the parenthetical note shown in the “A shape.” This is because when playing out of this shape on strings 1-3 I most often barre those two notes. (See my column on “Oh, Susannah” to find out why! It’s in Vol 11 # 6, p 34.)

Figure 4 is a fretboard chart that plots I, IV and V chords, using the three shapes described above, on strings 1-4. This chart illustrates the functional relationships between the three main chord shapes that we’ll be using for crosspicking. What I mean by “functional relationships” is how the I, IV and V chords function within a song or tune (e.g., the chord progression). And, the “main” melody notes are found within those chords, so these chords can be used for finding the melody as well as for accompaniment.

Now, of course, we only use three adjacent strings for crosspicking (yes, you can skip strings. We’re not doing that here). So, you should look at strings 1-3, or 2-4. Note also that the I, IV, and V designation on this chart is arbitrary (though the relationships are not). What I mean by that is that, for instance, I could have designated that initial D chord at the top of Figure 4 as a I or a IV chord. No matter, the point is that the chord relationships are consistent and predictable.

OK, I grant you, Figure 4 is a bit hard to comprehend (heck, it’s how I see the neck, and it confounds me to look at it!). So, I’ve separated, again, arbitrarily, that chart into smaller groupings. Figure 5 is probably my favorite grouping. As you can see, it has the “D shape” on strings 2-4 as the I chord. Now, as you look at these subsequent figures, remember that the shapes, and patterns, are movable. Figure 5 shows the I chord as a D chord. But, of course, you can always move the entire pattern up 2 frets if you want to play an E chord. Similarly, Figure 6 designates the “F shape” chord as the I. Here, it’s an A chord; again, move it up a fret and you’re in Bb. Figure 6 chooses the F shape as the I chord.

Figures 7 and 8 move to strings 1-3, with Figure 7 showing the A shape as the I chord, and Figure 8 designating the F shape

as the I. Notice the repeating patterns. For example, in Figure 8, we start at the bottom of the pattern (pitchwise) with the F Shape. We move through the A shape IV chord, the A shape V chord (2 frets higher than the IV, of course) and find ourselves at a D shape I chord. All of these patterns repeat in similar fashion as we move up the neck. In fact, the more you explore these patterns, the more you’ll notice the regular and predictable way they occur on the fretboard.

Notice I use the term “chord relationships.” After you get used to using these shapes, you may end up thinking less in terms of the actual chord (which you can always name by identifying the name of the note in the “root” position) and more in terms of how that chord functions in a progression. You will also notice that, for instance, if you are holding an “F shape” chord on strings 2-4, and, that is your I chord, you’ll always find a V chord one fret lower (on the D string) and in the “D shape.” Similarly, there’s always an “A shape” IV chord right there on the same fret (as your ring finger). Notice too that if we instead designate that D shape chord as the I, now that same F shape chord one fret higher is its IV chord! Pretty soon you will find yourself finding these relationships intuitively.

Left-hand fingering is very important for smooth transitions between chords. On strings 2-4, I tend to leave my ring finger on the fourth string, especially when working in the F and D shapes. This not only keeps your hand from flying around, it also enables you to smoothly slide up and down the neck between chords, and even between inversions. Note that in my columns, I talk quite a bit about left-hand fingering... tedious to work through, I know, but important in the end.

Similarly, when playing the A shape on strings 1-3, as in Figure 7, the move to the adjacent V chord is done by leaving the index barred, and lifting the ring finger from the 3rd string, and placing the middle finger on that same string, one fret lower. This smoothly takes you from, as in the

Figure 7 example, a C chord to a G chord by just changing that 3rd string note. Check out that “Oh, Susannah” column and you’ll see what I mean.

Some concepts to keep in mind:

1. The “main” (or “strong”) melody notes are usually found within the triads (the chord the song or tune is in at that moment)

2. Other melody notes may be triad notes, or may be adjacent scale tones.

3. If you want to crosspick, you need to be holding a triad, or partial triad on adjacent strings (sometimes you can leave a string open and it still works). Remember that strings 2-4, unfretted, make a G triad.

4. You can actually use triads to find the melody notes as you play. To do this you must:

a. Know the melody and the chord progression

b. Recognize the melody note you’re looking for when you hear it, and

c. Be able to determine, directionally, where to look for the melody note that’s coming up. That is, is it lower, the same, or higher than the note just played? If it’s the same, you’re good, you’ll catch it in the crosspicking roll. But if the note you’re looking for is higher than the highest note in the triad you’re holding, you’ll need to either move to a higher set of strings (from 2-4 to 1-3) or move up to the next-higher inversion of the chord you’re holding.

d. An additional aspect of item c is, is the next melody note happening while the song is in the same chord as the previous one, or... do you need to move to another chord? This is where the chord relationship charts can be very useful. No matter where you are and what chord you’re holding... the chord you’re looking for is nearby! Remember to think about the direction of the melody; this should guide your choice of triad. That is, if the melody is moving up, you’ll need to keep that in mind when you change chords.

So, if we’re going to use the triads to find the melody, we also must be fluid with the right hand. That is, sometimes you’ll need a forward roll, sometimes a backward roll, sometimes another right-hand pattern entirely. This is due to the melody note’s position in the triad that you’re holding. As you review the material in the referenced columns, notice how the

Figure 1
D Shape

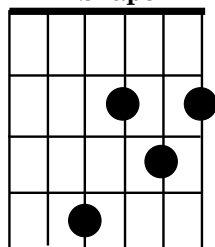


Figure 2
F Shape

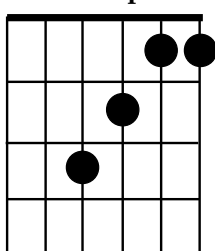
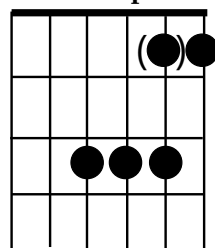


Figure 3
A Shape



Legend for
Figures 4 - 8
● = I X = IV ○ = V

Figure 4

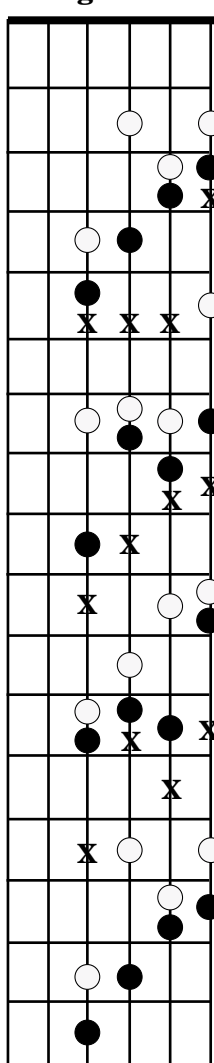


Figure 5

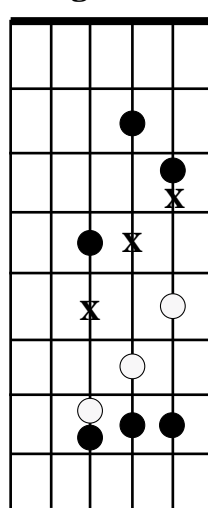


Figure 6

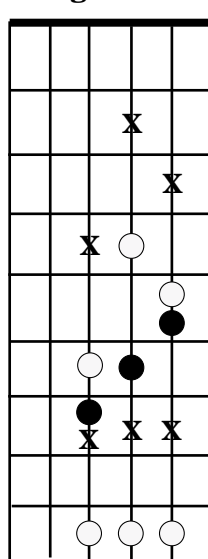


Figure 7

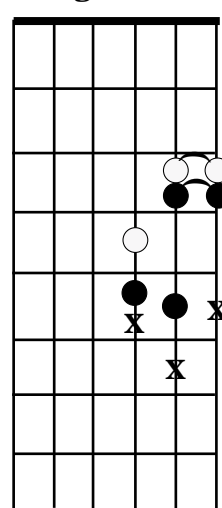
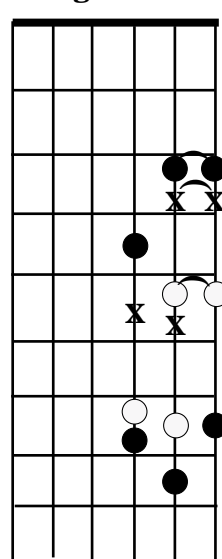


Figure 8



choice of right-hand crosspicking pattern is often determined by the melody. In fact, I often crosspick over, or lightly strum over, a triad in order to find within it which one is the melody note. THEN I use a right-hand pattern that emphasizes that note, by putting it on the first beat of the measure (or, on the appropriate beat of the measure; that is, where that note actually occurs in the song), as well as using a pattern that may repeat that note, so as to reinforce its importance. One more thing, you don’t HAVE to crosspick all the time (of course!). Use these triads to find the melody, just as you would when playing in Carter style out of open chords. It’s rather the same idea.

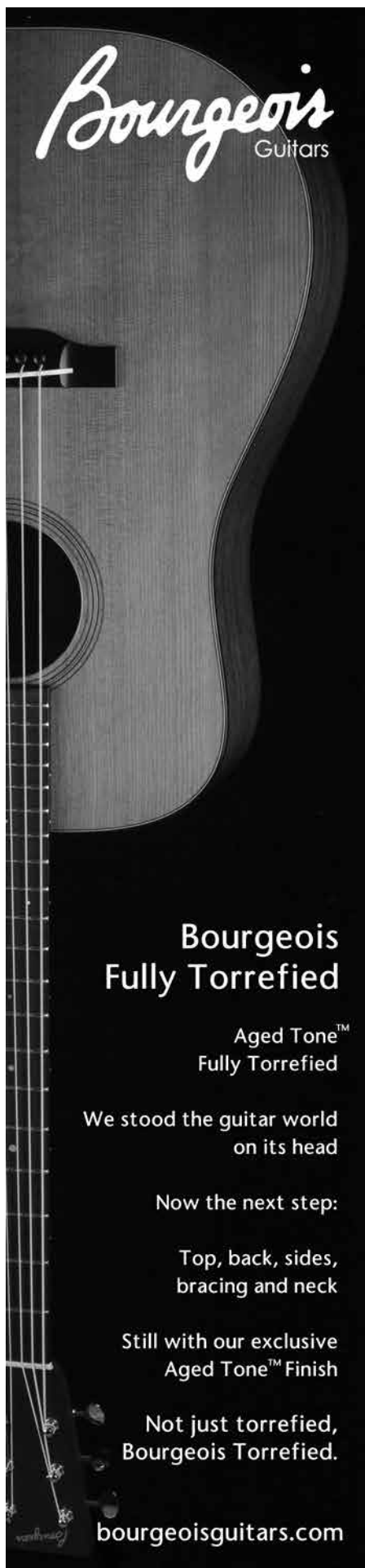
Finally, remember that in addition to the major triad in each of the three chord shapes, other melody notes exist around the shape itself. You can add a finger, or move a finger, to get some of those notes. (Note that those are notes in the scale that’s associated

with that chord.) Conversely, you can play a whole lot of the melody (of a song, at least, which typically has fewer melody notes than a fiddle tune) right out of the triads.

OK then! There are a lot of ideas here, and I’m not done yet. We’ll do some more in the next issue, but let’s stop here and look at the application of these ideas. Some songs are great crosspicked right out of open chords (think Carter-style). Examples of those include: “Wildwood Flower” (Vol 16 # 1, p 47); “The Last Thing On My Mind” (Vol 16 #5, p 34); “Ages and Ages Ago” (Vol 18 #1, p37);

Now, back to the fretboard patterns. I’ve talked about three main “uses” I’ve covered for using these chord patterns for crosspicking:

1. First, we can use these triads to play fiddle tune melodies. This works especially well when a tune has a descending scale line, or folded scale line. Take a look at



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“Whiskey Before Breakfast”, Vol 10 # 3, p 58; “Arkansas Traveler”, Vol 10 # 1, p 37; “Blackberry Blossom”, Vol 10 # 5, p 35; “Weave and Way”, Vol 17 #2, p 30.

2. You can use these triads to find song melodies in chords or partial chords. Take a look at “Oh, Susannah”, Vol 11 # 6, p 34; “Freight Train”, Vol 12 # 4, p 38; “Bury Me Beneath the Willow”, Vol 13 # 6, p 36.

3. Finally, you can crosspick over triads (or partial triads) to fill time between melodic phrases, just as the banjo does. Take a look at “Will The Circle Be Unbroken”, Vol 14 # 5, p 38; “Fireball Mail”, Vol 14 # 4, p 35.

Well, that’s more than enough for now! In the next issue, I’ll review a few other fretboard patterns and concepts that come in handy for crosspicking. See you then!

Kathy Barwick has played guitar since the late 1960s, when she learned folk-style fingerpicking. Kathy also plays banjo, resophonic guitar and acoustic bass, and has performed over the years with various bluegrass bands. A founding member of The All Girl Boys, Kathy now plays resophonic guitar in The Mike Justis Band, and guitar in the duo Barwick & Siegfried.

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The Fretboard and Crosspicking Part 2

by Kathy Barwick



The “Yodel” Shape

Figure 1a shows you what I call the “yodel” fretboard pattern (or shape). I call it that because you can use this pattern to play the Jimmie Rodgers “yodel” lick. But, it can be used in a lot of other situations. And don’t forget, you can “run” the pattern both ways, up or down. In fact, I use this pattern a lot to create a lick moving from high to low as a resolution from the V to the I chord. Not a “yodel” at all, but I’m using that pattern to get from one place to another.

You’ll want to be aware of the entire chord around these partial forms. This will help you keep track of where you are and what’s nearby, as options for the next chord change. In all of these patterns, you’ll use the position of the root notes at either the top or the bottom of the pattern to tell you where to place the pattern for use over a particular chord. Notice that the bottom (pitch-wise) of the yodel pattern is part of the D-shape chord. The top of it comes from the A-shape. (And, the “middle” position is actually derived from the F shape chord... in Figure 1, imagine an A chord played in the F-shape with the ring finger at the 7th fret... drop that note down 2 frets, and you get an A7. Drop out the 3rd string note, and you have what Figure 1 shows in between the top and the bottom of the pattern.)

And yes, there’s that open 3rd string. It sounds just fine in most chords. The only chord you need to avoid is when you’re using this pattern for E major, as that G note will sound awful against the G# in the E major. So either fill in the entire chord, or, especially when that would make the left hand awkward, either don’t play the open G string, or, if you want that crosspicking sound, mute it with the finger that’s fretting the 4th string and pick it lightly. The little “thunk” you make will fill out the roll but the absence of tone will hardly be noticed.

Figure 1b shows that you can use this same pattern over strings 1-3. This pattern is derived out of different chord forms, but as it just happens that the pattern looks the same, it’s useful to learn where to find the pattern

on this set of strings as well. (My preference is generally strings 2-4, as the transitions to other chord forms are generally smoother for the left hand, and I like the tone better there. But, this pattern can really come in handy at times.) On this set of strings, you have a B note in the middle, instead of the G. So you’ll want to be aware of when that sounds ok and when it doesn’t.

And, don’t forget, you don’t always have to crosspick. You can play the “outside” notes (the fretted ones) only... or, sometimes, I play one of the notes, say at the top of the shape, slide it right down to the lower position, then add the other fretted note. No crosspicking at all, just a shortcut to get from here to there. If you don’t have time for the whole pattern, try this sometime.

Fig 2 is the “yodel” pattern shown in Figure 1a, altered to fit over a minor chord (note that it’s no longer fit for yodeling!). As with all of these patterns, use the position of the root notes at either the top or the bottom of the pattern to tell you where to place the pattern for use over a particular chord. For example, if you want to play the pattern in E, you can think of it two ways: just move the pattern up two frets, in order to move from Dm to Em. Or, starting at the bottom of the pattern, place the low root note on the second string E note (at fret 5). Or, if you want to start at the top and go down, place the root at the top of the pattern (yes, it’s that note you’re not playing on the E at the 7th fret). An extra bonus, using this pattern for Em lets you play that open 3rd G note at will! On the other hand, it sounds awful in Fm, so you’ll want to either avoid that string or mute it with the finger fretting the 4th string notes.

Building on the idea of “chord relationships” I talked about in the last column, let’s look at the “yodel” pattern and see how we can use these fretboard patterns to transition between chords. Remember that, in typical bluegrass chord progressions:

1. The I7 leads to the IV
2. The V7 leads to the I
3. While I don’t have example of this here,

the II7 (that’s a major II) leads to the V

Today, I want to look at using the fretboard patterns as a way of getting “from here to there,” focusing on three ideas:

1. Using the patterns to play melody lines. This works when the melody notes are contained within the pattern. You can emphasize this by using a right-hand crosspicking pattern that places the melody notes at the beginning of a roll.

2. Moving between registers. For example, many fiddle tunes have a low part and a high part. You can use these patterns to transition from one area of the neck to another. Figures 1, 3, 4, 5 and 6a and 6b are useful for this. Notice that, for example, in Figure 3, that I to IV change (say, in the key of D, D to G) can also be used as a V to I move (in the key of G, D to G). In addition, Figure 7 shows an inversion pattern on strings 2-4 that I find very useful to move from one area of the neck to another while staying in the same chord.

3. Incorporating 7th notes into the patterns. This, as you know, nicely guides the ear from one chord to the next. In fact, what we’re doing here is moving through the actual flat 7 chord, which in this case acts as a substitution for the I7 chord. (Be sure your picking companions don’t follow you to the flat 7 chord... you want to hear that chord against the I.) Figures 3, 4, 5 and 6a&b incorporate 7th notes/chords into the patterns. Also note the downward arrows next to Figures 5 and 6a & b. This indicates a downward motion, starting from the top and moving down.

Figures 6a and 6b show a I7 to a IV chord, moving through the 7 chord (C in the diagram). In this case, we start too low on the neck to continue all the way down on the same set of strings. Instead, we move over to a lower set to complete the pattern. I split it into two charts so you can easily see the pattern. In this case, we move from a higher set of strings (2-4) to the next-lowest set (3-5) to continue the downward motion. Note of course that I could have designated this as a V-I change as well. It works either way. I haven’t spent any time

(yet) transposing this pattern to other keys, but it can be done!

While many of the columns I've done over the years contain these concepts, here are a few specific references to look at:

1. There are a lot of places where I use the "yodel" pattern in Figure 1a, including "You Are My Sunshine" in (Vol. 11 #1) and "Turkey Knob" (Vol. 19, #2). "Sunshine" is a good example of using the yodel pattern to play a melody line.
2. See "Lonesome Fiddle Blues" (Vol. 13 #2) for an example of using the minor form of the "yodel" pattern shown in Figure 1b.
3. The "Head Over Heels" column in Vol. 19 #5 nicely illustrates the ideas contained in Figure 5, and includes some good discussion of right-hand issues as well.
4. "Blackberry Rag" (Vol. 16 #6) has a lot of fun crosspicking stuff, including the use of the pattern in Fig. 6a and b.
5. The column titled "Independence" (Vol. 20 #2) is a good study of the "yodel" pattern and the right hand.
6. "Dixie Hoedown" (Vol 20 #3) includes the use of Figure 7, and the "yodel" shape (Figure 1a).

The accompanying recording for this issue is "Farewell Blues." Notice the use of the "yodel pattern" for the initial melody, straight out of Figure 1a. The first phrase is pretty simple, while the repeat of that phrase varies it a bit. For those A chords, I'm using the bottom two inversions shown in Figure 7. Then, the D and Eb chord sections are licks I put together using the top and the bottom of the "yodel" shape for each of those chords. Then, back to the "yodel" shape. In the second part, I use the I7 shown in Figure 4, then back to the Figure 1a pattern.

I hope this review is helpful. Do go back and study the referenced columns, as there is a lot of additional detail in those columns, including left-hand fingering and lots of right-hand crosspicking pattern stuff.

Kathy Barwick has played guitar since the late 1960s, when she learned folk-style fingerpicking. Kathy also plays banjo, resophonic guitar and acoustic bass, and has performed over the years with various bluegrass bands. A founding member of The All Girl Boys, Kathy now plays resophonic guitar in The Mike Justis Band, and guitar in the duo Barwick & Siegfried.

A Grass Valley, CA resident, Kathy teaches at music camps and gives private lessons on guitar, resophonic guitar, banjo, and bass. She welcomes your feedback and/or comments; you can contact her at kbarguitar@gmail.com.

Figure 1a
"Yodel Pattern"
2-4

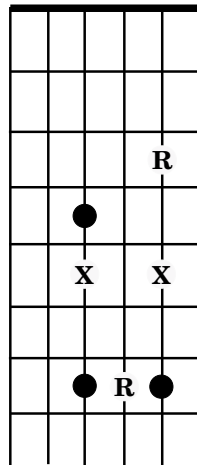


Figure 1b
"Yodel Pattern"
1-3

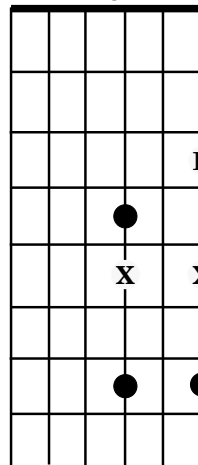


Figure 2
minor

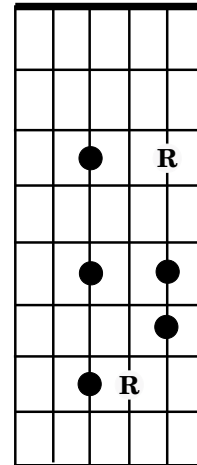


Figure 3
I to IV or
V to I

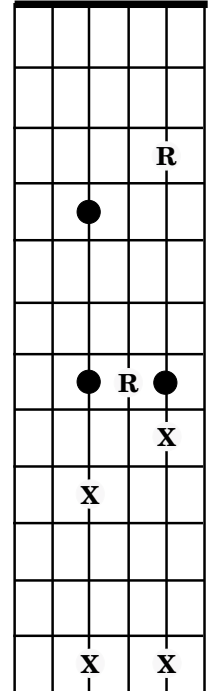


Figure 4
I-I7-IV

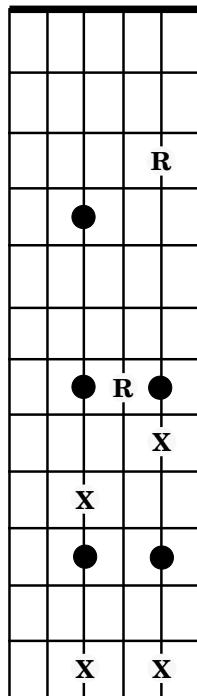


Figure 5

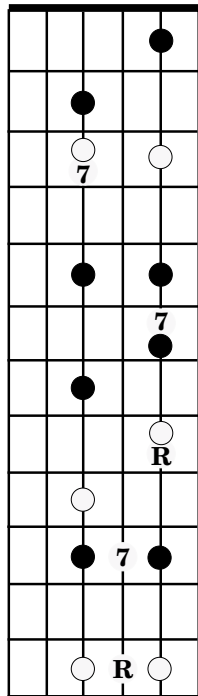


Figure 6a

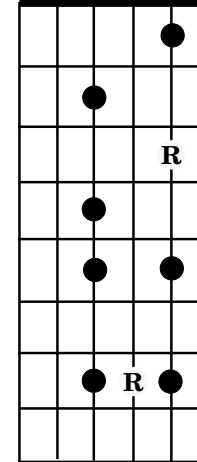


Figure 6b

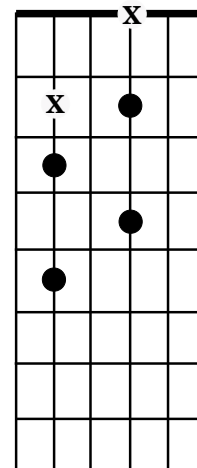
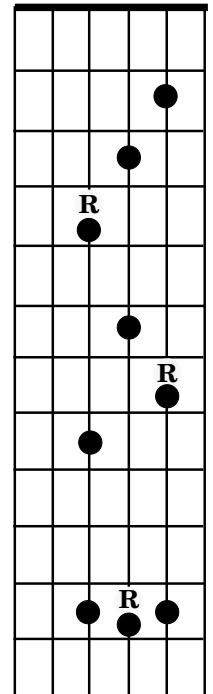


Figure 7





Audio
Track 78-80

Farewell Blues

Arranged by Kathy Barwick
Transcribed by Nick DiSebastian

A

C **G** **C**

TAB

5 **C** **G** **C**

9 **A** **D** **E♭**

13 **C** **G** **C**

B

17 **C7**

The musical score for "Farewell Blues" is presented in standard notation and guitar tablature. The piece is in 4/4 time and consists of 17 measures. The key signature has one flat (B♭). The score is divided into two systems. The first system contains measures 1 through 13, and the second system contains measures 14 through 17. Chord changes are indicated by letters above the staff: C, G, C, C, G, C, A, D, E♭, C, G, C, and C7. The tablature is written on a six-line staff, with fret numbers and pickup positions (indicated by 'x' marks) shown below the lines. Measure numbers 5, 9, and 13 are placed at the beginning of their respective lines. The piece concludes with a final chord of C7 in measure 17.

Farewell Blues (con't)

21 **C7**

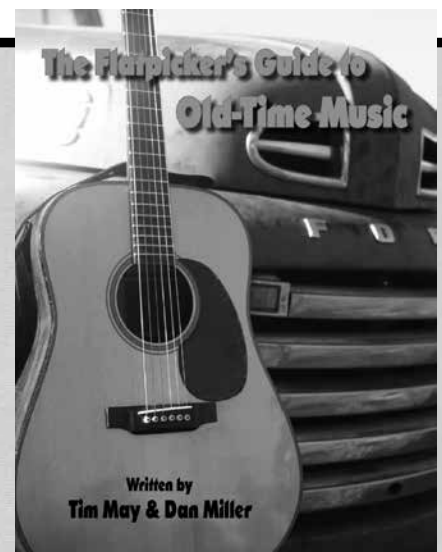
25 **A** **D** **E♭**

29 **C** **G** **C**

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Bury Me Beneath The Willow

Arr. by George Shuffler
Transcribed by John McGann

Capo 2nd

Legend: ▣ = downstroke ▤ = upstroke

Will The Circle Be Unbroken

Arr. by George Shuffler
Transcribed by John McGann

2nd solo break

The musical score is arranged in four systems, each with a treble clef staff for the guitar and a bass staff for the mandolin. The key signature is one sharp (F#) and the time signature is 4/4. Chord markings G, C, D, and S are placed above the guitar staff. The mandolin staff contains extensive fretboard notation with numbers 0-7 and pick direction symbols (downstroke squares and upstroke 'v' marks). Measure numbers 1, 5, 9, and 13 are indicated at the start of each system. The score concludes with a double bar line in the final measure.

■ = downstroke v = upstroke

Performance Notes by John McGann

The 'forward roll' is the main technique used in these pieces, which phrases groups of three notes on adjacent ascending strings—for example, strings 4,3 and 2, or D G B: down/down/up. As you may be aware, a bar of 4/4 time has eight 8th notes per bar, so to crosspick a one bar pattern, you'd need to 'turn around' the phrase to begin on beat one of the second bar, for example down/down/up down/down/up down/up. However, there are many ways to break up the pattern, and they are well illustrated

here.

Note that I have indicated pick directions for the first few bars, to get you started- you will get a feel for the crosspicking pattern and be able to apply it to the other groupings of three notes as you encounter them.

In "Bury Me Beneath the Willow" the first full bar features the 3 note pattern twice, and ends with a single quarter note down stroke. At bar 6, the pattern extends over 6 quarter note beats (12 eighth notes), it comes out evenly as $3 \times 4 = 12$. In the intro to "Will You Miss Me",

the pattern extends over 3 bars—12 quarter note beats, or 24 eighth notes : $3 \times 8 = 24$. I doubt George was concerned with any mathematics, but it may help you to see how the pattern connects over time, and help give you a feel for applying the technique to your own ideas.

Look for other ways the 3 note pattern is used in these pieces. As always, the sooner you can get away from the written page and get the music 'in your head' and hands, the sooner you'll absorb the feel for the music.

Intro and 1st break

Will You Miss Me

Arr. by George Shuffler
Transcribed by John McGann

Capo 4th

D

G

Measures 1-5 of the introduction. The treble clef staff shows a melody in G major (one sharp). The bass clef staff shows a fingered bass line. Measure 1 starts with a whole note G (0). Measures 2-5 contain eighth and sixteenth note patterns. Chord symbols D and G are placed above the staff.

G

G7

Measures 6-10. Measure 6 starts with a whole note G (2). Measures 7-10 continue the melody and bass line. Chord symbols G and G7 are placed above the staff. Measure 10 includes a half note (H) in the bass line.

C

G

G

Measures 11-15. Measure 11 starts with a whole note C (0). Measures 12-15 continue the melody and bass line. Chord symbols C, G, and G are placed above the staff. Measure 15 includes a half note (H) in the bass line.

D

Measures 16-19. Measure 16 starts with a whole note D (0). Measures 17-19 continue the melody and bass line. Chord symbol D is placed above the staff.

G

Measures 20-23. Measure 20 starts with a whole note G (2). Measures 21-23 continue the melody and bass line. Chord symbol G is placed above the staff.