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Bluegrass
Outlet

Introduction

The first time I heard Ron Stewart play the banjo was back when he was with the Lynn Morris band. I could hardly believe my ears. No banjo player has had that kind of impact on me since J.D. Crowe. Besides his unique sense of timing and tone, he came across to me as a "band" banjo player. Just like J.D. Crowe did, he was able to sense when he needed to play and when he did not need to play. He was also keenly aware of "what" needed to be played when he was needed. These are the big lessons that a lot of banjo players overlook.

Just a few years later he ended up playing in the band with Crowe as a fiddle player. He was equally adept at playing the fiddle with a sense of tone and taste that he had on the banjo. Crowe was loving it. He had found a fiddle player who was very much indoctrinated in the old Flatt & Scruggs style of bluegrass that Crowe loved so much. J.D. became so inspired by this that he even kicked his own playing up a notch.

After his stint with Crowe, Ron got together with some of the greatest bluegrass musicians on the planet to form the super group, The Boxcars. Ron played some fiddle in this band ,but mostly he was the banjo player. The band's choice of material ranged from Flatt & Scruggs to some modern day songs, many of them penned by members of the band. His ability to adapt to the band once again showed his versatility in being able to know when to play and when not to play.

Ron's solos and backup work with the Boxcars is so in the pocket that to use and old J.D. Crowe quote about Elvis Presley "it made you want to get up and kick the walls". Ron has managed to bridge a gap that most banjo players just fall short of achieving.

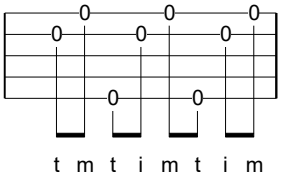
The transcriptions in this book will show you the notes that Ron chose to play on these particular recordings. Listening intently to these recordings will give you something even more important than his note choices. That is where the real magic lies.

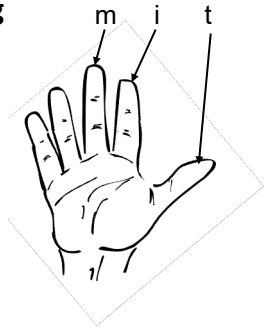
Russell Sawler—Transcriber & Ron Stewart fan.

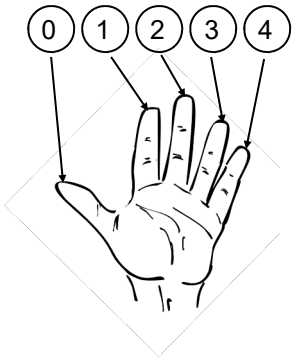
"Most of humanity goes through life never realizing that there is a true magic that lies within the fabric of all that is. Those of us who are fortunate enough to discover it – the dreamers, wanderers, artists, lovers and seekers – never stop looking once it's found." Author Unknown

Tablature Symbols

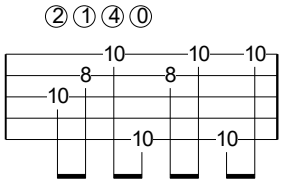
Right Hand Fingering
Below Tab



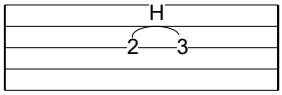




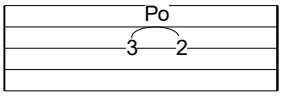
Left Hand Fingering
Above Tab



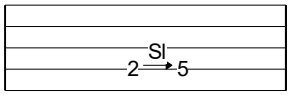
Hammer On



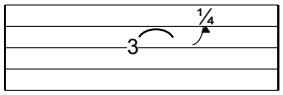
Pull Off



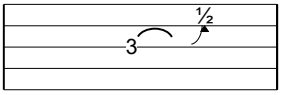
Slide



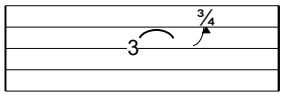
1/4 Choke
(Slight Choke)



1/2 Choke
(The value of 1/2 step or 1 fret)

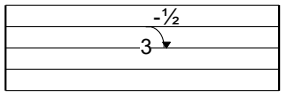


3/4 Choke
(Slightly above 1/2 step)

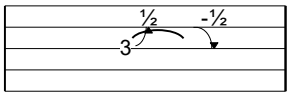


Whole Step Choke
(The value of 2 frets)

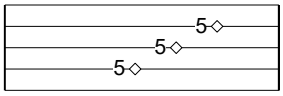
Unchoke



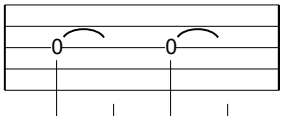
Choke & Release



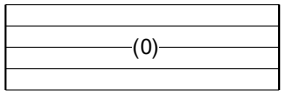
Harmonics



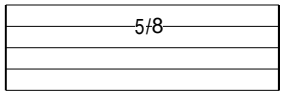
Tied Notes (Pick & hold for the time value of both notes)



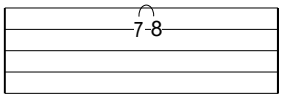
Ghost Note (Played very lightly or not at all)



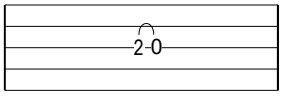
Grace Note Slide (played very quickly with no signifigant time value)



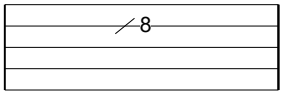
Grace Note Hammer On



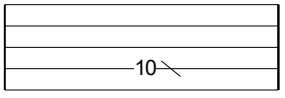
Grace Note Pull Off



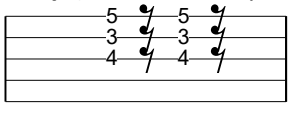
Slide Up (from an arbitrary point)



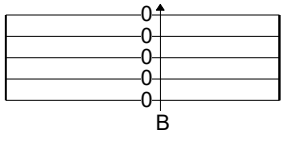
Slide Down (from an arbitrary point)



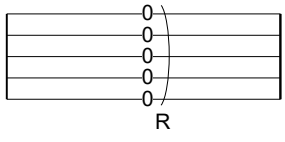
Vamp (cut notes off quickly)



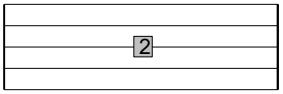
Brush (sweep the strings quickly)



Rake (sweep the strings slowly)

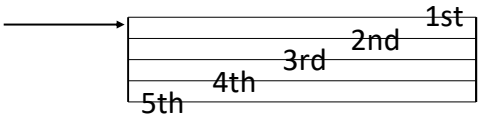


Dead Note

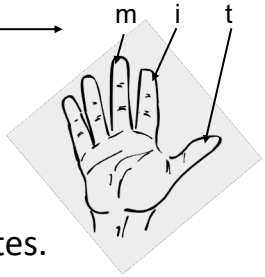


The Picking Hand

Here are some tips for determining which finger to use when it's not marked in the tablature. In tablature the 5 strings of the banjo are



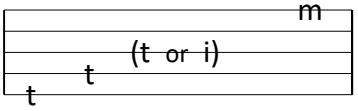
The picking fingers are represented in the tablature by the first letter of their name
Thumb = t
Index = i
Middle = m



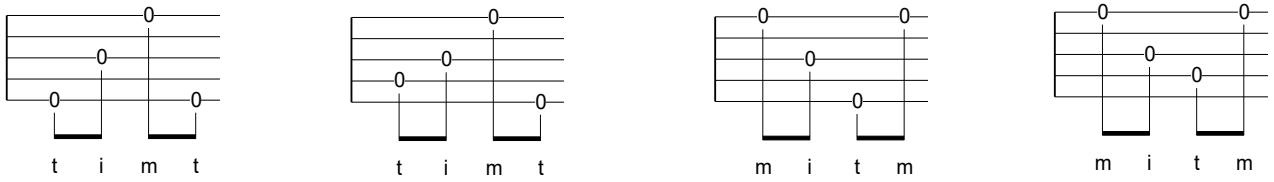
How do I know which finger to use ?

The following discussion will be referring to consecutive eighth notes.

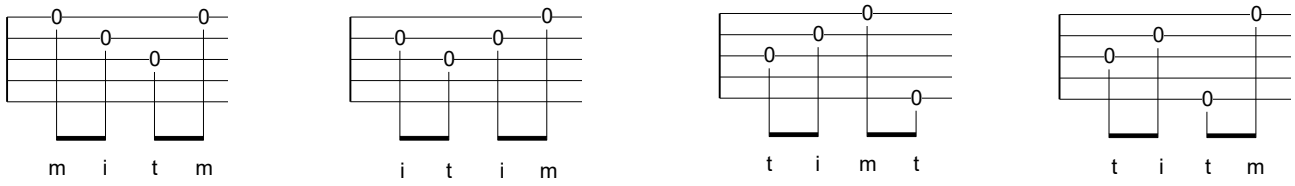
Here are the picking finger assignments:



The 5th string is picked with the thumb
The 4th string is picked with the thumb
The 2nd string is picked with the index
The 1st string is picked with the middle
This 3rd string is the wild card, picked by either the thumb or the index, determined by the string played just before or just after.
Here are some guidelines.
If the 5th or 4th string is played just before or just after the 3rd string , the 3rd will be picked with the index finger. Examples below.

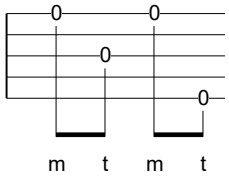


If the 2nd string is picked just before or just after the 3rd string, the 3rd will be picked with the thumb. Examples below.

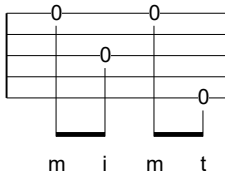


Please note the qualifier **<u>"Unless otherwise noted in the tablature"</u>** In other words, finger assignments will be broken, but when they are, it will be noted in the tablature. Otherwise they are in effect.

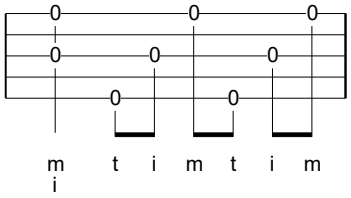
If the 1st string is picked before & after the 3rd string, you have a choice of either using the thumb or the index finger on the 3rd string. Most players would choose the thumb, but you should make your choice according to which finger is more comfortable for you.



or



The 1st string, 3rd string pinch unless otherwise noted will use index on the 3rd string.



Some Other Scenarios

There will be several other scenarios that fall outside the finger assignments, such as playing the same string twice or more in a row, or the middle finger picking the 2nd string, or the index finger picking the 4th string, or the thumb picking the 2nd string. These will be dealt with on an individual basis and marked in the tablature.

The Fretting Hand

As shown in the tab symbols (page 6), the fretting hand fingers are represented by circled numbers above the tab. These are shown in the tabs the way Kristin played them, however the fretting hand fingering can be somewhat subjective and varies from player to player. If you feel you have a more comfortable way than the suggested fingering, then by all means use the fingers that are most comfortable for you to play. (This same advice also applies to the picking hand.)

Notes About The Tablature

On each song you will see the left & right hand fingering included on sections where it is felt to be necessary or helpful. Once it has been included on a section or measure it will generally not be included again if the same section or measure is repeated in the song. Unless otherwise stated the tabs are in standard G-Tuning gDGBD. The chords are entered into each song as if the banjo where uncapoed.

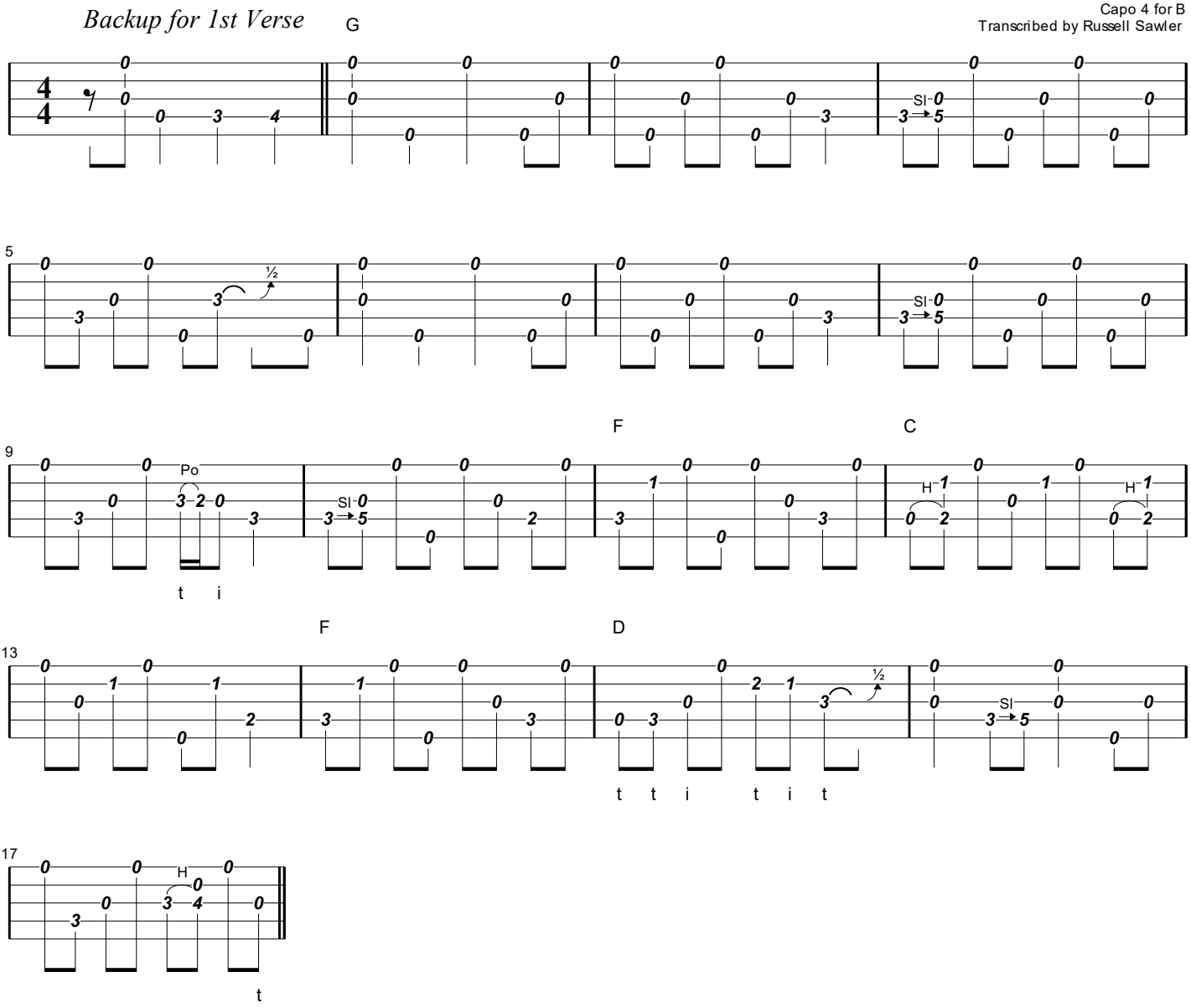
If you have questions about any of the tabs, email music@bluegrassoutlet.com

December 13th

Ron Stewart

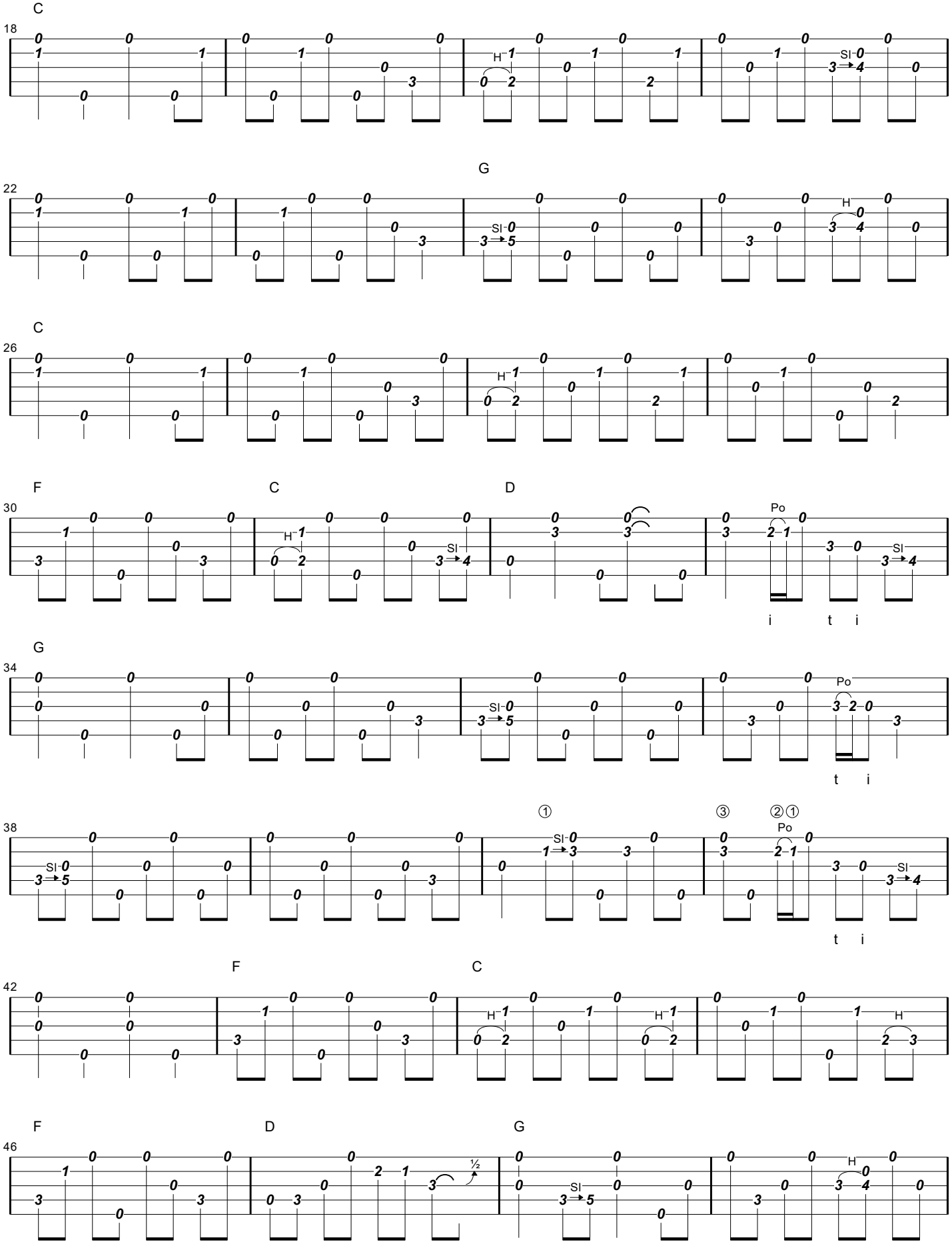
The Boxcars
Capo 4 for B
Transcribed by Russell Sawler

Backup for 1st Verse

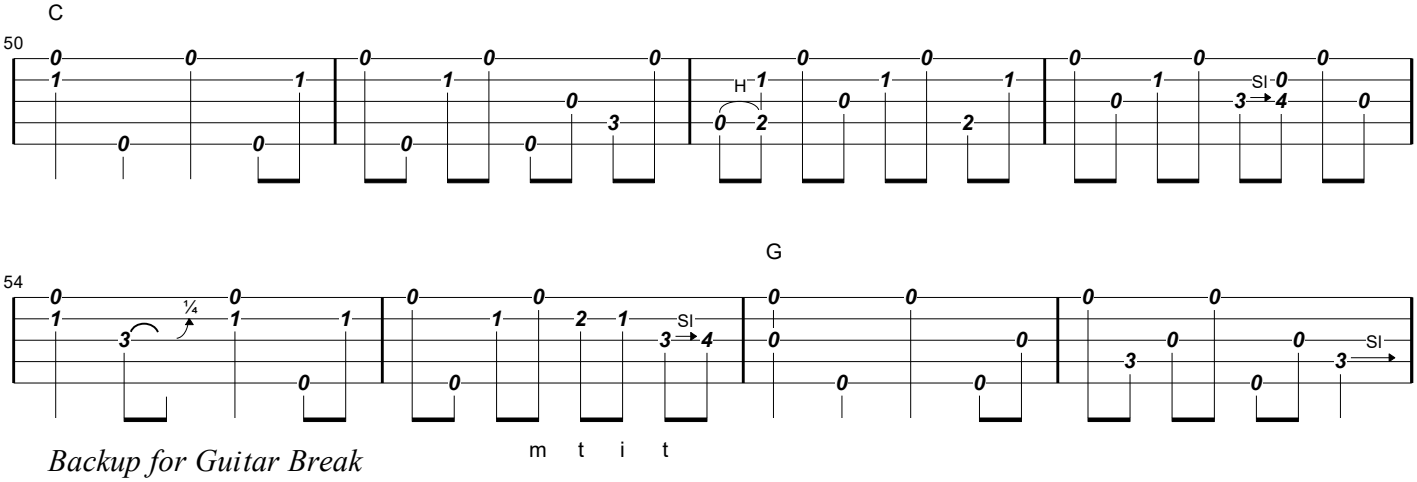


Backup for 1st Chorus

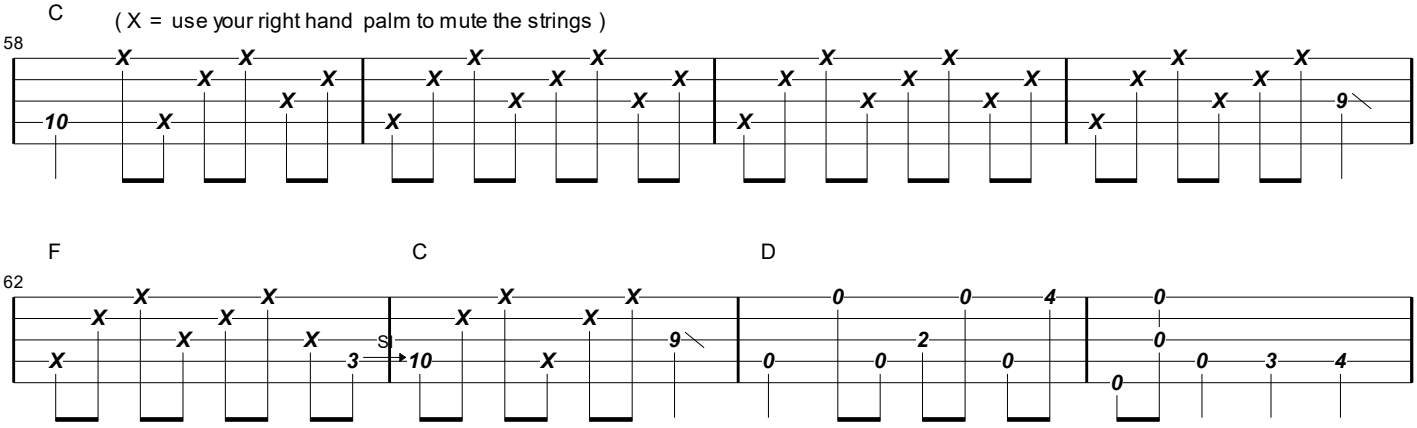
December 13th - Ron Stewart



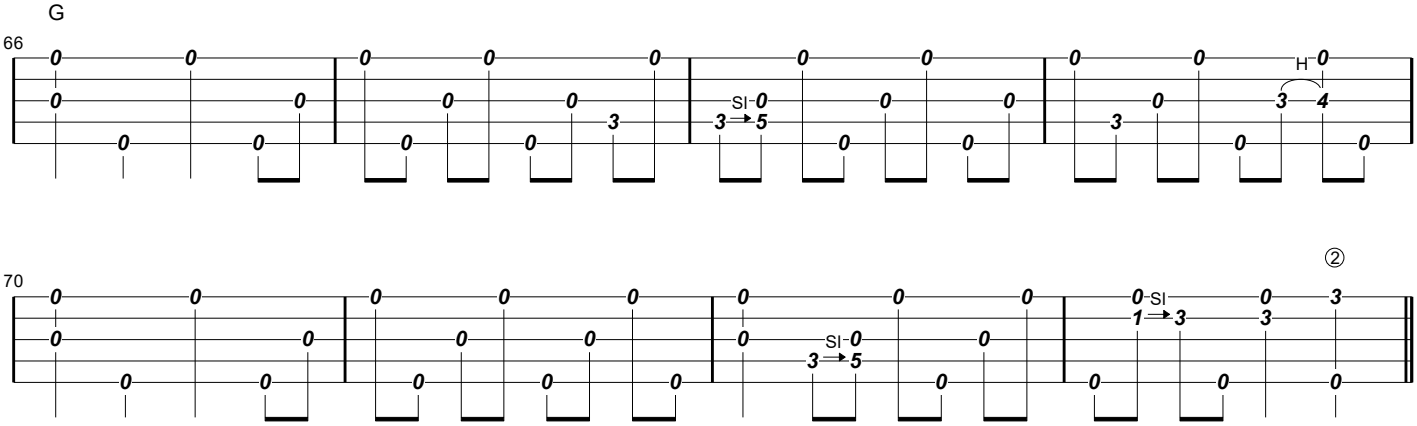
Backup for Fiddle Break



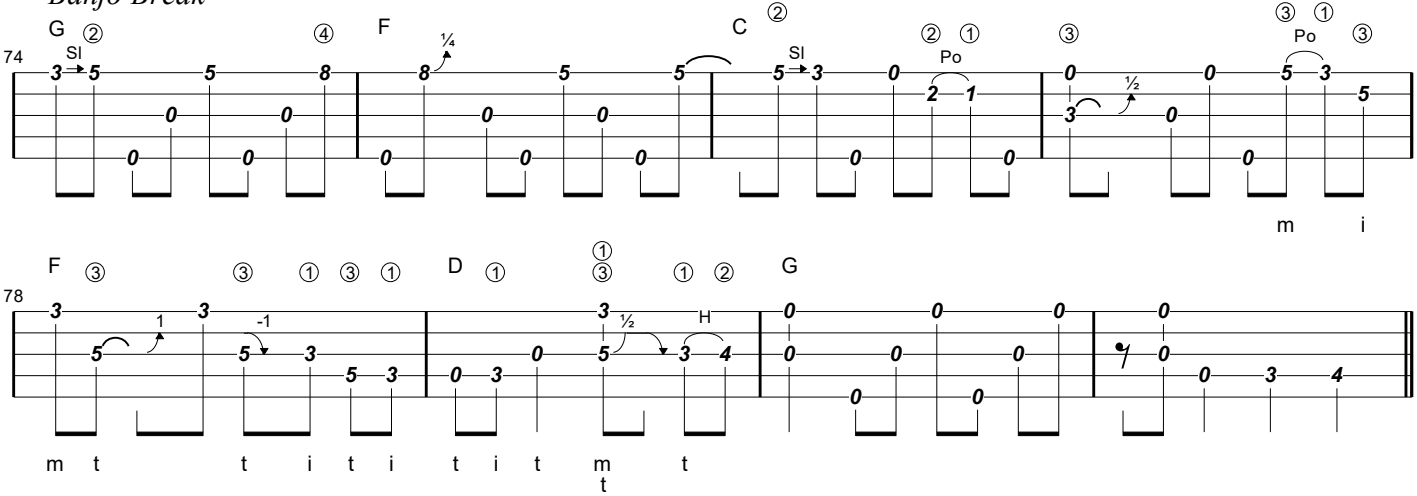
Backup for Guitar Break



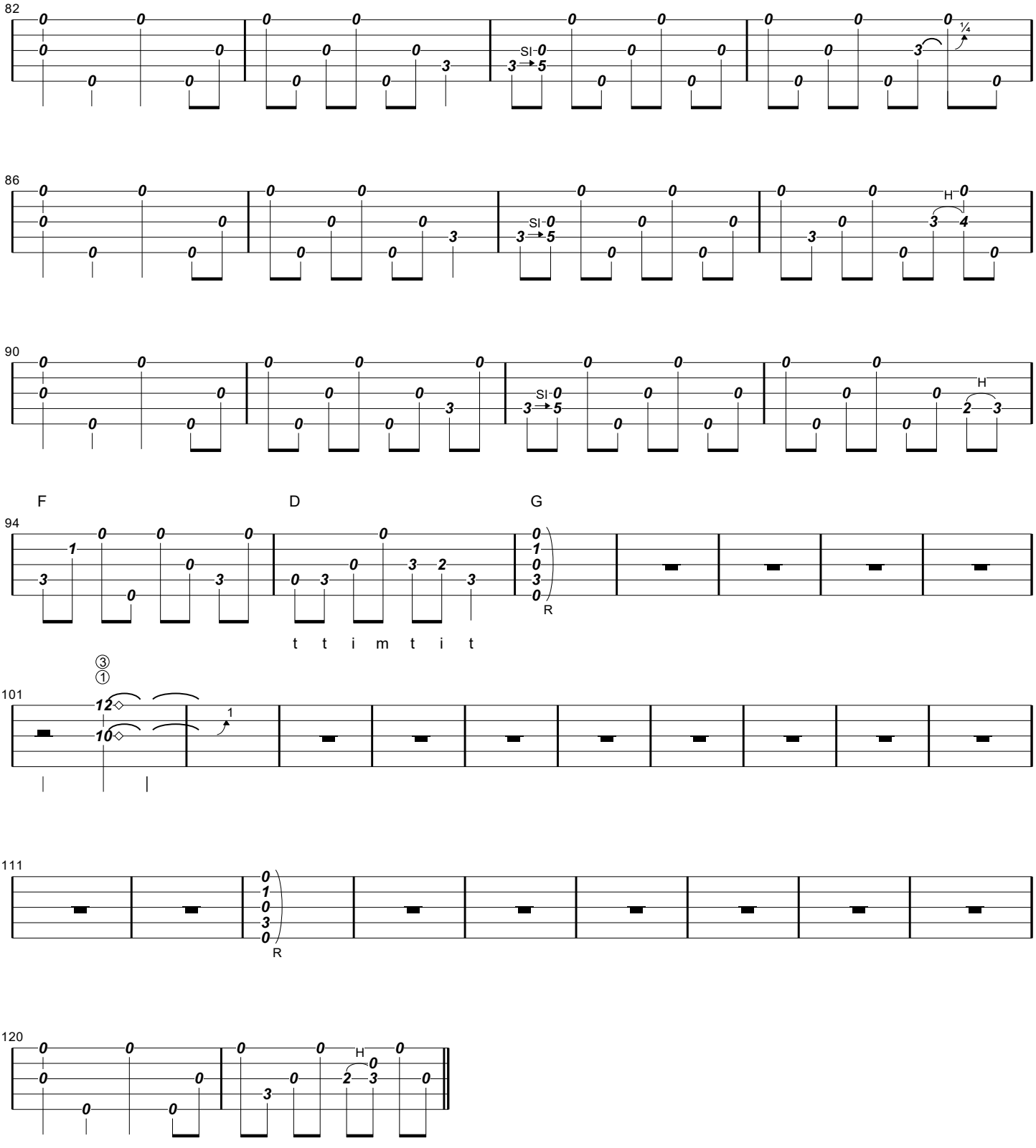
Backup for Mandolin Break

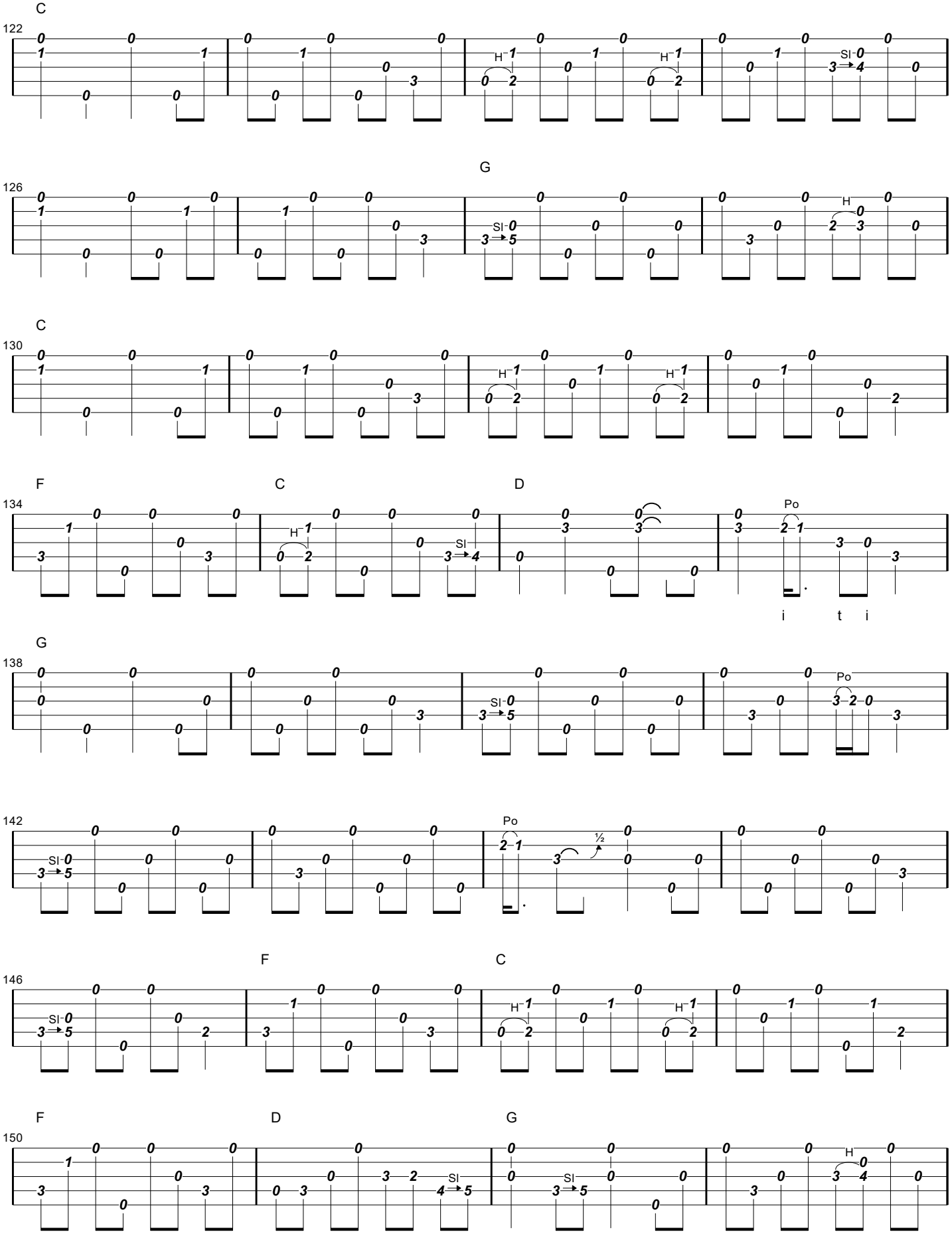


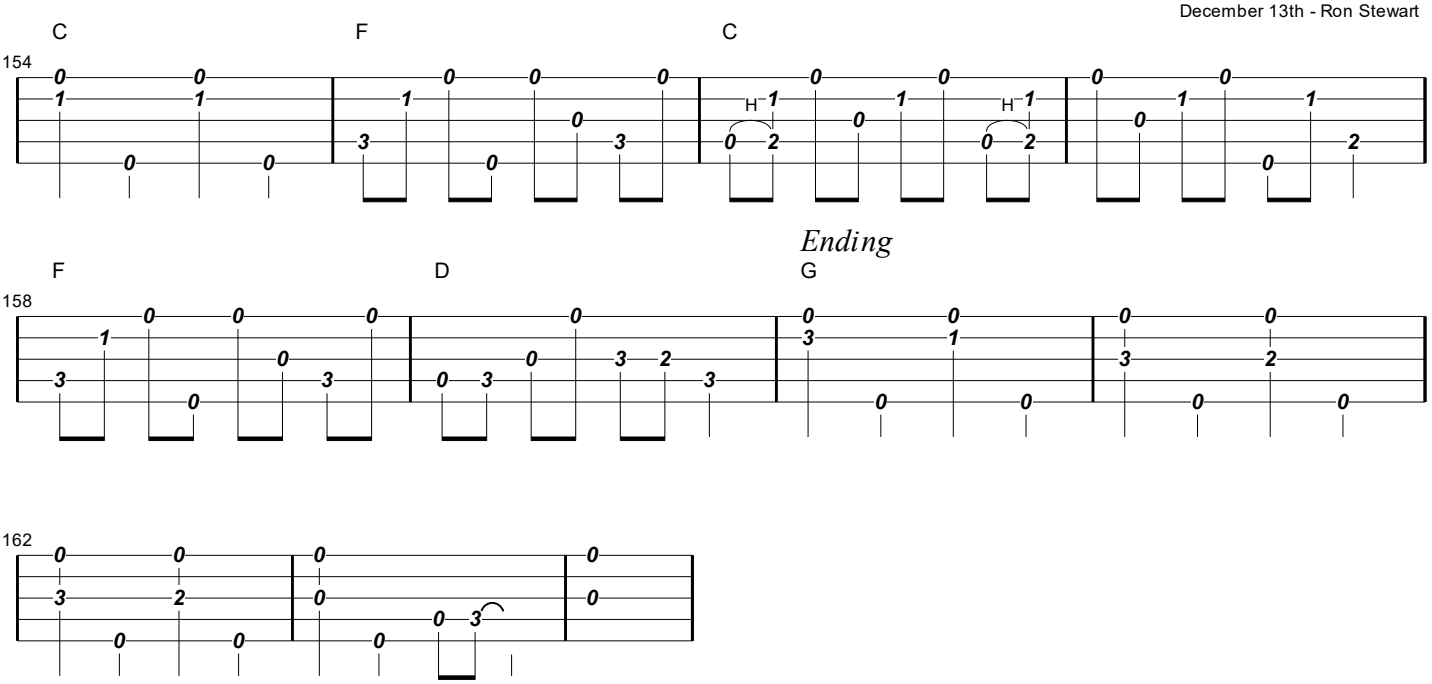
Banjo Break



Backup for 2nd Verse




C
122
G
126
C
130
F
C
D
134
i t i
G
138
142
F
C
146
F
D
G
150

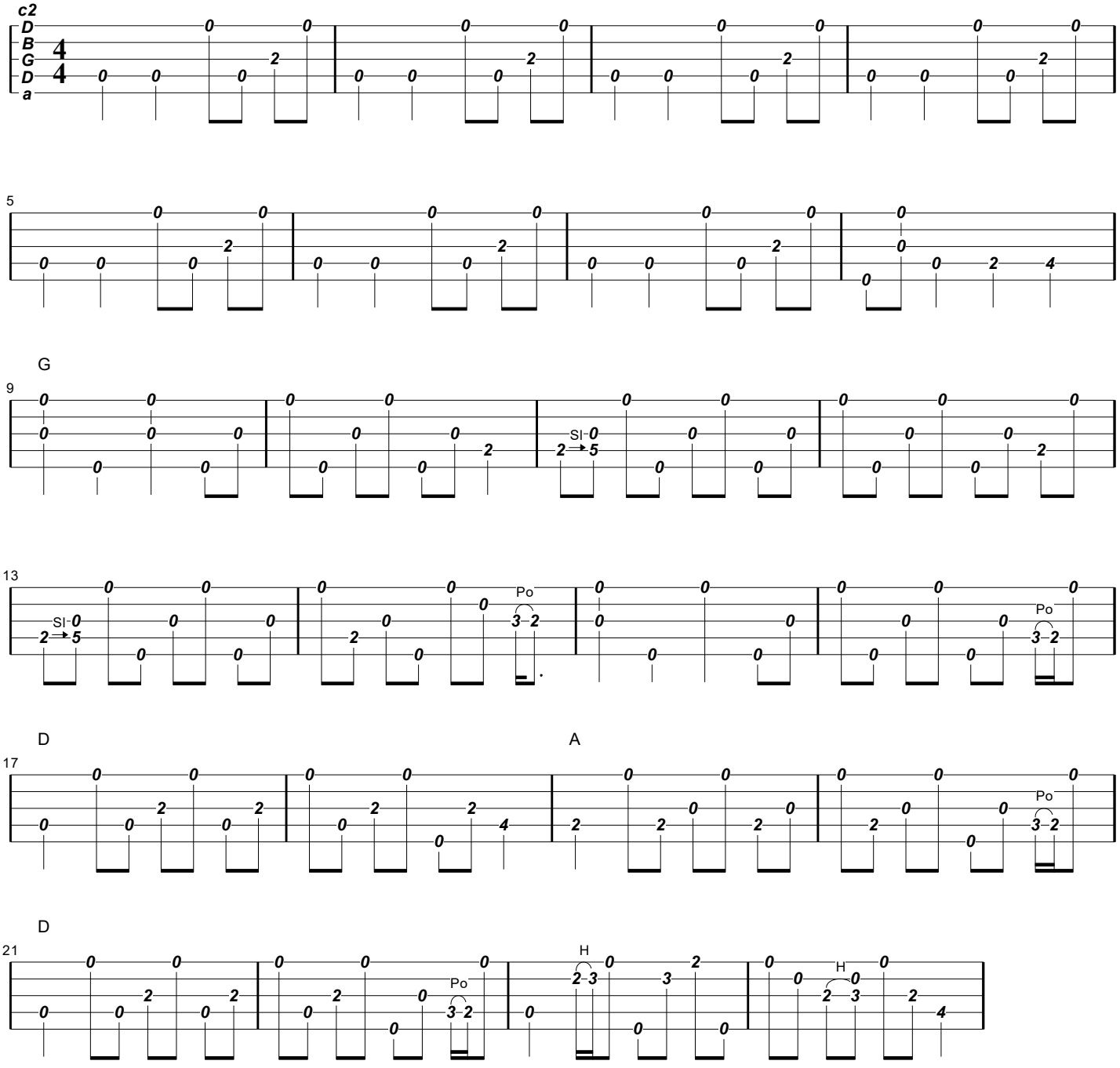

C
F
C
154
H
H
Ending
F
D
G
158
162

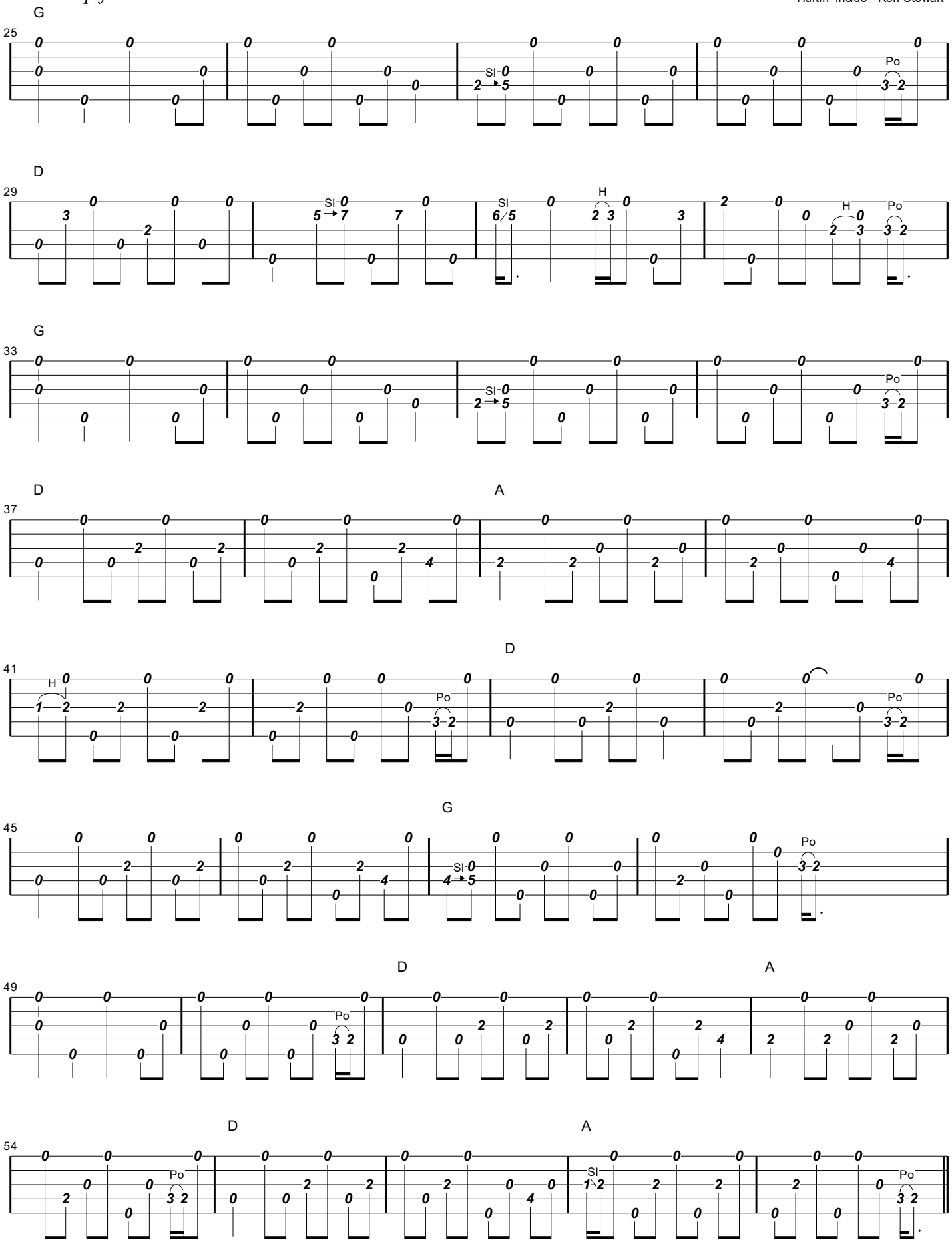
Hurtin' Inside

Ron Stewart

The Boxcars
Tuning aDGBD Capo 2 for E
Transcribed by Russell Sawler

Backup for 1st Verse




G
25
Sl
Po
D
29
Sl
Sl
H
H
Po
G
33
Sl
Po
D
A
37
D
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A
49
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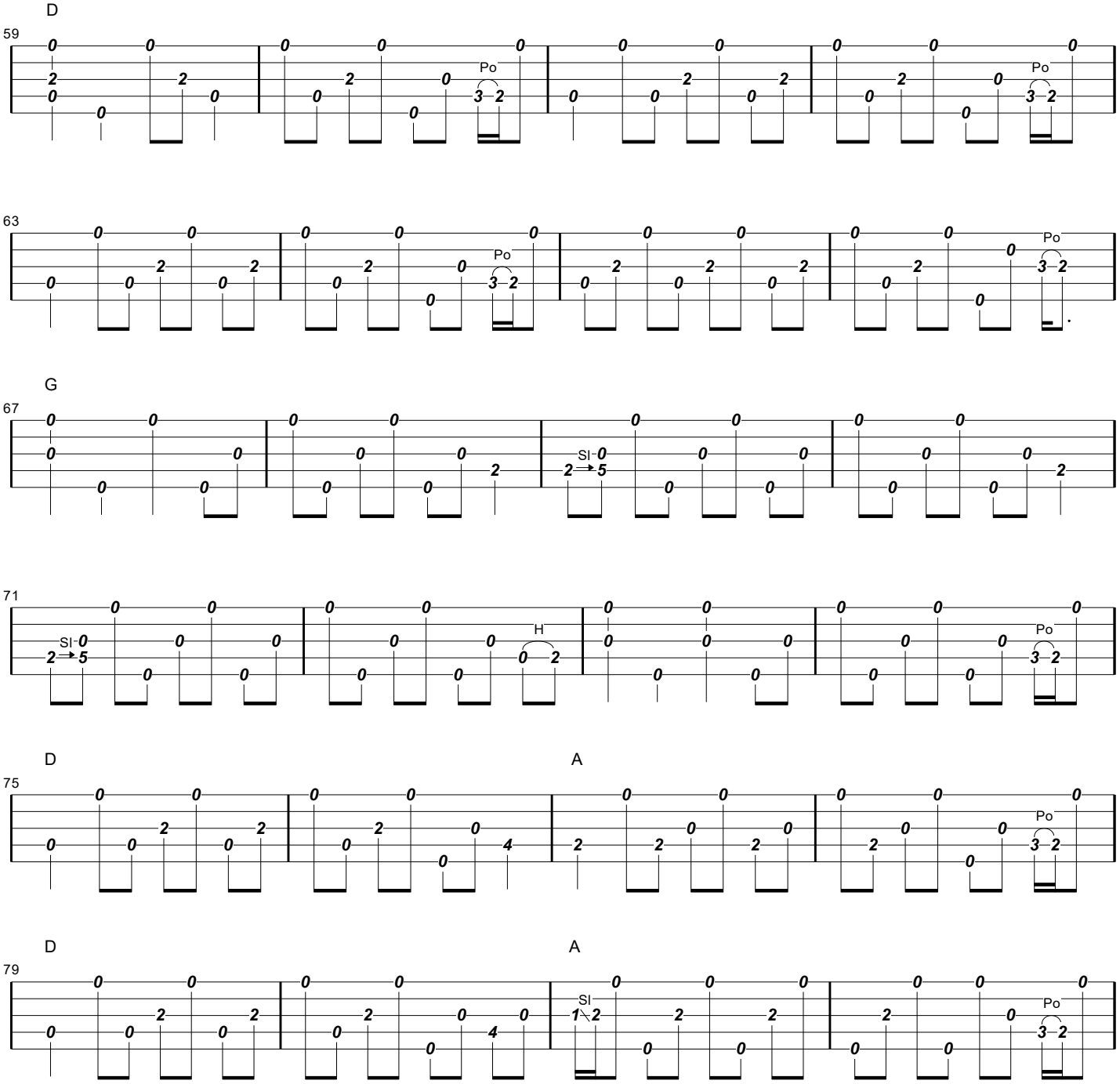
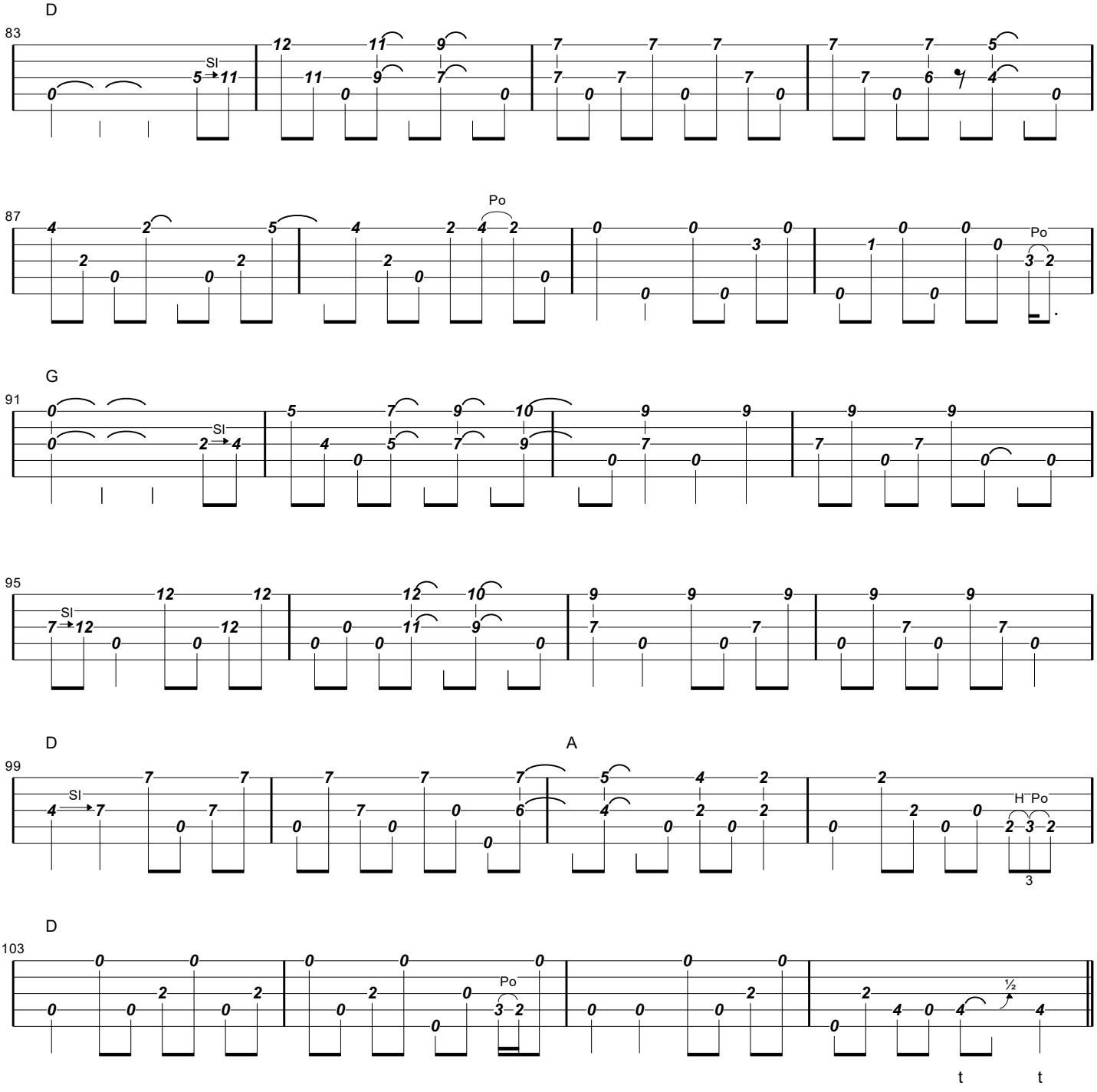
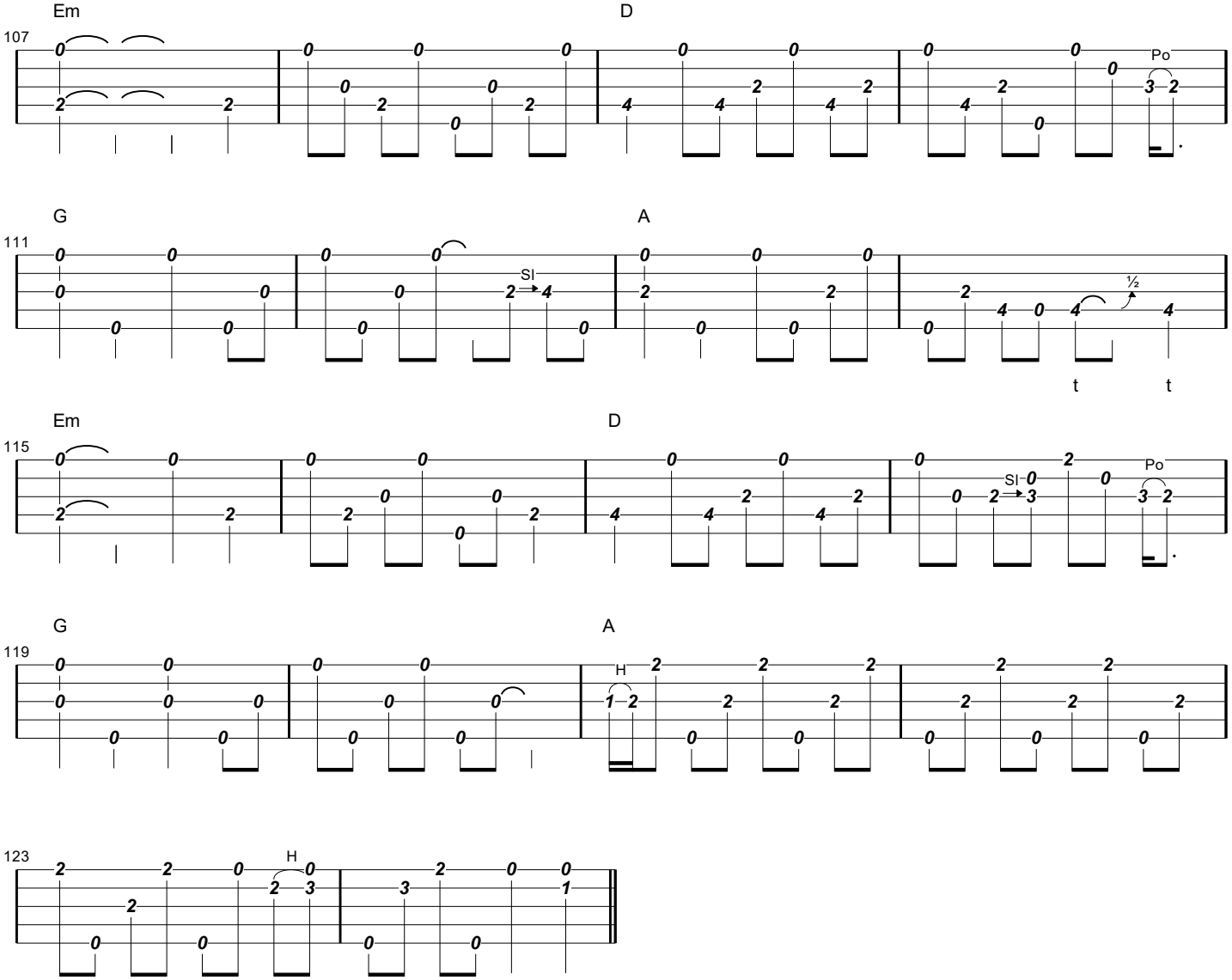
A
54
Po
Sl
Po


D
59
Po
Po
63
Po
Po
G
67
Sl
71
Sl
H
Po
D
A
75
Po
D
A
79
Sl
Po

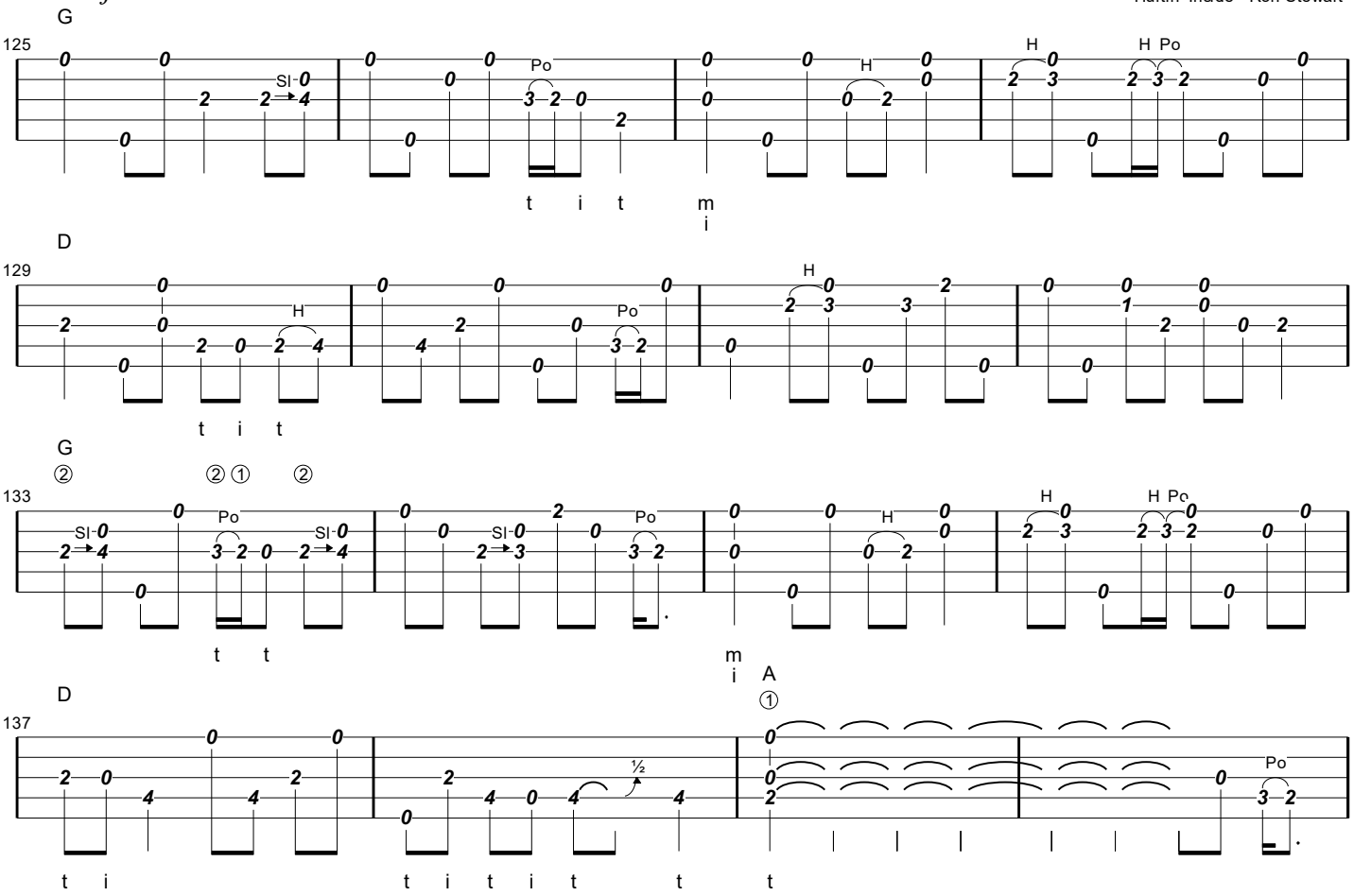
Backup for 2nd Verse



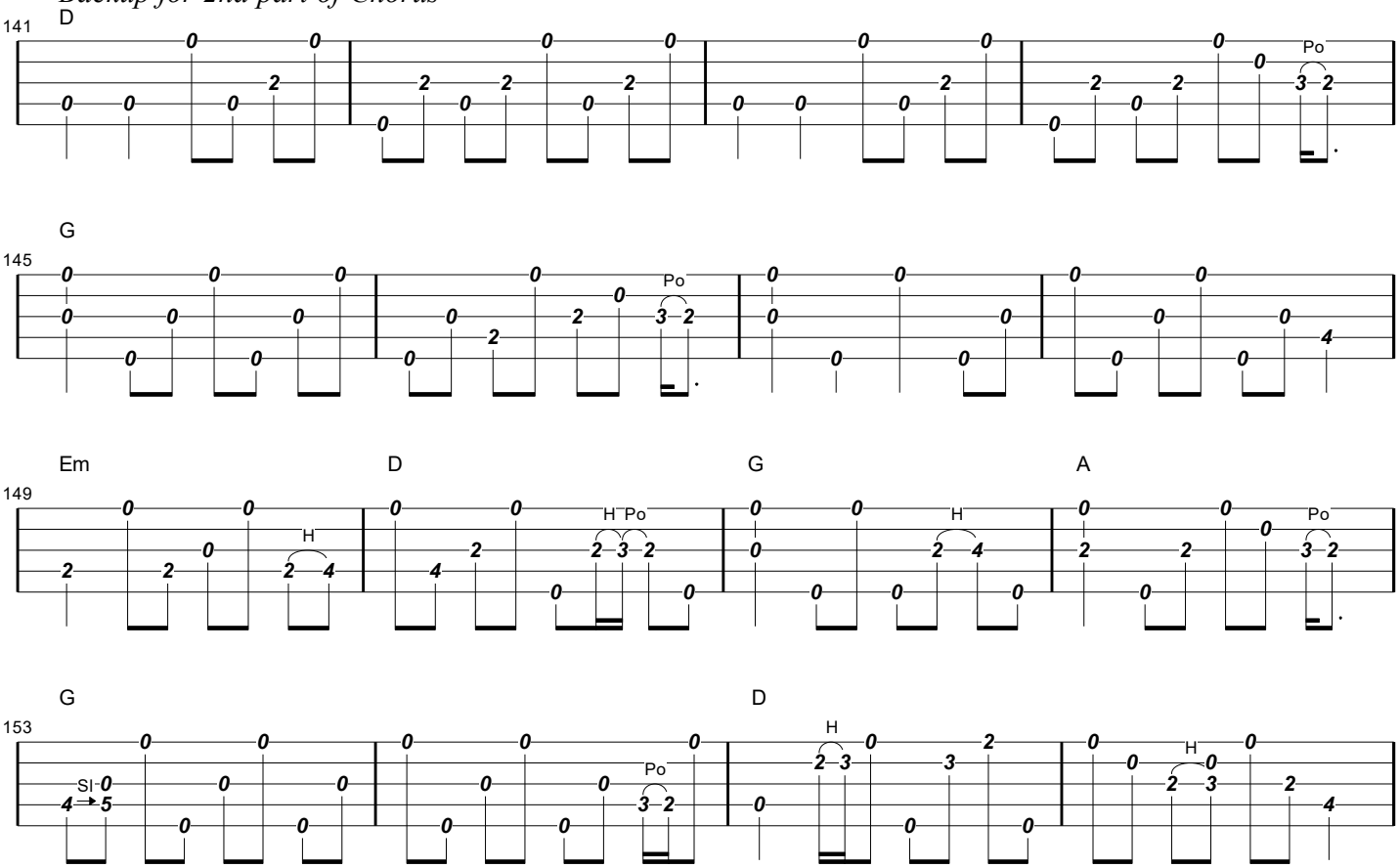
Bridge

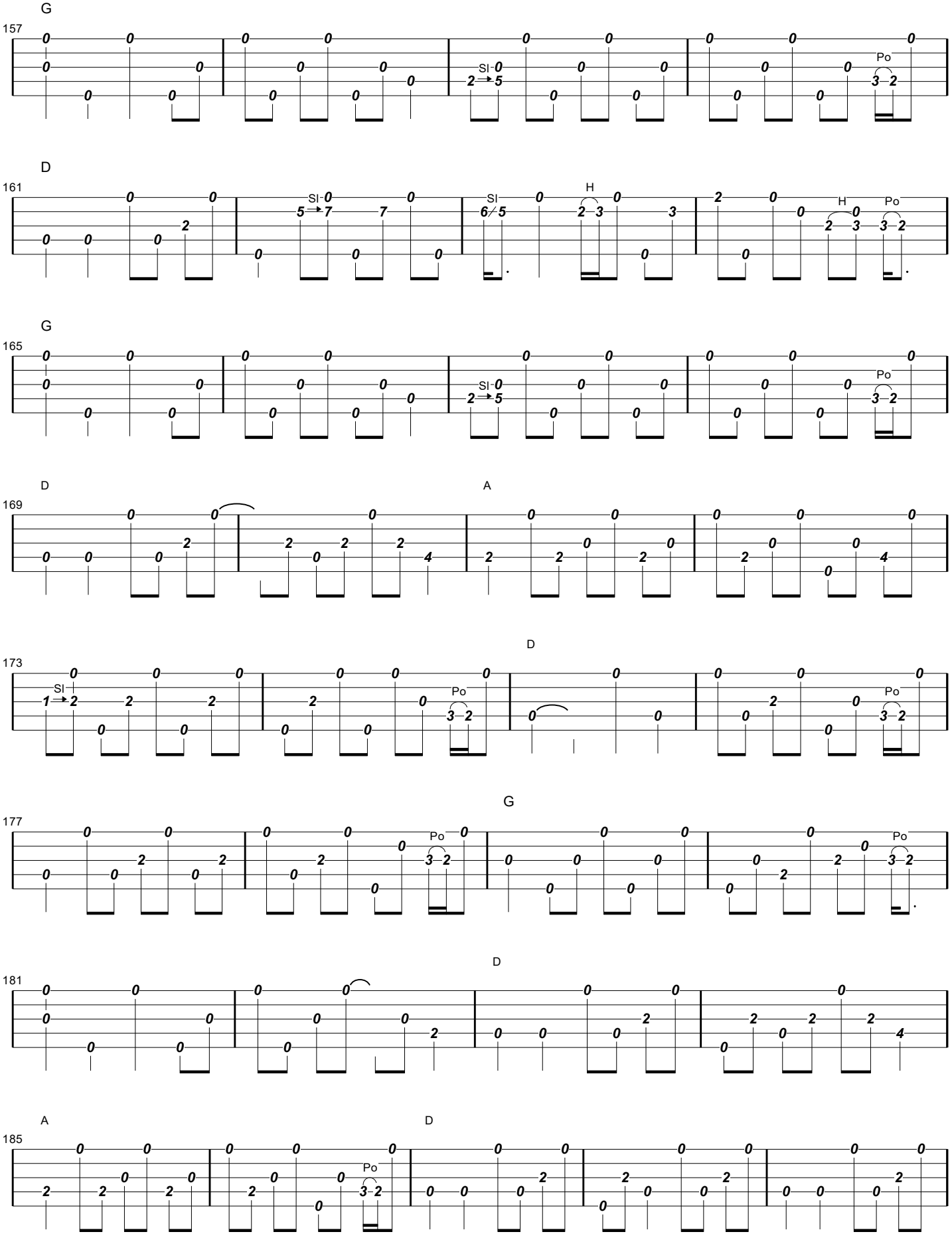


Banjo Break

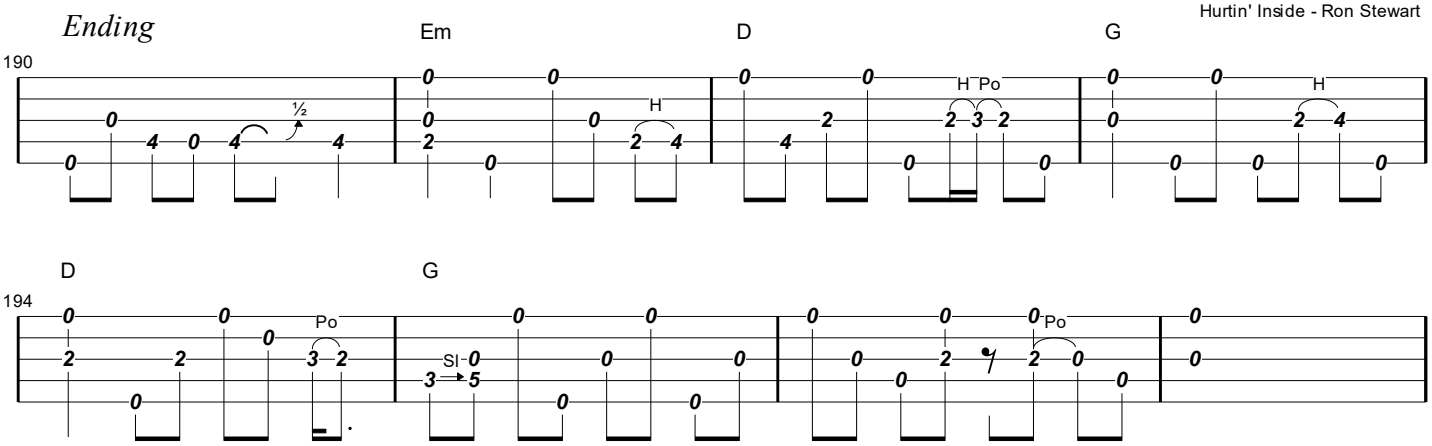


Backup for 2nd part of Chorus




G
157
Sl
Po
D
161
Sl
Sl
H
H
Po
G
165
Sl
Po
D
A
169
D
173
Sl
Po
Po
G
177
Po
Po
D
181
A
D
185
Po

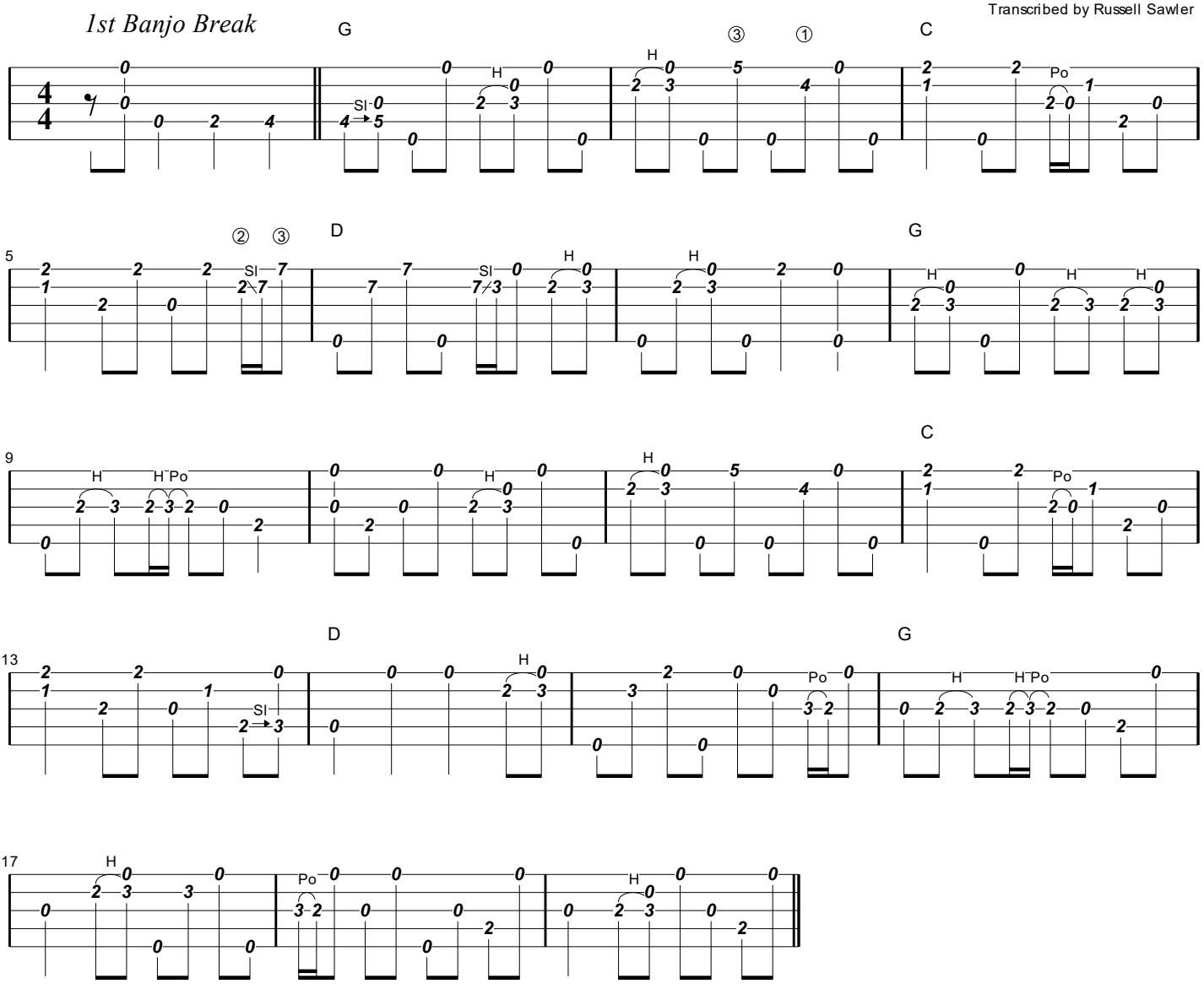
Ending



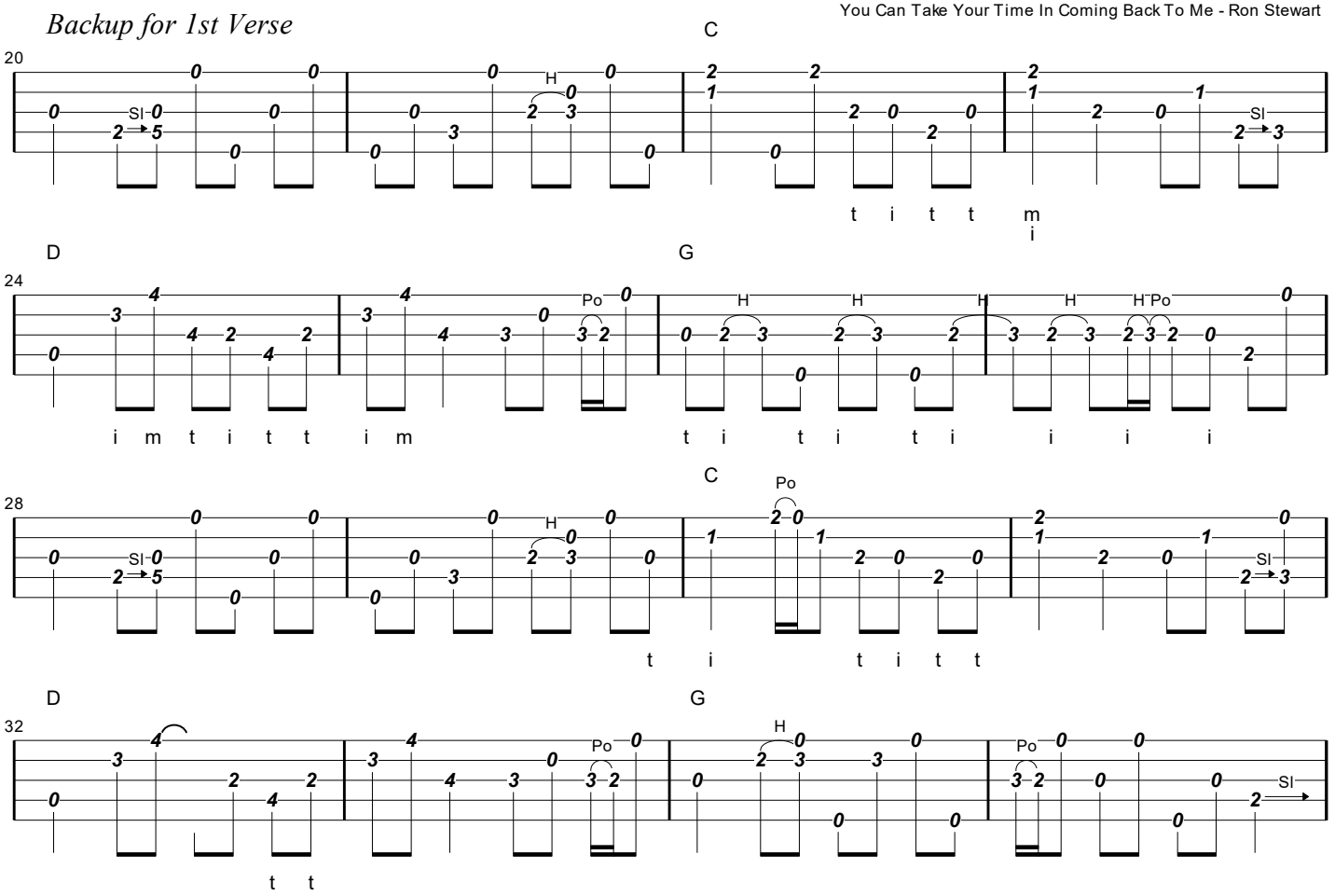
You Can Take Your Time In Coming Back To Me

Ron Stewart

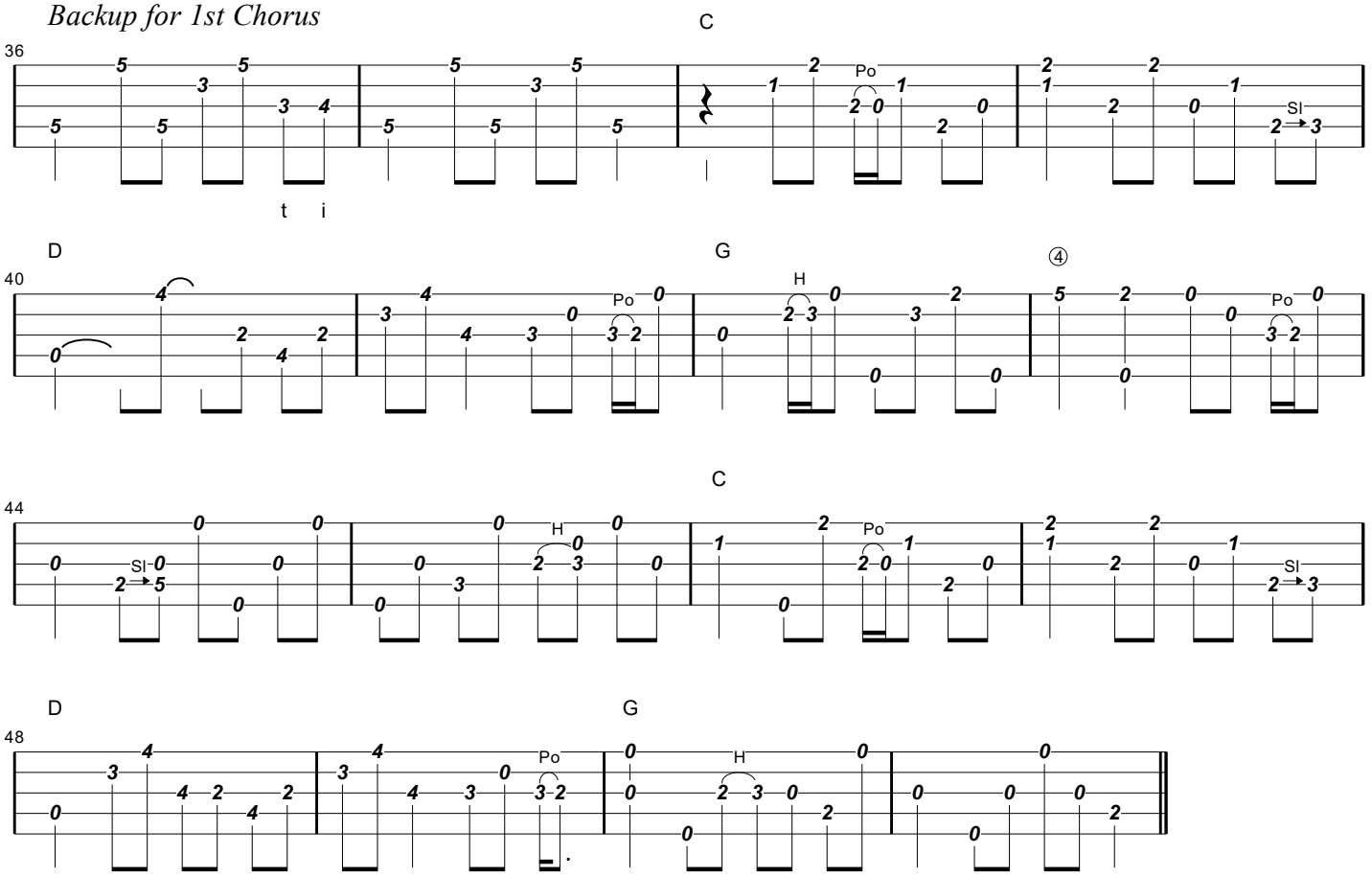
The Boxcars "The Boxcars"
Capo 2 for A
Transcribed by Russell Sawler



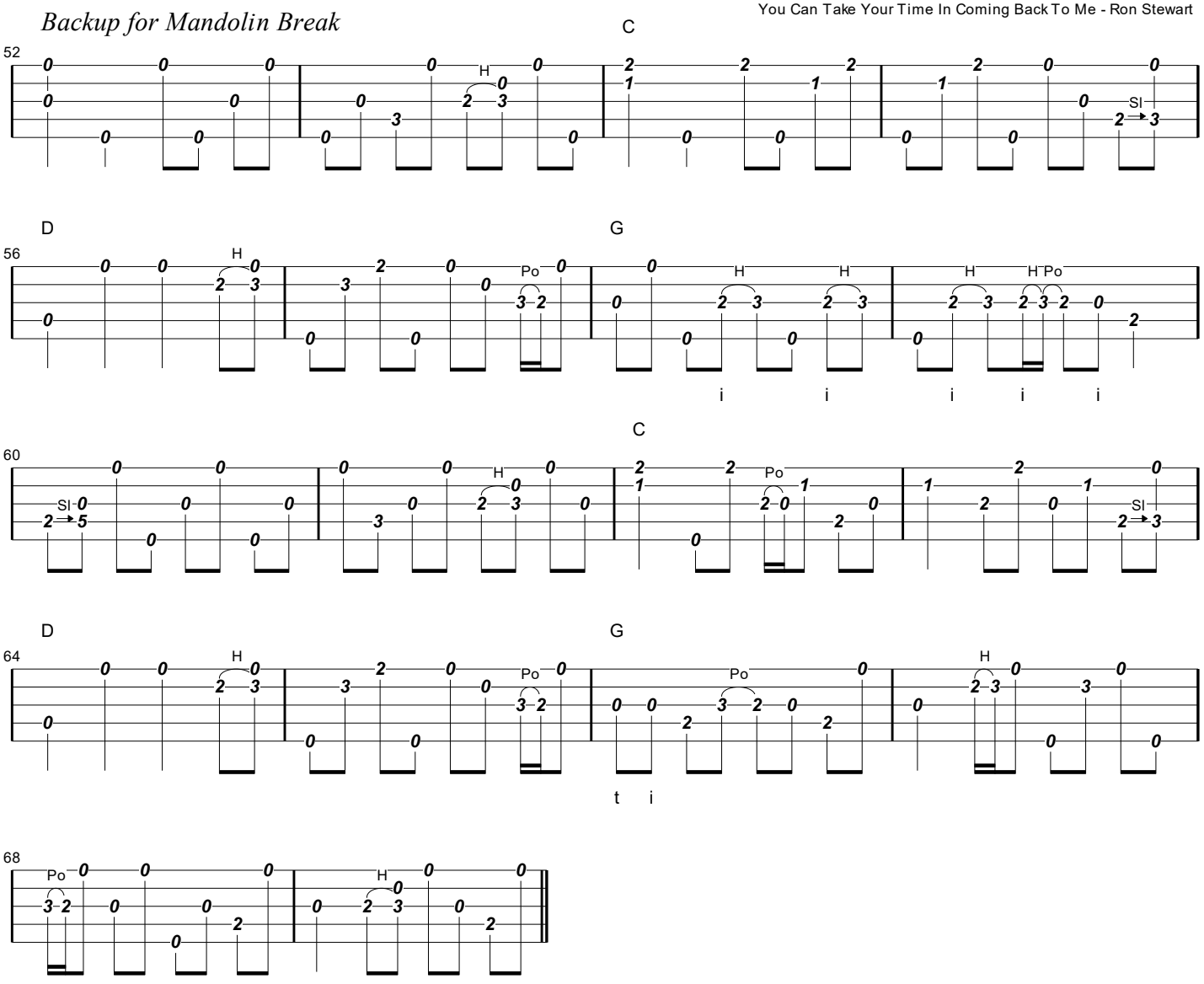
Backup for 1st Verse



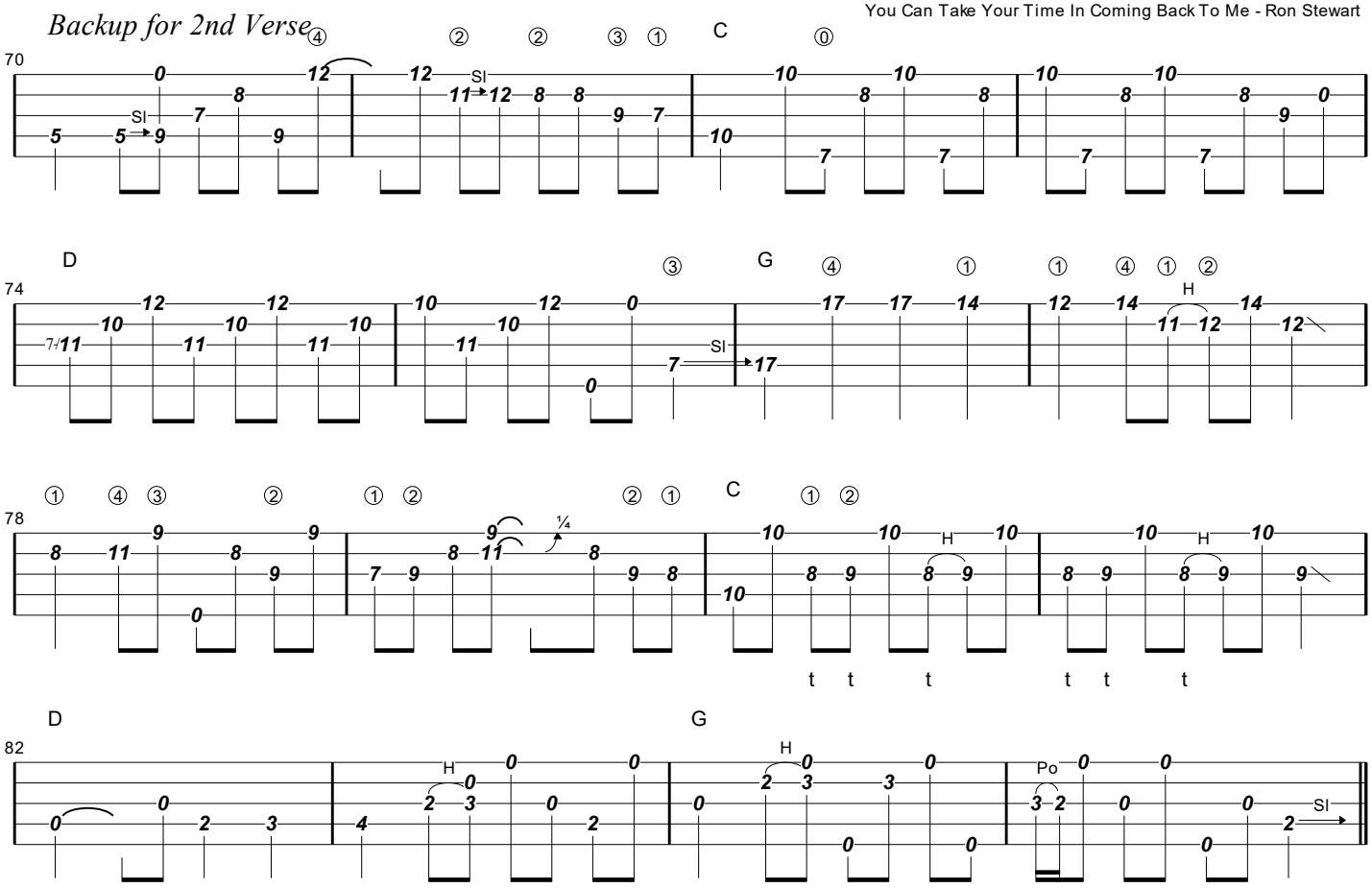
Backup for 1st Chorus



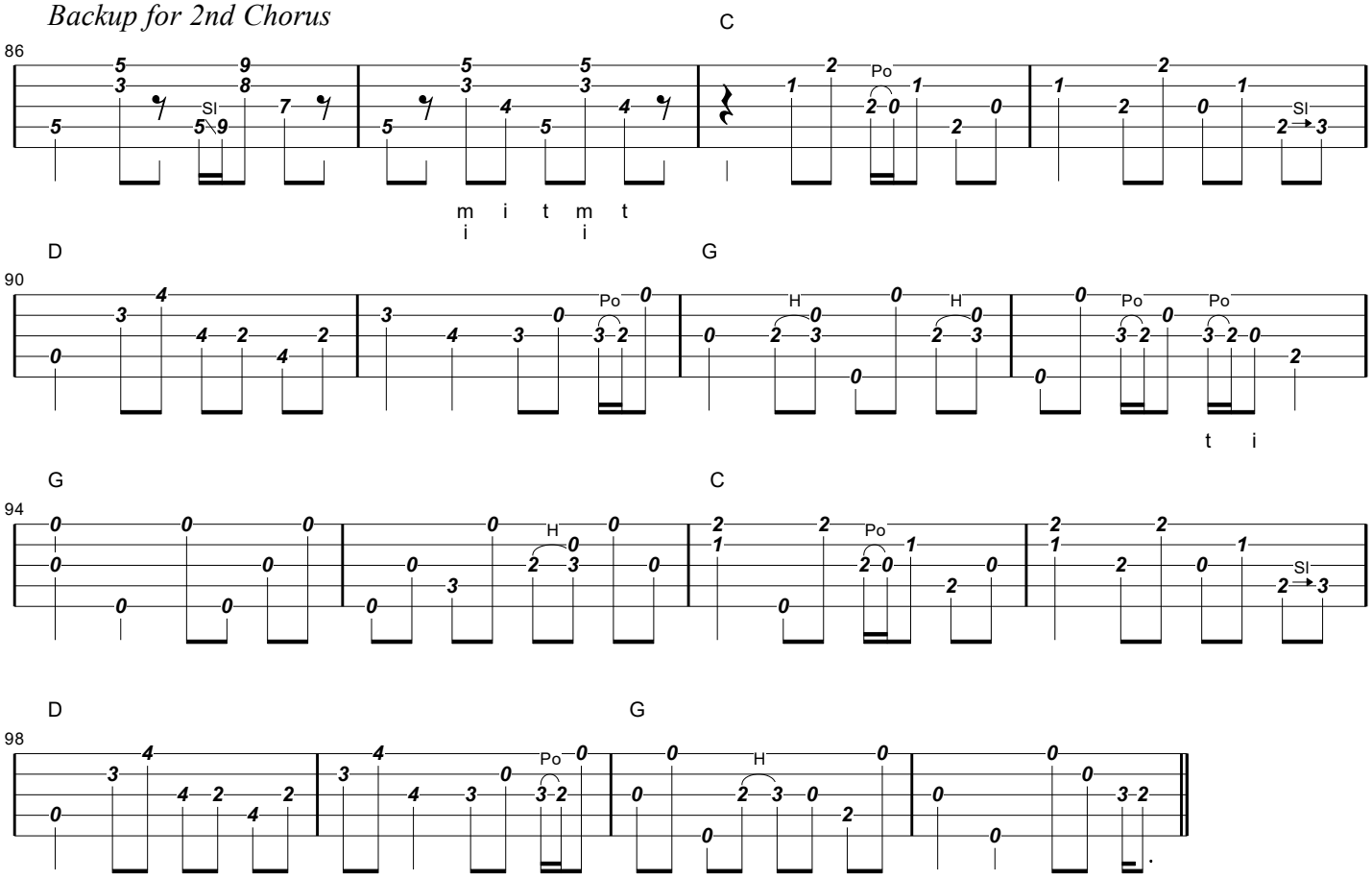
Backup for Mandolin Break



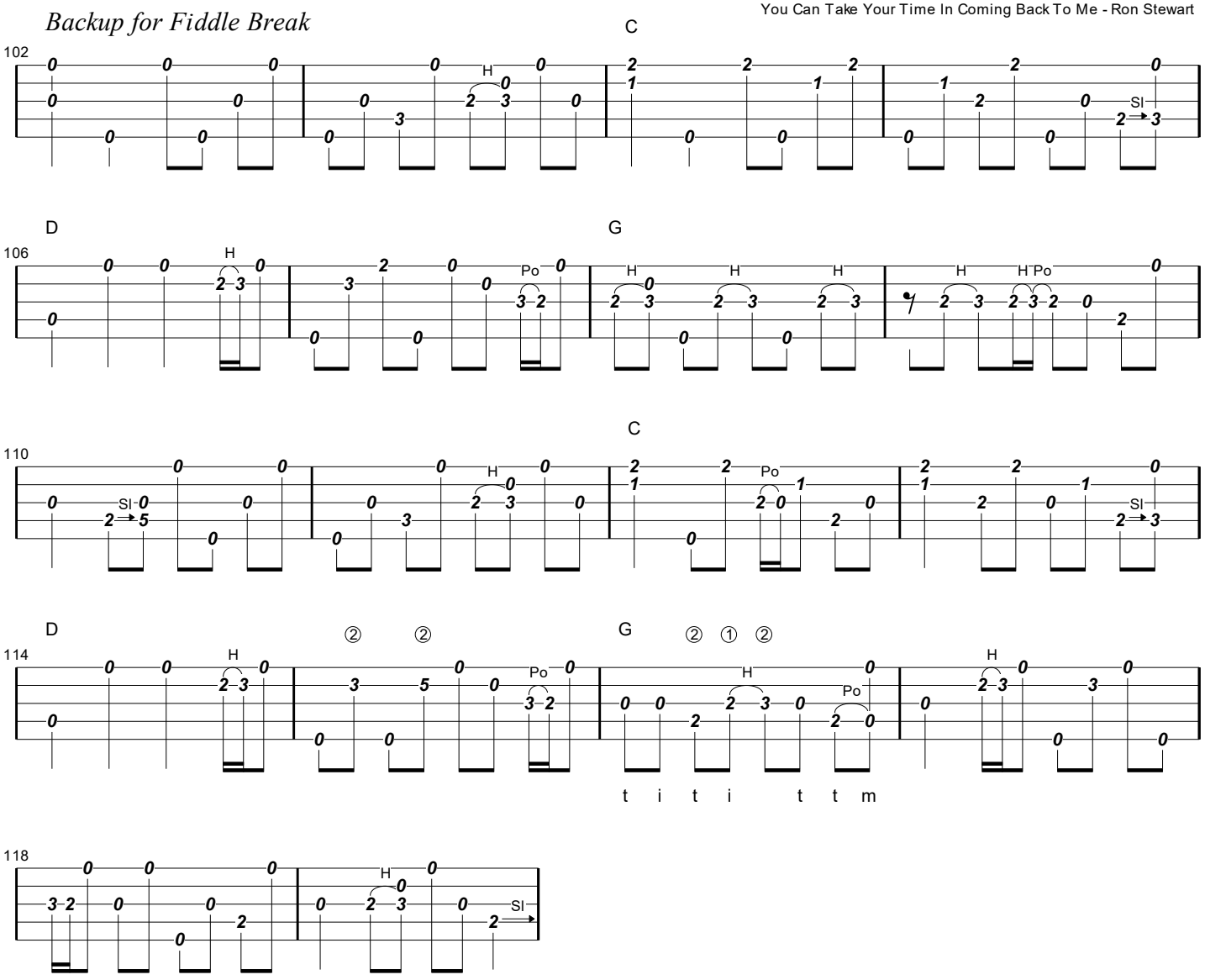
Backup for 2nd Verse



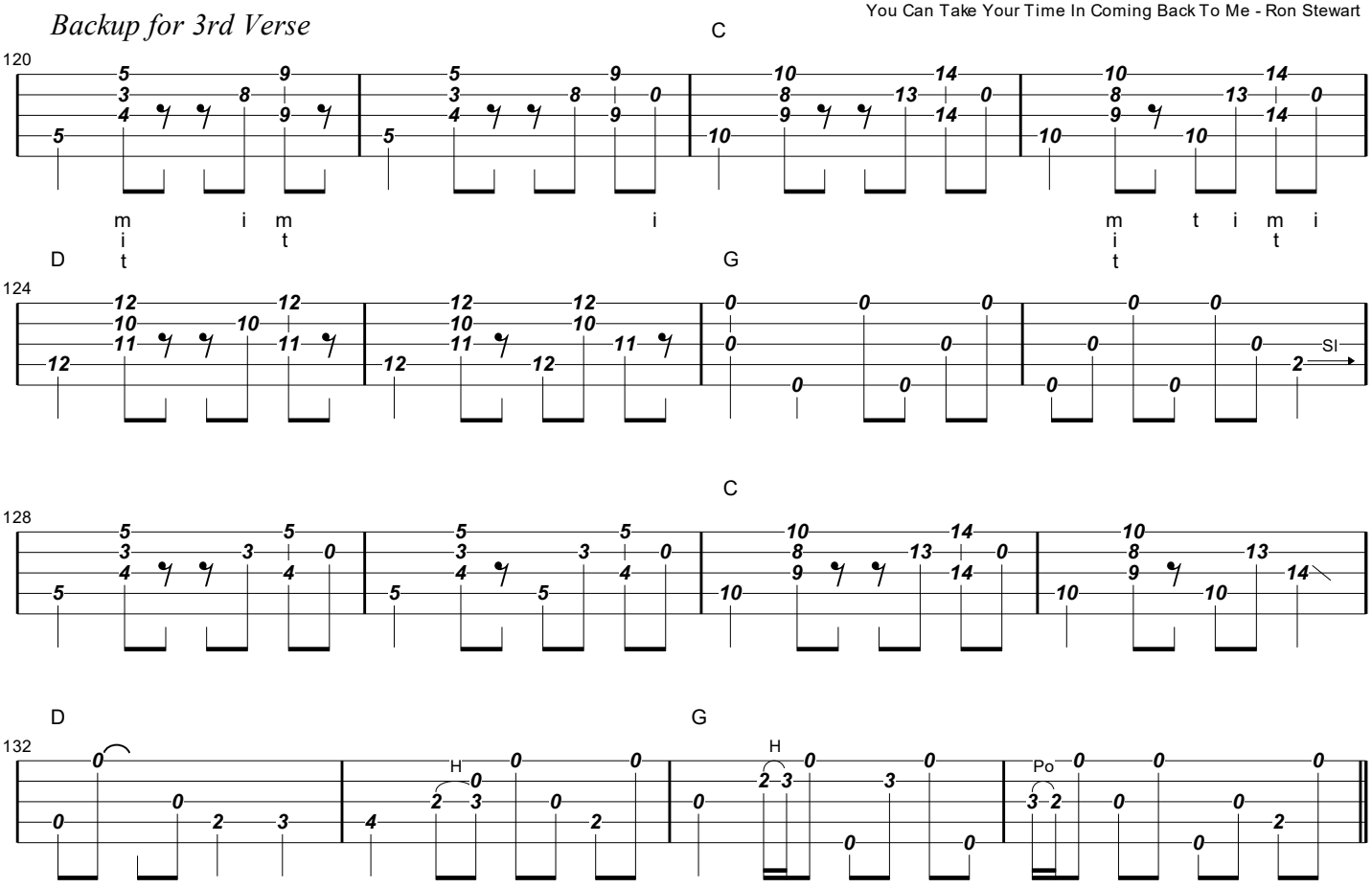
Backup for 2nd Chorus



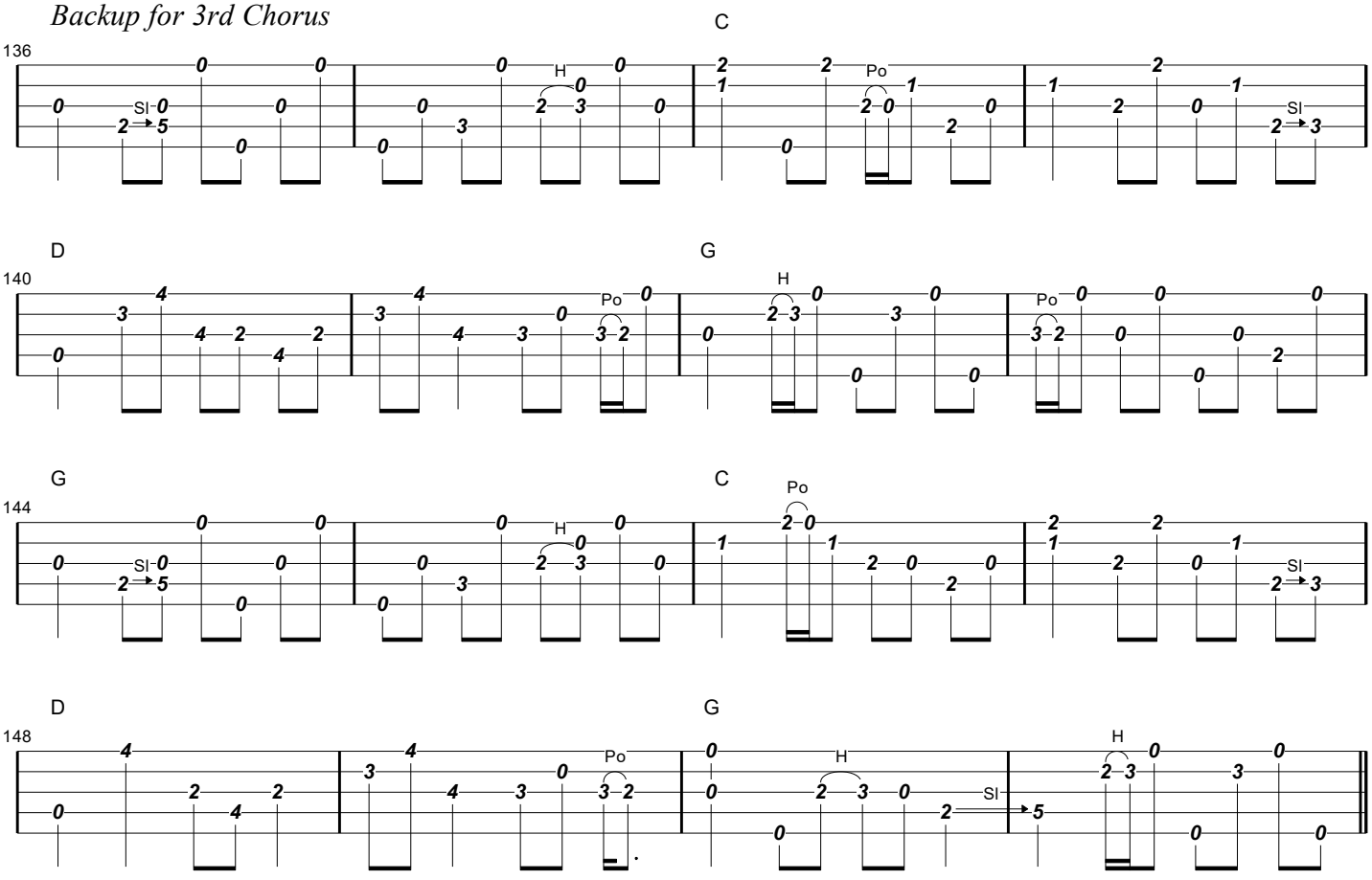
Backup for Fiddle Break



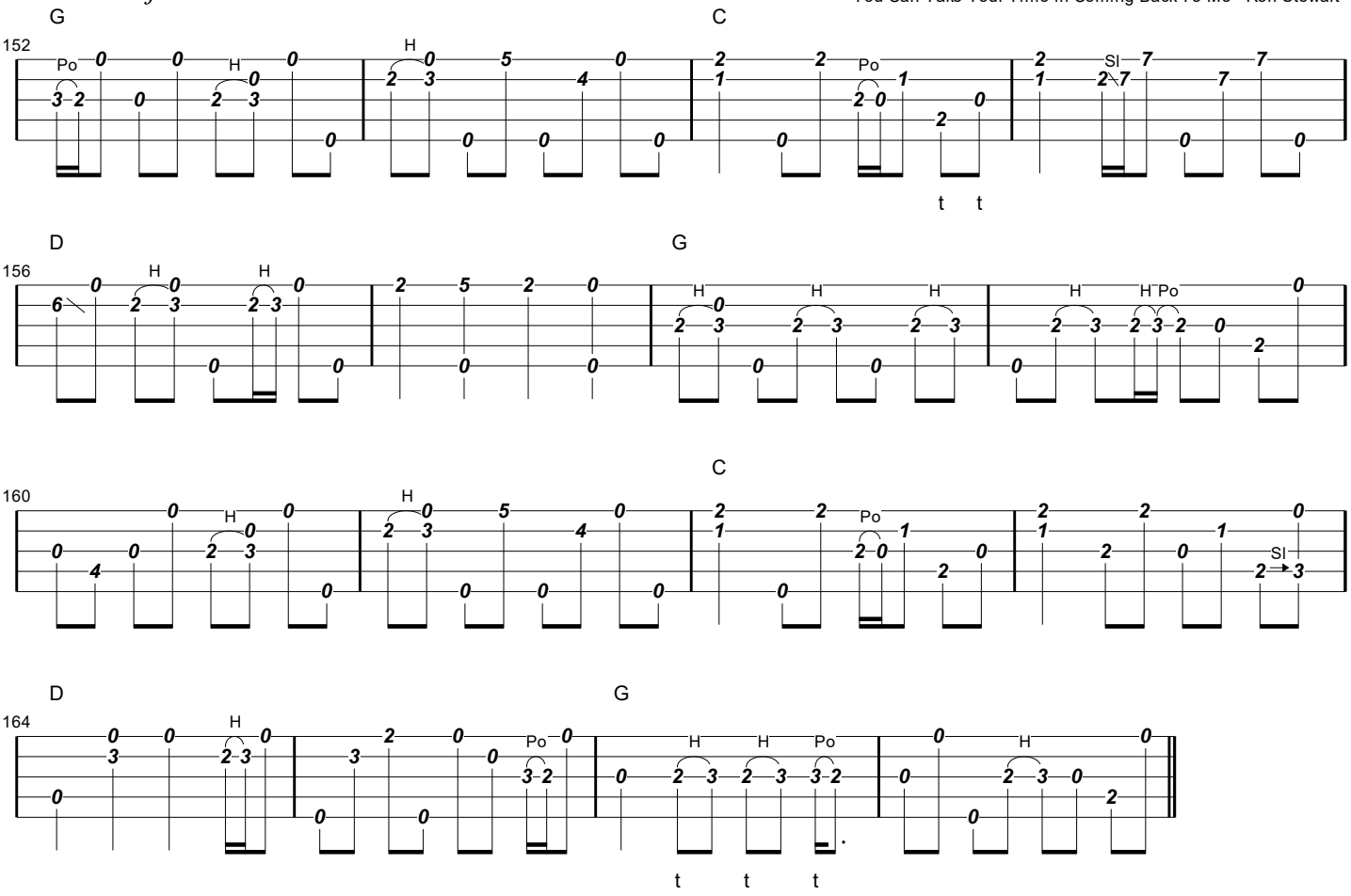
Backup for 3rd Verse



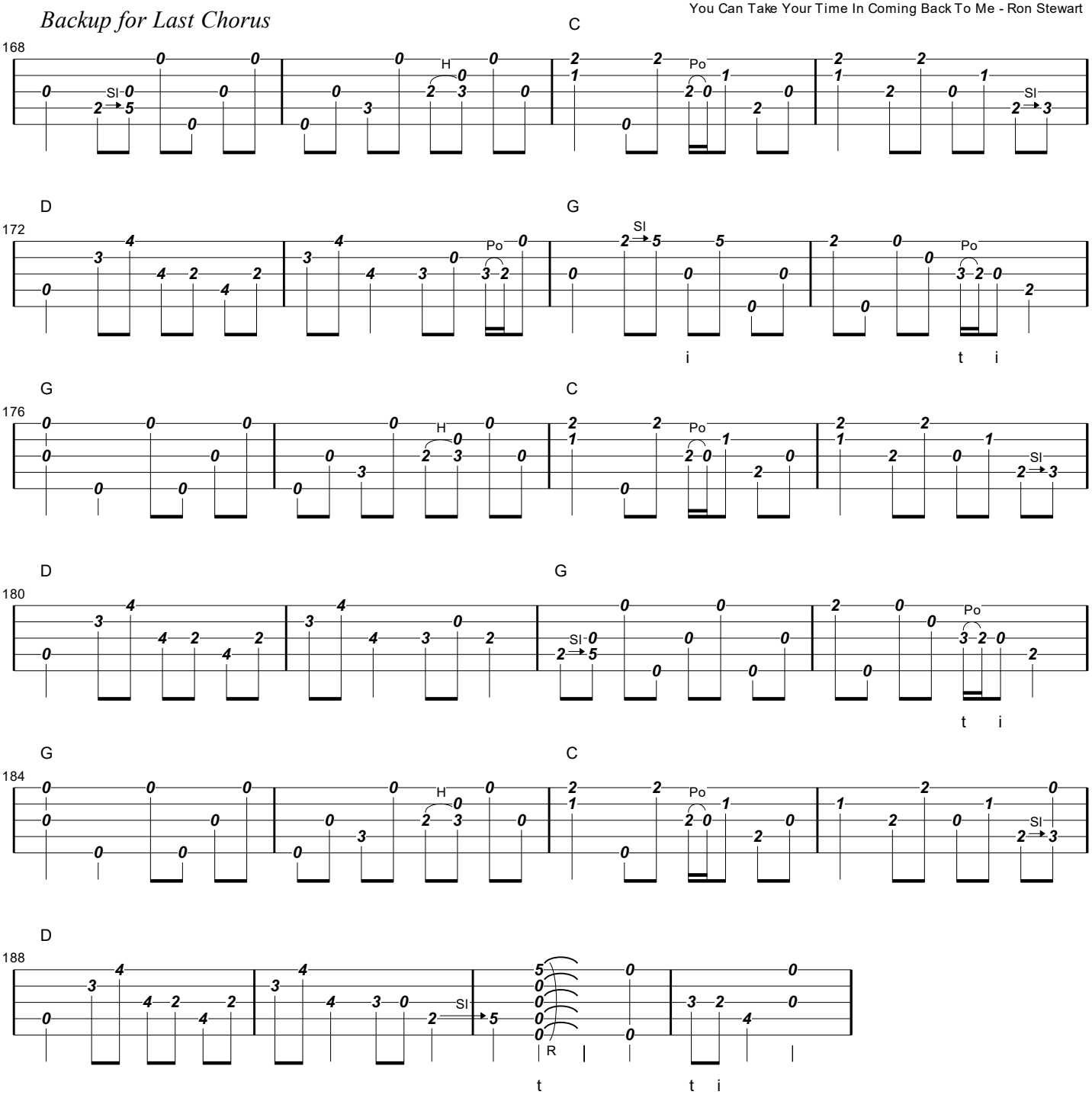
Backup for 3rd Chorus



2nd Banjo Break



Backup for Last Chorus

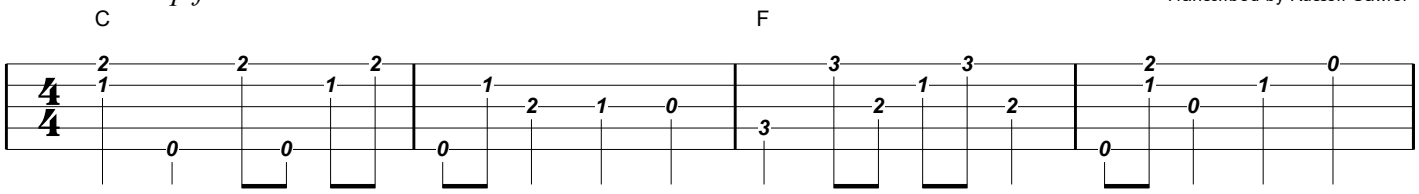


I Went Back To My Old Home Today

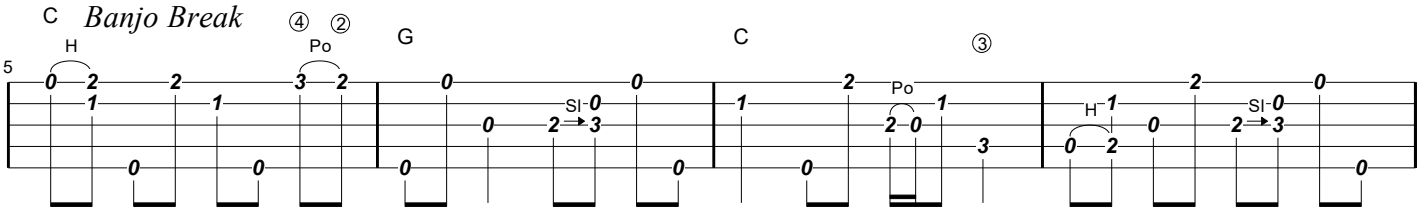
Ron Stewart

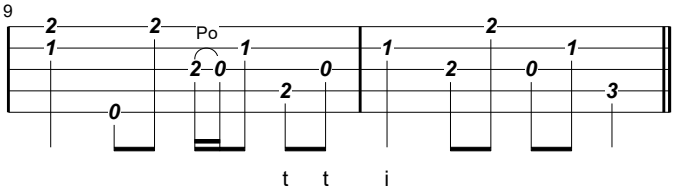
The Boxcars
Key of C uncapoed
Transcribed by Russell Sawler

Backup for Fiddle Intro

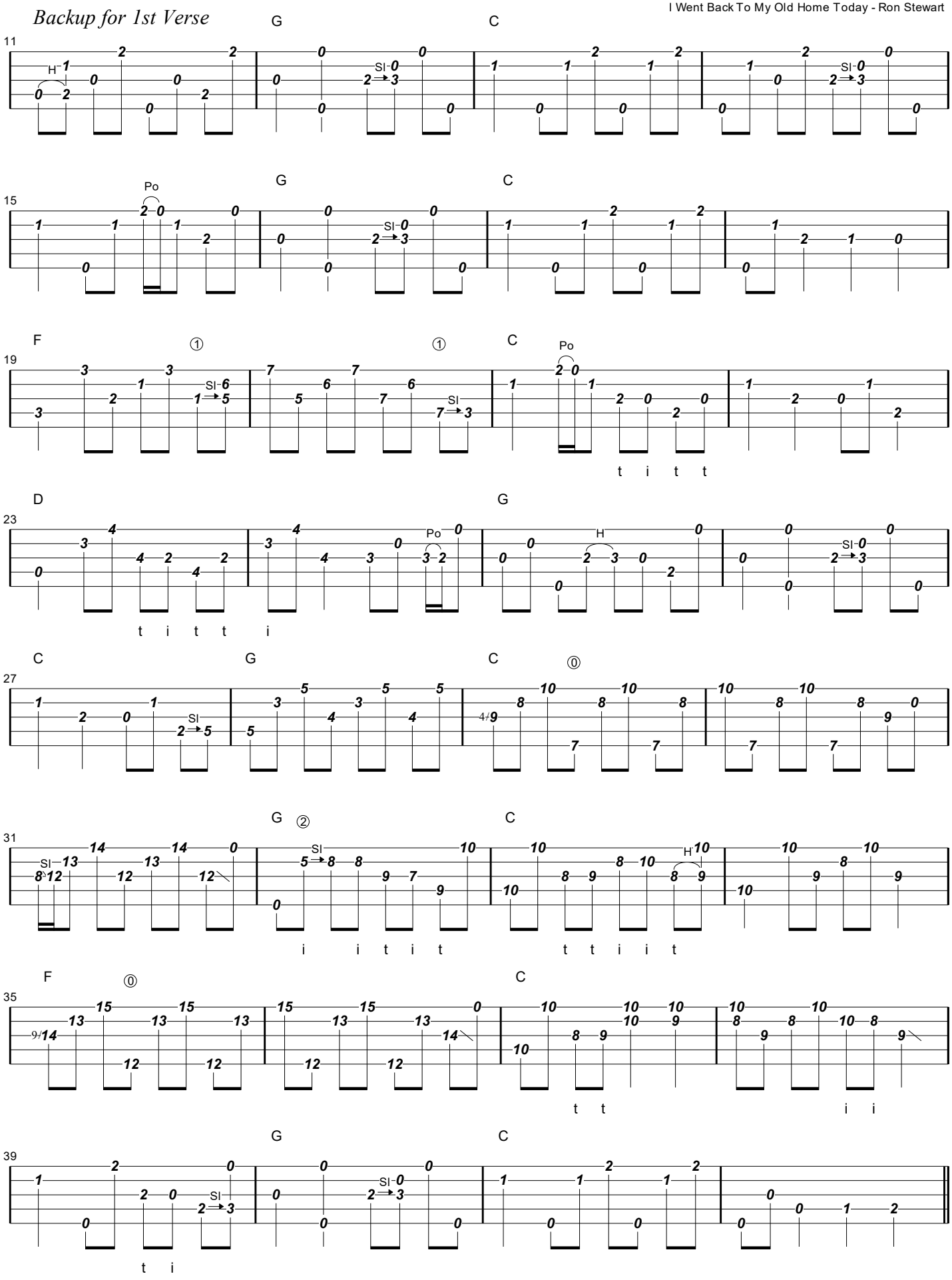


C *Banjo Break*

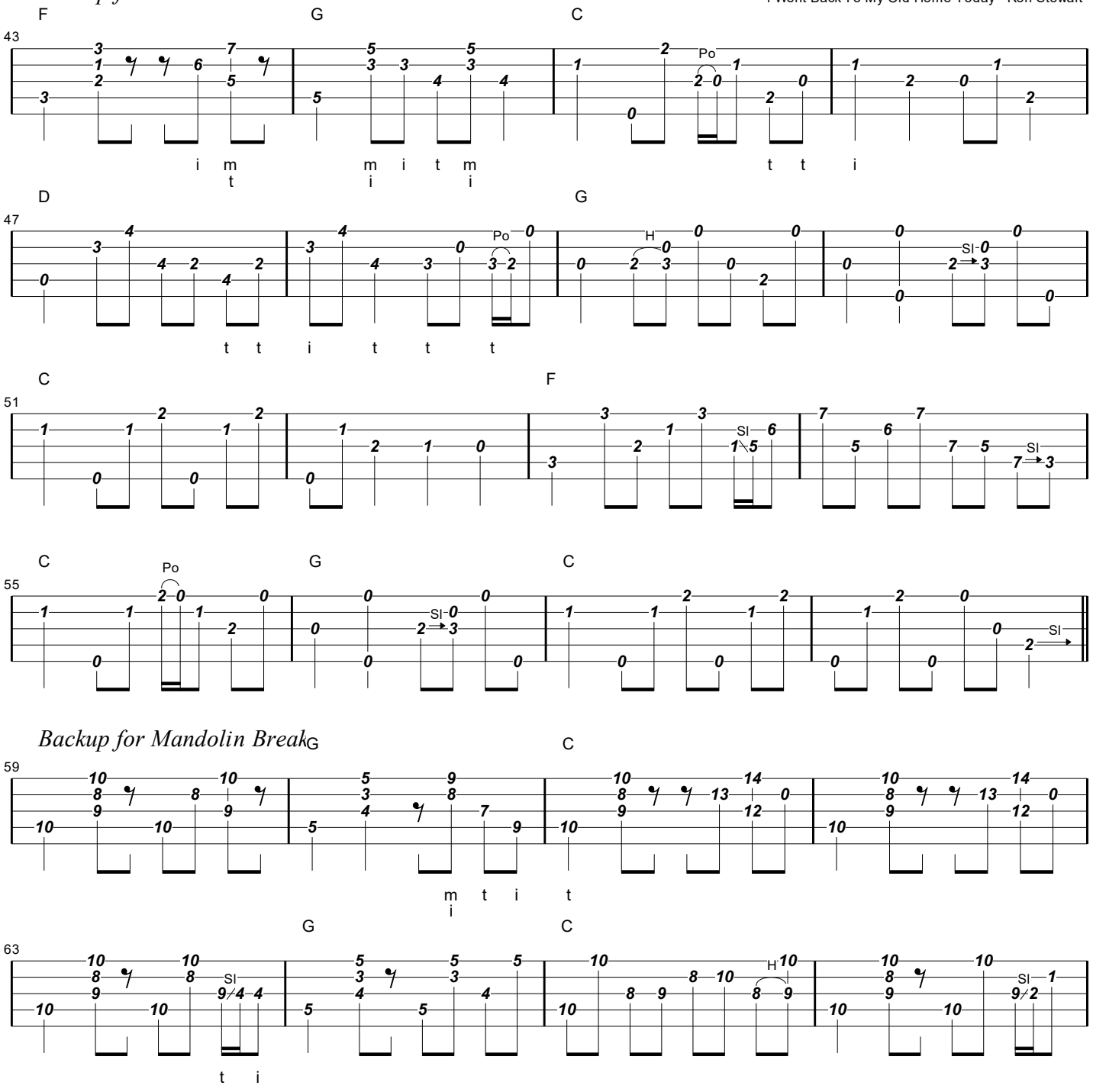




Backup for 1st Verse

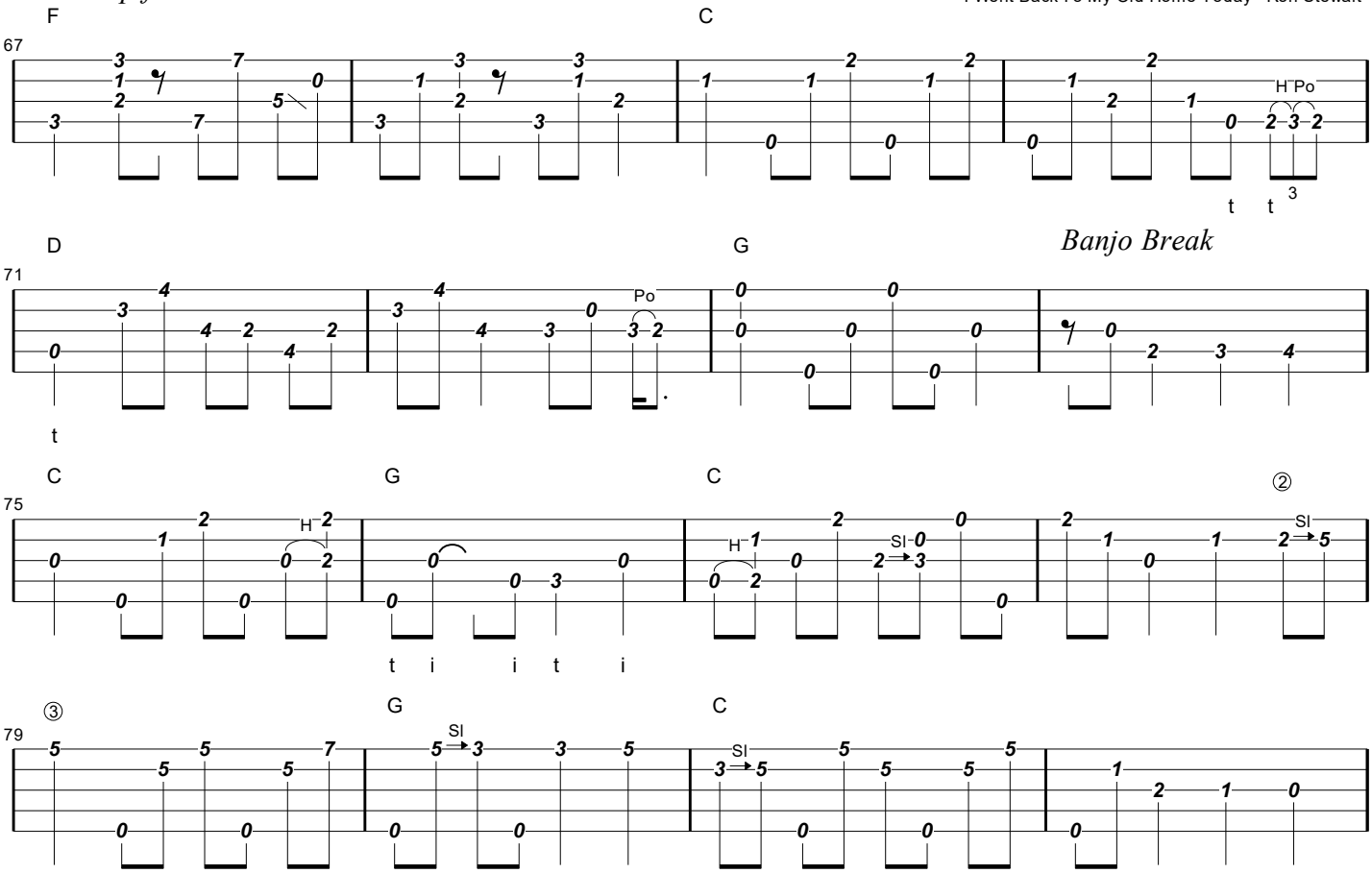


Backup for 1st Chorus

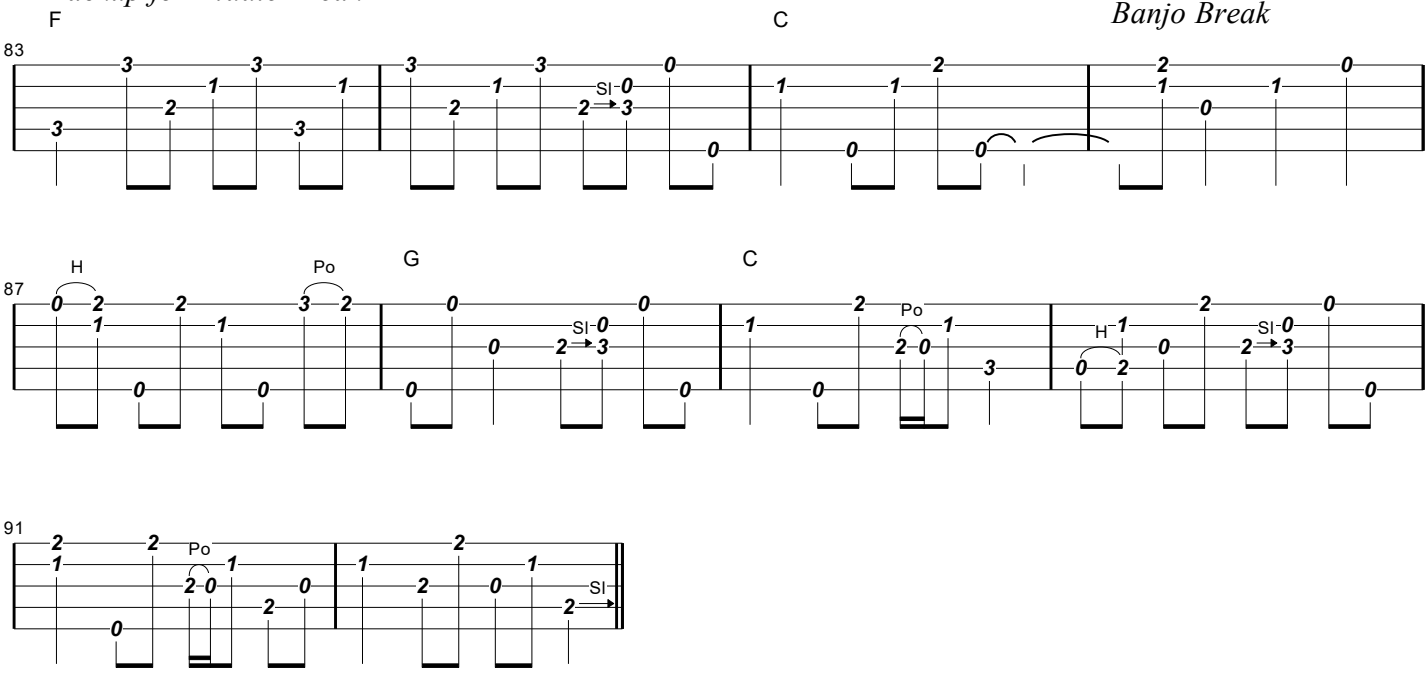


Backup for Mandolin Break

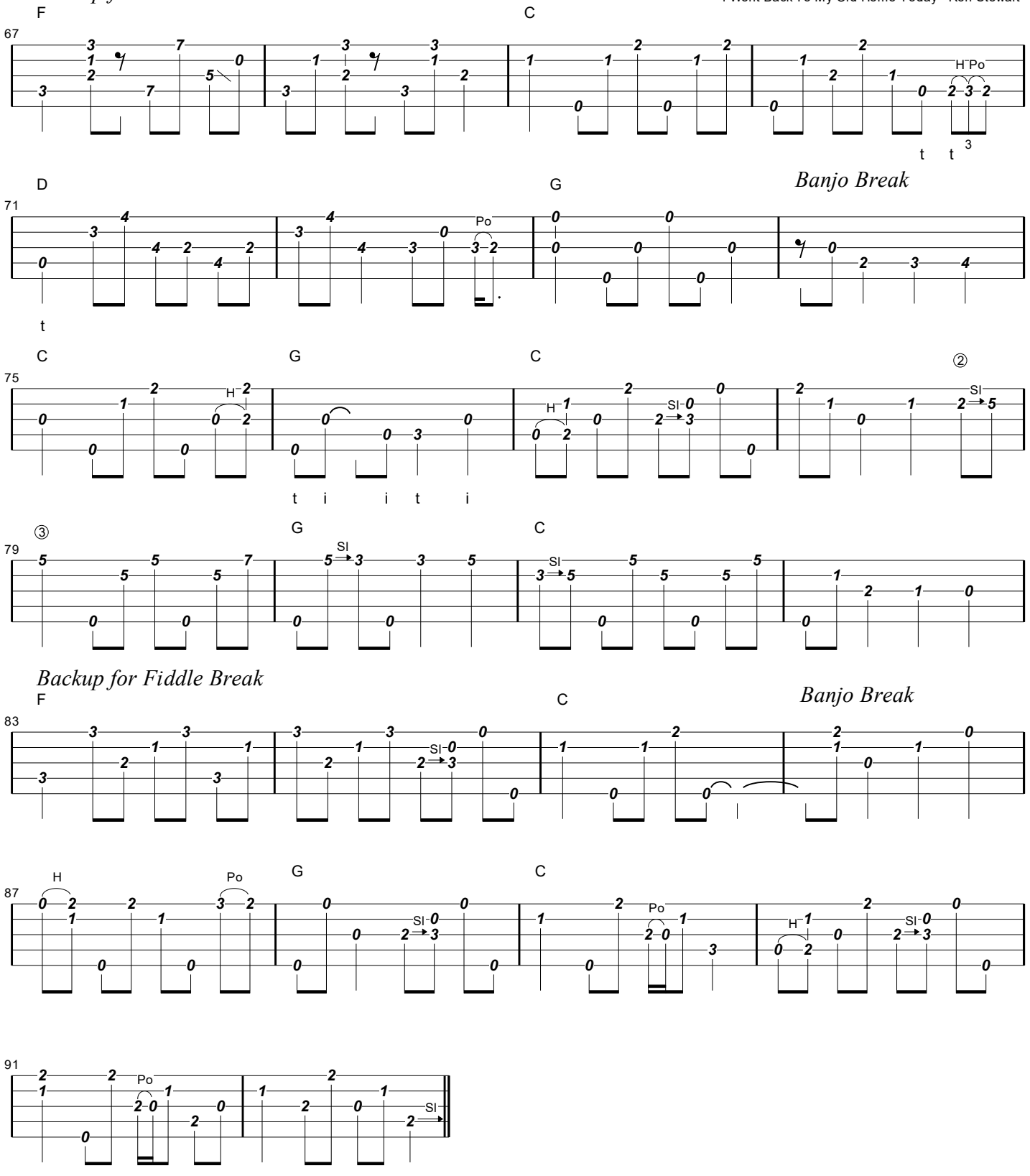
Backup for Guitar Break



Backup for Fiddle Break

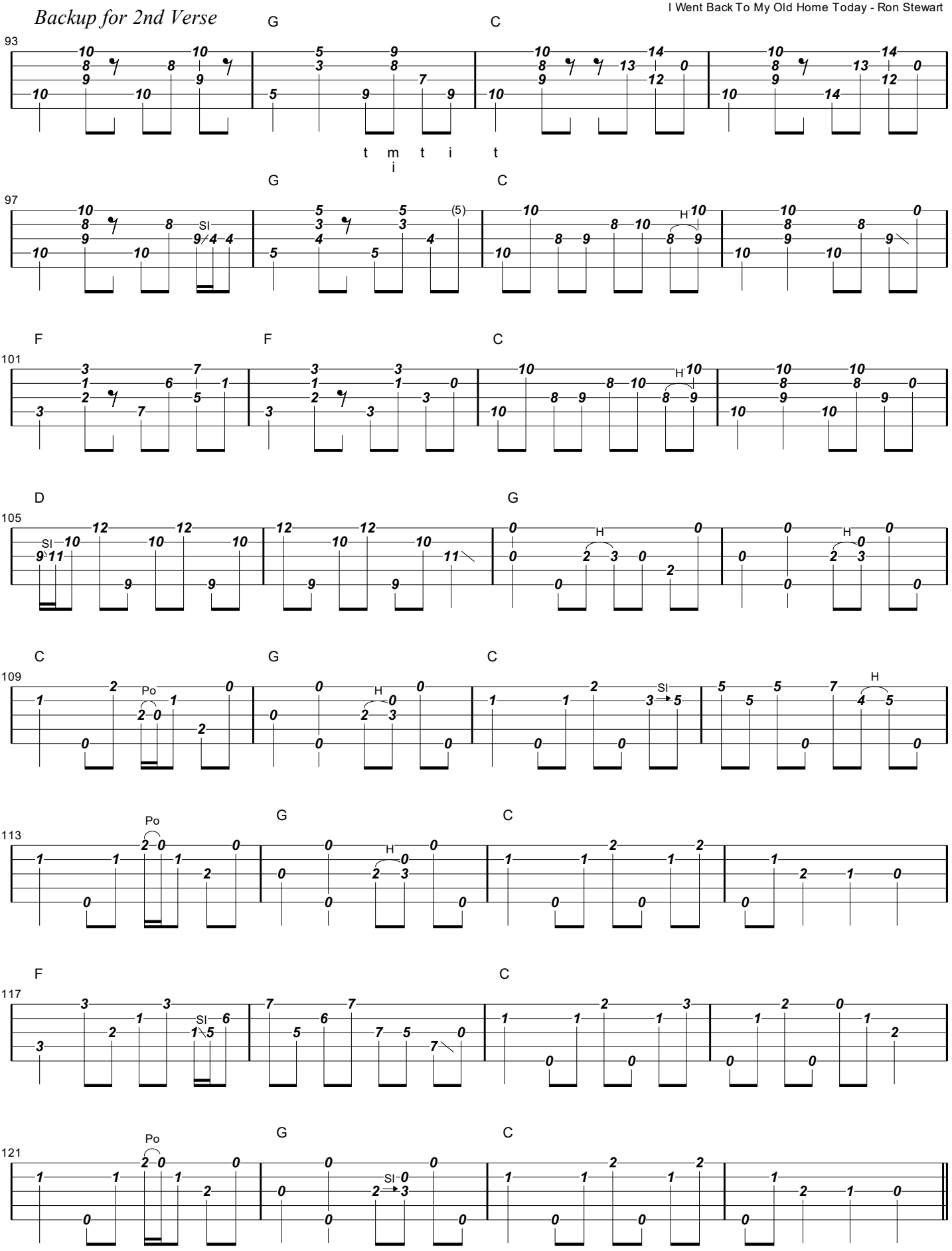


Backup for Guitar Break

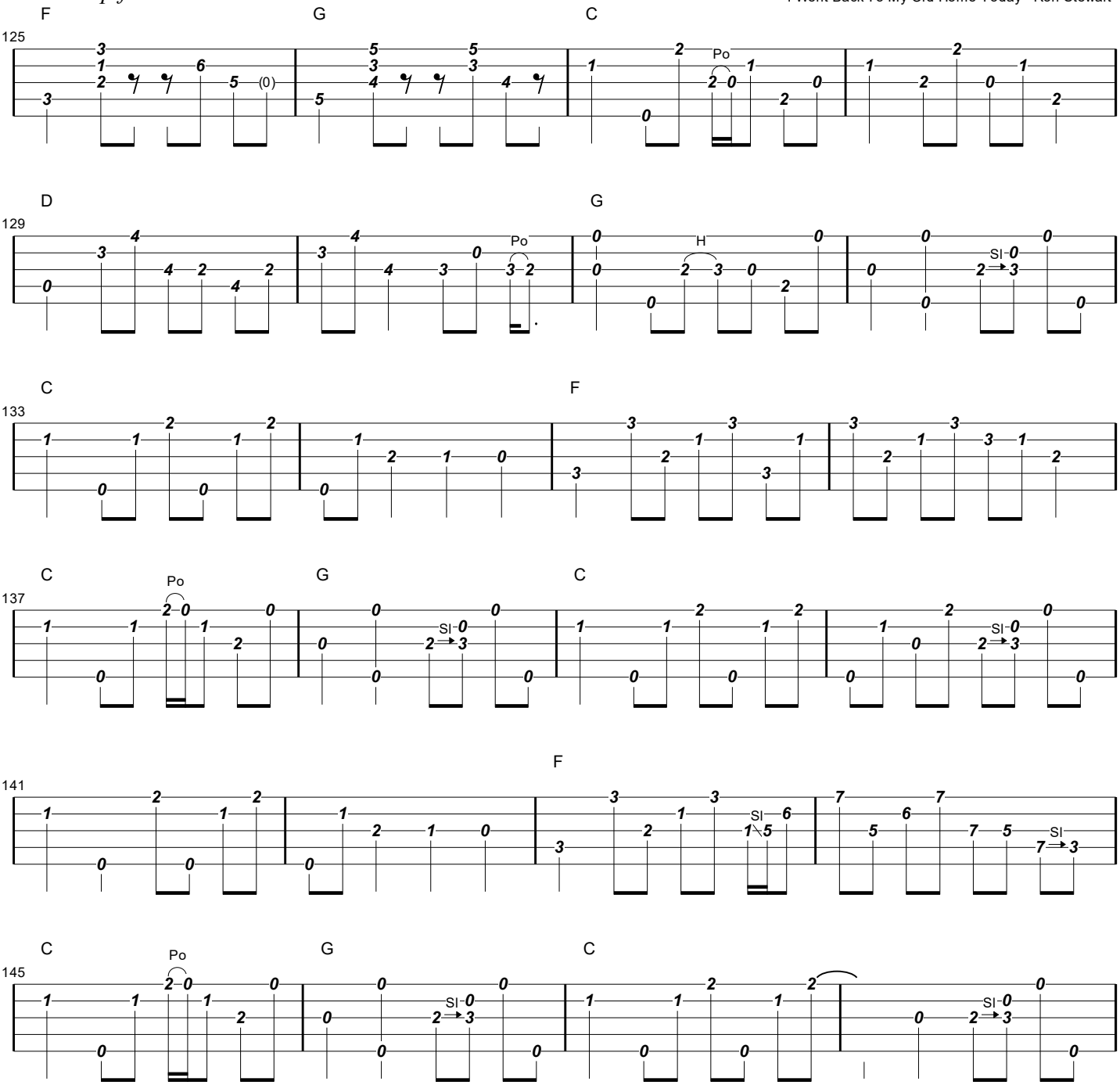


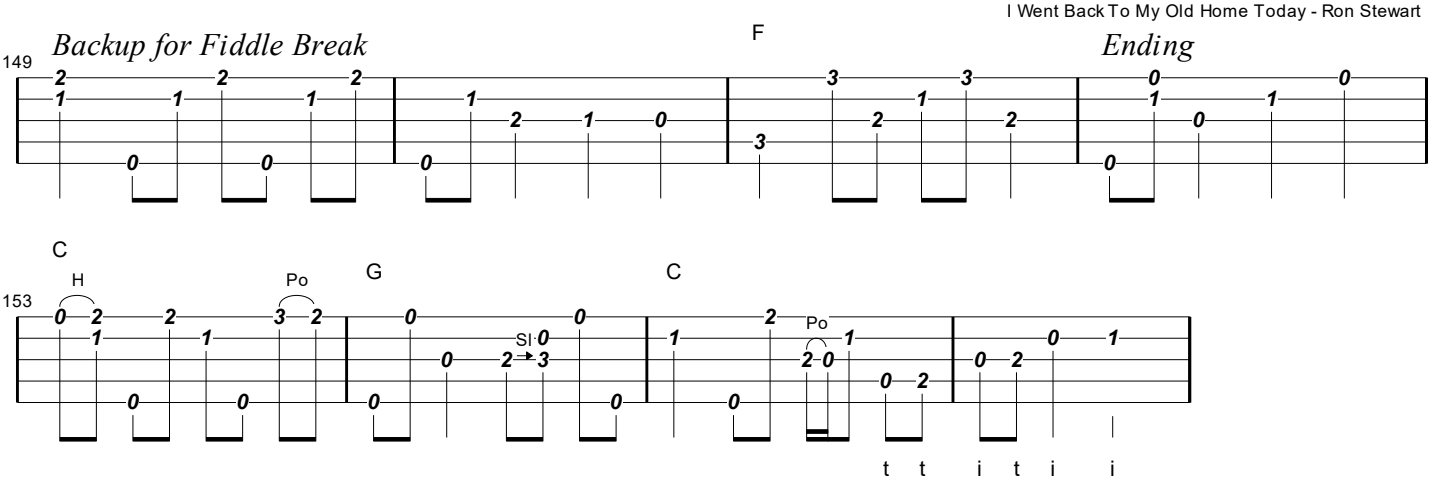
Backup for Fiddle Break

Backup for 2nd Verse



Backup for 2nd Chorus




149
Backup for Fiddle Break
F
Ending
C
H
Po
153
G
SI
C
Po
t t i t i i

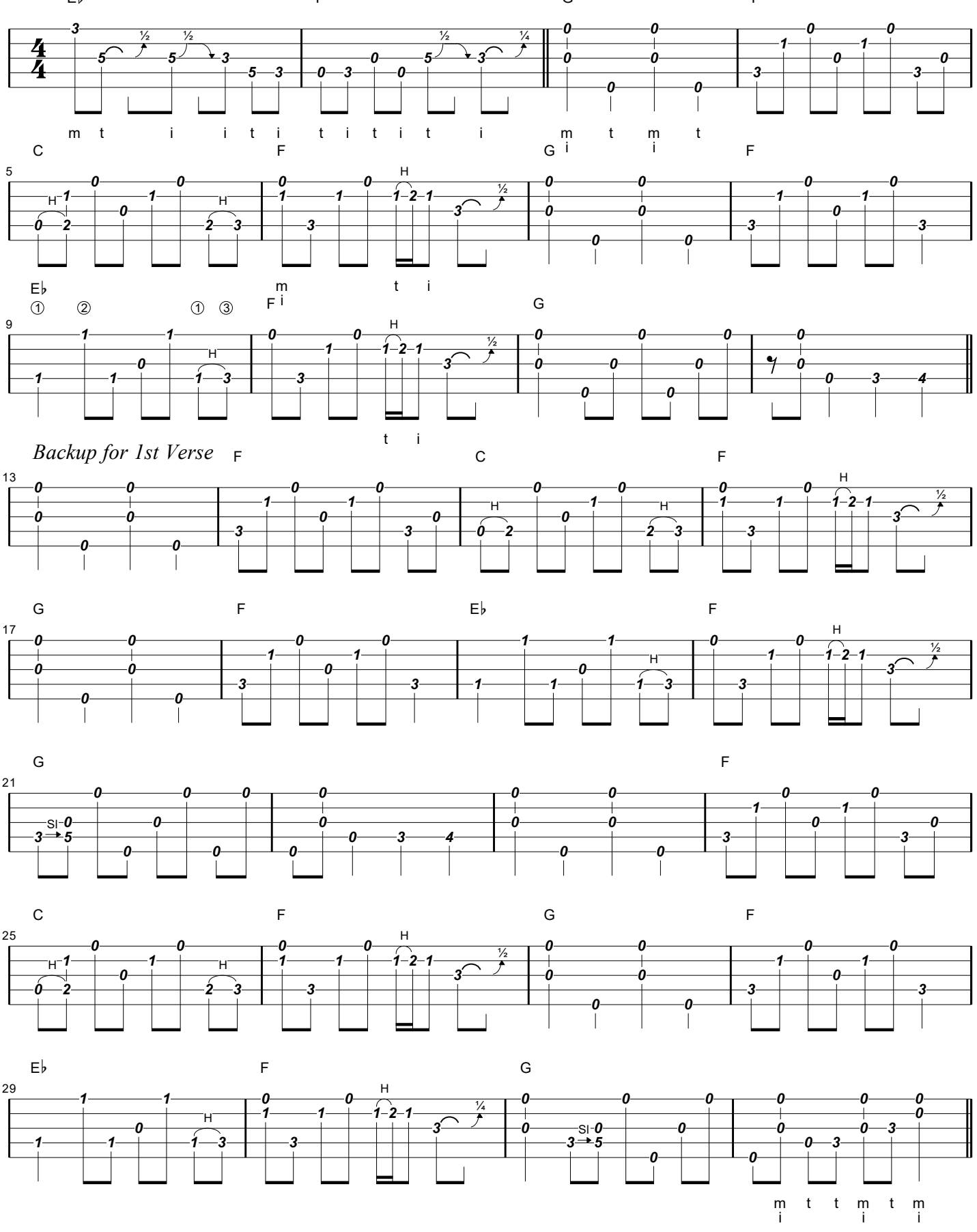
The Hard Way

Ron Stewart

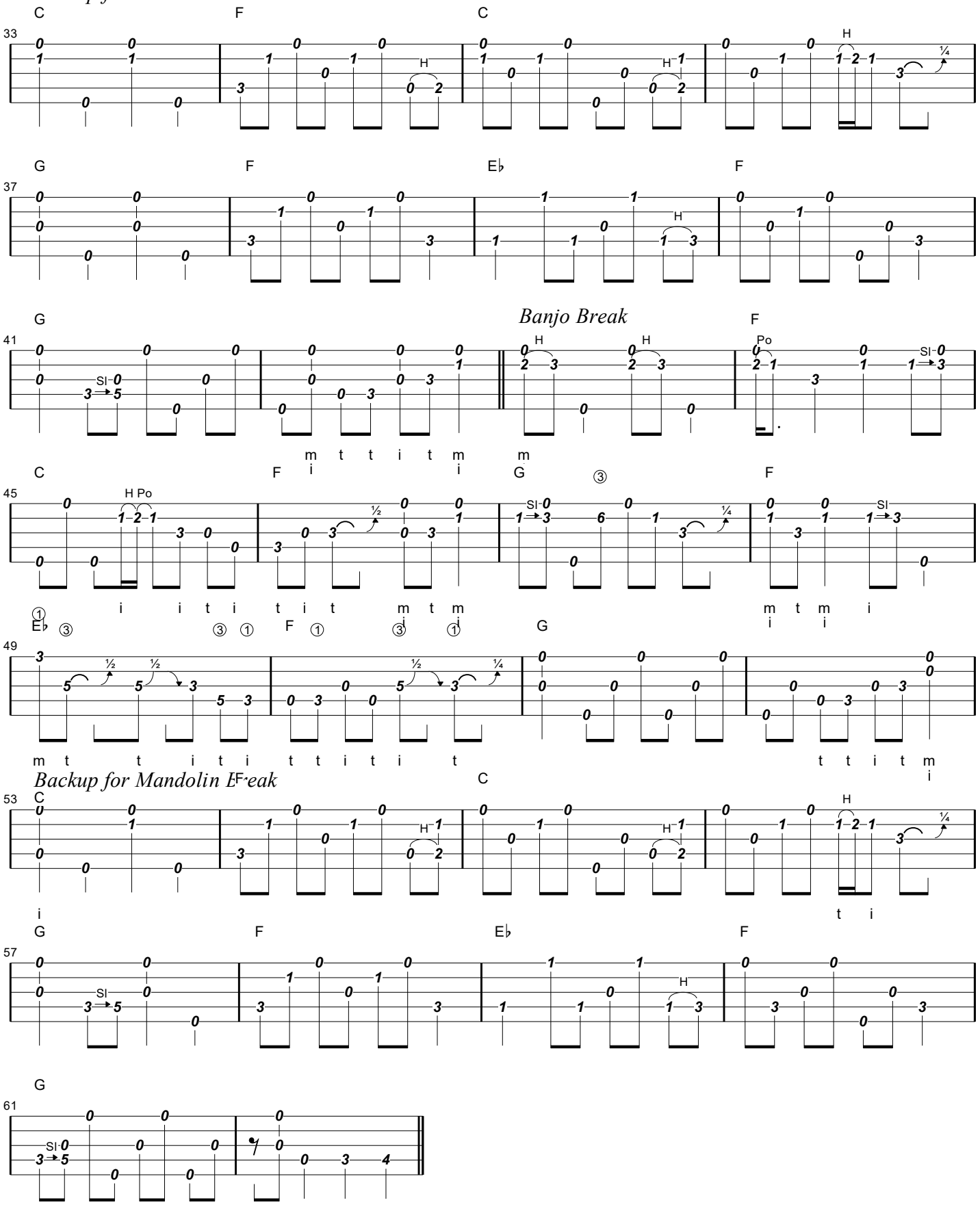
The Boxcars
Capo 4 for B
Transcribed by Russell Sawler

Banjo Intro

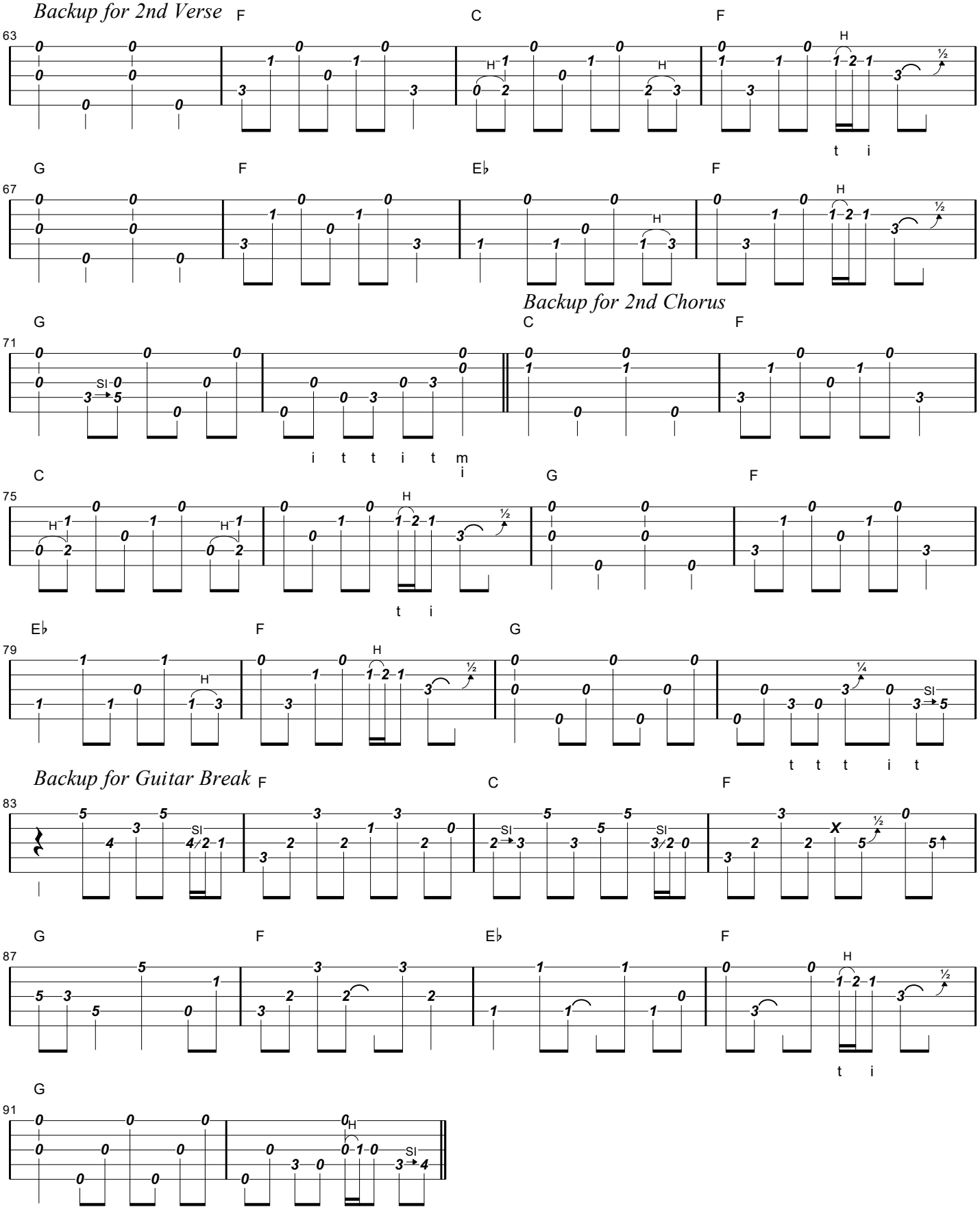
Backup for Fiddle Break



Backup for 1st Chorus

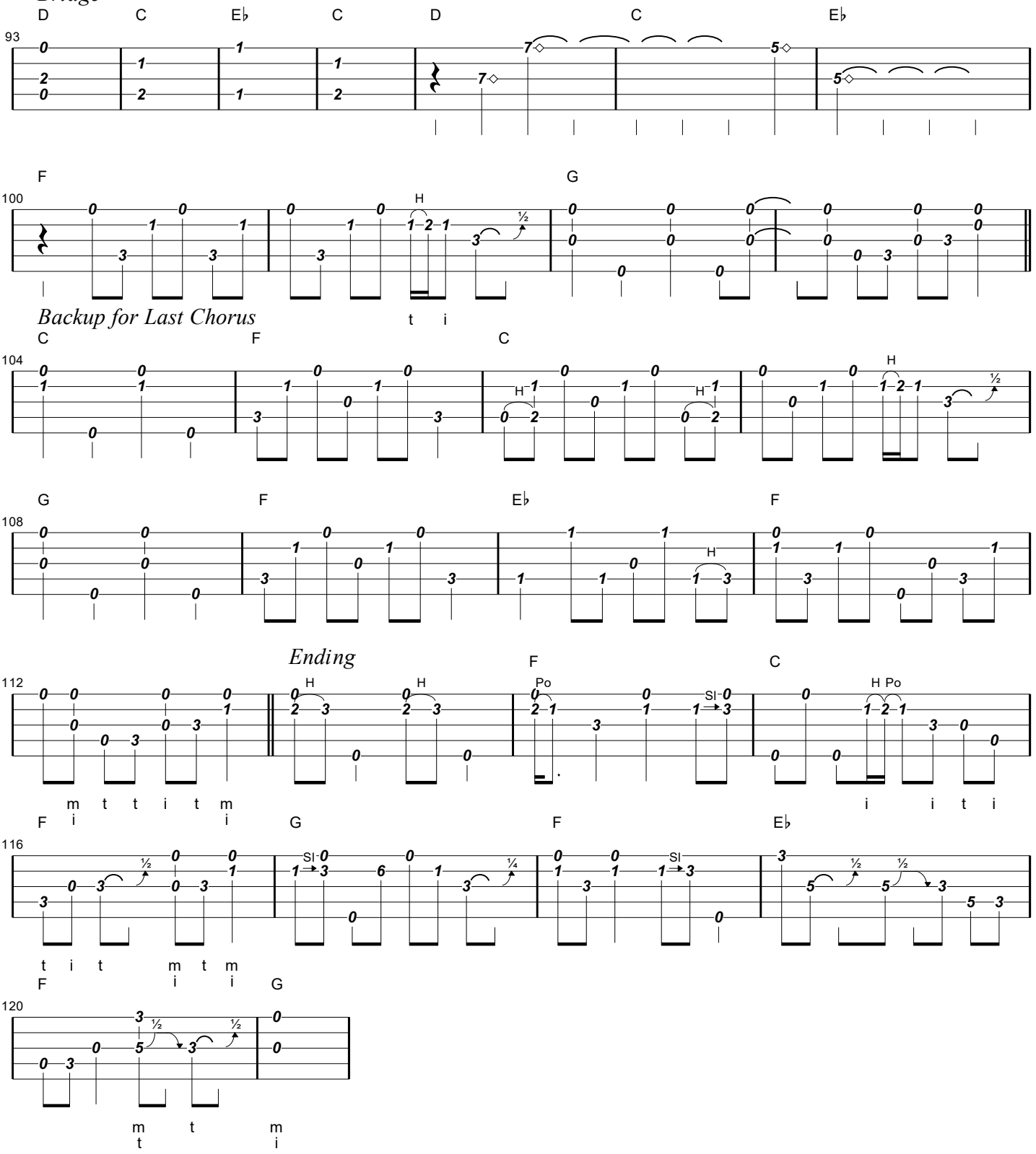


Backup for 2nd Verse



Backup for Guitar Break

Bridge

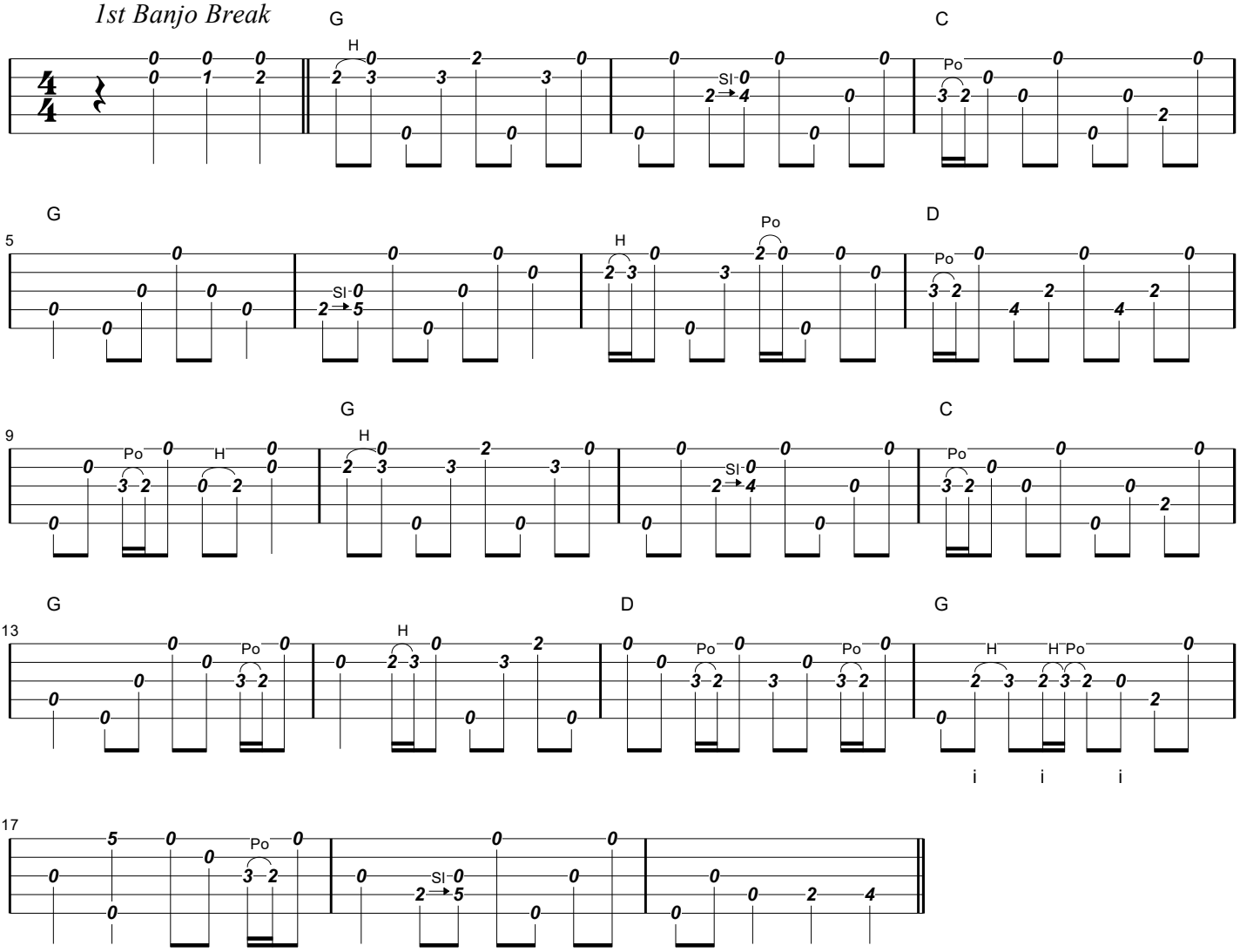

D C E♭ C D C E♭
93
F G
100
H
t i
Backup for Last Chorus
C F C
104
H
G F E♭ F
108
H
Ending
F C
112
H H Po Sl H Po
m t t i t m i i t i
F G F E♭
116
Sl Sl
t i t m t m
F i i G
120
m t m
t i

Log Cabin In The Lane

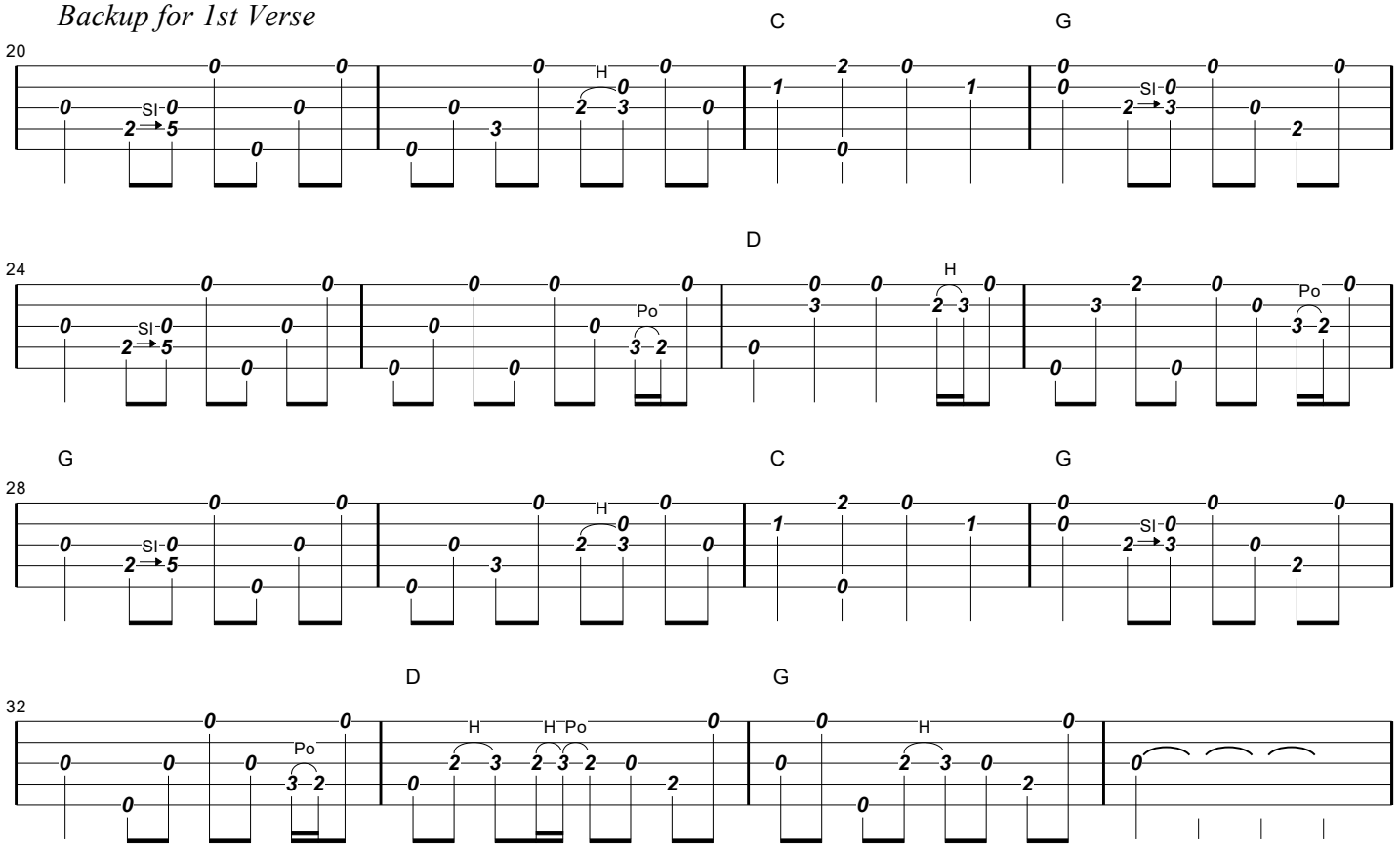
Ron Stewart

The Boxcars
Capo 3 for Bb
Transcribed by Russell Sawler

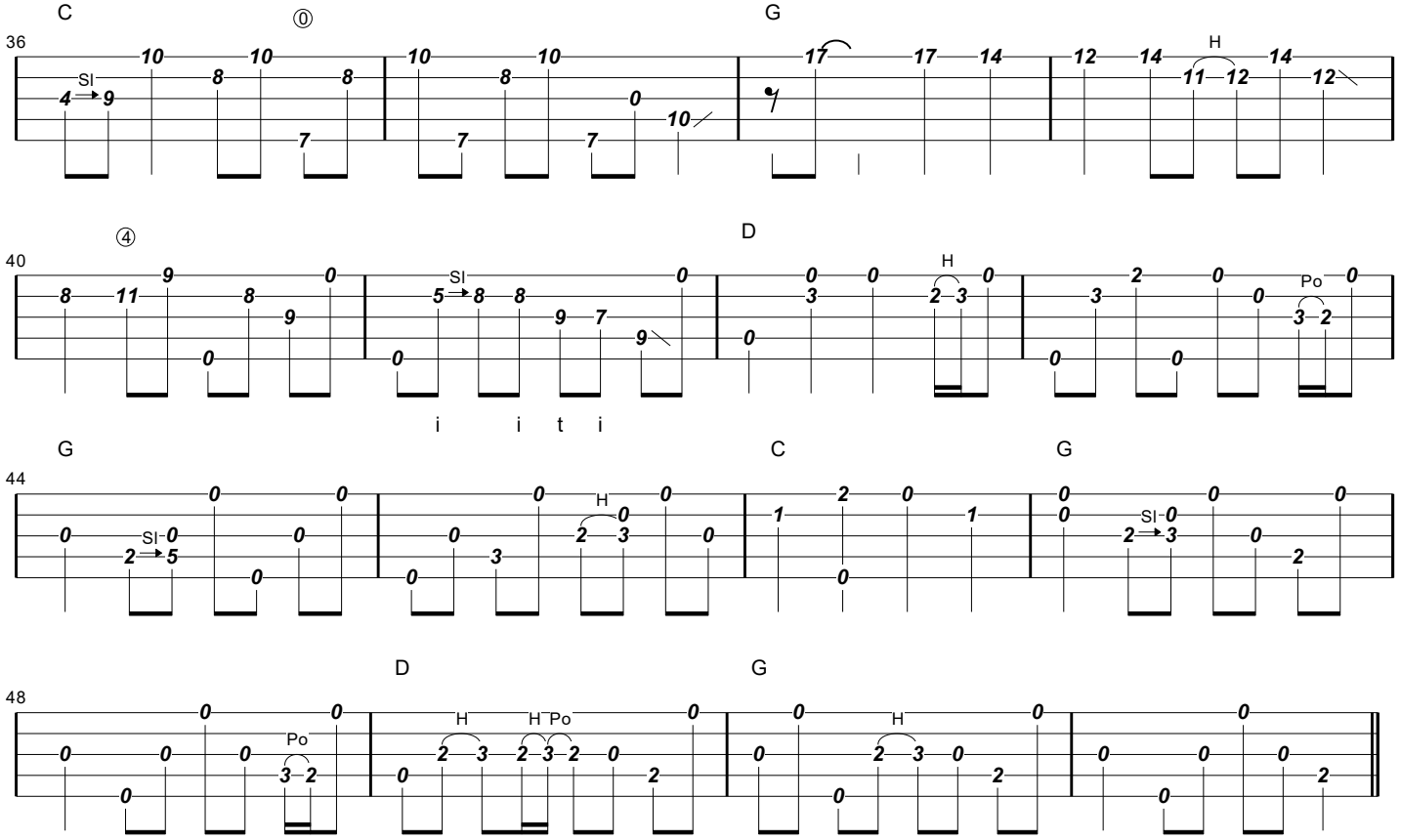
1st Banjo Break



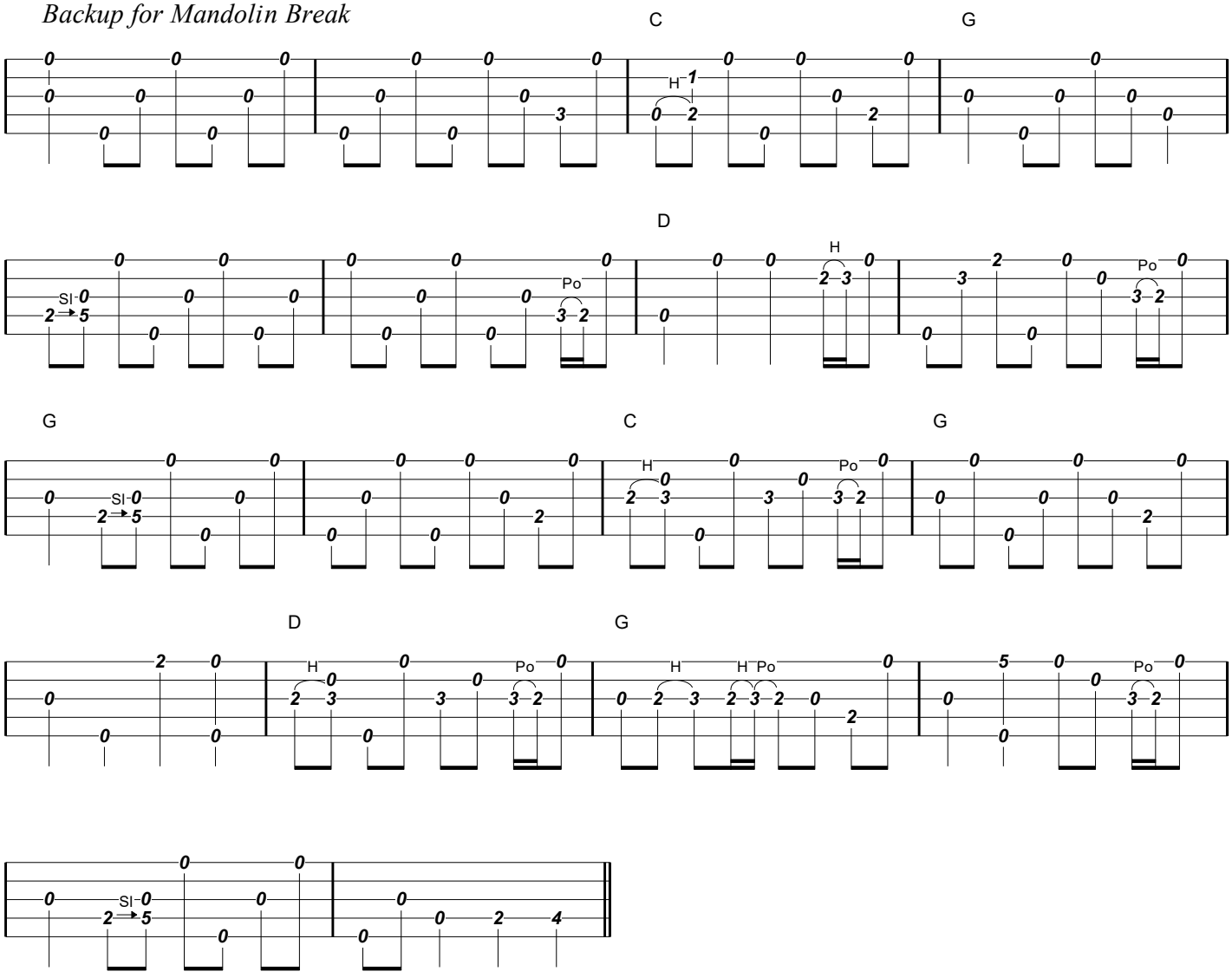
Backup for 1st Verse



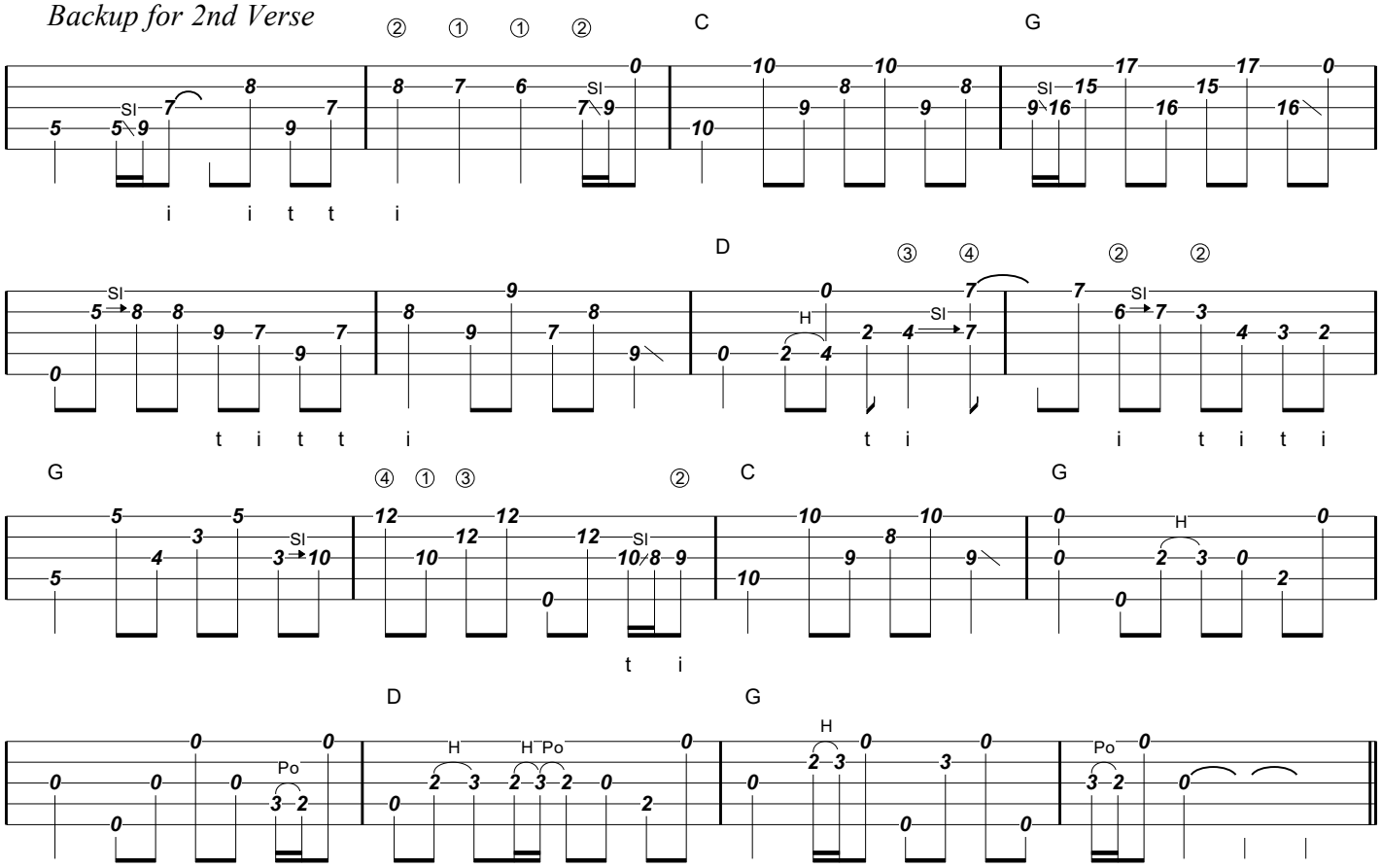
Backup for 1st Chorus



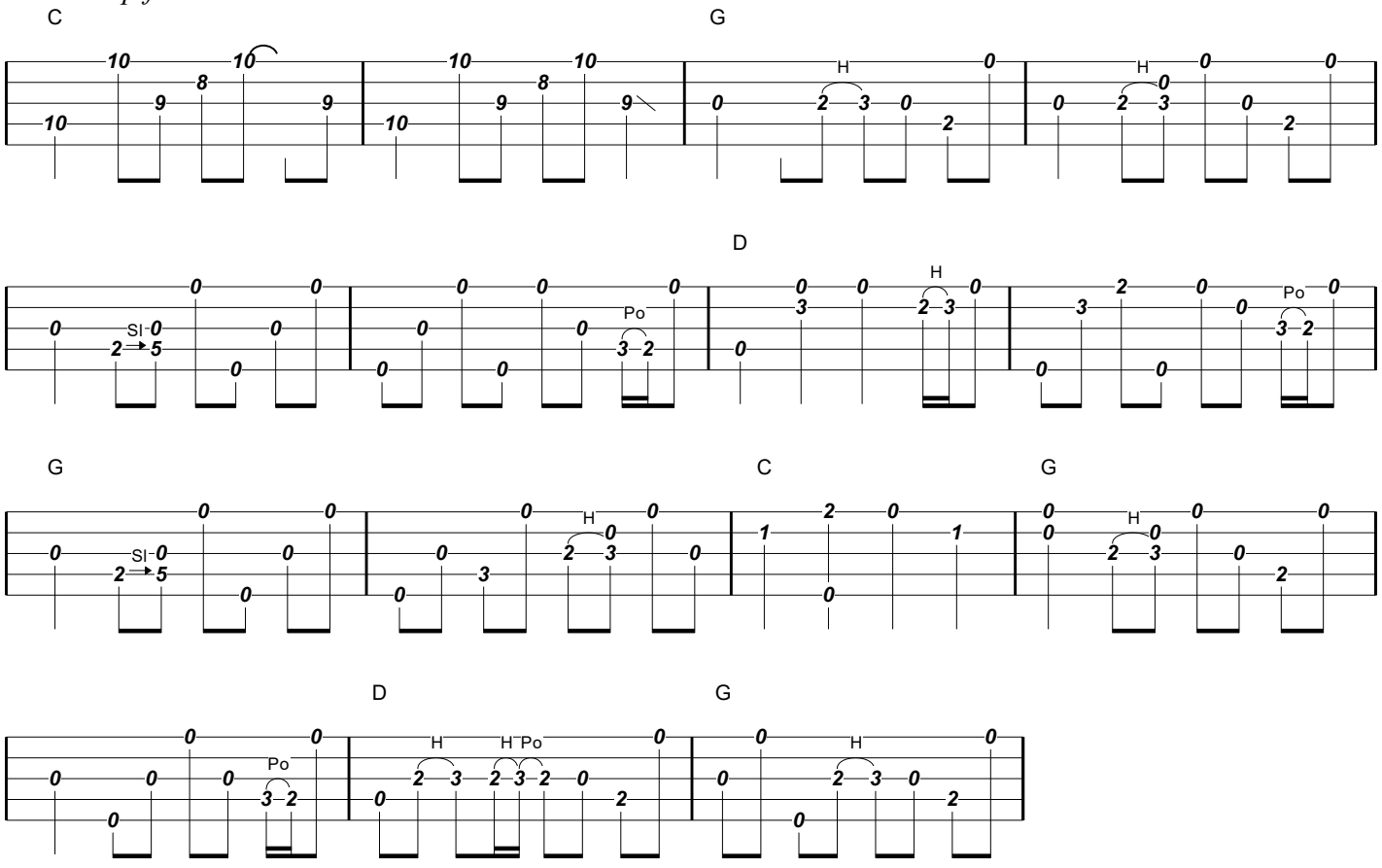
Backup for Mandolin Break



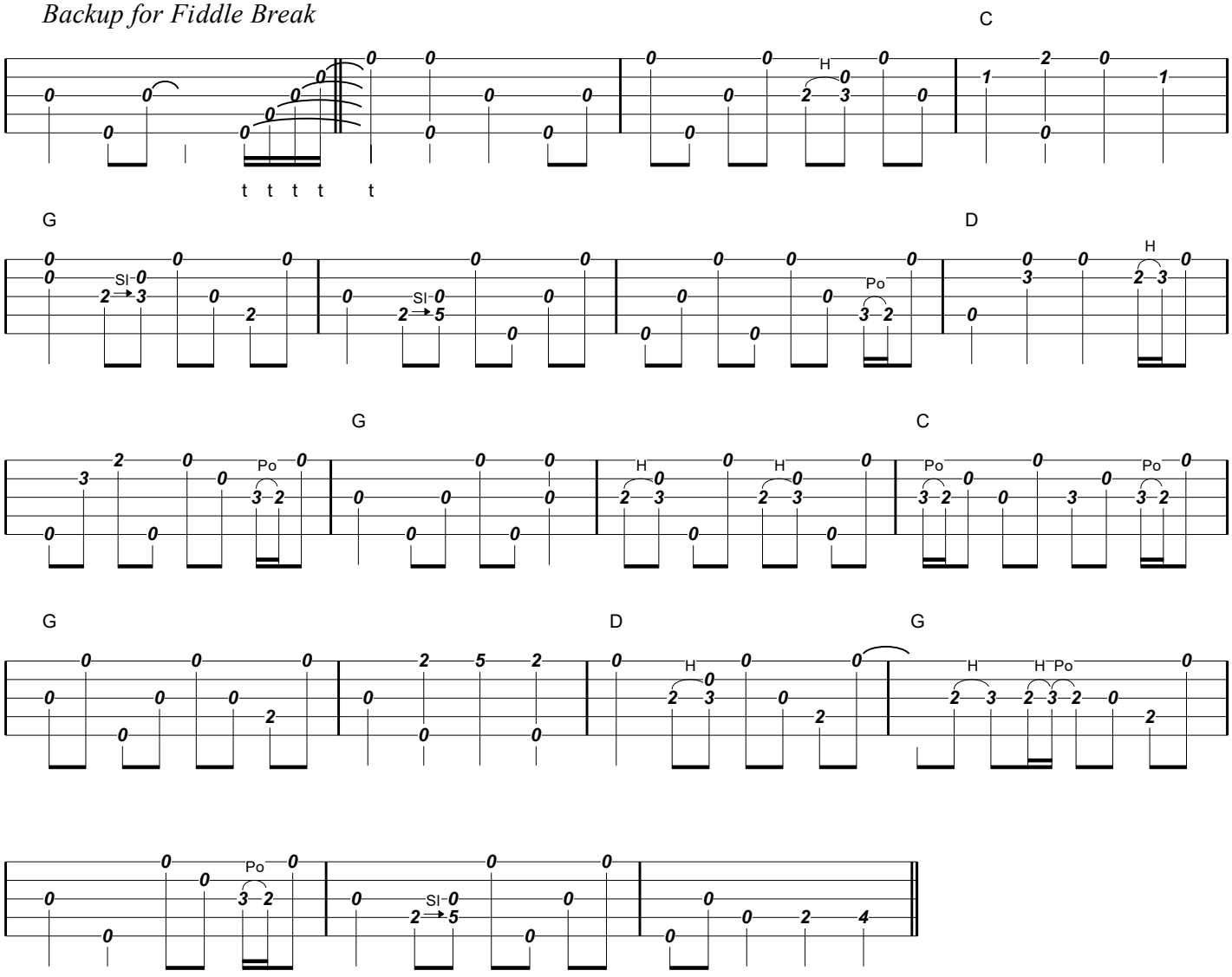
Backup for 2nd Verse



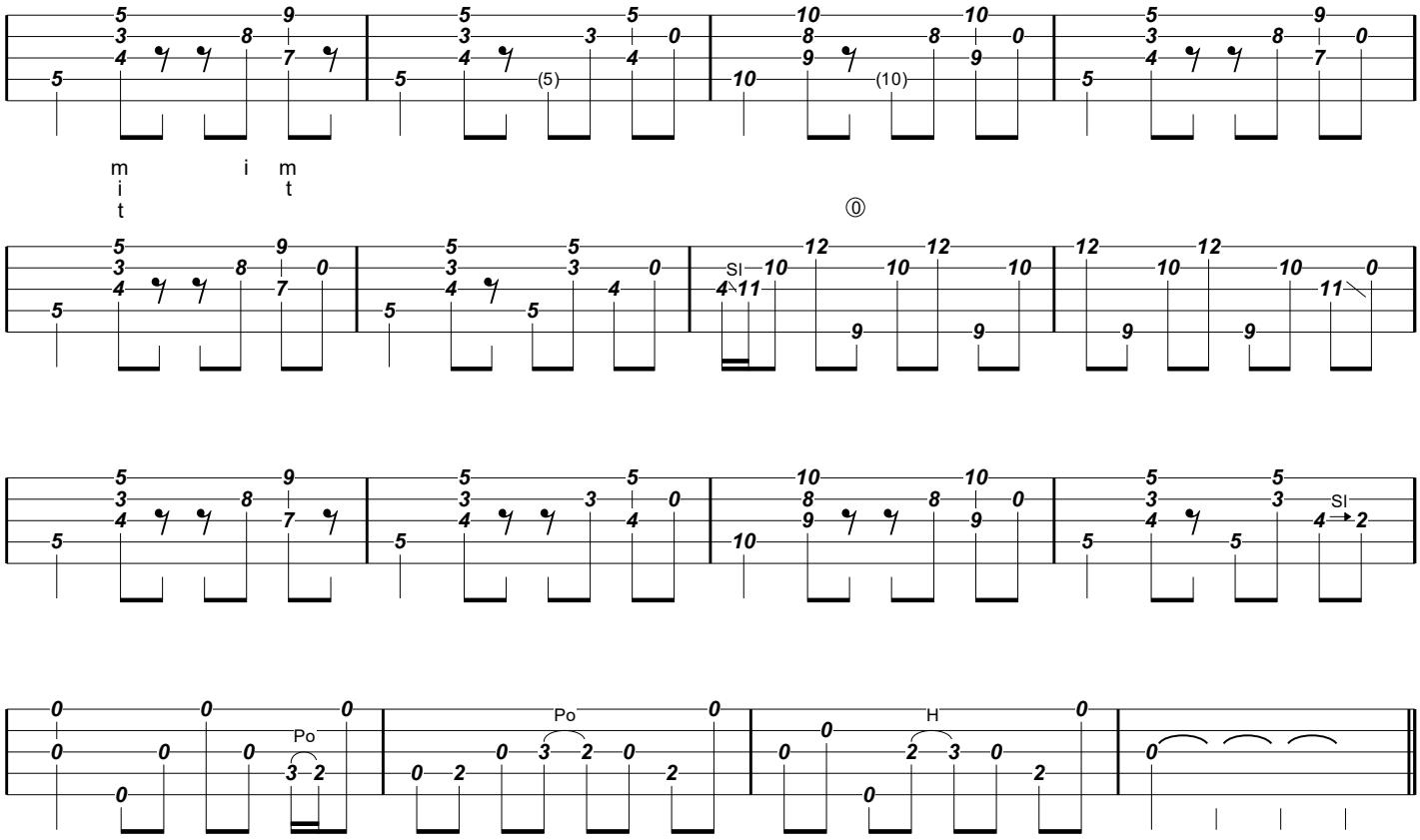
Backup for 2nd Chorus



Backup for Fiddle Break

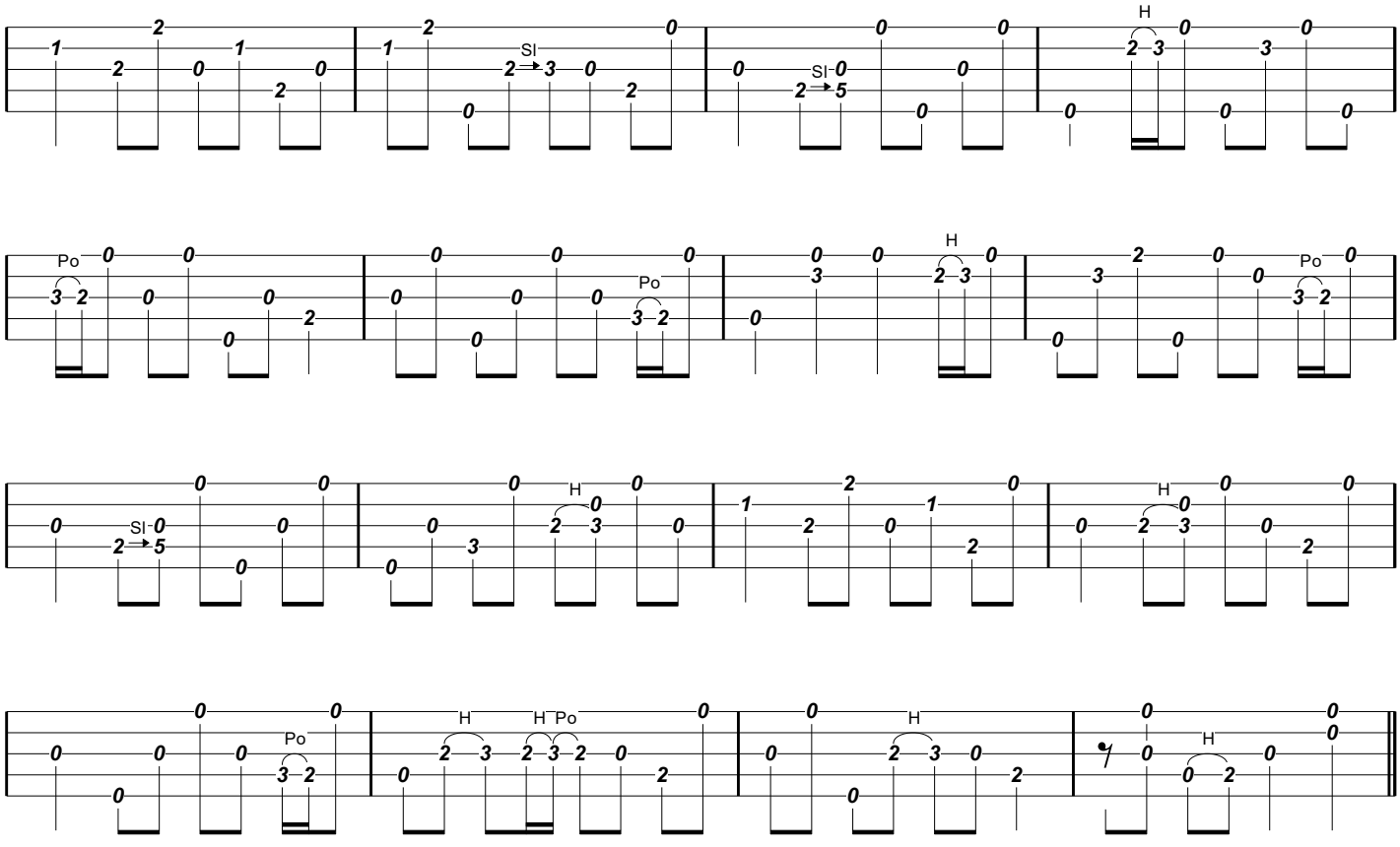


Backup for 3rd Verse

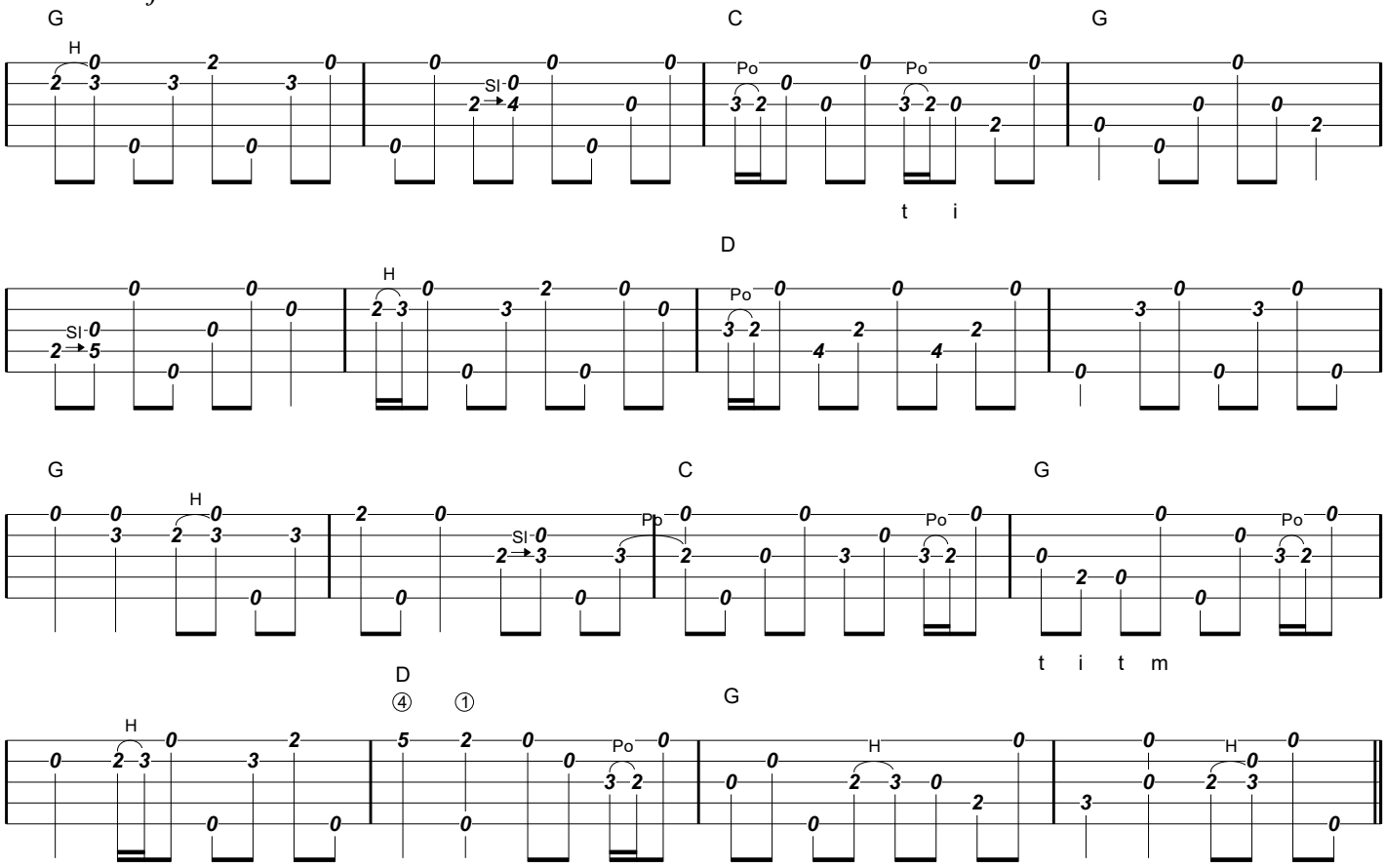


Backup for 3rd Chorus t t i t i

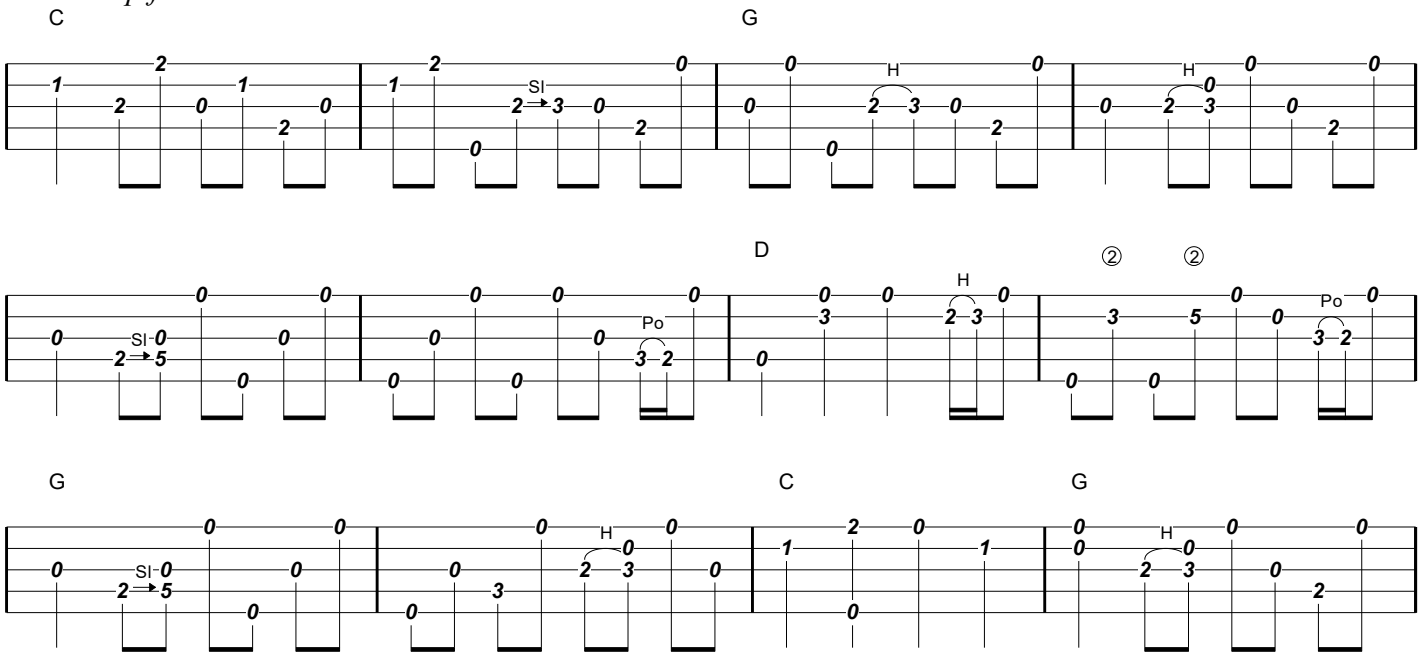
C



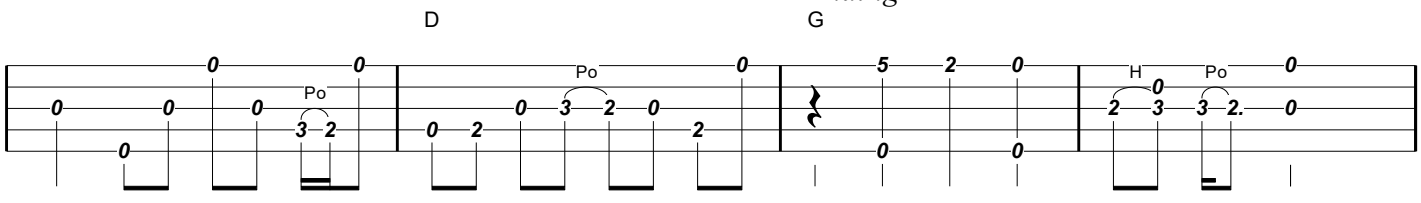
2nd Banjo Break



Backup for Last Chorus



Ending



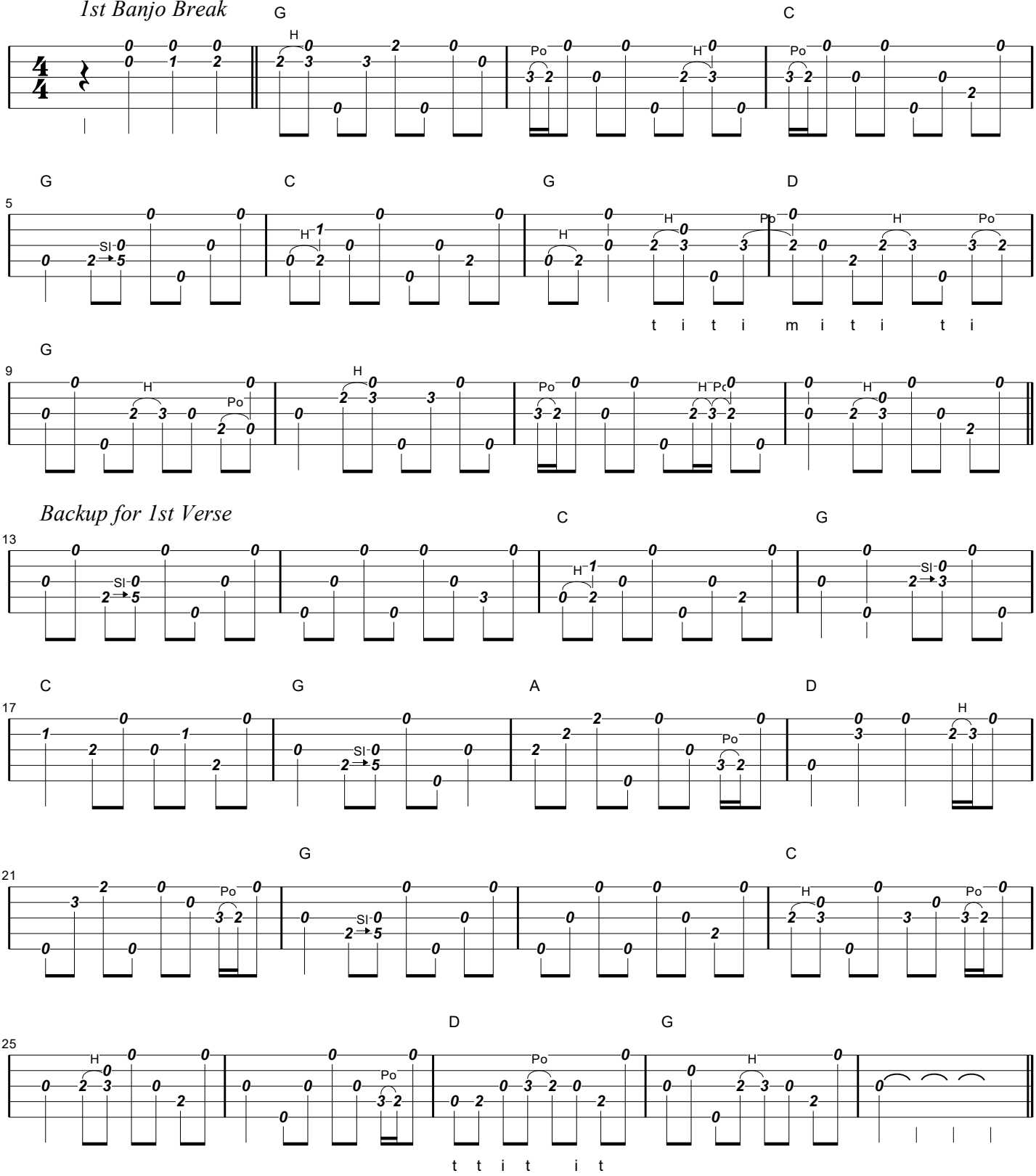
the Boxcars

I Could Change My Mind

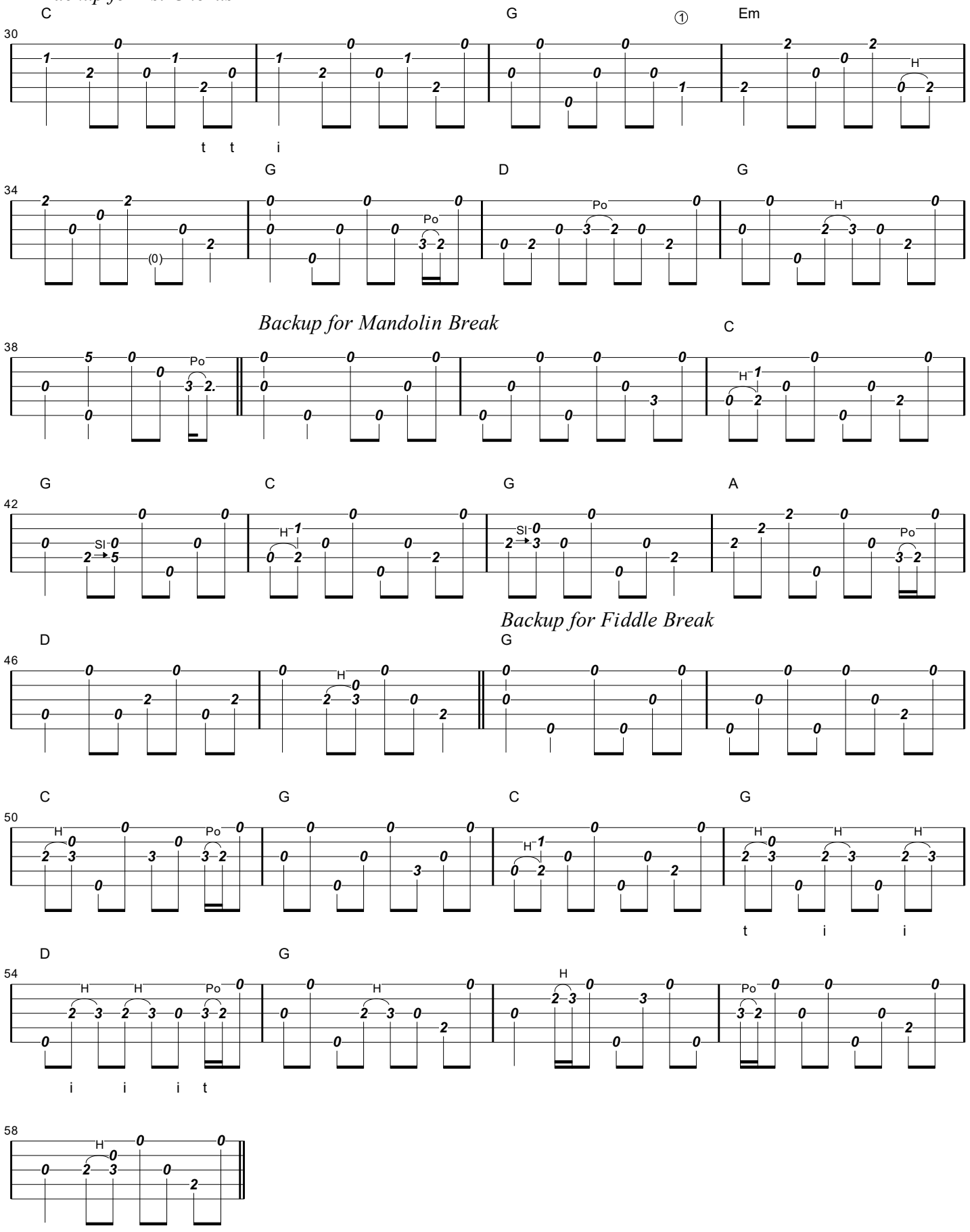
Ron Stewart

The Boxcars
Capo 5 for C
Transcribed by Russell Sawler

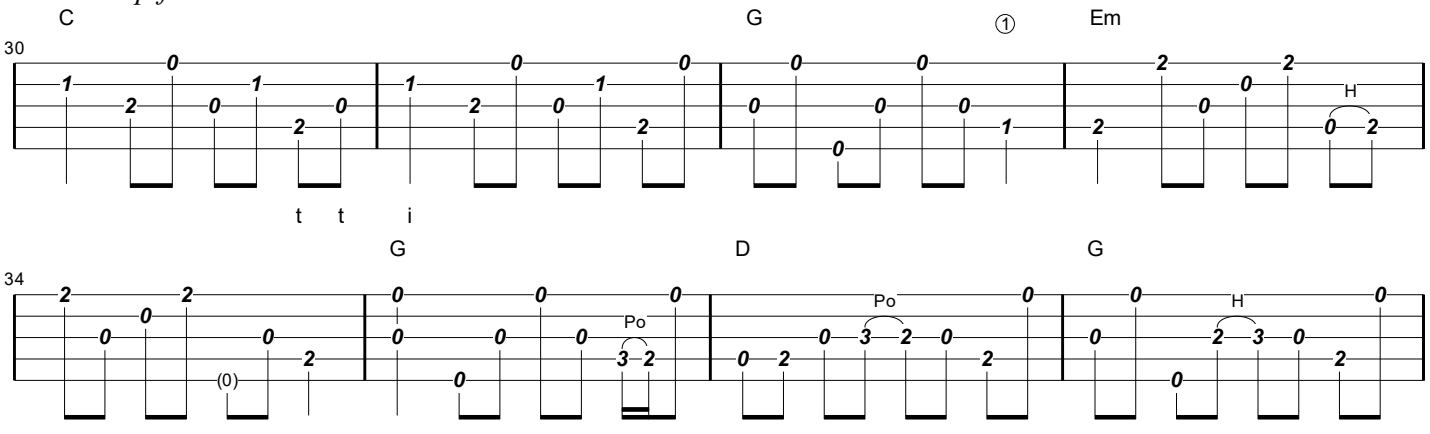
1st Banjo Break



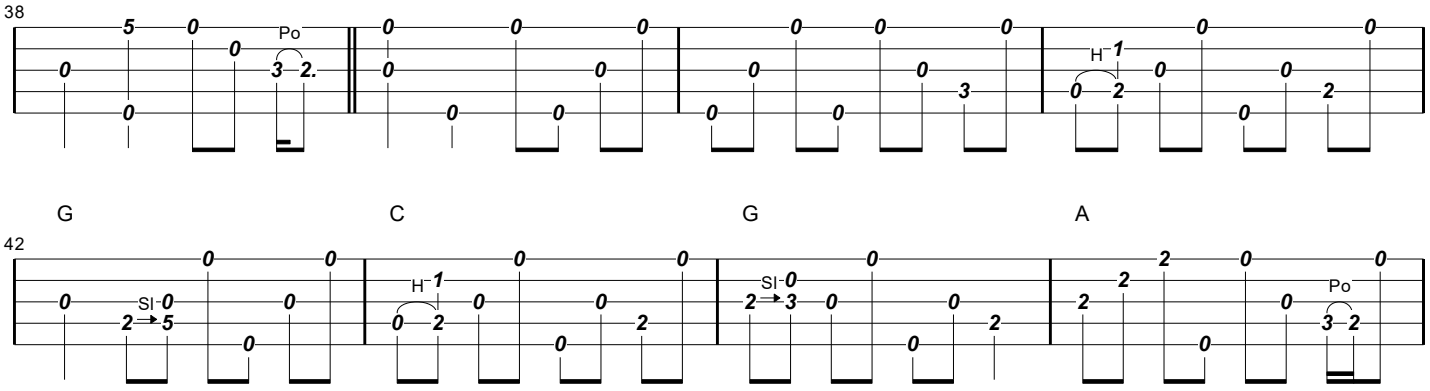
Backup for 1st Chorus



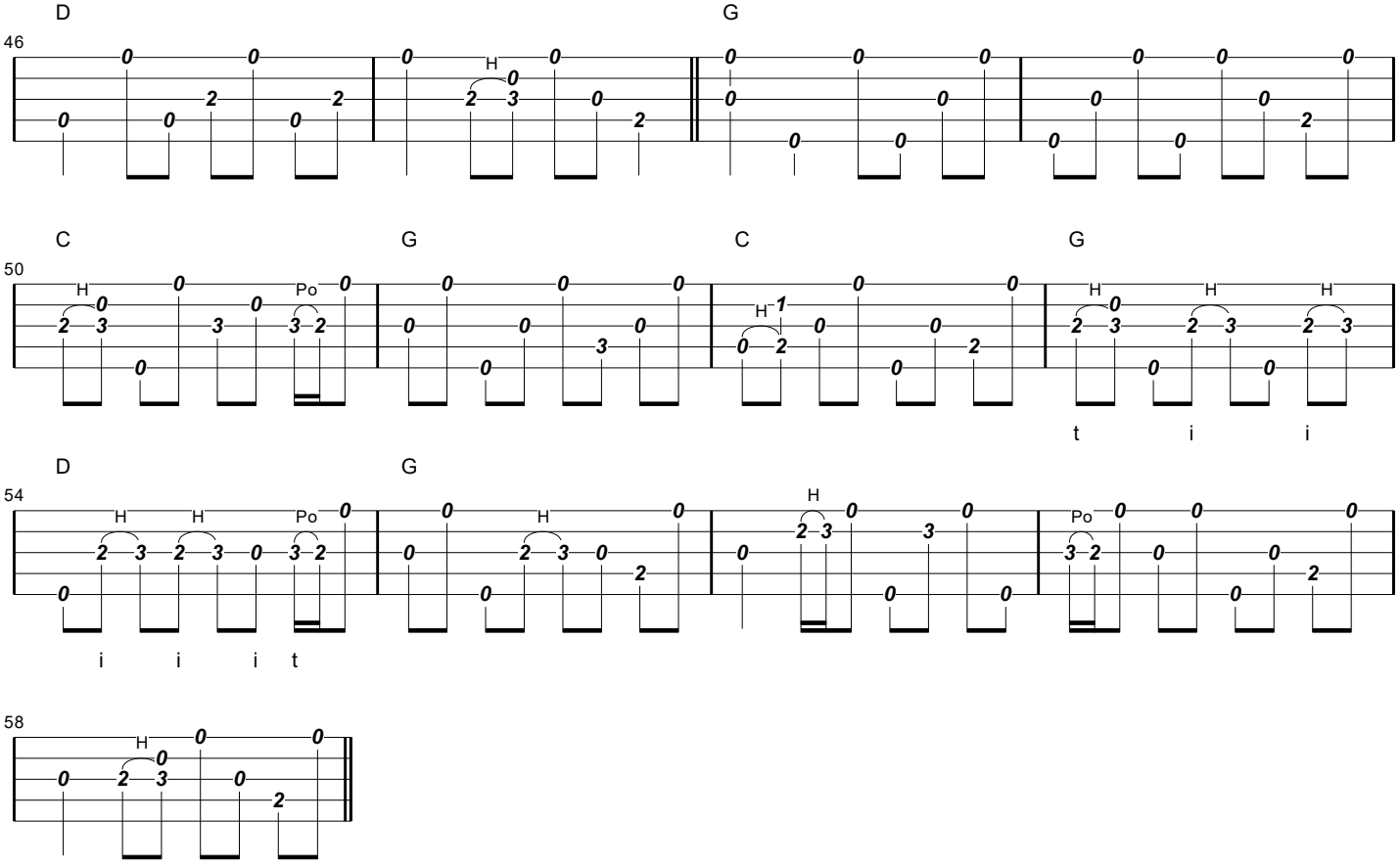
Backup for 1st Chorus

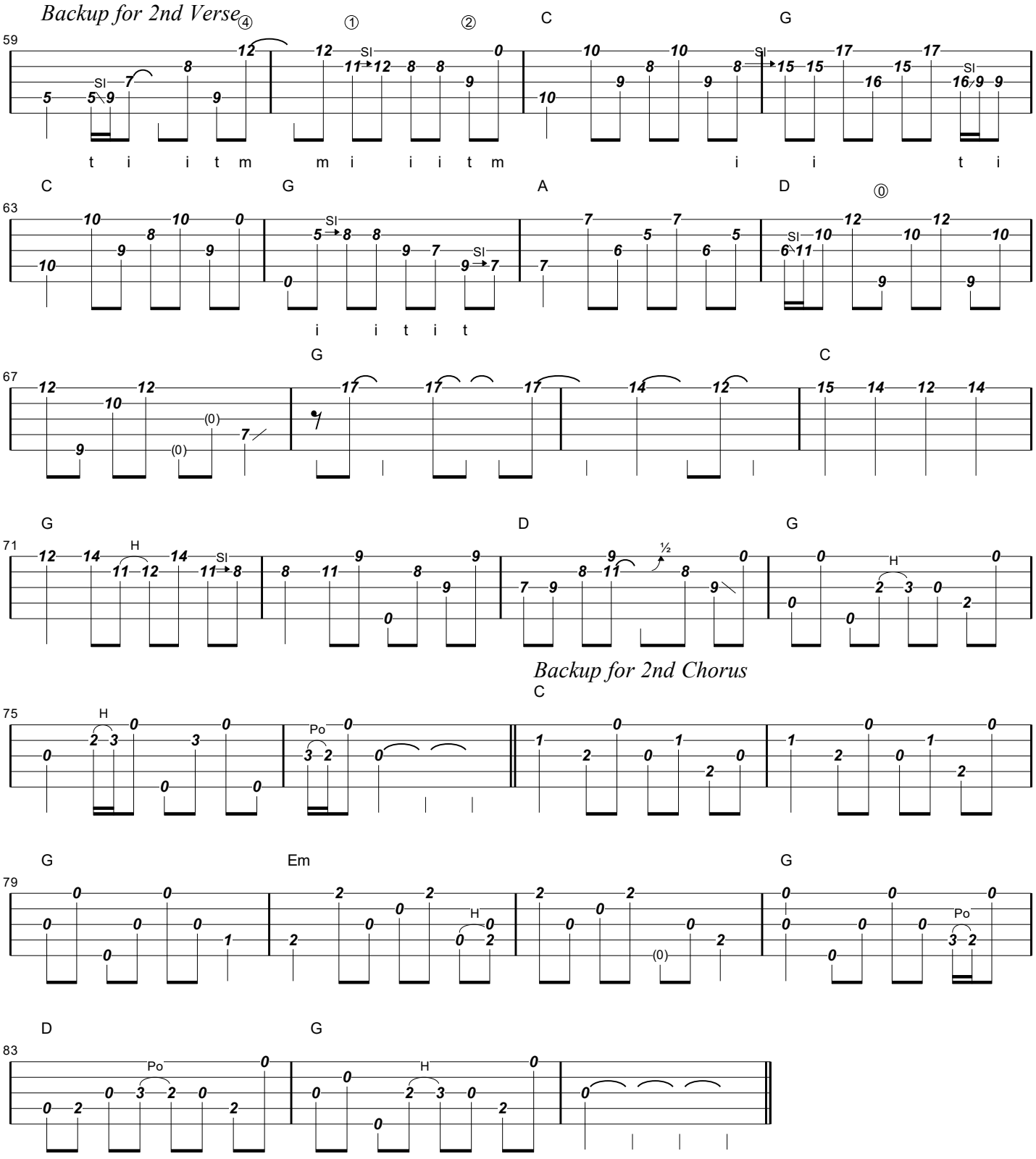


Backup for Mandolin Break

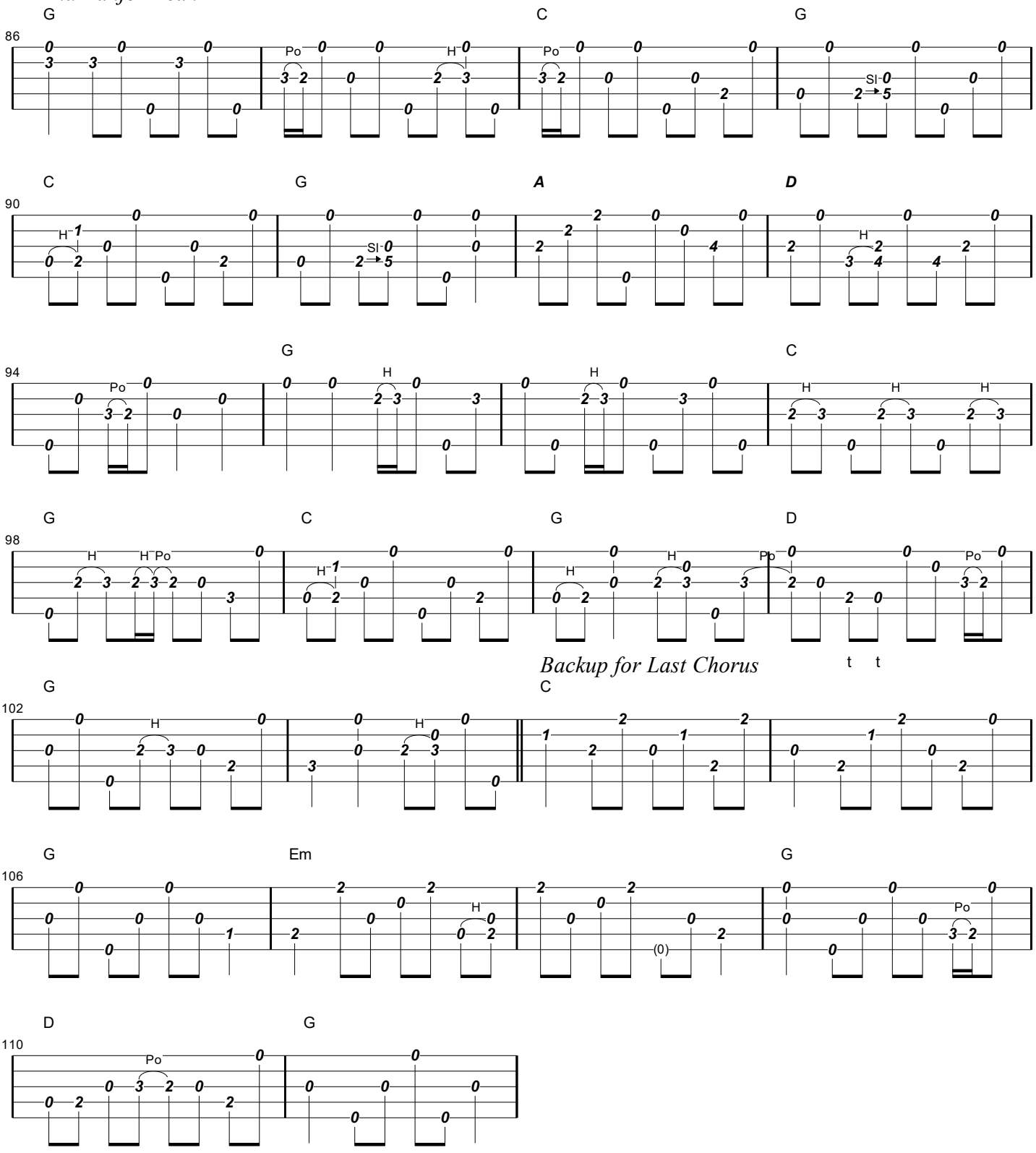


Backup for Fiddle Break



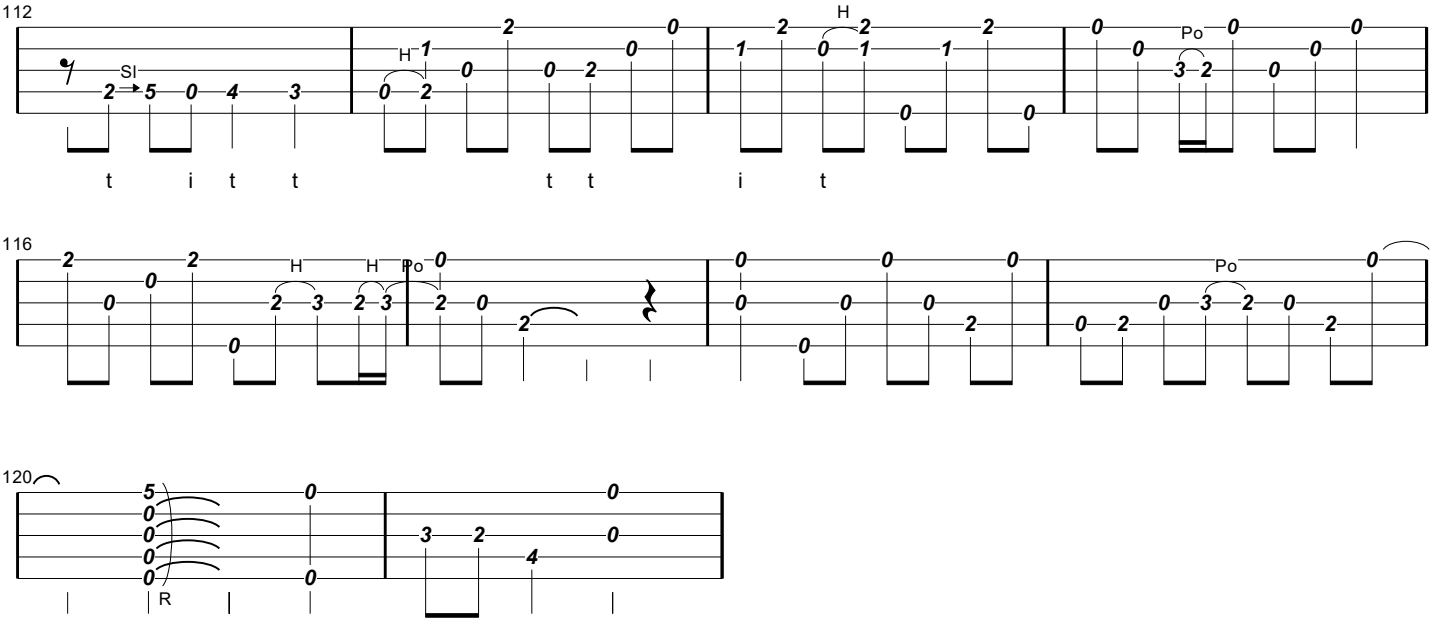

Backup for 2nd Verse
C
G
C
G
A
D
G
C
G
D
G
Backup for 2nd Chorus
C
G
Em
G
D
G

2nd Banjo Break



Ending

C

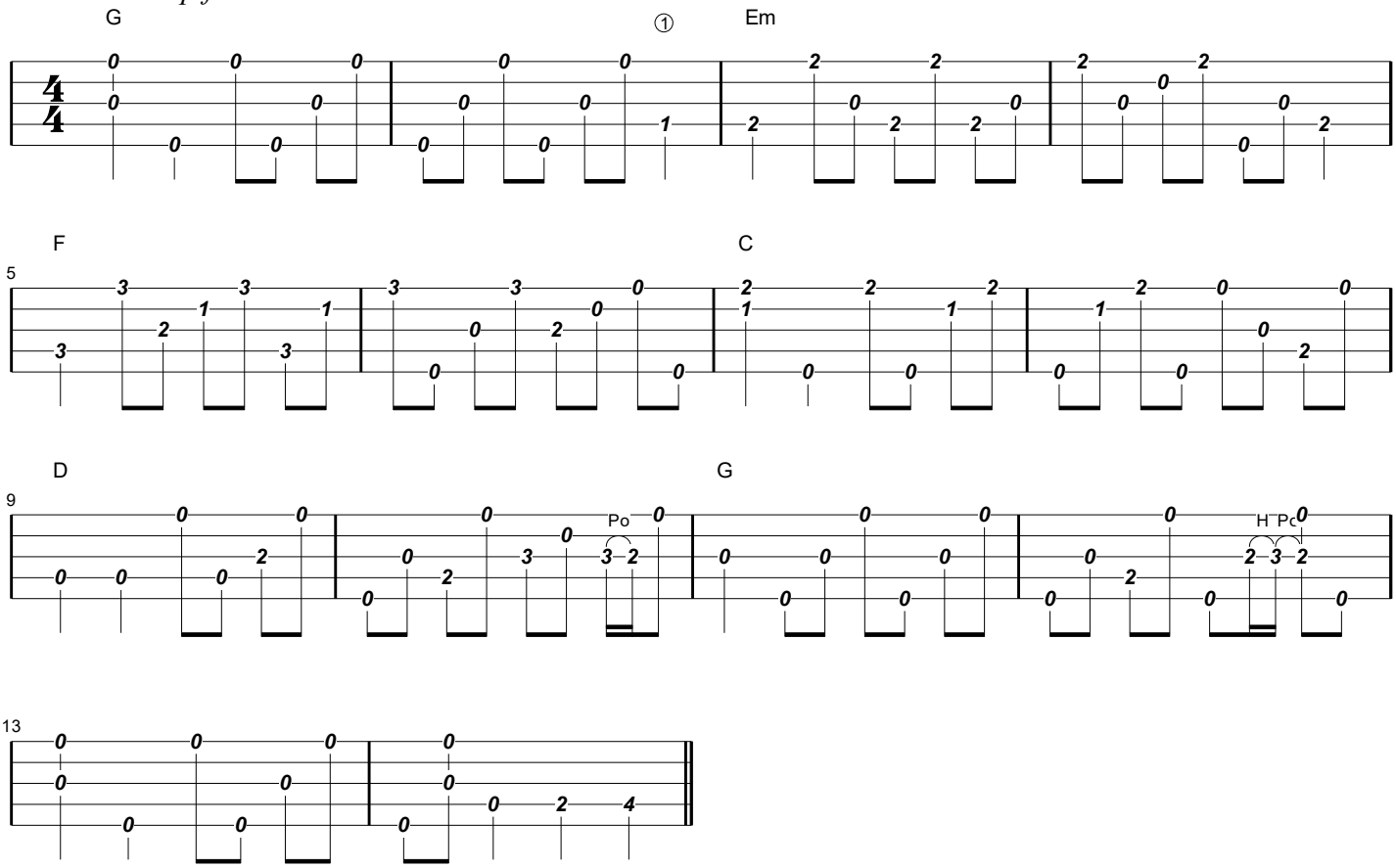


I've Been Waiting

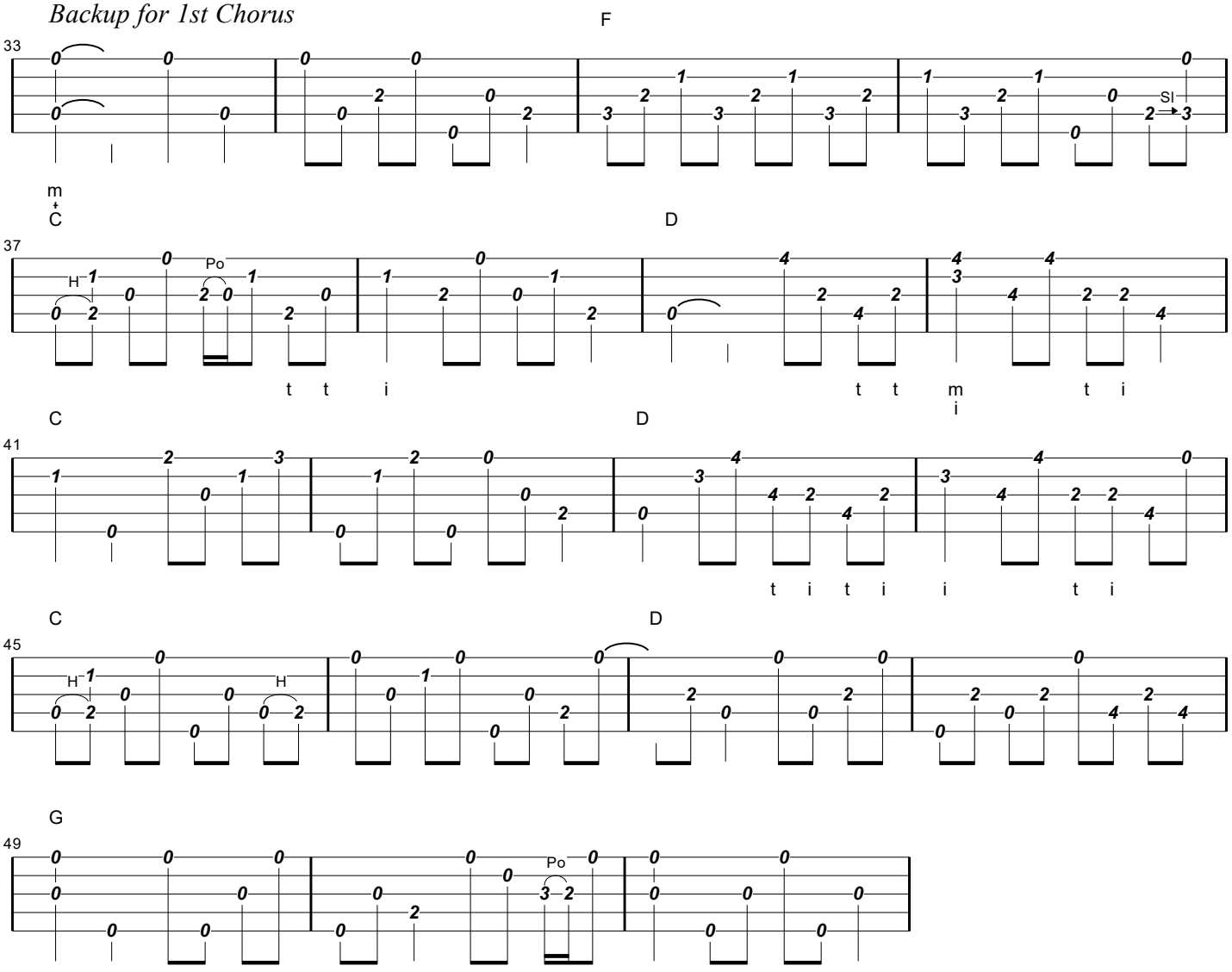
Ron Stewart

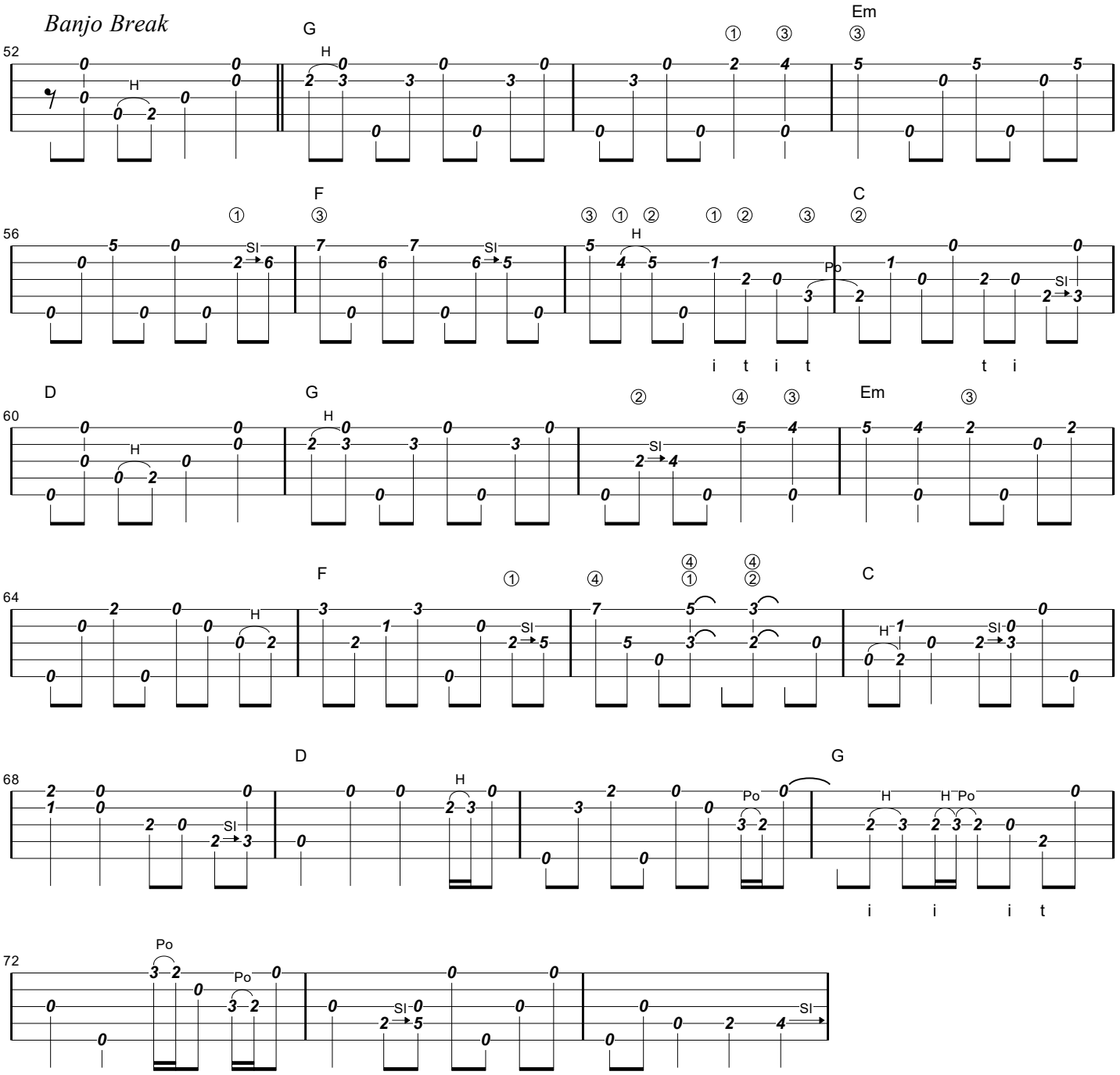
The Boxcars
Capo 4 for B
Transcribed by Russell Sawler

Backup for Mandolin Intro

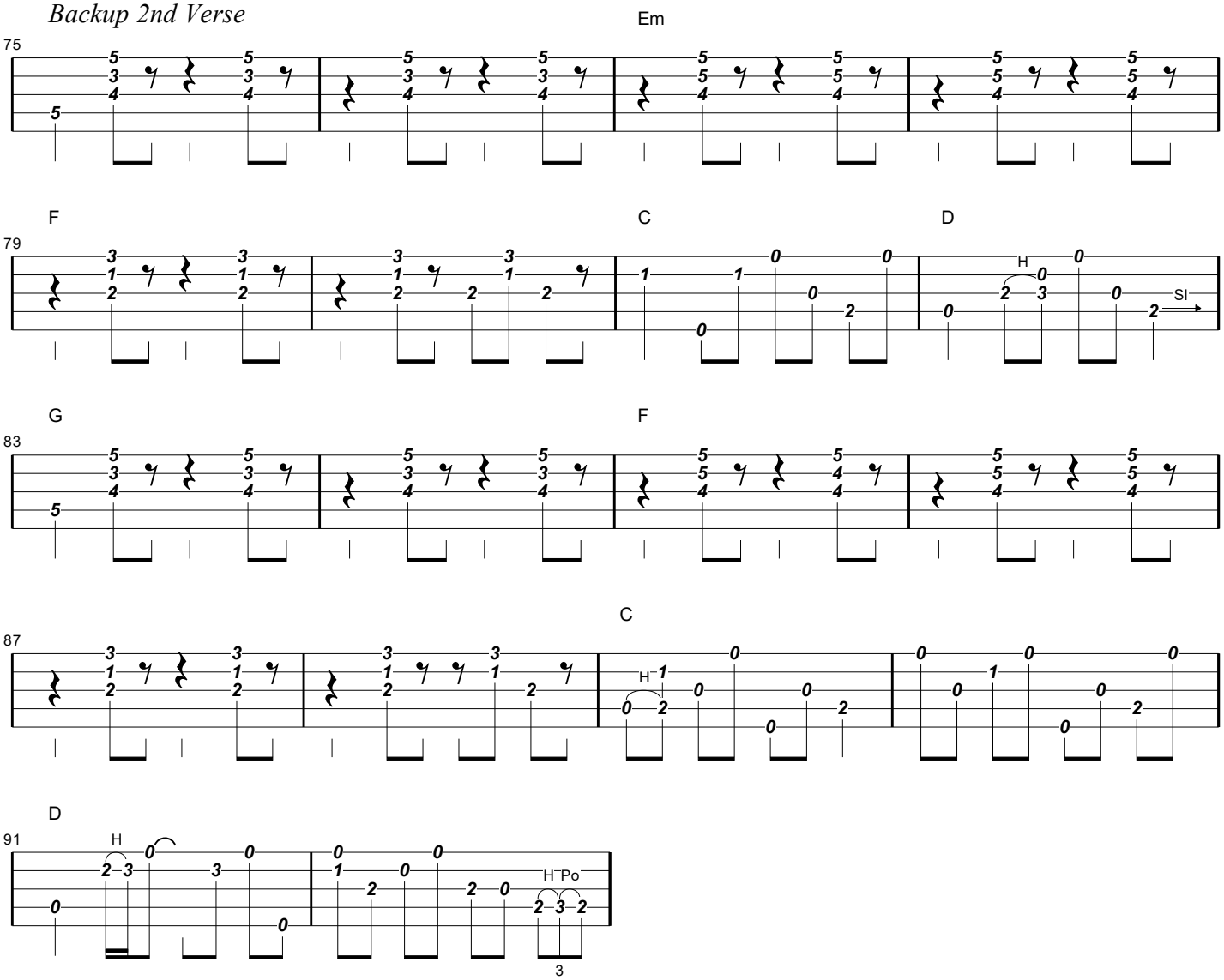


Backup for 1st Chorus

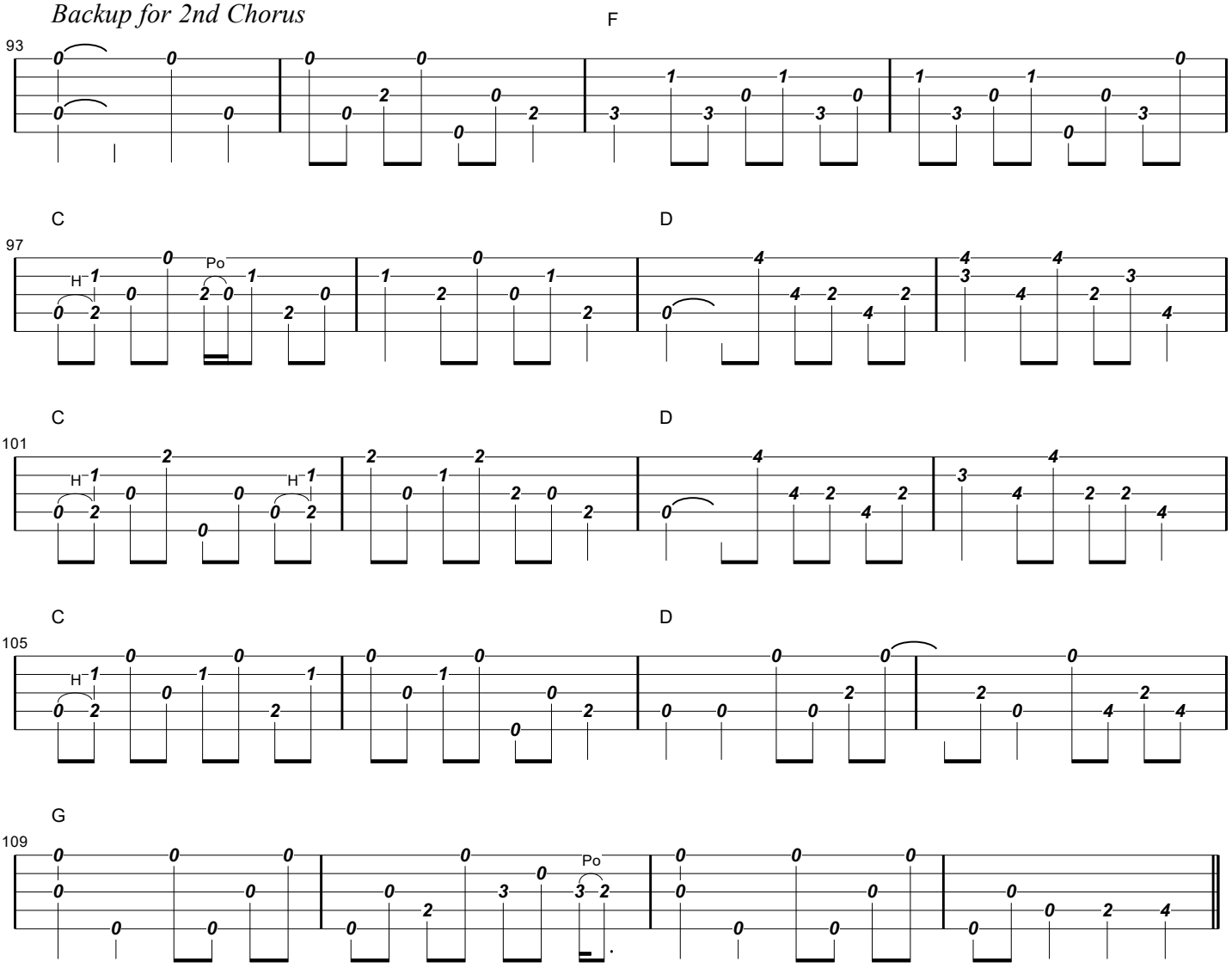



Banjo Break
G
Em
F
C
D
G
Em
F
C
D
G
52
56
60
64
68
72
H
Sl
Po
i t i t
t i
i i i t

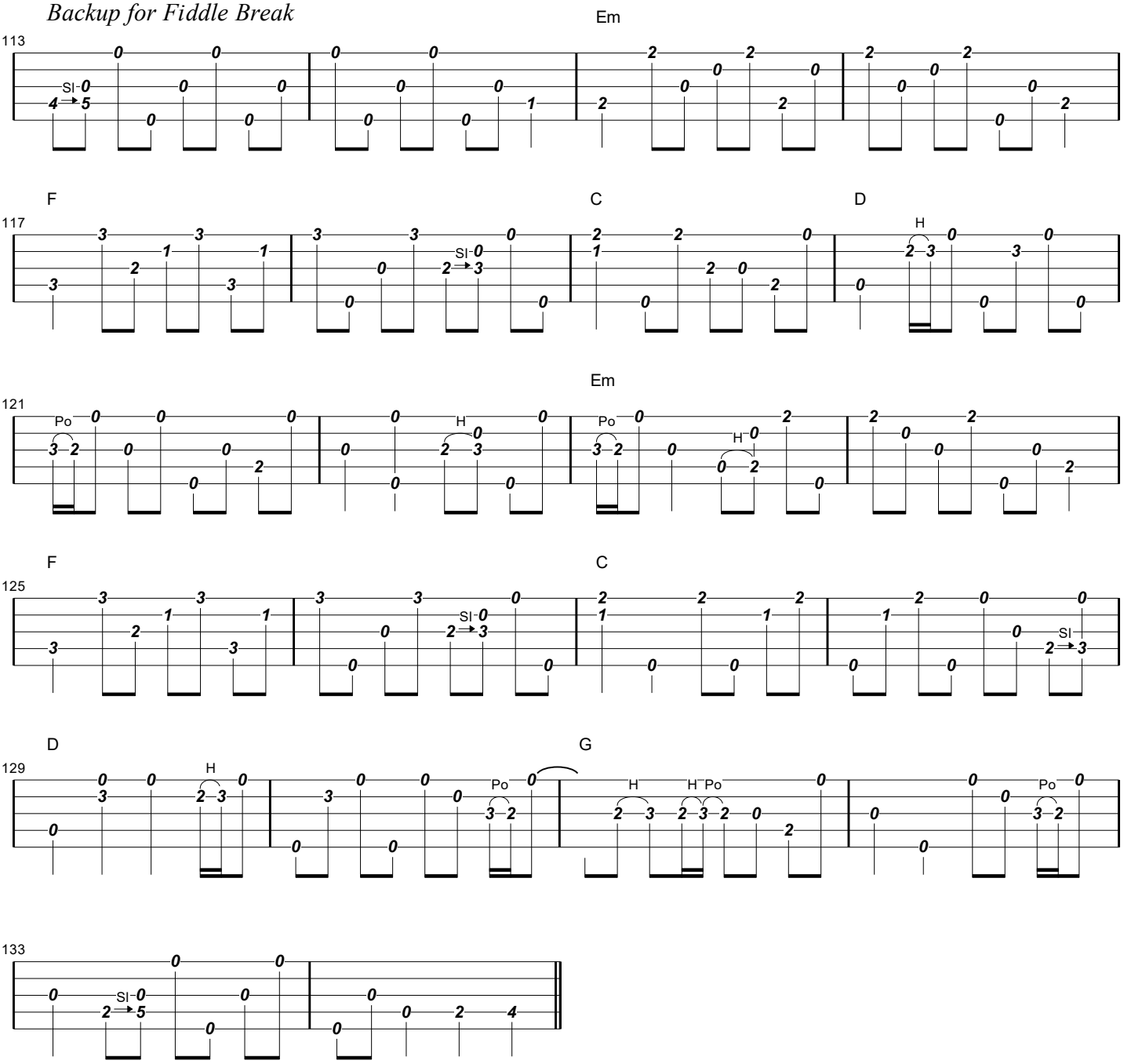
Backup 2nd Verse



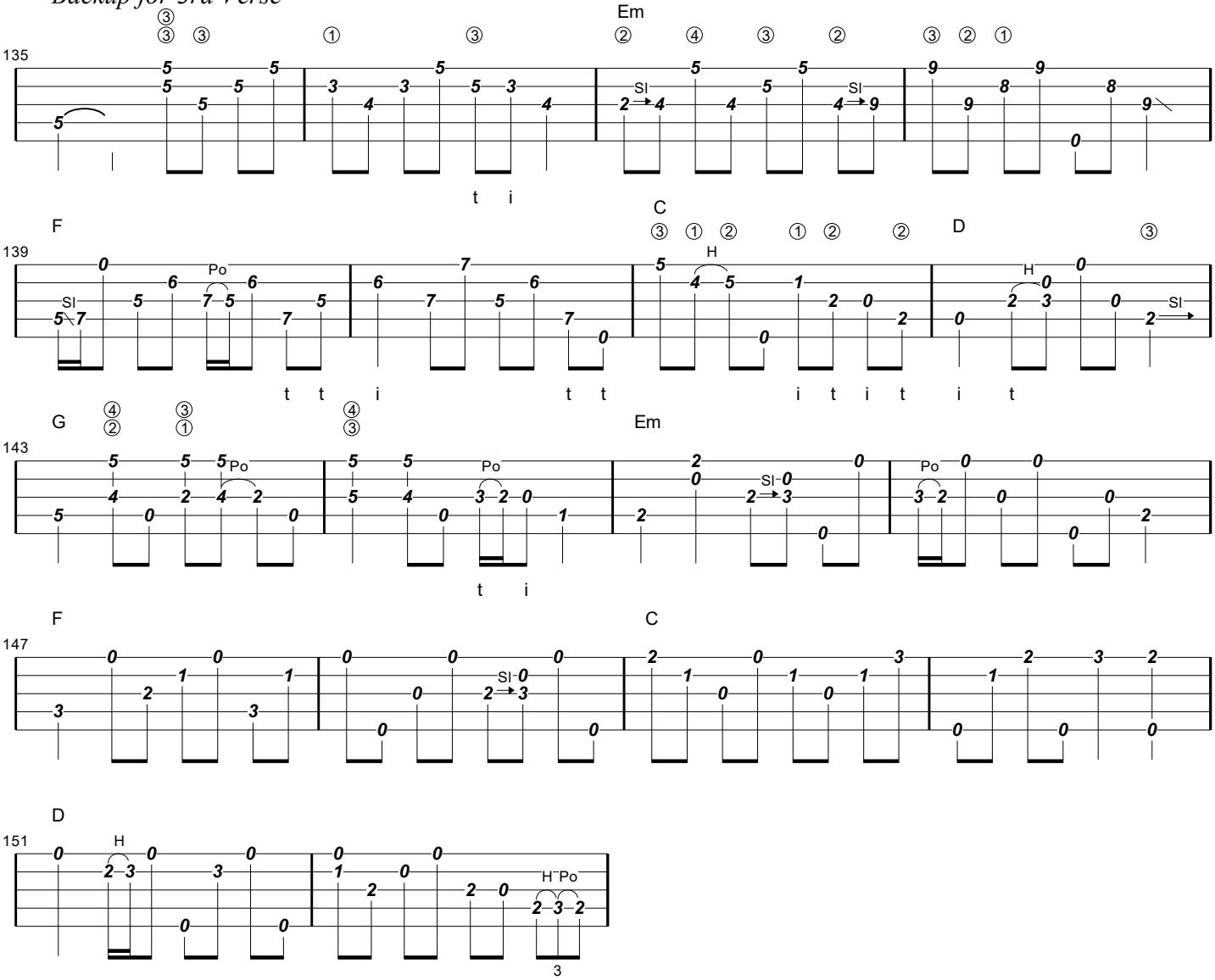
Backup for 2nd Chorus



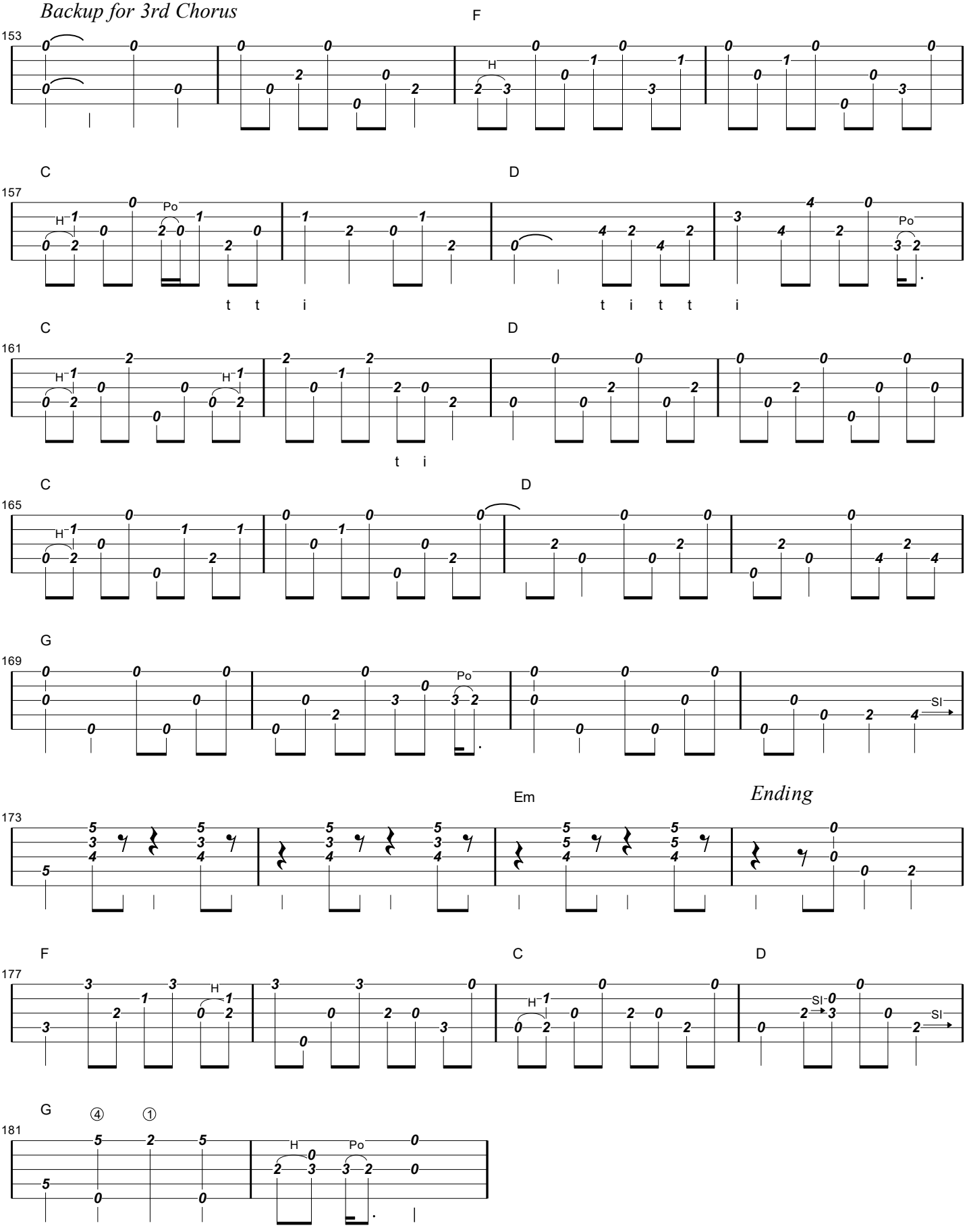
Backup for Fiddle Break



Backup for 3rd Verse



Backup for 3rd Chorus

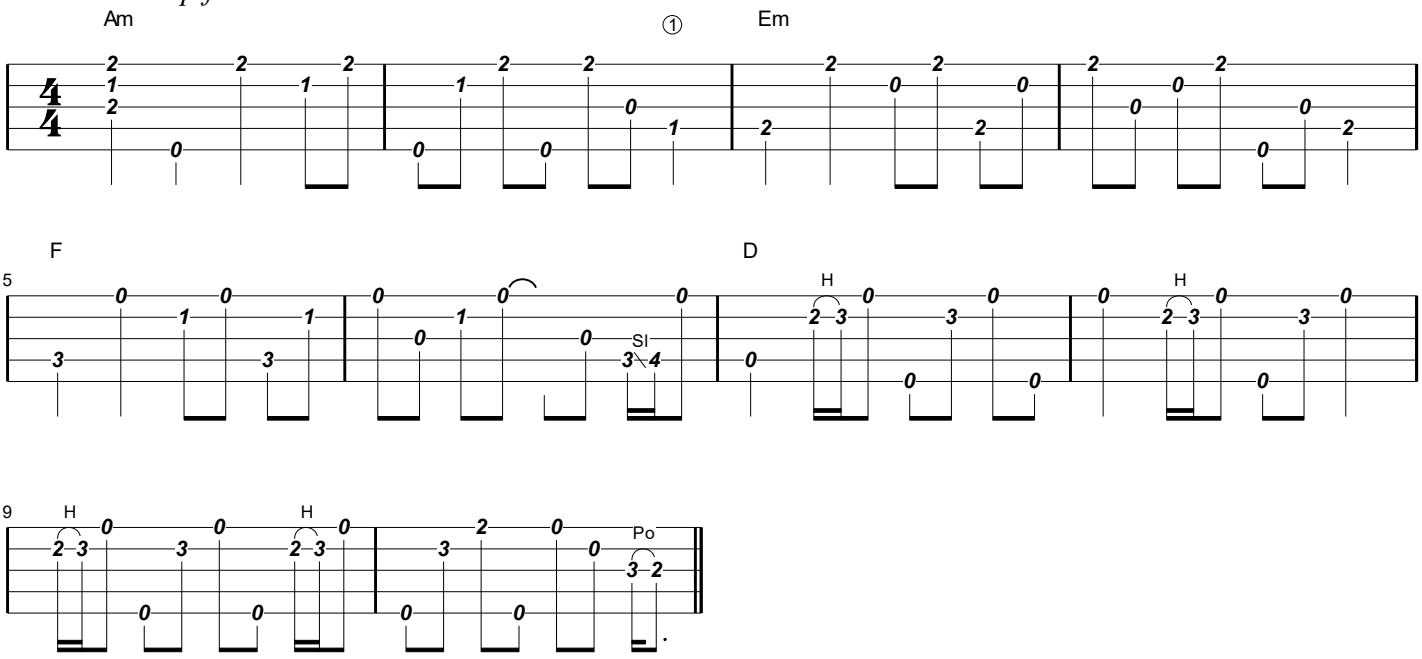


Take Me On The Midnight Train

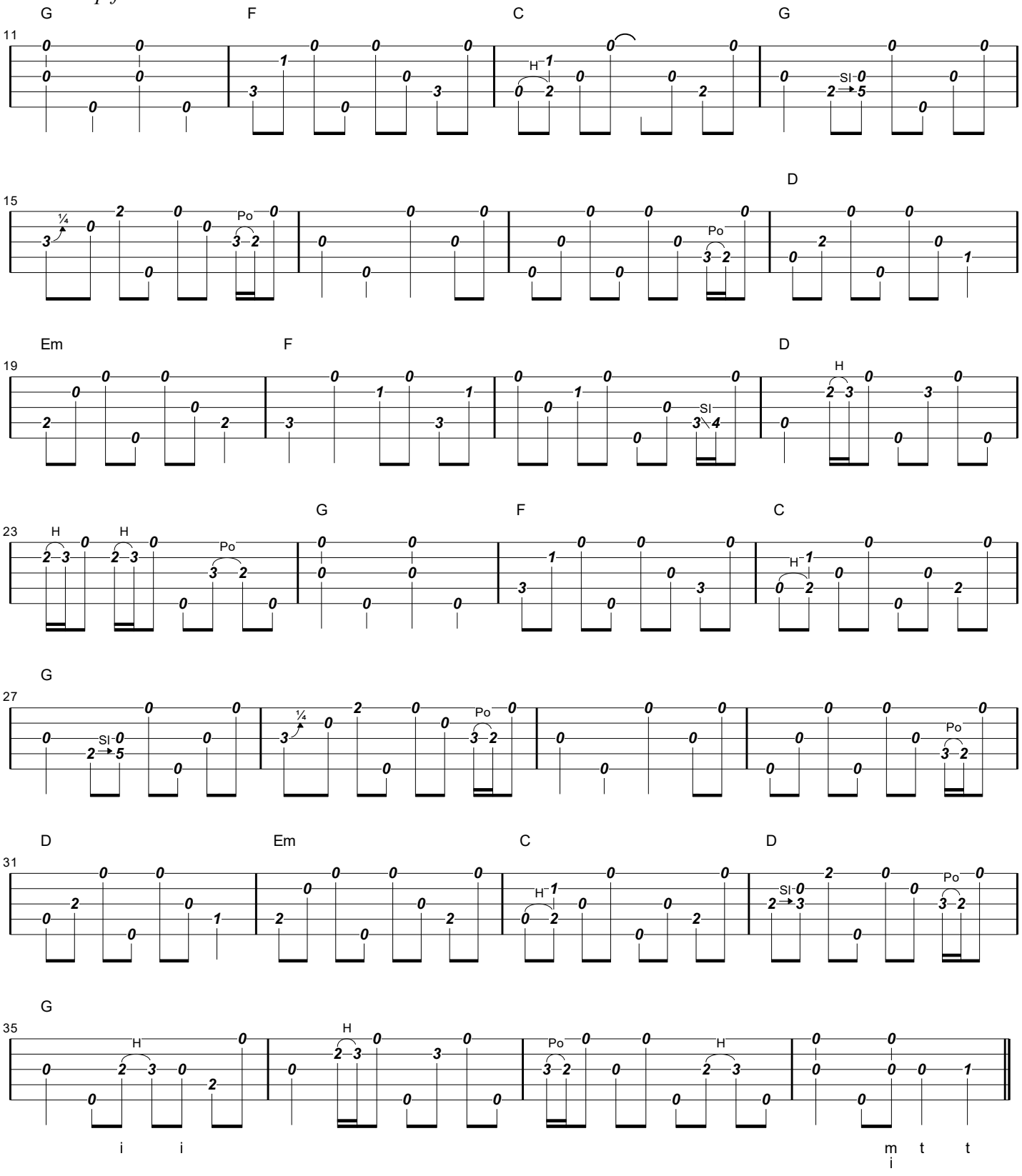
Ron Stewart

The Boxcars
Capo 4 for B
Transcribed by Russell Sawler

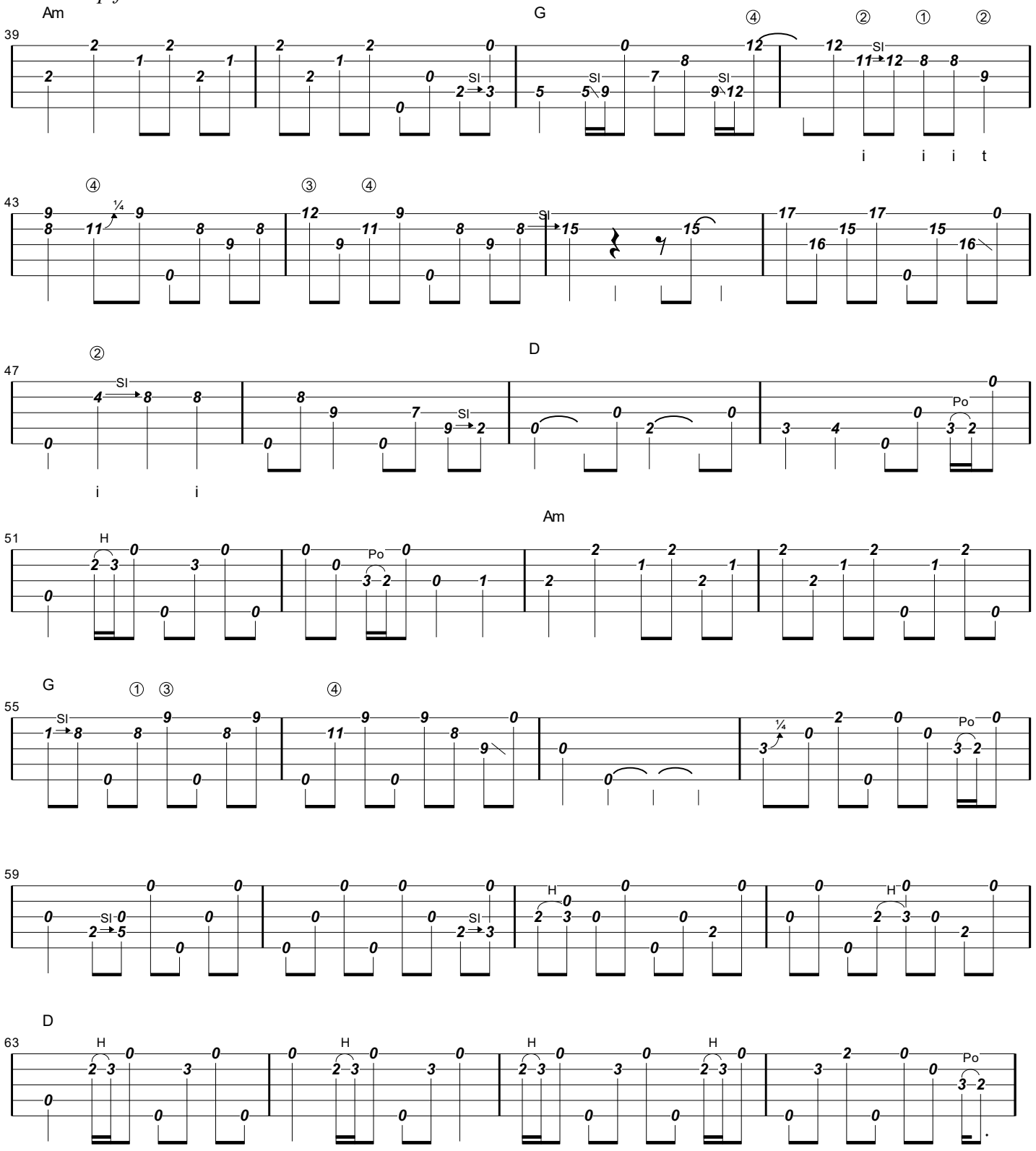
Backup for Guitar Intro



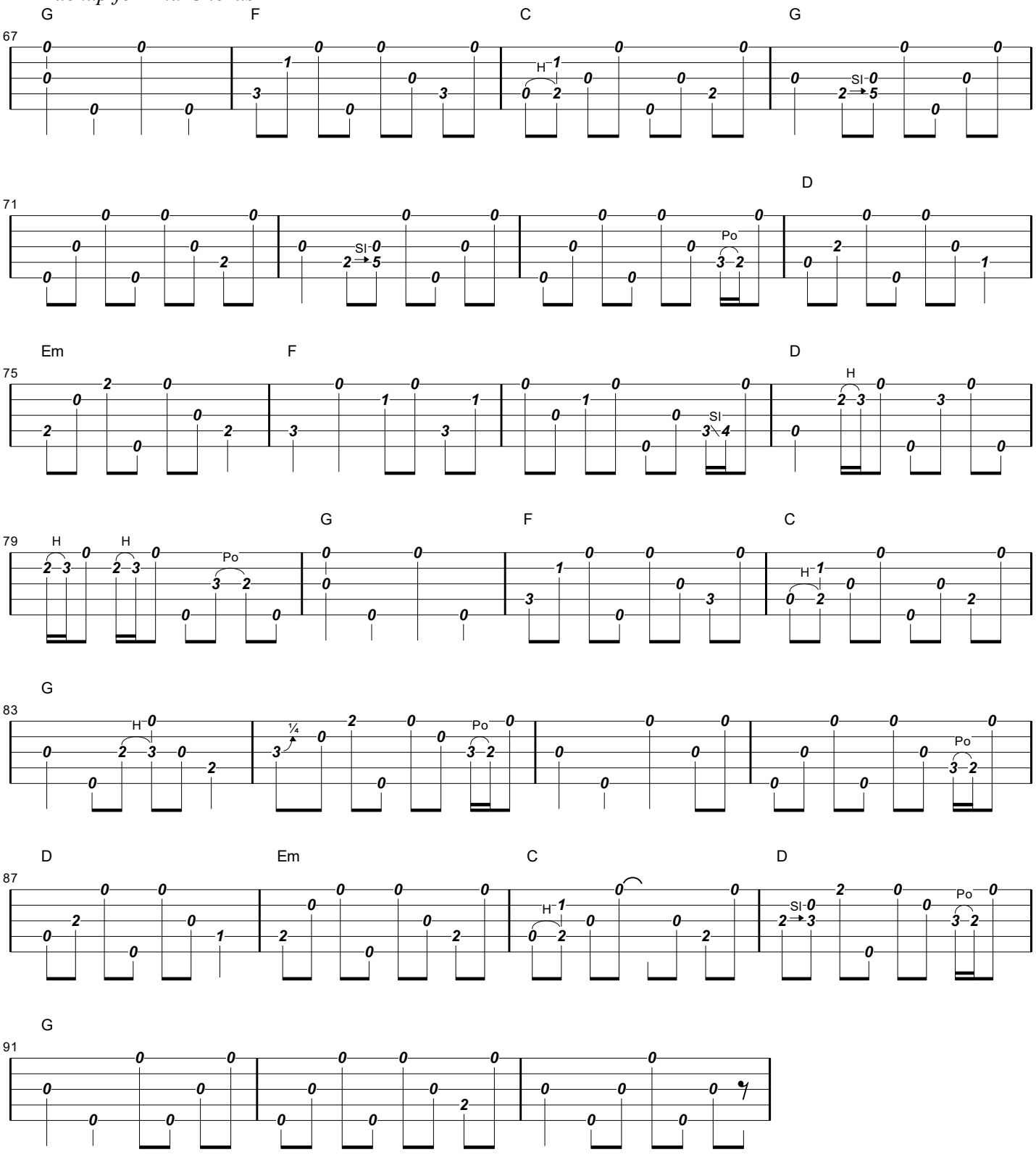
Backup for 1st Chorus

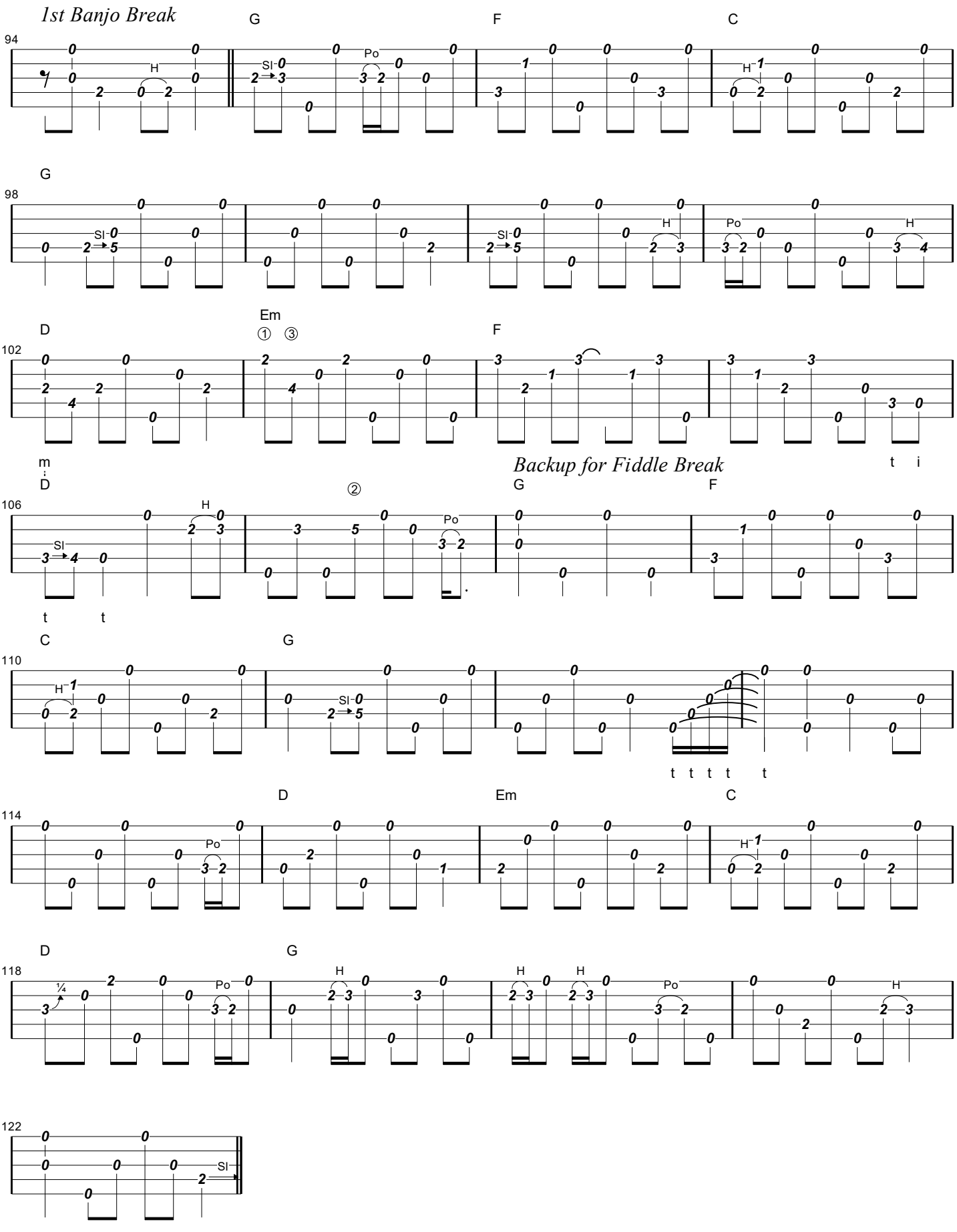


Backup for 1st Verse

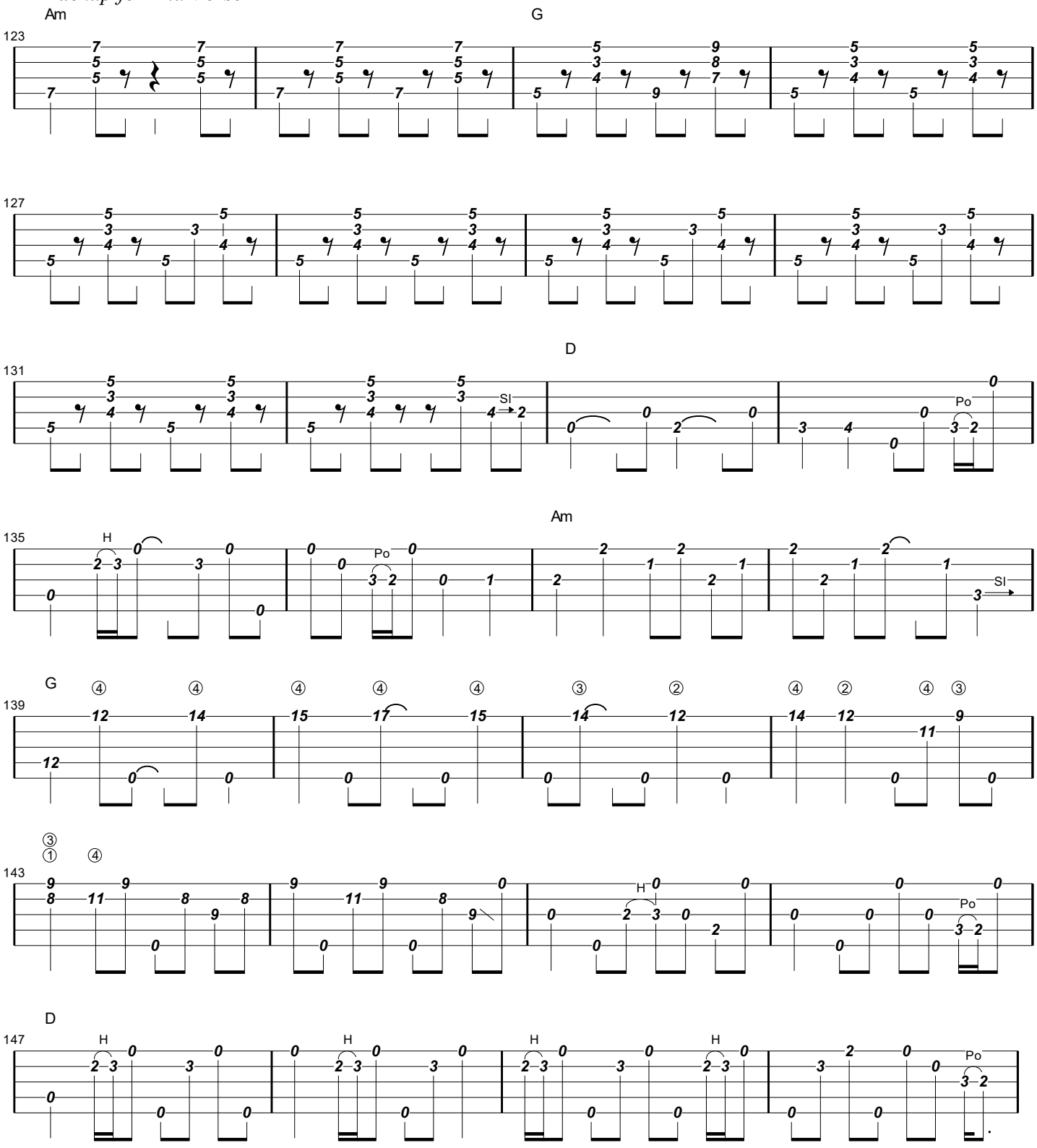


Backup for 2nd Chorus

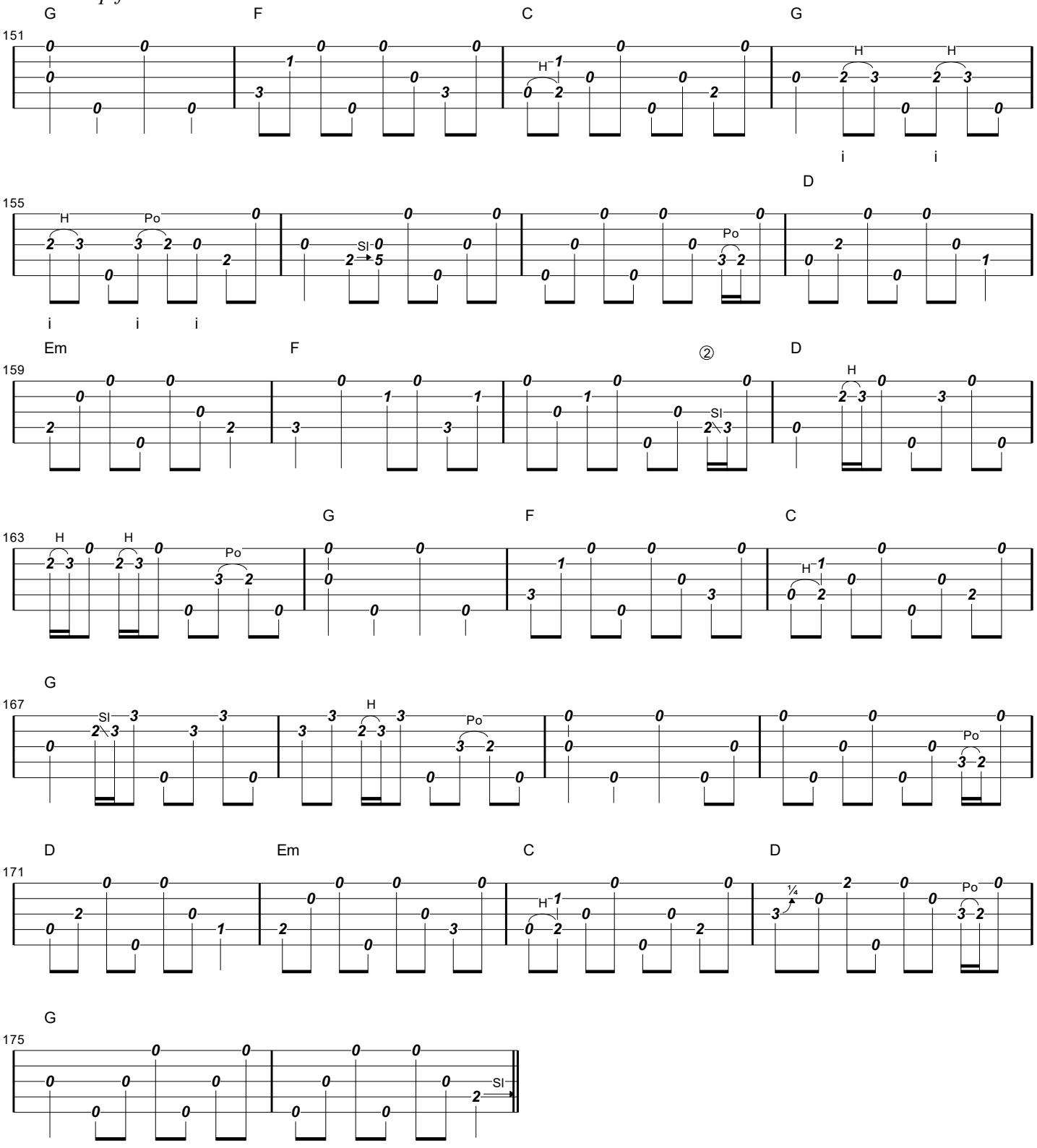



1st Banjo Break
G
F
C
94
H
Sl
Po
G
98
Sl
H
Po
H
D
Em
① ③
F
102
m
i
Backup for Fiddle Break
t i
D
②
G
F
106
H
Sl
Po
t t
C
G
110
H
Sl
t t t t t
D
Em
C
114
Po
H
D
G
118
¼
Po
H
H
H
Po
H
122
Sl

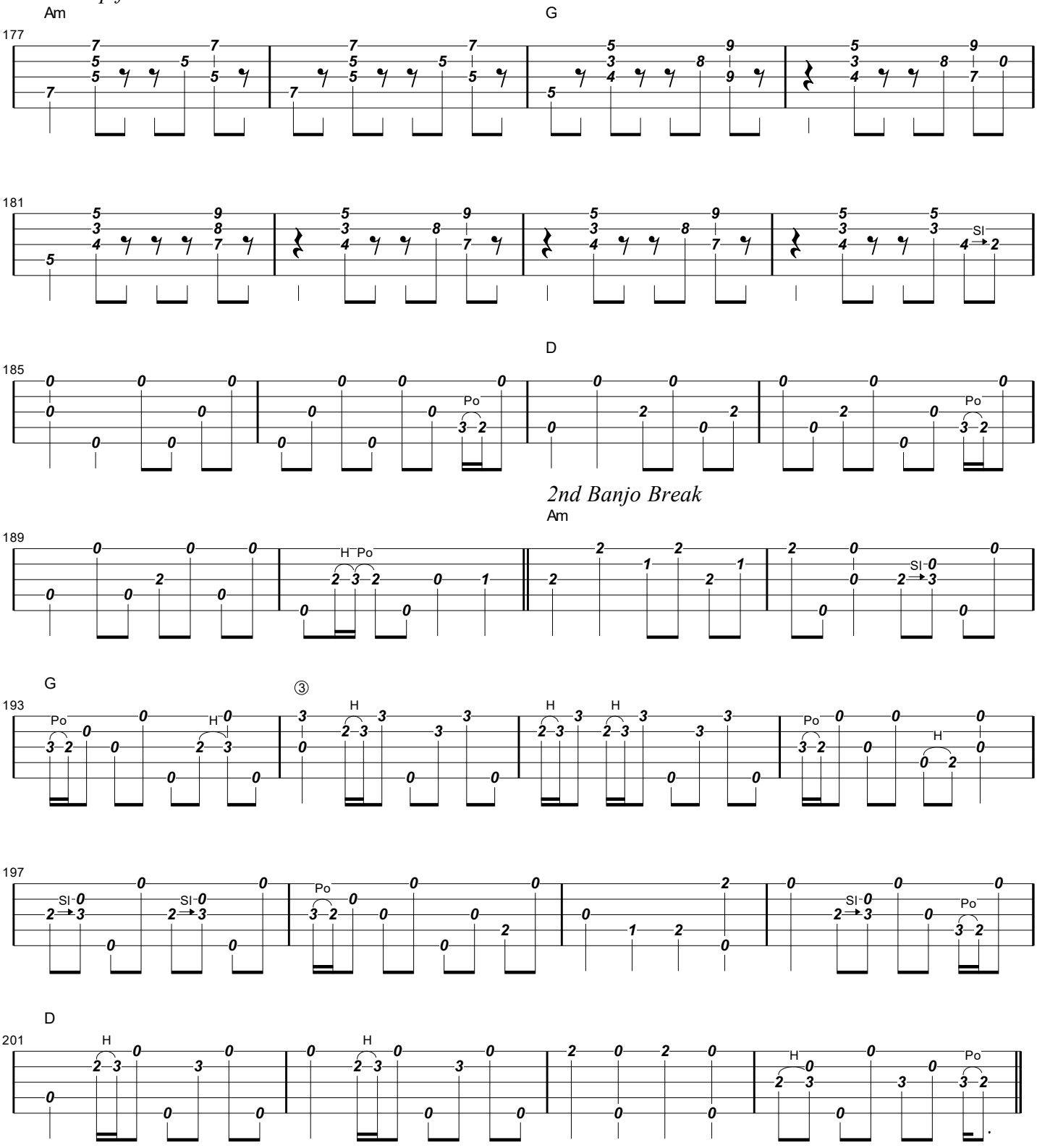
Backup for 2nd Verse



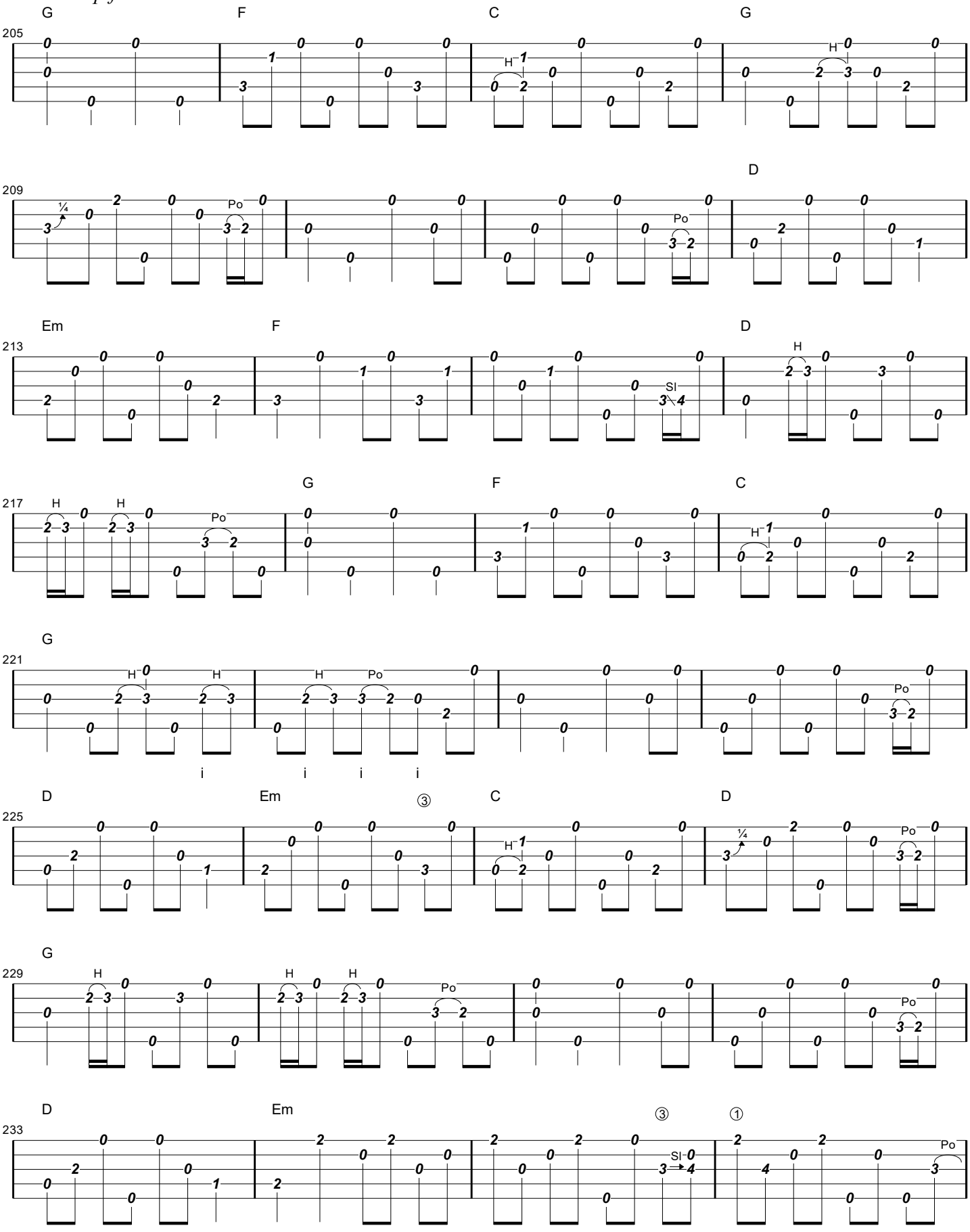
Backup for 3rd Chorus

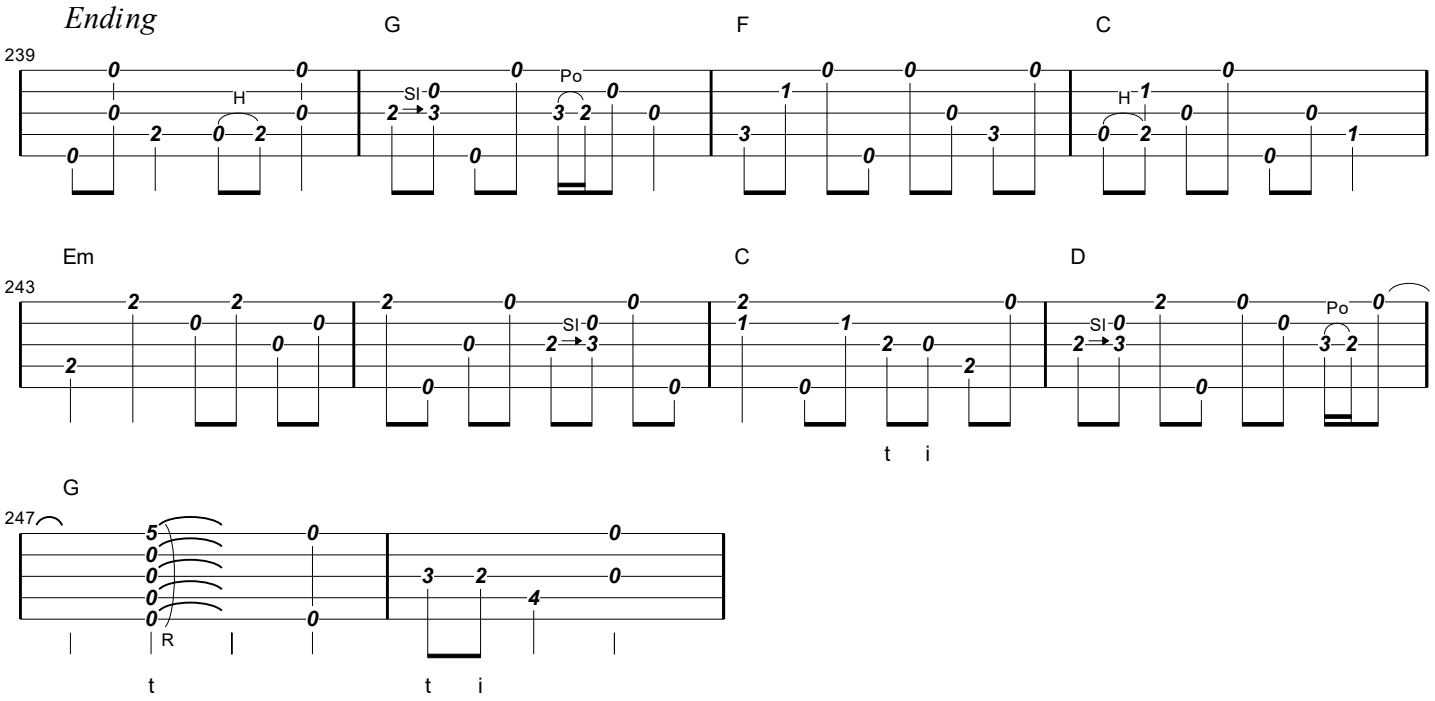


Backup for Mandolin Break



Backup for Last Chorus




Ending
G
F
C
239
H
Sl
Po
H
Em
C
D
243
Sl
Po
t i
G
247
R
t
t i