

Scott Vestal

AcuTab transcriptions
Volume II

*Complete tablature for
the banjo solos from
Bluegrass '95,
Bluegrass '96, and
Bluegrass '97*

The Recordings – Ordering Information

All of the recordings from which these transcriptions were taken should be available wherever fine bluegrass music is sold. Check your favorite record store or mail-order catalog. If you are still unable to find them, the record company should be able to direct you to a local source, or ship the product to you themselves.

Pinecastle Records
P.O. Box 456
Orlando, FL 32802
info@pinecastle.com
<http://pinecastle.com>
1-800-473-7773



The transcriptions in this book appear through the courtesy of Pinecastle Records.

AcuTab books are distributed to the retail trade by Mel Bay Publications, Inc. Please contact them for information about dealer orders.



Mel Bay Publications
#4 Industrial Drive
Pacific, MO 63069-0066
(314) 257-3970

Photo credits listed represent the best information available at press time. If you feel that one is in error, or if you believe that an uncredited photo belongs to you, please contact AcuTab Publications. The front cover photo was taken by Dan Loftin of Nashville, TN.

Unfortunately, a number of publishing companies did not respond to our inquiries, or could not be found. Especially with older songs, the copyright and publication information can be difficult to verify. Please contact us if you wish to dispute any of the publication credits as they appear in this book.

AcuTab Publications is producing an ongoing series of transcriptions for a variety of instruments in bluegrass music. Please contact your favorite music store or supplier for information about other titles which are, or may become available. We also welcome your comments about this, or any other AcuTab product. Let us know how we can make these books more useful to you.

AcuTab

Publications, Inc.

P.O. Box 21061 • Roanoke, VA • 24018-0108

Voice: 540-776-6822 • FAX: 540-776-6827

Email: response@acutab.com

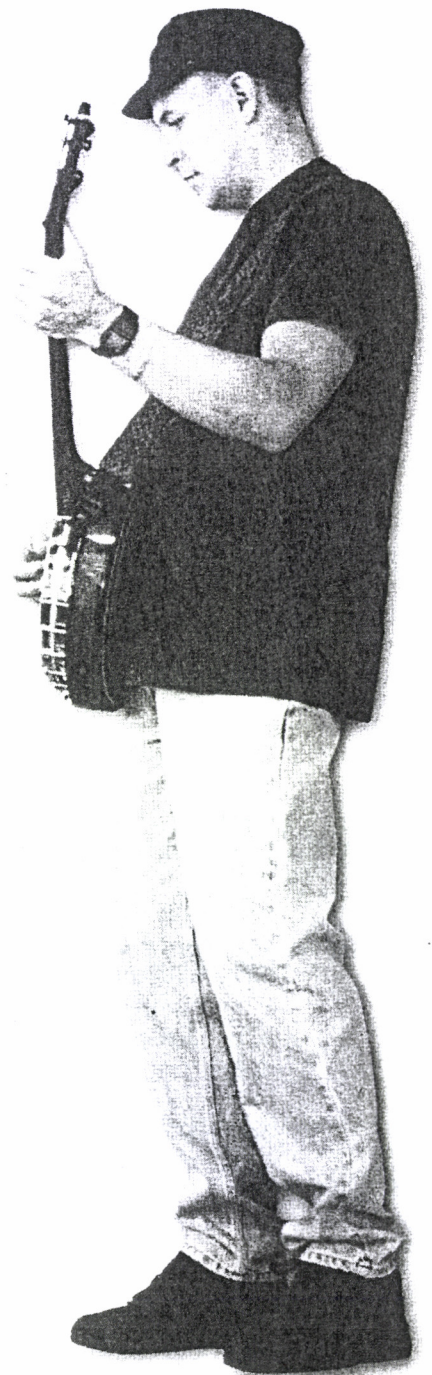
Internet: www.acutab.com

© 1998 AcuTab Publications, Inc.

All rights reserved. No part of this book may be reproduced, transmitted, or transcribed in any form or medium, nor stored in a retrieval system, without the written permission of AcuTab Publications, Inc.

Contents

<i>Foreword</i>	4
<i>Editor's comments</i>	4
<i>Introduction</i>	5
<i>Notes on the tablature</i>	6
<i>Random thoughts... and observations</i>	8
<i>Notes on the songs</i>	10
<i>Songs from Bluegrass '95</i>	
<i>Paddy On The Turnpike</i>	12
<i>Big Sandy River</i>	13
<i>Lochwood</i>	14
<i>Temperance Reel</i>	16
<i>Daley's Reel</i>	17
<i>Pike County Breakdown</i>	18
<i>Cattle In The Cane</i>	20
<i>Goodbye Liza Jane</i>	21
<i>Whiskey Before Breakfast</i>	22
<i>Cruisin'</i>	24
<i>Big Country</i>	28
<i>Songs from Bluegrass '96</i>	
<i>Red Apple Rag</i>	30
<i>Clinch Mountain Backstep</i>	31
<i>Roanoke</i>	34
<i>Steel Guitar Rag</i>	36
<i>Black Jack</i>	38
<i>Done Gone</i>	43
<i>I'll Fly Away</i>	44
<i>Tucker</i>	46
<i>St. Anne's Reel</i>	49
<i>Foggy Mountain Special</i>	50
<i>Louisville Breakdown</i>	52
<i>Up On The Blue Ridge</i>	54
<i>Songs from Bluegrass '97</i>	
<i>Carpenter John</i>	58
<i>Forked Deer</i>	59
<i>Sally Ann</i>	60
<i>Fire On The Mountain</i>	63
<i>Little Rock Getaway</i>	64
<i>Katy Hill</i>	66
<i>Wilson's Clog</i>	68
<i>Lost Indian</i>	69
<i>Eileen's Waltz</i>	71
<i>Jerusalem Ridge</i>	72
<i>Jesse James</i>	74
<i>Bedford's Forest</i>	76
<i>Night Of The Comet</i>	78



Foreword



1997 Cosey Henry

Let me start off by saying that it has been a pleasure working with John Lawless on this book. That's not to say it's been easy, though. A lot of time, concentration, and re-learning went into getting these tabs as close as possible to the CDs. Most of these tunes I had not played since recording them so there was some time spent re-learning what I had done to be able to correctly put them into tab.

Most of these tunes I learned playing in jam sessions at bluegrass festivals over the years, and with various bands I have been in, picking up ideas and tunes from just about everyone I came in contact with. I hope you get as much enjoyment from learning them as I have.

Scott Vestal

Editor's comments

Perhaps more so than any of our previous banjo books, this one has taxed the patience and sanity of everyone involved! It is the largest to date, covering material from three instrumental recordings and many of the transcriptions are quite complex. It had been originally slated for release in late 1997 and I apologize to Scott and the banjo world for the delay.

The tabs from Bluegrass '95 and '96 were initially prepared by Steve Garner, who teaches in the bluegrass music department of South Plains College in Levelland, TX. I did the tabs for Bluegrass '97 myself and then met with Scott on two separate occasions to check them all for accuracy. He then reviewed the transcriptions a second time to verify fingerings and look for minor errors.

*I especially want to thank Scott for the detailed, meticulous approach he has taken in proofing these tabs. We spent several hours trying to recreate his second, largely improvised break from **Night Of The Comet**. At one point, we laughed and noted that most people would never even try to play such a complicated solo, but his determination to transcribe it exactly as it was played drove the process. I can't absolutely swear that we got every single note 100% correct, but any errors that may exist are not the result of short cuts or lack of effort.*

Sprinkled throughout the book, we have included a number of Scott's comments and recollections about the songs. Though the individual quotes are not attributed, they are recognizable as being set in this italic type.

John Lawless
AcuTab Publications

Introduction

The first time that I heard Scott Vestal play is still indelibly etched upon my mind. It was a hot, humid Friday night in the mid-1980's at a small festival in central Virginia. I had just pulled into the campground, eager with the anticipation that still overtakes me at the onset of each and every festival weekend. As I rolled down the window of my car, the sound hit me: a precise banjo logic combining the clarity of Earl Scruggs and the power of J.D. Crowe.

This was banjo music which took precedence over setting up camp, getting dinner or just about anything else I could manage to think of at the time. As I approached the concert area, I saw that Doyle Lawson and Quicksilver were on stage. While I think they might have been dressed in fine, matching suits that evening, my memory is a little fuzzy regarding those kinds of details since all of my attention was focused on every note emanating from the band's banjo player, Scott Vestal.

I don't think that anyone in the bluegrass world knew at this point what was to lie ahead for this young, Scruggs-style master, except for Scott himself. Despite already scaling the heights of the bluegrass world, Scott continued to set his sights on goals beyond. He kept expanding his musical horizons. He continued to woodshed. He continued practicing for hours and hours each day. He remained open to learning more about music and about the banjo, utilizing each performance context to let the rest of us in on his most recent musical discoveries.

The persistent, hard work has paid off. Scott has emerged as the most creative banjo player in bluegrass today, an astounding musician who brings all of the three-finger developments of the twentieth century into each musical statement he makes.

I can think of no better testament to his achievements than this quite remarkable volume of AcuTab transcriptions. Containing Scott's solos from the *Bluegrass '95*, '96 and '97 projects, this book is an extremely important addition to the available banjo literature for a number of reasons.

First, it offers a virtual compendium of modern bluegrass banjo technique from roll pattern-based approaches through some of the most innovative melodic and single-string passages ever captured in tablature. Designed for intermediate to advanced players, there's a great deal here for musicians of just about every ability and musical inclination and will provide years of musical nourishment and discovery. As such, it will easily stand alongside such books as *Earl Scruggs and The Five-String Banjo* as an essential learning tool for years to come.

Second, this volume collects in one place accessible and definitive versions of many jam session standards not found in any other book, offering bluegrass-faithful versions of *Pike Country Breakdown*, *Clinch Mountain Backstep*, *Foggy Mt. Special*, *Black Jack*, *Big Sandy River*, and *Big Country*, among others. You'll also discover great versions of Monroe tunes both well-known (*Roanoke* and *Jerusalem Ridge*) and worthy of greater recognition (*Lochwood*) as well as add a considerable number of beautiful fiddle tune melodies to your repertoire.

In addition, as you work your way through the book, you'll learn about playing in other keys without a capo (Scott offers pieces in the keys of G, A, B \flat , D and E in this volume) and as you tame the fiery single-string passages in such tunes as *Paddy on the Turnpike*, you'll begin to realize the unlimited potential of this right hand technique on the five-string banjo.

Now it's time to get to work! You won't regret the effort you put into these solos. Enjoy!

Bill Evans

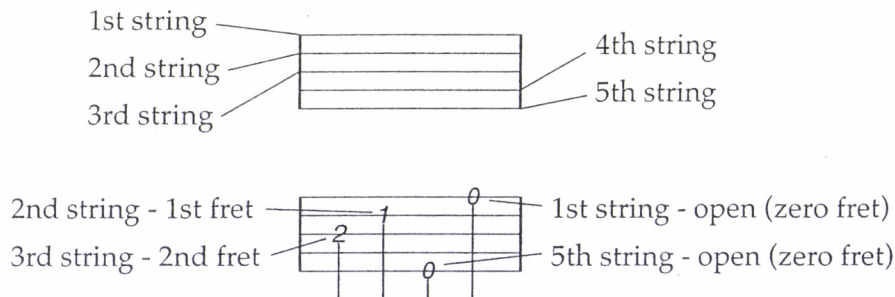
Bill Evans
Native and Fine Music
El Cerrito, California
November, 1998

Notes on the tablature

The tablature used in this book should be familiar to anyone who has used this system of notation in the past. It corresponds almost exactly to that used in *The Banjo NewsLetter* and, as such, makes it as close to a standardized system as we have in the banjo world. The controversy continues unabated as to whether tab 'on the lines' or 'in the spaces' is to be preferred. Without coming down firmly on either side of this crucial question, this book is presented in 'on the line' tablature, owing primarily to the availability of typesetting software.

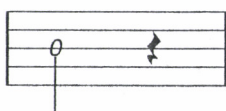
Perhaps it is a good idea to review the basic components of banjo tablature for those who may not be familiar with it. If you are an experienced tab reader, a brief skim through this section might still be worthwhile, if only to familiarize yourself with any notational variations between what we use and that to which you are accustomed. If this system is new to you, a careful study of these basics is a must.

In tablature, each of the five lines of the musical staff represent one of the five strings of the banjo. Numerals placed on those lines indicate that the note is to be played on the string corresponding with the line on which it is placed, and at the fret corresponding with the numeral placed there. Examples follow:



Timing is indicated in tablature just as it is in standard musical notation. Each numeral placed on the staff will have a stem attached, indicating the duration of the note. In this book, we will be working primarily in 4/4 time, which we will describe as consisting of eight, evenly-spaced eighth notes, each receiving one single count. This could more accurately be described as 8/8 time—for the sake of notational purists—but since bluegrass banjo typically plays in 'double time,' or two notes played for each actual musical beat, it serves our purposes to describe a measure of 4/4 time as eight, eighth notes. Think of each beat being equal to two counts.

For the most part, we will encounter three different types of notes, which we will describe as follows: the quarter note receives two counts (two eighths equal one quarter), the eighth receives one count, and the sixteenth receives one half of one count (two sixteenths equal one eighth). A quarter note is a numeral with a single stem attached; an eighth note has either a single stem with a flag attached, or is joined across the bottom by a single line (in groups of two or more); sixteenth notes are joined across the bottom by a double line. We will also encounter quarter and eighth note rests, which indicate one or two beats of silence. Examples follow:



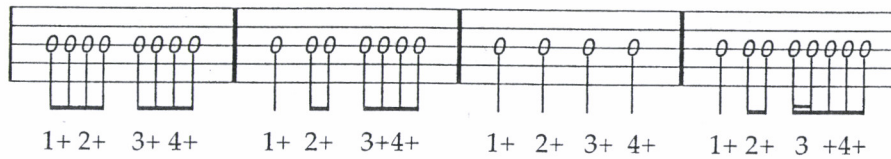
Quarter note/rest
2 counts



Eighth note/rest
1 count



Sixteenth notes
1/2 count each

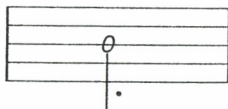


The four measures above show four different combinations of quarters, eighths, and sixteenths, all of which equal out to the same number of beats ($4/4 =$ eight, eighth notes per measure).

In the first measure above, there are eight, eighth notes, each receiving one even count. In the second measure, there are still four, even beats (eight counts), but only seven notes. The first note, a quarter note, receives two counts, and the six remaining eighth notes each receive one count, for a total of eight counts (four beats). The third measure is made up of four quarter notes, each receiving two counts. The fourth measure introduces the sixteenth notes, the pair of which together receives one count.

If you are uncertain about timing, try counting the measures out loud, using the words 'one-and-two-and-three-and-four-and.' This will give you the eight even counts. An eighth note gets one of these counts ('one' or 'and'), the quarter note gets two counts ('one' and 'and'), and the sixteenth, which will almost always appear in pairs, gets one half of a count ('one' or 'and' split between two notes). An easy way to count sixteenths is to separate the word 'one' or 'and' into two syllables, and make them fit into the space of one beat. Many people have found that tapping the foot while counting can be a big help. Tap down on the 'one' count and up on the 'and.' With some practice, you will get the hang of it.

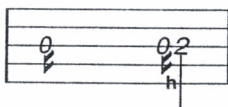
Here are four other notations which you will encounter:



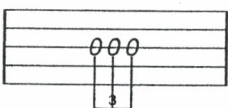
Dotted note – gets one and one half its marked time value. A dotted quarter note equals three beats (1 quarter + 1 eighth).



Tied notes – ring for the duration of both notes, but the second note is not sounded anew. Pick the first note, and then count the value of the tied note before moving on to the next note.



Grace notes – sounded so quickly as to have no time value. The right hand picks the string as though no grace note was indicated, and the hammer (or slide, pull-off, choke, etc.) is sounded immediately after the note is picked.



Triplet – three notes squeezed into the space of two. An eighth note triplet equals two eighths, a quarter note triplet equals two quarters. Try saying the word 'trip-o-let' in the space where you would have said 'one-and.'

Random thoughts...

Since the first Scott Vestal AcuTab book contained a thumbnail biography, it seemed like a good idea to focus here on some items that were not covered in detail in the previous volume.

On Right Hand Technique

When banjo players discuss an ideal right hand, they typically mention J. D. Crowe and Terry Baucom. Both of these players are noted for a hand position in which the hand and wrist are considerably arched and elevated above the head. Scott, however, plays with his right hand more flattened and the palm much closer to the strings.

"My whole philosophy on the right hand is comfort—do what feels natural to you. I've never tried to play with my hand over like J. D.'s because it hurts! Actually, I tried it for about five seconds and it just didn't work for me. My right hand has changed a little bit because at one time I tended to hold my pinky down more than my ring finger. Now I hold my ring finger down and my pinky either floats around or touches to the tip of the bridge."

Scott says that this was not a conscious change in hand position but a natural evolution based on comfort and effectiveness. A good view of Scott's right hand position can be found in the photo on the front cover of this book.

Another important aspect of right hand technique is pick noise, the unpleasant rasping sound that is inevitably generated when a metal or plastic pick comes into contact with a vibrating string just prior to picking each note.

"Everybody does it and there is no way to completely eliminate pick noise, though you can do a lot with miking techniques in the studio to reduce it. I think a lot of it has to do with timing—getting the timing just right with your right hand. You also have to hit the string straight on. If you don't you are going to get more pick noise. I do try to always hit straight on but it's not something that I'm constantly aware of. I'm not really conscious of my right hand when I play."

Scott uses .025 gauge Dunlop fingerpicks and bends the tips up ever so slightly. His thumbpick is a Golden Gate.

One very striking aspect of Scott's style is his penchant for switching back and forth between roll and single-string picking throughout a song. Most banjo players find this to be very difficult from the standpoint of right hand technique, especially at faster tempos. Not only does Scott manage this technical obstacle, he does so with a smoothness and fluidity that is quite remarkable. How does he do it?

"People ask me that all the time and I don't know what the secret is. It's just not hard for me to do for some reason. I never sat down and said, 'OK... today I'm going to learn single-string.' I don't remember when I started doing that—it seems like I always have. I don't think I ever worked specifically on switching with the right hand. The left hand gives me more trouble than the right. That's the hard part for me."

On Left Hand Technique

Scott's left hand technique is a model of efficiency. His hand is held very close to the fingerboard and extraneous movement in the hand is kept to a minimum. He keeps the first row of joints—where the fingers connect to the palm—almost perfectly parallel to the neck at all times.

... and observations

"This is something I have spent some time on. I remember hearing Jerry Douglas answering someone who had asked how he could play so fast. He told them that if you keep your left hand close and don't move your fingers so much when you play, you can play faster because you're not wasting any movement."

"Then again, look at Wayne Benson play mandolin. His fingers are flying all over the place! I guess you can't say that keeping you hand close is the only way. Whatever works is the right way."

On Mixing Styles

There may be no such thing as a "typical Scott Vestal fan." Some pickers primarily admire Scott for his driving bluegrass playing, others for his interpretations of fiddle tunes and others still for his more progressive and imaginative work outside of traditional music genres. There is perhaps no other banjo player who is so clearly at home in all three areas nor one who has been so widely acclaimed as a dominant force in each.

Scott feels that learning a variety of styles can be helpful regardless of which style may be your primary focus, much as learning a second language can help you express yourself more clearly in your first.

"I remember hearing Bela Fleck discuss this at our workshop at Winterhawk and he put it really well. He suggested that we think of the Earl Scruggs style as one language, like English. The Bill Keith style might be like French and you look at learning the styles like you were learning different languages. I thought that was a cool way to look at it."

"Learning songs and licks is like building your vocabulary. The more words you know and understand, the easier you can express your thoughts. It's the same with the music. People ask me, 'What are you thinking about when you are playing?' and my answer is, 'What are you thinking about when you're talking?' You're not thinking about what you are about to say, it just comes out. When you are playing, it really needs to be unconscious. You have to be able to dip into whatever that well is."

On the Stealth Banjo

One immediately identifiable thing about Scott is his distinctive instrument. Called the Stealth, it is one which he designed and now builds and markets. The banjo features a unique neck design which places all five tuners on the headstock with the 5th string travelling through a tiny channel in the neck. Originally, he had a neck like this made while he was in England with Doyle Lawson and put it on his mid-60s RB-250. At the urging of friends and fans, he started making them available commercially late in 1996.

"When I first started pursuing this I talked with some people at Gibson. I may not have been talking to the right people, but they didn't seem very interested. Then Darrell Adkins approached me about having Rich & Taylor make it as a Scott Vestal model. I went up to Mt. Juliet to meet with Mark Taylor and he took measurements, pictures and everything. For some reason, he never followed up so I decided to start doing them myself. I researched where to get the best quality parts and found a guy here in Nashville who was interested in making the necks. We made three towards the end on '96 and I'm still playing number 3."

You can get more information about the Stealth Banjo on the last page of this book, or on the Internet at www.stealthbanjo.com

Notes on the songs

All of the chords are noted in the key in which the song is played, relative to the capo. In other words, if a song is played in the key of A, with the capo on the second fret, the chords will be indicated in the key of G—the key in which the banjoist is ‘thinking.’ If the capo is not used, it will be indicated that the song is played ‘open.’ The songs are all performed in standard G-tuning (G DGBD), unless otherwise indicated.

Metronome settings are also given for each tune. These are intended as a guide, not an absolute historical certainty! Good bluegrass bands often allow the rhythm to ‘breathe’ throughout the tune, and the speed may vary ever so slightly. This is meant to help you gauge the speed of the tune. The speed will be indicated as $\text{♩} = X$, with X representing the number of beats per minute as a metronome is calibrated. This means that the metronome should be set to click twice in each measure, on the ‘1’ and ‘3’ beats. There is one song in $\frac{3}{4}$ time and the metronome setting is shown as $\text{♩} = X$. Set the metronome to click once each measure, on the ‘1,’ beat.

Measure numbers are shown to the left of each line of tab, starting with the second line. They will be referenced in the performance notes by these numbers. Just count across to find the number of a given measure relative to the one that starts the line.

Right hand fingering is shown below the tab in lower case and left hand above in upper case. The indications should be obvious but, just to be sure: t = thumb; i = index; m = middle; b = brush; p = pinch. A pinch is here defined as striking three strings simultaneously with the thumb, index and middle fingers. Combinations of two right hand fingers will be noted as such. A brush is here defined as ‘strumming’ across all five strings with a single finger—usually the thumb.

Left hand fingering indications are as follows: I = index; M = middle; R = ring; L = little. Some other common symbols you will encounter within the tab are: s = slide; h = hammer; p = pull-off; c = choke.

It is presumed that those using these transcriptions have a basic familiarity with bluegrass banjo. The performance notes are added primarily to point out difficult or tricky phrases, or where the techniques involved are from outside the realm of common banjo usage.

Even though many of the songs in this book may be familiar standards, it is highly recommended that you get the recordings from which the transcriptions were taken. Much of Scott’s playing is both rhythmically and harmonically complex and can be very difficult to learn from printed tab alone.

One aspect of Scott’s playing that can not possibly show up on paper is the uncanny smoothness of his right hand—particularly when he switches from playing in a roll to a single-string approach. It can be a very helpful exercise to carefully study Scott’s playing on a piece that you have learned note-for-note and listen for the subtle differences between how he sounds and how you sound. This can be a very humbling exercise but, if you can be honest and critical of your own playing, a tremendous benefit can be obtained.

Much of this material will be quite difficult for even the most experienced picker. Take the tough solos slowly and be realistic in your expectations. There is only one Scott Vestal and the rest of us can only watch and wonder.

Songs from:

Bluegrass '95



Pinecastle 1045

"Clay Jones called me up back in 1994 and asked if I would play banjo on a solo project he was planning for Pinecastle. I went and spent a couple of days with him and we worked on some of the tunes. When we were finished with the recording, Clay was unhappy with the way some things were handled and he backed out of the project. Tom Riggs at Pinecastle was prepared to just put the project on the shelf and I suggested that we just put everybody's name on it and give it some generic name like Bluegrass '95."

*"Clay picked most of the songs for this recording and I was pleased that he asked to do one of mine, **Cruisin'**, that Wayne and I used to do in *Livewire*. This album ended up being named 'Recorded Event of the Year' by the IBMA in 1996 and was a very successful project for Pinecastle. After that, Tom said that if I wanted to keep doing these things, go at it!"*

Paddy On The Turnpike

Key of G
 Play open in G
 ♩ = 142

written by Bill Monroe
 © Bill Monroe Music — BMI
 used by permission

The musical score is written in 4/4 time and the key of G. It consists of six systems of guitar tablature. Each system includes a staff with fret numbers (0-7) and rhythmic notation (letters like M, R, I, L, t, s, h, p). Chord symbols (G, F, D, G) are placed above the staves. Measure numbers 3, 7, 13, 19, 25, and 31 are indicated on the left side of the staves.

Vintage Vestal, combining melodic and single-string techniques, switching back and forth as the situation suggests. Pay attention to the left hand fingering, especially for the extended single-string lick in measures 25-33. Some of the position switches may be awkward at first, but they will work with a bit of practice.

"When Clay first approached me about doing this tune I got with Gail Rudisill, who was playing with Continental Divide at the time and learned the melody from her. That lick towards the end of the B part just sort of came to me while we were recording."

Big Sandy River

Key of A
Capo 2, play in G
♩ = 132

traditional

The musical score for "Big Sandy River" is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 132. The score is divided into six systems of guitar notation. Each system includes a staff with a key signature of one sharp and a 4/4 time signature. The notation includes fret numbers (0-17), fingerings (i, m, t, h, s), and chord diagrams (G, D, C, M, R, L, I, M, L, R, M, L, I, G, I, R, I, M, I, R, L). Measure numbers 4, 7, 13, 19, 25, and 31 are indicated on the left side of the score.

Measures 12-13 demonstrate a technique that Scott has helped popularize of late—playing repeated open 4th strings notes as a drone against a D chord. Practice the right hand pattern by itself if it seems difficult when you first try it. Again, Scott mixes styles throughout the solo jumping from roll, melodic and single-string approaches.

"I guess I really didn't play the total melody on this one. When you are doing an instrumental like this and the melody has already been established when it comes around to you, there are two choices. You can go ahead and play the melody again on a different instrument or play enough of the melody to be recognizable and then do something a little different with it to make it more exciting. That's my whole approach to playing in general."

"This break was probably largely worked up in advance. Many of the solos on this album were arranged ahead of time since I had some time before it was cut."

Temperance Reel

Key of G
 Play open in G
 ♩ = 130

traditional

The musical score is written in 4/4 time and key of G. It consists of six systems of guitar tablature. Each system includes fret numbers on the strings and rhythmic notation (t, m, i, r, l, h, p, s). Chord diagrams for G, Em, and D are provided above the corresponding measures. The piece concludes at measure 31 with a final lick.

A fairly "straight" treatment of the melody up to measure 25 where Scott inserts a nice rhythmic twist based on a repeating alternating roll pattern.

"This song is one that I had played a lot during a tour of Japan with mandolinist, Dave Peters in 1992. Actually, it was Clay that got me in on that gig. He had been there the year before and called to say that they needed a banjo player. I was living in Atlanta at the time working in a garage and I wanted to get out of that. Livewire was pretty much over so I decided to do it."

"I think that this solo was also worked up in advance. When you play something every day for so long you find little things that are cool to do and you keep them. That final lick is something that I picked up from a live Bela Fleck tape. It really sounds different, though, because he started the lick on the one beat and I'm starting on the four."

Daley's Reel

Key of B^b
 Play open in B^b
 ♩ = 124

traditional

The musical score for Daley's Reel is presented in six systems of guitar tablature. Each system consists of a single staff with fret numbers (0-12) and rhythmic notation (ti, mt, im, etc.) below the staff. Chord symbols (M, F, B^b, E^b) are placed above the staves to indicate the key and chord changes. Measure numbers 0, 7, 13, 19, 25, and 31 are marked at the beginning of their respective systems. The score includes various techniques such as triplets and single-string rolls, as mentioned in the text below.

Looking for a great single-string workout in B^b? Well, you've come to the right place.

One technique that may be new to you is Scott's method of picking single-string triplets with a T-I-M "roll," as in measure 3, 7, 11, 13 and 15. Scott says that he pulls his whole right hand back towards the armrest for the triplets on the 3rd string, actually letting the ring finger rest against the 1st string. This one is full of tricky position shifts so watch both the left and right hand fingering closely.

"I first tried to work this up in G, capoed up to B^b, but I couldn't get all the low notes so I had to play it open. It is actually a really cool chord to play out of. Once you learn a few things in these different keys, you're not afraid of them anymore."

"Clay learned this tune from a Joe Greene fiddle recording and that's where I got the melody. Joe Greene didn't play all the triplets. I just heard them in there and played it that way."

Pike County Breakdown

Key of A
Capo 2, play in G
♩ = 152

written by Bill Monroe
© Bill Monroe Music — BMI
used by permission

First break

The musical score for the first break of "Pike County Breakdown" is presented in six systems. Each system includes a guitar staff with right-hand notation (picking, strumming, etc.) and a fretboard diagram with left-hand fingerings. Chord symbols (G, D, F) are placed above the staves to indicate the harmonic structure. The piece concludes at measure 31.

"I've always thought that when you do a song like this, you should play it like whoever wrote it or first recorded it. A lot of times people will learn things from other people at jam sessions and get their rendition of it. The song can get sort of watered down. To me it's like a matter of respect—if you're going to play something like Earl did it, you need to really try to get that fire like he had. Not just the notes, but the feel that he got. That's what you have to try and capture."

"Not long ago, I went back and listened to our cut of this and found that I approach it a little differently now than I did then. I think I'm playing it a little truer to Scruggs now than I did at that time."

Pike County Breakdown

Second break

The musical score for "Pike County Breakdown" is presented in a single system with 17 measures. The time signature is 4/4. The key signature is one sharp (F#), with chords G, D, F, and I (E major) indicated above the staff. The notation includes guitar-specific techniques such as hammer-ons (h), pull-offs (p), slides (s), and bends (b). Fingerings are indicated by numbers 1-5 above the notes. Measure numbers 7, 13, 19, 25, 31, and 37 are placed at the beginning of their respective lines. The piece concludes with a double bar line at the end of measure 17.

Scott plays this classic Monroe tune in a decidedly Scruggs vein, almost exactly as Earl recorded it. The "signature" lick for this song is surely the one that occurs in measures 8, 12, 24 and 28. If you don't play a lot of single-string style, this is great place to start. Practice this measure until you can keep it as smooth as the rolls that precede it.

Cattle In The Cane

Key of A
Play open in A
♩ = 128

traditional

Here we have a fiddle tune played open in the key of A. Since it is a modal piece, switching between an A mixolydian mode and Am, the positions should largely be familiar. Be careful with the timing in measures 18-19. The slide from the 5th to the 7th fret occurs on the beats "4 - and" and the A note at the 7th fret is held through the "1" beat of the next measure. Pick the Am chord on the "and" beat and slide it downward. It is a very effective rhythmic figure once you get the hang of it.



1997 T. Schau

Scott and Rickie Simpkins jamming on the bus at Musikfest in Bethlehem, PA

Cruisin'

Key of D
Play open in D
♩ = 117

written by Scott Vestal
© Scott Vestal Music — BMI
used by permission

First break

The guitar tablature for the first break of 'Cruisin'' is presented in 4/4 time. The key signature is D major, and the piece is played open in D. The tempo is marked as 117 bpm. The notation includes fret numbers, string numbers, and various guitar techniques such as bends, slides, and triplets. Chord diagrams are provided above the staff lines, and measure numbers (7, 13, 19, 25, 31, 37, 43) are indicated on the left side of the page.

continued on the next page

Cruisin'

continued from the previous page

The musical score consists of three systems of guitar notation, each with a chord chart above the staff. Measure numbers 49, 55, and 61 are indicated at the start of each system.

System 1 (Measures 49-54):

- Measures 49-50: Chords G, F, D. Fingerings: 4 0, 4 4, 2 4, 2 0.
- Measures 51-52: Chords G, C, D. Fingerings: 8 5, 7 5, 0 0, 0 0, 7 7, 9 7, 7 7.
- Measures 53-54: Chords C, D, G. Fingerings: 7 5, 5 3, 4 5, 5 3, 5 5, 5 7, 4 5, 4 5, 0 5, 5 7.

System 2 (Measures 55-60):

- Measures 55-56: Chords D, C. Fingerings: 7 7, 8 8, 7 8, 8 10, 10 8, 8 7, 8 7, 7 9.
- Measures 57-58: Chords G, C, D. Fingerings: 9 8, 9 8, 21 14, 14 16, 20 13, 13 15, 15 13, 15 13.
- Measures 59-60: Chords C, D, G. Fingerings: 14 13, 14 13, 14 13, 12 10, 12 10, 12 10.

System 3 (Measures 61-62):

- Measures 61-62: Chords I, MR, G, C, D, A, D. Fingerings: 10 12, 12 12, 12 10, 5 7, 7 5, 7 6, 5 7, 3 5, 0 5, 0 5, 6 7, 7 5, 7 0, 3 0, 2 3, 2 2.

From listening to this piece on the CD you might get the impression that this song would be horribly difficult to learn. While it is not a simple solo, it should be within the reach of intermediate players and is full of very interesting and useful techniques.

There are a number of things that may require some special attention if the techniques are new to you. The repeated phrase that starts the solo (measure 1) is a bit tricky. Watch the fingering and give it some extra practice. The repeated 4th string drone which was mentioned earlier is found throughout (measures 2, 3, et al) and also involves a two-finger pinch wherein the index and middle fingers play the 2nd and 3rd strings. This may be an awkward move for the right hand at first.

Be careful with the string of triplets in measures 12-13 and 46-49. In measure 13 they are quarter note triplets which can be tough to count. The notes in parentheses in measures 19, 21, 23, 27 and 31 are played as harmonics. Measures 61-62 call for a number of "double-chokes" where you choke two notes at a time. The ones at the 12th fret use two different fingers and they are both choked up together.

Pay close attention to the fingerings throughout and be sure to listen to the recording. This would be a hard song to learn without hearing Scott play it!

"I actually wrote this tune when I was playing with Doyle. I used to ride shotgun in the bus and play my banjo all night. We had a bus driver back then who we used to call Yogi and he would hold the CB mike open and I would play for all the truckers. I believe that Yogi was the one who suggested the title for this tune."

"We used to play this in Live Wire but never recorded it. When I wrote it and made a demo on my 4-track, it was more of a heavy metal tune. I played electric and it had drums."

Cruisin'

Second break

The musical score for the second break of 'Cruisin'' is written in 4/4 time and consists of seven staves of guitar notation. The chords used are D, C, Am, G, F, and E. The notation includes various techniques such as palm muting (p), harmonics (h), and specific fretting patterns. Measure numbers 5, 7, 13, 19, 25, and 31 are indicated at the start of their respective staves.

continued on the next page

For the most part, this second solo reprises melodic elements from the first break. Again, the notes in parentheses (measures 13-16, 48-49) are played as harmonics. Be sure to carefully count the many rests that appear throughout this break.

Cruisin'

continued from the previous page

Musical notation for guitar, including chord diagrams (D, F, G, E^b), fret numbers (3, 4, 5, 6, 7), and rhythmic markings (p, m, t, i, s, c, ritard).

37

43

49



©1995 Becky Johnson

Scott and Bill Keith at IBMA - Owensboro, KY

Big Country

Key of A
Capo 2, play in G
♩ = 153

by Jimmy Martin and Vernon Derrick
© 1967 (Renewed) Bocephus Music, Inc.
All Rights Reserved Used by Permission
WARNER BROS. PUBLICATIONS U.S. INC., Miami, FL 33014

This one is a fairly straightforward treatment of the melody—until you hit the A chord in the second half of the song (measure 24). Watch the left hand fingering carefully especially in the extended triplet section in measures 29-31. This lick requires some extreme left hand stretching that some folks will have a difficult time accomplishing. It is a bit easier capoed to A than it is open in G. It may also help to turn your left hand a bit so that your fingernails are almost parallel to the frets.

*"I had played this one a long time ago, back when I was 15-16 years old. The first time I heard it was by Alan Munde on the **Sam and Alan** record. That triplet lick just happened in the studio. It was totally improvised. It seems like these things just sort of come out. You build up a vocabulary of lines and licks and it's like talking. You don't plan what you are going to say in a conversation—it just comes out as you think it."*

Songs from:

Bluegrass '96



Pinecastle 1056

"After the success of Bluegrass '95, Pinecastle was eager to do a follow up. This time, I was the producer and got to pick most of the songs. Jeff Autry and Wayne Benson and I play together a lot and we had always really liked Mark Schatz's bass playing. I did not even know Mark at that time but I called him up and fortunately he was willing to do this project with us. I'm not sure he knew what he was getting into when he first showed up at the studio!"

"Aubrey Haynie was working with Continental Divide a lot at this time so he was a natural choice. I wanted dobro on this project and thought of Rob Ickes who I had met several years ago when Blue Highway was first getting together. I had the opportunity to work with them at that time but ended up moving to Nashville to work with David Parmley instead."

"I think we had a couple of rehearsals about two weeks before we went in to record. We had a lot of fun making this album. It was nominated for both Instrumental Project and Recorded Event by the IBMA."

Red Apple Rag

Key of G
Play open in G
♩ = 144

written by Arthur Smith
© Glad Music Co. — BMI
used by permission

First break

The first break is written in 4/4 time, starting with a G chord. The notation includes fingerings (0-17), fret numbers, and rhythmic patterns (m, mt, it, tit, etc.). Chord changes are indicated by G, C, and D above the staff. Measure numbers 7, 13, 19, and 25 are marked on the left side of the staves.

Second break

The second break is written in 4/4 time, starting with a G chord. The notation includes fingerings (0-17), fret numbers, and rhythmic patterns (mt, tit, etc.). Chord changes are indicated by G above the staff. Measure numbers 17 and 19 are marked above the staff.

The first break is played after the opening fiddle break, followed by a mandolin break. After the mandolin, the banjo and fiddle twin on the A part of the song which Scott plays exactly as he did in the first break with the exception of the first and second endings above. In other words, play the first break measures 1-7 and substitute what is shown above for the second break.

Scott again shows how smoothly he can switch back and forth between melodic and single-string style. Other than the speed, the single-string lick in measure 6 is the toughest thing you will encounter here.

Clinch Mountain Backstep

Key of A
Capo 2, play in G
♩ = 135

Words and Music by Ruby Rakes
Copyright © 1958 by Fort Knox Music Inc. and Trio Music Company, Inc.
Copyright Renewed International Copyright Secured
All Rights Reserved Used by Permission

First break

The musical score for the first break of "Clinch Mountain Backstep" is presented in six systems. Each system begins with a treble clef and a 4/4 time signature. The tempo is marked as ♩ = 135. The score includes various musical notations such as slurs, ties, and dynamic markings. The lyrics "p s m m t" are written below the notes in the first system. The chords D and G are indicated above the notes in several places. The score ends with a double bar line.

As we saw in *Pike County Breakdown*, Scott shows that he can drive an old time number in a very understated and traditional banjo style. This first break is played much as Ralph Stanley might have done it. Be careful with the timing when the time signature changes from 4/4 to 2/4 in measures 21-22 and 30-31. Remember that a measure of 2/4 is half as long as one of 4/4. Also take care with the many slurs between measures when slides or hammer ons cross the measure line. The slide or hammer has to wait for the "one" beat of the new measure so don't rush!

Roanoke

Key of G
 Play open in G
 ♩ = 175

written by Bill Monroe
 © Bill Monroe Music — BMI
 used by permission

Intro

Intro guitar tablature for 'Roanoke'. The piece is in 4/4 time and the key of G. The intro consists of 13 measures. The first staff (treble clef) shows the melody with fret numbers and fingerings (t, m, i, mt, im, ti, tm). The second staff (bass clef) shows the bass line with fret numbers and fingerings (t, m, i, mt, im, ti, tm). Chord diagrams for G, C, and G are indicated above the staffs. Measure numbers 1, 7, and 13 are marked on the left.

First break

First break guitar tablature for 'Roanoke'. The piece is in 4/4 time and the key of G. The first break consists of 25 measures. The first staff (treble clef) shows the melody with fret numbers and fingerings (i, mt, it, im, ti, tm). The second staff (bass clef) shows the bass line with fret numbers and fingerings (i, mt, im, ti, tm). Chord diagrams for G, D, and G are indicated above the staffs. Measure numbers 1, 7, 13, 19, and 25 are marked on the left.

Roanoke

Second break

175 beats per minute...? Forget the speed—learn this one at a more reasonable pace and you will find a lot of very useful material and a great version of this Bill Monroe classic.

The pick up measure that leads into the intro involves a tricky but very effective choke. It is shown in the tab as two quarters, the second of which is choked up as a slur—don't pick it a second time. In fact, Scott does not really wait the two full beats of the first quarter note before starting the choke. He actually draws the choke out so that the bending of the note lasts almost as long as the tied quarters. Listen carefully to the CD; it is a wonderful technique.

Watch the left hand fingering carefully in the true chromatic lick in measures 8-10 of the intro. You could probably vary the fingerings that Scott uses for the B parts of the two breaks. Using the little finger throughout might feel odd at first but it puts the finger in the same positions as in the common closed position chord forms. These moving "two finger chords" can be put to good use in many songs and at different speeds.

"Wayne and I did this arrangement of Roanoke back in Live Wire so we thought it was a natural for this project. We always did the intro like this but the chromatic lick (measures 8-10) just came to mind in the studio. I think we played it even faster at times on stage with Live Wire."

Steel Guitar Rag

Key of E
 Play open in E
 Tuning: β DGDB
 ♩ = 121

words by Merle Travis and Cliff Stone Music by Leon McAuliffe
 © Copyright 1941 by Bourne Co. Copyright Renewed
 This arrangement © Copyright 1998 by Bourne Co.
 All Rights Reserved International Copyright Secured ASCAP

continued on the next page

Even if playing in the key of E is unfamiliar to you, the first half of this song should not be too difficult. Not so the extended single-string romp that begins at measure 33! Scott shows his level of comfort with chromaticism, in the jazz sense of the word and this section is full of technical challenges for even the most experienced pickers.

Steel Guitar Rag

continued from the previous page

37

LLML RILM IL ML RL M B MLIM LIM I RMI RL E M

43

I M A L IML MLMI I IML I LMI E M M IM B E IRLI RIMI

49

RIMI RILR I

The musical notation consists of three systems of guitar tablature. The first system (measures 37-42) includes fret numbers 9, 8, 6, 7, 8, 9, 11, 10, 11, 11, 12 and rhythmic patterns like 'titti', 'titti', 'titti', 'titti', 'titti', 'titti', 'titti', 'titti', 'titti', 'titti', 'titti'. The second system (measures 43-48) includes fret numbers 11, 12, 8, 9, 11, 8, 8, 9, 8, 3, 2, 0, 3, 2, 4, 3, 2 and rhythmic patterns like 'titti', 'titti', 'mitti', 'titti', 'mitti', 'titti', 'titti', 'titti', 'titti', 'titti', 'titti', 'titti', 'titti', 'titti', 'titti'. The third system (measures 49-50) includes fret numbers 4, 2, 3, 2, 4, 2, 5, 4, 2 and rhythmic patterns like 'titti', 'titti', 'titti'.

"I'm a big Bob Wills fan and, since we had dobro on this project, *Steel Guitar Rag* seemed like a great one to include. This solo was probably worked out in advance, especially the second half. Some of that stuff comes from jazz players that I listen to like Tiny Moore and Pat Martino."



Recording Bluegrass '98

Black Jack

Key of B
Capo 4, play in G
♩ = 163

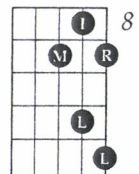
written by J.D. Crowe/Doyle Lawson
© Lemco Music — BMI
used by permission

First break

continued on the next page

While many young banjo players have faced the challenge of recording Scruggs material, it takes a special sort of courage to take on a piece as closely associated with living legend J. D. Crowe as this song is. Scott's early fans who recall his days with Quicksilver know that he is a gifted interpreter of traditional bluegrass. Here is further proof for his new fans.

Measure 13 features the brush technique that we saw in *Clinch Mountain Backstep*. This is a good piece for less experienced players to tackle. It is full of stock licks and positions that are crucial to a mastery of Scruggs style banjo. The left hand position for measures 26-27 is shown to the right. The base for the position is formed with the index and ring fingers with the middle and little fingers reaching in when needed.



Black Jack

Second break

4
4

7

13

19

25

31

continued on the next page

"I was a big J. D. Crowe fanatic when I was learning to play. This song was on his **Black Jack** album, which I think was originally called **Ramblin' Boy**. It was Doyle Lawson, Larry Rice, J. D. and Bobby Sloan. I used to learn all the Crowe stuff I could and have been playing this song for years."

"Except for that lick at the end of the second break (measures 44-50), I bet this is pretty close to how J. D. played it. That lick is one that Russell Moore showed me which I think is a sort of rock guitar thing that he learned. You can use it in a lot of different places if you change it up a little bit."

Black Jack

continued from the previous page

37

RL I M

F_{IR} C_{M I L}

38

ML G I M I R I R I R M D I M R I L L L G I M I I M

43

RMI I M M I

49

The single-string move in measures 44-50 has become one of Scott's more popular and recognizable signature licks. It is not a terribly difficult and, since it is all in closed positions, it can be played elsewhere on the neck in other keys. Variants of the lick will pop up later in the book.

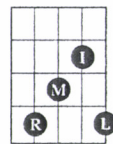


Mark Newton, David Parmley, Ralph Stanley, Scott and Jerry Douglas at the Graves Mt. Festival

Black Jack

Third break

The ending lick in measures 26-27 is Scott's twist on J. D. Crowe's ending from the original recording. To play it, slide a full F-position chord form up from the 2nd to the 5th fret. That same form is moved back down 2 frets to an F which is followed by a first position C chord. The trickiest part is the right hand. Scott brushes down across all the strings with his thumb and brushes up with his middle and index fingers on alternate beats. The notes in parentheses during the ending are notes that are muted with the left hand, probably as a result of changing chord positions. In any event, it adds a nice percussive effect to the ending lick.



"I don't think J. D. strummed on the ending. He hit the same chords but he didn't strum all of them—maybe the last two."

Done Gone

Key of B \flat
Capo 3, play in G
♩ = 120

traditional

Chord chart for the first system (measures 1-6):

M G Em G D G

Chord chart for the second system (measures 7-12):

Em G D G Em G D G

Chord chart for the third system (measures 13-18):

Em B E

Chord chart for the fourth system (measures 19-24):

B Em B

Chord chart for the fifth system (measures 25-28):

Em B Em D G

Again, we watch Scott switch effortlessly from melodic to single-string picking without missing a step. This solo is not terribly difficult once you get used to the position shifts. The extended triplets in measures 26-28 will be tricky, especially in measure 28.

"Jeff Autry had heard this one somewhere and I learned the melody from him. Most of this break was worked up for the album except for that triplet lick at the end. I ended up 'letting go' towards the end and that one just sort of came out."

I'll Fly Away

Key of G
 Play open in G
 ♩ = 125

written by Albert E. Brumley
 © 1932 in "Wonderful Message" by Hartford Music Co.
 Renewed 1960 by Albert E. Brumley & Sons/SESAC (admin. by ICG)
 All rights reserved. Used by permission.

First break

These two breaks should convince anyone who wonders whether Scott can lay down a melody solo in the Scruggs style. Less skilled players should be able to master them with a little work and more experienced pickers can learn a great deal from studying how they are put together.

Measures 30-31 in the second break are classic Vestal. He is playing a variant of the standard Scruggs/Crowe/Baucom lick shown to the right. Note the subtle ways that Scott makes this lick his own.

I'll Fly Away

Second break

The musical score for the second break of "I'll Fly Away" is written in 4/4 time. It consists of six systems of music, each with a guitar staff and a bass staff. The guitar staff contains chords and fingerings, while the bass staff contains a melodic line with fingerings and articulation marks like 's', 'h', and 'p'. Chord changes are indicated by letters G, C, D, Em, and F. The piece ends with a double bar line and a final chord G.

"This is one of those songs that I've heard all my life so I really didn't have to think much about it before we cut it. I actually may have played it with Doyle a few times too. It's one of those tunes that are so recognizable that you have to just play 'em."

"When we were getting ready to record I was looking for a way to spice up this song without changing the melody. I came up with the idea of modulating up a fourth as each instrument started its break. I think it worked really well."

Tucker

First break

G
 4/4
 0 0 0 0 | 0 0 0 0 | 0 3 4 2 0 2 0 | 0 2 5 0 0 2 0 | 0 2 4 0 0 2 5 | 0 0 0 0 0
 t i m t i m t t | m t s t i t i | t i m i t t | t i m t m i t i | m t i m t m i t i | m t i m t m
 D G
 7 0 3 4 2 0 2 0 | 5 3 2 0 0 2 3 | 2 3 3 2 0 0 | 0 0 0 0 | 0 3 4 2 0 2 0 | 0 2 5 0 0 2 0
 m t s t i t i | t m m i t i | i i i t i | m t i m t m | m t s t i t i | t i m i t t
 D G
 13 0 0 0 0 | 0 0 0 0 | 5 3 5 0 0 0 | 1 0 2 0 4 0 | 0 0 0 0 | 0 0 0 0
 s 0 s 0 | m t m t i m t | m t m i t i | t i t i t t | t t i m t i m | t i m i t m
 D G D G D G D
 19 0 2 0 2 2 3 | 3 5 0 0 0 0 | 2 2 4 2 | 4 5 2 0 | 0 2 2 0 2 2 3 | 3 5 0 2 2
 t i m i t i m | t i m i m i t m | i t i m t i m | t i m i t m | t i t i t i m | t i m i m i t i
 G D G D G
 25 2 2 2 0 0 0 | 0 0 0 0 | 0 2 2 2 0 2 2 3 | 3 5 0 0 0 0 | 2 0 0 0 | 0 0 0 0
 t i t i t m t m | t i m i t m | t i m t i t i m | t i m i m i t m | i m t i m t i m | t i m i t m
 D G D G
 31 0 2 2 0 2 2 3 | 3 3 3 0 1 0 | 2 4 0
 t i t i t t i m | t i t i t i t i | t i t i t

Here Scott injects some variation while still clearly stating the melody. Notice the subtle effect he gets by playing the slide from 2-5 on the "4 and" beats of the previous measure (measures 1-2, 5-6) in the solo as opposed to the "1 and" beats in the intro. The lick in measures 8-9 is another stock Scruggs/Crowe bit that may require some practicing—and listening. A notational variation is shown to the right—it is the exact same lick but with the timing shown a different way.

5 3 2 0 | 0 2 3 | 3 2 3 3 2 0 0
 t t m i t i | i i i t i

"Wayne wrote this one. He and I got together and played around with Tucker and worked out this arrangement. He was living in Antioch just south of Nashville and I'd go over there and we'd jam on all sorts of stuff. When we were getting ready to record *Bluegrass '96* we messed around with several of Wayne's tunes and I thought this would be a good one to record."

Tucker

Second break — played in round with mandolin

G

D G

D G D

G D G D G D G

D G D G D

G D G

This last break is played in the classic round format between the banjo and mandolin. The mandolin starts the melody in measure 1 and the banjo begins playing that same melody at measure 2. They remain offset by one measure until the B part (measure 17) at which point Scott switches to a harmony part. Watch the fingering closely in measures 19, 23 and 27.

"I just heard the ending this way and we decided to try it."

Foggy Mountain Special

Key of G
Play open in G
♩ = 122

Words and Music by Anne Louise Scruggs and Gladys Stacey Flatt
Copyright © 1954 Cedarwood Publishing Copyright Renewed
International Copyright Secured All Rights Reserved

First break

The musical score for the first break of 'Foggy Mountain Special' is presented in six systems of guitar tablature. Each system consists of a single staff with fret numbers and fingerings. The key signature is G major, and the piece is in 4/4 time. The tempo is marked as ♩ = 122. The score includes various chords and techniques such as triplets, slurs, and bends. The first system starts with a G chord and includes fingerings like R12, I11, M88, and I11M88. The second system introduces a D chord and includes fingerings like IR12, IM88, and LR15. The third system continues with G and D chords, featuring fingerings like R12, I11MR, and IRIL. The fourth system includes G, D, and C chords, with fingerings like I12, IM88, and LR15. The fifth system features G, D, and C chords, with fingerings like IM88, III12, and LR15. The sixth system includes G, D, and C chords, with fingerings like IM88, IIR, and RMI. The final system shows a G chord with fingerings like 0, 0, 0, 3, and 5.

Foggy Mountain Special

Second break

The musical score for the second break is presented in four systems, each corresponding to a different fret position: 4, 7, 13, and 19. Each system contains a single staff of music with notes, fret numbers, and fingerings. Chord symbols (G, D, C) are placed above the staves. The piece concludes with a double bar line and a repeat sign.

If this "boogie-woogie" banjo style is not familiar to you, these two solos will keep you on your toes. This style probably first appeared with Scruggs' break on *Heavy Traffic Ahead* in the very early days of his tenure with Bill Monroe. Listening to that recording you can hear the germ of *Foggy Mountain Special*.

The position shifts may seem odd at first and the many tied notes will require some careful counting. Scott plays the first break very true to Scruggs' arrangement, up to measure 31 where another Vestalism pops up. The notes in parentheses (measures 9 and 21 of the first break and 8 and 20 of the second) are not meant to be accented. You can hear them on the recording, but what you are hearing is Scott sliding up from the 8th to the 12th fret for the next position. If you leave the slide out, be sure to leave space for that eighth note.

"This is another one that I have played for years, though I don't know that I ever sat down to learn it note-for-note like Earl. When we were recording this album I figured it would be a song we could run through once and record it. This series of recordings is a whole lot like a bunch of friends getting together to have a jam session once a year. The material is thought out—it's not just thrown together—but when you're playing with this caliber of musicians who play together enough, you can say, 'let's do this one,' and twenty minutes later it's done."

Louisville Breakdown

Banjo break

The banjo break is written in 4/4 time and consists of 31 measures. The notation includes fingerings (I, R, L, M) and specific techniques (rolls, single-string, melodic) indicated by the text below. The piece is in G major, with chords G, D, and G indicated above the staff. The notation is as follows:

Measures 1-5: G chord. Fingerings: I L 5 3 5 0 5 | 0 5 0 0 2 | 4 2 0 2 0 2 | 4 2 3 3 0 | 0 5 3 5 0 5 | 0 5 0 0. Techniques: i m t i m t m i | t m i t m t i | t i t i t i t i | t i m t i m t | i m t i m t m i | t m i t m i m.

Measures 6-10: D chord. Fingerings: R I I R | 0 | M L 17 17 17 14 | 17 14 17 15 10 | 9 10 0 0 10 | 9 10 12 12. Techniques: t i t i t i t i | t i t i t m | i m t i m i t i | t i t i t t i | m i t m t m t i | m i m t i m t.

Measures 11-15: D chord. Fingerings: M L 17 17 17 14 | L I L 17 14 17 15 10 | 9 9 10 5 5 | 0 0 2 0 0 | 0 0 0 0 9 | 0 M 9 9 R. Techniques: i m t i m i t i | t i t i t t i | m t m i t i m t | i t i t i t m | t i m i t i m i | m i t i m m t.

Measures 16-20: G chord. Fingerings: I | 9 10 0 0 9 | 0 10 11 12 0 | 0 0 0 0 9 | 0 10 9 9 R | 9 10 0 0 9 | 9 7 7 0. Techniques: m i t i m i m t | m t i t m t m | t i m i t i m i | m i t i m i m t | m i t i m i m t | m t m i t t.

Measures 21-25: G chord. Fingerings: M | 0 0 0 0 9 | 0 10 9 9 | 9 10 0 0 9 | 0 10 11 12 0 | 0 0 0 0 9 | 0 M 10 9 9 R. Techniques: t i m i t i m i | m i t i m i m t | m i t i m i m t | m t i t m i t m | t i m i t i m i | m i t i m t m t.

Measures 26-31: D chord. Fingerings: 10 5 4 0 2 | 0 0 3 2 0. Techniques: i t i m t i m t | m i t m i.

Rolls, to single-string, to melodic. Scott jumps from one to the other throughout this break. It really is a very accurate fiddle style arrangement that stays true to the melody throughout. The octave shift in the second half of the A part is also very "fiddlistic."

"I think I must have learned this one when I was with Doyle. He used to play it on the fiddle. He and Russell would sit around and pick all the time and I would join in on banjo. Every time Wayne and Jeff and I get together at IBMA we jam all night long, and this is one of the songs we would do."

Up On The Blue Ridge

Key of A
Capo 2, play in G
♩ = 162

written by Scott Vestal
© Southern Melody Publishing Co. — BMI
used by permission

First break

The musical score for the first break is presented in six staves. The first staff begins with a 4/4 time signature and a key signature of one sharp (F#). The music is written for guitar, with fret numbers and rhythmic notation (i, t, m, h, s) indicating fingerings and techniques. Chord symbols (G, D, F, C, Bb) are placed above the staves to indicate the harmonic structure. The score includes various musical notations such as triplets, slurs, and specific fingerings (e.g., 'h' for hammer-on, 's' for slide).

This tune may be as close to a Scott Vestal signature song as you can find. These three breaks demonstrate the wide range of Scott's stylistic interest though even less experienced pickers should be able to learn the basic theme in the first break.

"I first recorded this with Doyle back in 1986, but I wrote it while I was with Southern Connection. We were living in Asheville, NC and playing every day. The band all lived together and we would sit around and play all the time. I used to play on my own a lot too, and one day this tune just came to me. It's just one of those things—all of sudden you just start playing what you hear in your head."

"This is one of the first songs I wrote on my own and it's still really neat to be at a festival or a jam session and hear people doing it."

Up On The Blue Ridge

Second break

4

7

13

19

25

31

Chord symbols: G, D, C, F, B^b

Fingerings: i, m, t, h, c, p

String numbers: 1, 2, 3, 4

This second break contains two extended licks that are particularly demonstrative of Scott's approach to improvisation. The first (measures 11-15) employs a single-string pattern that can be modified for use in other settings. Watch the fingerings carefully.

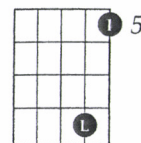
The triplet lick in measures 20-23 involves some more really difficult stretches. The shorter scale length of Scott's Stealth banjo really comes in handy here!

Up On The Blue Ridge

Third break

The tablature for the third break consists of seven systems of six-line staves. Chord symbols G, D, C, F, and B^b are placed above the staves. Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked with 'h' and 'p'. The piece concludes with a final chord of G.

The free-form improvisation that begins this break will be awfully hard to learn from tab—or from listening! The best bet may be to play through the piece and get an idea of what Scott is doing and then use it as an improvisation technique of your own. The basic left hand position that he uses from measures 1-14 is shown at right.



"The first two breaks were largely worked up but, on this last one, I had pretty much decided to play whatever came into my mind. When you've been playing a song for that many years you get tired of playing the same thing."

Songs from:

Bluegrass '97

BLUEGRASS '97



Featuring

JEFF AUTRY
WAYNE BENSON
AUBREY HAYNIE
ROB ICKES
MARK SCHATZ
RICKIE SIMPKINS
SCOTT VESTAL

12 Great Instrumental Recordings

Pinecastle 1067

"By the time this album was recorded it was pretty much established that it would be an annual event. We recorded it at our studio (Acoustic Image) and used Rickie Simpkins on fiddle for a number of tunes. The whole approach was a lot looser than on '96. We did some rehearsing beforehand but I don't think too much was set into stone before we went in to cut it."

Carpenter John

Key of G
Play open in G
♩ = 156

written by Wayne Benson
© John Wayne Benson Music — BMI
used by permission

The musical score for 'Carpenter John' is written for the banjo in 4/4 time. It consists of six systems of music. Each system includes a staff with fret numbers above notes and fingerings below. Chord diagrams (G, D, C) are placed above the staves. Measure numbers 7, 13, 19, 25, and 31 are indicated on the left. The score ends with a double bar line at measure 31.

Another textbook example of how to adapt a fiddle tune to the banjo—though this was actually written for mandolin. Scott keeps the same basic melody and feel that had been established in the opening break, using familiar banjo licks and phrases.

The last note of measure 5 is slid upwards after being struck. This helps you get in position for the next move at the 17th fret. The slide near the end of measure 12 is slid down, much as the aforementioned one in measure 5 is slid upwards. The move is to help be set for the next position. The note in parentheses in measure 30 is very lightly struck, and could be omitted.

"The first time I heard this song I knew I wanted to start my break up the neck like that. I wanted to get a feel like it might have been done back in the 50s."

Forked Deer

Key of D
Play open in D
♩ = 126

traditional

The musical score for "Forked Deer" is written in 4/4 time and key of D. It consists of seven staves of music. The chords are D, G, A, and D. The fingerings are indicated by letters R (Right hand), M (Middle), L (Left), and I (Index). The score includes a variety of rhythmic patterns and techniques such as triplets, slurs, and accents.

Many banjo players have recorded this song over the years, but Scott's take on it is unique in two ways. First off, he plays it in open D, but without retuning the 5th string to A. Secondly, he plays the B part in the first position using a single-string style where most banjo pickers play the B part up one octave in a melodic style. The effect is very catchy and somewhat reminiscent of a Celtic tenor banjo sound.

"I learned this from Rickie Simpkins before we went in to record. It's one of those songs that I had always wanted to learn but had never sat down and figured it out. I think I really tried to play this one like a fiddle might. It's a fun song to play—I really like it a lot."

Sally Ann

Second break

The musical score for the "Second break" of "Sally Ann" is presented in two systems: guitar (top) and bass (bottom). The guitar part is written in 4/4 time and includes chord diagrams for G and C, as well as detailed tablature with fret numbers and picking patterns (e.g., t i m t, m t m m m). The bass part is also in 4/4 time and includes tablature with fret numbers and picking patterns (e.g., t i m t, m t m m m). The score is divided into measures, with measure numbers 7, 13, 19, 25, 31, and 37 indicated. Chord diagrams for G and C are placed above the guitar staff. The bass staff includes various picking patterns and fret numbers throughout the piece.

"This is another one that I used to do on stage with Doyle Lawson. I've always tried to play this similar to Earl. I was looking for something different to play on this song so I tried playing it in the lower octave, keeping it as close as possible to the same melody."

Fire On The Mountain

Key of A
Capo 2, play in G
♩ = 159

traditional

The musical score for "Fire On The Mountain" is presented in five systems of guitar tablature. Each system begins with a treble clef and a 4/4 time signature. The key signature is one sharp (F#), and the piece is in the key of G with a capo on the second fret. The notation includes standard musical notes and rests, as well as guitar-specific instructions such as fingerings (e.g., 'i', 'm', 't', 'i', 't'), slurs, and bends. Chord diagrams for G, D, and C are placed above the staffs. Measure numbers 7, 13, 19, and 25 are marked on the left. The piece ends with a double bar line at the end of the fifth system.

Scott and the rest of the guys take this one at an accelerated clip on the recording but, at a more relaxed tempo, it should not be too hard to learn. The B part deviates from the melody to offer a nice variation, especially if you already know the melody for *Fire On The Mountain*. Measure 26 reprises a triplet figure that we have seen a number of times elsewhere in the book.

*"I guess the first time I learned this was from Eric Weisberg's album with **Dueling Banjos**. When we cut this with Aubrey I played it differently, trying to play as close as I could to what he was doing. I actually had the solo worked up the way I wanted it but when we got in there to record, something happened—something broke in my head—and I ended up going off in a completely different direction on the B part. I think what happened was that I may have felt that I missed something and, when I do that in the studio, I just go for whatever, figuring that I'll just go back and fix it later. Then we went back and listened to it and everyone said, 'Man... you ought to keep it!' That actually happens a lot."*

Little Rock Getaway

Key of C
Play open in C
♩ = 95

by Carl Sigman and Joe Sullivan
© 1938 (Renewed) EMI Feist Catalog Inc.
All Rights Reserved Used by Permission
WARNER BROS. PUBLICATIONS U.S. INC., Miami, FL 33014

Intro

The Intro consists of two measures of 4/4 time. The first measure has a treble clef with notes M (middle), R (ring), 7 (seventh), and 0 (open). The bass clef has notes 0, 0, 0, 0. The second measure has notes M, R, 7, 0 in the treble and 0, 0, 0, 0 in the bass. The third measure is a whole rest. The fourth measure has notes R, L, R, L, RL, RL in the treble and 5, 7, 8, 9 in the bass. The fifth measure has notes RIL in the treble and 5, 5 in the bass. The sixth measure has notes 3, 3 in the treble and 5, 5 in the bass. Fingering and picking patterns are indicated below the notes.

First break

The First break is a 32-measure piece in 4/4 time. It is divided into two systems of 16 measures each. The notation includes six staves (treble and bass clefs) with various chords and fingerings. Chords indicated include C, E7, C7, F, A7, D7, F#, Dm7, G7, and F#°. Fingerings and picking patterns are provided for each note. Measure numbers 7, 13, 19, 25, and 31 are marked at the beginning of their respective staves.

Little Rock Getaway

Second break

The musical score for the second break is written in 4/4 time and consists of 16 measures across four staves. The notation includes various guitar-specific symbols such as 'R' for right hand, 'L' for left hand, and 'M' for muted. Chord diagrams are provided above the staves, including C, E7, C7, F, A7, D7, F#, Dm7, and G7. The first staff (measures 1-4) begins with a straight melody and moves into an improvisational mode. The second staff (measures 5-8) continues the improvisation with various chord forms. The third staff (measures 9-12) features a diminished chord lick at the end. The fourth staff (measures 13-16) concludes the break with a final melodic phrase.

There is plenty for even the most advanced pickers to chew on here. Scott starts both breaks with a fairly straight treatment of the melody and moves into an improvisational mode midway through the first. Be especially careful with the ties that pop up in unexpected places.

Once you have played through these solos a bit you should begin to recognize the left hand forms that are being used. Watch the fingering closely at first. These two breaks may merit some careful listening to the recording.

The diminished chord lick at the end (measures 16-17, second break) is a good one to stow away for use somewhere else. Scott says that Aubrey Haynie came up with that one in the studio.

"This is another one that I have been doing about as long as I've been playing. I remember learning it from banjo players at the Oklahoma festivals when I was a kid. Jeff Autry and I had played it together for a long time and did it on that Japan tour with Dave Peters. I came up with a new banjo arrangement for the album, which was different from the way I used to play this, but I ended up improvising almost the entire B part in the studio. I had something else that I had wanted to put there but I screwed it up and that's what happened."

"Rob Ickes played great stuff against the banjo on this cut. He did a super job!"

Katy Hill

Key of G
Play open in G
♩ = 157

public domain

First break

The musical score for the first break of "Katy Hill" is presented in six systems. Each system contains a single staff of music in 4/4 time, with a treble clef. The key signature is one sharp (F#), G major. The tempo is marked as ♩ = 157. The score includes various chord symbols (G, Em, D, I, M, IR, MI, LI, LM, L) and fingering numbers (0-4) above the notes. The notation includes various rhythmic patterns and articulations such as slurs and accents.

Scott takes this one really straight—perhaps because of the outrageous speed! The first break follows the fiddle melody very closely. In measures 30-32 Scott employs a fingering variation for a common melodic fragment that may be new to you. Using all closed positions gives the lick a nice, chunky sound.

The second break is played in unison with the fiddle but the banjo does not come in until the second time through the A part.

Wilson's Clog

Key of D
Play open in D
♩ = 70

written by Pat Menard
publisher not found

The musical score for "Wilson's Clog" is presented in six systems. Each system includes a guitar-style fretboard diagram with fingerings and string numbers, a staff with rhythmic notation, and chord names (D, G, A, Em) above the staff. Measure numbers 3, 7, 13, 19, 25, and 31 are marked on the left. The notation includes stems, flags, and some notes with 'p' (piano) or 's' (accents) markings.

If you aren't familiar with Celtic or Breton style ornamentation, this tune may throw you a few curves. All of the positions are fairly easy to accomplish and the song is performed at a relaxed tempo. Even the triplets in measures 26-29 should not be a big problem with a bit of practice. This piece is performed with a dotted or swing feel. Listen to the CD to "put it in your ear."

"I got this song from Patrick Menard, a French-Canadian fiddle player who I met when I was with Doyle. I remember he came by my room one time and we sat around and played fiddle tunes all day. I set up my portable tape recorder and recorded a bunch of tunes, including several of his originals. I have wanted to do this for a long time. This arrangement—especially the triplets in the B part—is almost note-for-note the way he played it for me that day."

Lost Indian

Key of D
Play open in D
♩ = 125

traditional

First break

The musical score for the first break of "Lost Indian" is presented in six staves, each with a key signature and a measure number. The key signatures are D, A, Bm, G, D, and A. The measure numbers are 4, 7, 13, 19, 25, and 31. The music is written in a melodic style with various fingerings and techniques indicated by letters (I, R, M, L) and numbers (0, 2, 4, 7, 9, 10, 11, 12, 14). The score ends with a double bar line at measure 31.

The first break to *Lost Indian* follows immediately at the end of *Wilson's Clog*. This time, Scott plays the basic melody in a straightforward melodic-style break. It is a carefully constructed solo which will provide not only a great tune for your repertoire but also a great look at how to accomplish a fiddle tune in open D.

"I think when you kick one off like this, you really have to stick to the melody. You need to get the melody established and let everybody else do something different with it."

Lost Indian

Second break

The musical score for the second break of "Lost Indian" is written in 4/4 time and features a key signature of one flat (Bm). The piece is divided into six systems of music, each with a treble clef. The first system (measures 7-12) begins with a D chord and includes a double bar line. The second system (measures 13-18) continues with various chords including Bm, G, D, and A. The third system (measures 19-24) features chords Bm, G, D, and A. The fourth system (measures 25-30) includes chords D, Bm, and G. The fifth system (measures 31-34) concludes with chords D, A, and D. Fingering is indicated by numbers 1-4 on the strings and letters R (right hand) and L (left hand) above the notes. Slurs and accents are used to indicate phrasing and dynamics.

In this second break Scott offers some lovely variations on the basic melody of the tune. Watch for the tricky position shift between the second and third notes in measure 23. Both notes are fretted with the ring finger. Also be careful with the quarter note slides between measures 17-18 and 25-26. Be sure to hold the note for two counts before sliding, on the "one" beat of the new measure.

"This is another one that I probably messed around with years ago, but I never really worked it up seriously until recently. When Aubrey was playing fiddle with us in Continental Divide, he and I would sit on the bus and play and this is one we would fool around with quite a bit. I think we may have played it on stage a few times too."

Eileen's Waltz

Key of D
Play open in D
♩ = 33

written by Mark Schatz
© MLS Publishing Co - BMI
used by permission

The musical score for "Eileen's Waltz" is presented in three systems. The first system (measures 1-6) features a mandolin melody with fret numbers (3, 2, 2, 4, 3, 2, 2, 2, 3, 2, 2, 4, 3, 1, 2, 2, 4, 4, 2) and fingering (MI, IL, M, IM, I, I, RI). The second system (measures 7-12) includes chords D, Em, A, D, and fret numbers (0, 2, 3, 2, 4, 5, 4, 5, 3, 2, 2, 4, 3, 2, 2, 2, 3, 2, 4, 7, 7, 10, 12) and fingering (R, I, L, M, M, M, I, L, R, I, L). The third system (measures 13-18) includes chords G, A, D, A, and fret numbers (10, 12, 12, 5, 5, 7, 7, 4, 3, 2, 2, 2, 4, 2, 4, 2, 0) and fingering (I, R, I, L, L, MI, R, I, R, I, D). The score includes various fingering notations such as MI, IL, M, IM, I, I, RI, R, I, L, M, M, M, I, L, R, I, L, MI, R, I, R, I, D.

"Mark Schatz wrote this song and brought it to us in the studio. I think he may originally written it for the mandolin."



Tim O'Brien, Scott and an unidentified student
at Barbara Lamb's NashCamp in 1997

Jerusalem Ridge

Key of Am
Play open in Am
♩ = 127

written by Bill Monroe
© Bill Monroe Music — BMI
used by permission

First break

The musical score for the first break of "Jerusalem Ridge" is presented in seven staves. Each staff begins with a treble clef and a 4/4 time signature. The key signature is one flat (Am). The notation includes various chord symbols (Am, Dm, G, C, E) and fingering numbers (1-5) above the notes. The first staff starts with a double bar line and a repeat sign. The second staff has a measure with a '7' above it. The third staff has a measure with a '13' above it. The fourth staff has a measure with a '19' above it. The fifth staff has a measure with a '25' above it. The sixth staff has a measure with a '31' above it. The seventh staff has a measure with a '37' above it. The score ends with the text "continued on the next page".

The arrangement used on this cut is unique in that the various instruments do not come into their solos at the beginning of the A part of this five part fiddle tune. Scott's first break starts with the C part and continues on through the D, E and A parts to close his break. The second break is the banjo trading off on the C part.

Take a close look at the chokes in measures 32-33. Scott chokes up in measure 32, holds the note in the "choked" position through the striking of the next note, and then "chokes" it back down in measure 33. To choke down, pick the note in the up position and then release it back to its normal position.

Jesse James

Key of B
Capo 4, play in G
♩ = 152

traditional

First break

The musical score for the first break of "Jesse James" is presented in 4/4 time. It consists of six systems of five-line staves. The notation includes fret numbers (0-5) and picking notation (t, i, m, p, h, s, c). Chord changes are indicated by letters G, C, and D above the staff. The piece concludes with a double bar line at measure 31.

Here we see once again just how effectively Scott can *drive* a simple arrangement in the Scruggs style. This one is worth careful study for the subtle variations you will find on the stock repertoire of licks and phrases.

"I used to play this with Russell Moore, Mark Keller and my brother Curtis in Southern Connection. We played it all the time on stage. It sounds great capoed up to B. These two breaks were not worked up at all beforehand — just jamming, really."

Jesse James

Second break

4

7

13

19

25

31

Chords: G, C, D, Em

Measure numbers: 4, 7, 13, 19, 25, 31

Techniques: h, p, s, b

Fingerings: 1, 2, 3, 4

In this second solo Scott breaks away from the pure melody but stays solidly within the Scruggs idiom. One variation he uses in the B part is worthy of special notice. Starting at measure 18 he moves up the neck an octave and also anticipates the chord changes by one full measure. You can see that he switches to a C position (measure 18) and a G position (measure 20) before the rest of the band. This is a very simple juxtaposition but extremely effective. Sometimes the simplest things really are best.

Measure 25 features a fairly common lick, but one that would normally be played at least an octave higher in a backup role. Again, Scott shows us how powerful a small change can be.

Bedford's Forest

Key of G
Play open in G
♩ = 125

written by Jeff Autry
© Scott Vestal Music — BMI
used by permission

continued on the next page

This is more vintage Vestal—a mix of roll, melodic and single-string styles. The tune has a very catchy melody and this break offers a look at how to accomplish it in two different octaves. Keen ears may recognize the lick that he uses on the B7 chord (measures 31-34). It forms the basis for a Vestal original tune, the title cut from his 1993 solo project, *In Pursuit Of Happiness*. It was transcribed in Scott's first AcusTab book.

"Jeff and I probably had been playing this one for several months before we decided to record it. A lot of times, he'll write stuff and we'll end up playing it together over the phone! When he comes into town we usually get together to jam and show each other what we've written. I show him what I've recorded on my 4-track and get him to put down some guitar."

"Most of this break was worked out ahead of time. Part of the Em-B section may have been improvised but I know that the outro lick was worked up."

Bedford's Forest

continued from the previous page

31 B^7 M R I M L M I Em

37 M M B^7 M R I I I R IMIR LRIM IMRI IIR

43 C IMIM IM L D IMIR L I I G M



Engineering the Bluegrass '98 sessions

Night Of The Comet

Key of G
Play open in G
♩ = 119

written by Scott Vestal
© Scott Vestal Music—BMI
used by permission

First break

G

28

I I R I IR IR IM R I

IR R MI R IR R R RI RI R M

C G F G R M I I

I R I R MI R

C L I MIR R R LM I

G F G Cm LRI

I R I R R I R I R I R I R MRLM I

continued on the next page

Night Of The Comet

continued from the previous page

49 *G* *I* *LM* *I* *I* *R* *LM* *I* *I* *I* *LM* *I* *I* *LR* *I*

55 *G* *C* *F* *B^b* *E^b* *A^b*

61 *D* *G* *C* *F* *B^b*

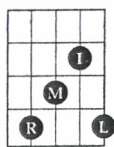
67 *E^b* *A^b* *D* *G*

This is definitely the magnum opus of the book—not for the faint of heart! We find a key change, a time signature change and even a romp through the circle of fifths. If you aren't comfortable reading/counting complicated rhythms it might be a good idea to listen to this carefully a good many times before trying to play through the tab.

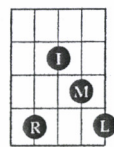
The introduction is a free-form rhythmic vamp, shown in the tab as 28 measures of rest. Scott is actually playing a variety of percussive sound effects on his banjo during this section.

The timing in measures 43-45 is especially tricky. Remember that dotted notes receive one and one half times the indicated time value—a dotted quarter note is equal to three eighth notes. This little section has Scott playing a rhythmic pulse of three against the four feel of the piece, anticipating the switch to $3/4$ time a few measures later. Also be careful with the triplets in measures 28, 38 and 50.

At measure 55 the piece switches from $4/4$ to $3/4$ time. The left hand position throughout this section switches back and forth from D-position to F-position chord forms.



F-position



D-position

Night Of The Comet

Second break

The tablature is organized into systems of six lines each, corresponding to the six strings of the guitar. Measure numbers 7, 13, 19, 25, 31, and 37 are indicated on the left. Chord symbols G, F, Cm, and C are placed above the staff. Fingering letters I, R, M, and L are used throughout. The piece includes various techniques such as bends (b), slides (s), and triplets. The time signature changes between 4/4 and 3/4.

continued on the next page

This second break is full of completely improvised, seat-of-the-pants soloing. Some of the passages—especially the improvised playing in measures 16-24—may be very difficult to learn from tab. It took a lot of time to simply recreate these bits during the proofing for this book. Also watch the quarter note triplets in measure 32. These can be tricky to count so careful listening would be a good idea. The frequent changes between 4/4 and 3/4 time may also be confusing.

It would be fair to call this break both a knuckle-buster and a brain-bender!

Other fine books from AcuTab Publications

Here are the authorized transcriptions for these fine bluegrass musicians. All of them were prepared with the full approval and cooperation of the artists, including final proofing of the transcriptions.

Butch Baldassari

Mandolin solos in both tab and standard notation from several of Butch's recent recordings.

\$15.00

J. D. Crowe

Solos and selected backups, from J. D. Crowe & and New South's *Flashback* and *The New South* (0044).

\$17.00

Alan Munde

Study Alan's trendsetting style with these solos from *Windy Days and Dusty Skies* and *Sam and Alan*.

\$17.00

Tim Stafford

Our first guitar book! Solos from *Every Time You Say Goodbye* and 3 Blue Highway albums.

\$20.00

Scott Vestal, Vol I

Tabs from Scott's solo project and the debut album by Continental Divide. Some backups too.

\$15.00

Terry Baucom

All the solos, and several distinctive backups, from the two Lou Reid, Terry Baucom & Carolina albums.

\$15.00

Bill Emerson

Solos for many of Bill's compositions and some banjo classics from *Gold Plated Banjo* and *Appaloosa*.

\$15.00

Sammy Shelor, Vol I

Learn Sammy's solos from the Lonesome River Band's *Carry The Tradition* and *Old Country Town*.

\$13.00

Tony Trischka

Christmas banjo! Here are the tabs for Tony's *Glory Shone Around* with 7 bonus Christmas tunes.

\$15.00

Alan Bibey

Mandolin breaks from the first two IIIrd Tyme Out albums plus *Young Mando Monsters* and *Carolina*.

\$20.00

Joe Mullins

Solos and backups from the last two recordings by The Traditional Grass. Lots of Reno and Osborne style.

\$15.00

Sammy Shelor, Vol II

Complete tabs from Sammy's *Leading Roll* and the Lonesome River Band's *One Step Forward*.

\$20.00

Pete Wernick

Solos from Pete's *On A Roll*, plus four bonus Hot Rize cuts. Explore some different sounds.

\$17.00

AcuTab is also proud to offer these fine books by other authors and publishers of quality banjo instructional material.

Intro to Jazz Improv

David Crisler has assembled a first-rate introduction to jazz harmony and improvisation - for our beloved 5-string! Material is presented in tab and an audio CD is included.

\$30.00

Banjo Chromaticism

This is the second volume in David Crisler's series on jazz banjo. This one builds on the foundation laid in Vol. I and focuses on bebop harmony and phrasing. With CD.

\$30.00

The Classical Banjo

Don't let the size of this slim volume fool you. Classical banjoist John Bullard offers ten excellent transcriptions of classical music, including 5 Bach pieces. Tab/standard notation.

\$20.00

Tom Adams Banjo Tabs

Tom has produced two books of tabs, both with solos and backups. One book is from his *Right Hand Man* album and the other from Lynn Morris' *Mama's Hand*.

\$15.00 each

Pete Wernick Banjo Tabs

Pete has also produced two books of his tabs. One is from his *Dr. Banjo Steps Out* album and another from the first two Hot Rize projects.

Dr Banjo Steps Out \$6.00

Dr Banjo Plays Hot Rize \$10.00

Celtic 5-String

Chris Grotewohl shows how to use the 5-string to play Celtic fiddle music. 60+ tunes are presented in tab using the single-string style. A great workout and some super tunes.

\$25.00

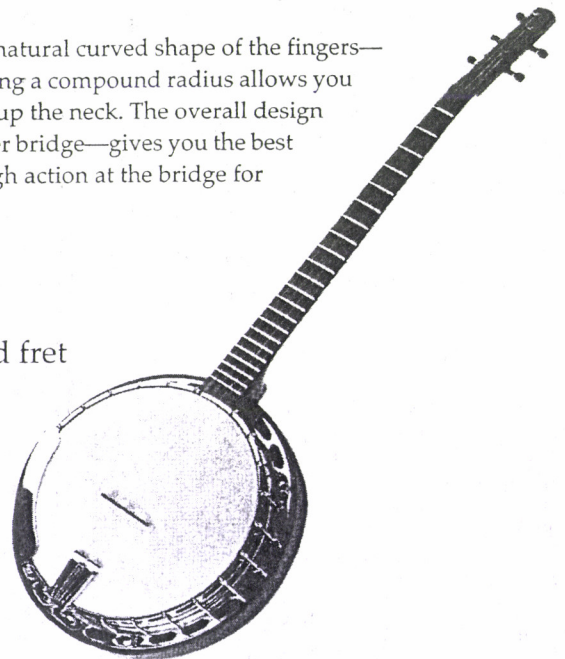
STEALTH

If you have seen Scott perform recently, you will surely have noticed the striking profile of the neck on his banjo. The 5th string goes into the neck at the 5th fret, travels through the neck in a tiny teflon channel and emerges at the headstock where it is attached to its tuner like the other four strings.

Another innovative design change is the shorter scale length (measured from the nut to the bridge). Scott has found that this scale—the same as is used on the guitar—both improves intonation and moves the bridge closer to the center of the head, resulting in enhanced lower frequency response. This shorter scale also makes those tough stretches a bit easier—especially if you have average to small size hands!

Scott chose a radiused fingerboard for this banjo because it matches the natural curved shape of the fingers—making it faster and more comfortable for closed position fingerings. Using a compound radius allows you to have lower string action without buzzing and cleaner string bending up the neck. The overall design of the Stealth banjo—the shorter scale length, the neck angle, and the taller bridge—gives you the best of both worlds: low string action on the neck for ease of playing, and high action at the bridge for punch and volume.

- Scale Length - 25.5"
- Fingerboard Radius - 10" at the nut, 16" at the 22nd fret
- String Spacing - 2" at the bridge
- Tone Ring - Curtis McPeake flathead
- Neck/Resonator - Mahogany or Walnut
- Weight - 10 pounds
- Tuners - 16:1 mini guitar tuners
- Case - high quality hard shell case



"The Stealth is the result of my many years of experimenting with banjo design. Each one is hand made using the finest materials available and set up to exact specifications by myself."

Scott

The Stealth is available through AcuTab and Bill Stokes' Showcase. Find out more about this fine instrument on the Internet at www.stealthbanjo.com

Learn the solos from these popular albums, note-for-note!

BLUEGRASS '95



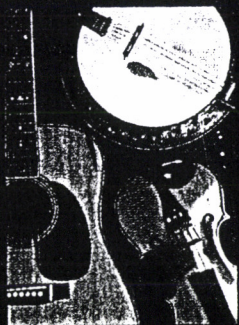
Featuring

SCOTT VESTAL
AUBREY HAYNIE
ADAM STEFFEY
WAYNE BENSON
BARRY BALES
CLAY JONES

12 Great
Instrumental Recordings

Pinecastle 1045

BLUEGRASS '96



FEATURING

SCOTT VESTAL
AUBREY HAYNIE
WAYNE BENSON
JEFF ATRY
ROB ICKES
MARK SCHATZ

12 GREAT INSTRUMENTAL RECORDINGS

Pinecastle 1056

BLUEGRASS '97



Featuring

JEFF ATRY
WAYNE BENSON
AUBREY HAYNIE
ROB ICKES
MARK SCHATZ
RICKIE SIMPKINS
SCOTT VESTAL

12 Great Instrumental Recordings

Pinecastle 1067

Critical Review

"Scott Vestal is among the finest professional banjoists currently working the bluegrass circuit. Few technical challenges are beyond his ability, in any style of music."

Dan Mazer, in Banjo NewsLetter

"The players bring a touch of their pasts to the music presented. Vestal, for instance, excels on 'Blackjack,' by J. D. Crowe, from whom Vestal learned lesson in timing. While that represents a tried-and-true five-string style, he also revels in the melodic pickin' of 'Red Apple Rag,' his banjo joining with Haynie's fiddle in a cascading array of melody."

Bluegrass Unlimited, March 1999

"My personal favorite is Scott Vestal's original 'Night Of The Comet.' Decidedly unbluegrass, this exquisite tune oscillates between a syncopated jazz-like beat and a smooth feeling groove that conjures visions of a sunny ocean on some tropical island, at least for me."

Bluegrass Unlimited, September 1997

AcuTab

Publications, Inc.

\$25.00 (US)