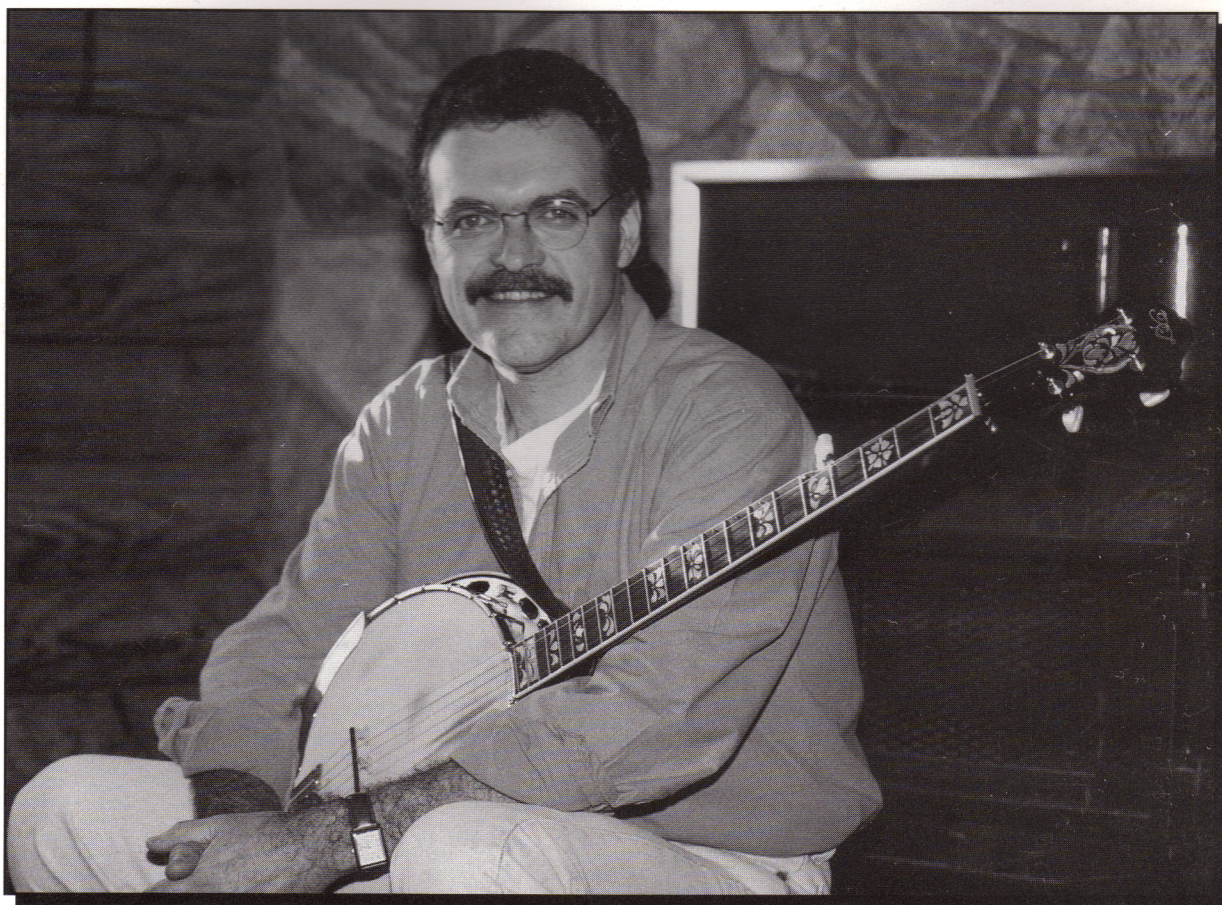


# Terry Baucom



## AcuTab transcriptions Vol. I

Complete tablature for the banjo solos contained on the two hit albums by Lou Reid • Terry Baucom & Carolina: **Carolina Blue** and **Carolina Moon**.

1994 IBMA Award Winner!









# Terry Baucom

AcuTab transcriptions

Volume One

*Complete tablature for the banjo  
solos on the two hit recordings  
by Lou Reid, Terry Baucom &  
Carolina: "Carolina Blue"  
and "Carolina Moon."*



## The Recordings – Ordering Information

Both 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 companies should be able to direct you a local source, or ship the product to you themselves.

### *Carolina Blue*

WEBCO CD & Cass 0143  
Pinecastle/WEBCO Records  
5108 S. Orange Avenue  
Orlando, FL 32809

### *Carolina Moon*

Rebel CD & Cass 1712  
Rebel Records  
P.O. Box 3057  
Roanoke, VA 24015

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*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 dispute any of the publication credits as they appear in this book.*

*AcuTab Publications is producing an ongoing series of books of banjo transcriptions. Please contact your favorite music store or supplier for information about other titles which are, or may become available. You may contact us for the name of a store in your area which carries AcuTab products, or you may order from us directly.*

***Terry Baucom endorses Rich & Taylor Banjos and D'Addario strings.***



The transcriptions from *Carolina Blue* appear through the courtesy of Rebel Records. Those from *Carolina Moon* appear through the courtesy of Pinecastle/Webco Records.



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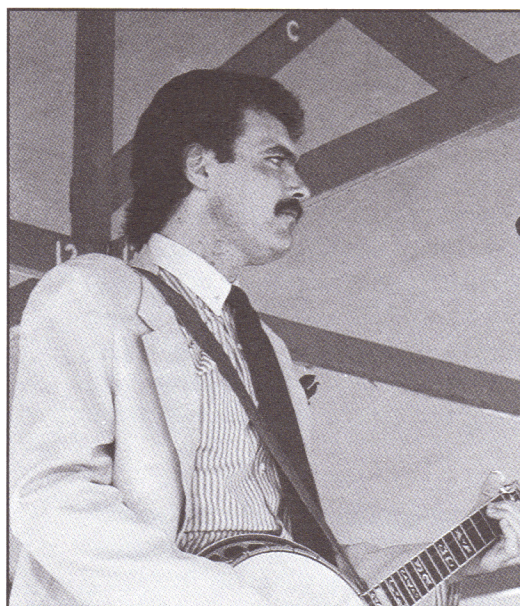
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1984 Ellen Nassberg Taranino

*"I've patterned my playing on a number of the really great banjo pickers. Not the way they did it so much, but the sound they got when they were doing it. The tone they got, the emphasis they would put on certain notes... That's what I tried to pattern my playing on."*

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## Foreword

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When I was around ten years old, I saw the Beverly Hillbillies, and heard Earl Scruggs for the first time. That stuck in my mind, and I told my folks that what I wanted for Christmas was a banjo. At that time, there was not much banjo playing around and you could not even find banjos in the music stores. I remember that me and my dad had to go hunting for banjos – we went to a bunch of music stores before we finally did find one. When we found it, he bought it, and that's what got me started.

It wasn't very expensive – it was an open-back Kay – but when I got it, I loved it. To me, it was as good as anything out there. My dad knew enough to get me started playing a few simple songs. Once I started catching on, and I started watching other people to see what they were doing, it turned out that I had been doing the wrong roll. I had a good friend named Bill Simpson – he had worked with Monroe a little bit – and he was a real good Scruggs-style picker. He showed me that I had the wrong forward roll, and got me started on the right one. Once I got on the forward roll, I just took off. It wasn't much of a problem anymore, as far as picking out songs and having them sound right.

My dad was a big Monroe fan, so we had a lot of those records at home. I learned some things from those records, like Molly and Tennbrooks, and it wasn't long before we starting buying a lot of Flatt & Scruggs stuff. Dad also got me some Osborne Brothers records, and then J.D. Crowe and the Kentucky Mountain Boys. All that added together is the way I learned – listening to it. I listened a lot, and I worked really hard at it. I played every day, but that's what you've got to do if you're really going to be serious about it.

I drove my mother crazy – she ran me out of the house plenty of times – and I'm glad that she had a lot of patience. I loved the instrument so much that sitting around playing every day was what I wanted to do. It's not like I made myself do it – I wanted to do it. If you are really determined to learn, and have a little bit of a gift for it, it will come to you if you work at it. It isn't going to come to you if you leave the banjo in the case, that's for sure. It just won't happen.

When I was about fourteen or fifteen, me and my dad would got out and enter in a few of the small conventions. We won a few band contests and I won a couple of banjo contests. Then I started going to Union Grove and Galax, and that was just like heaven, with so many people playing. It's still fun for me, and every summer I look a month or two ahead and say, "Hey... Galax is coming up" and start getting excited about it.

Jimmy Arnold and I were good friends at that time, and about the same age, and we would sit around trading licks and such. Before long, I knew that this was what I wanted to do for a living, because I could not think of anything else I would rather do. When I was sixteen, I sort of set the banjo aside and started working on the fiddle. My first professional job was playing fiddle for Charlie Moore, and Butch Robbins was playing the banjo when I went to work for him. I always kept a banjo nearby, but I didn't really go back to it until I went with Boone Creek a couple of years later. I had actually gone to play fiddle with that band, but as it turned out, I ended up on banjo. I'm really glad it happened that way, because banjo was always my first love.

One of the most important things you, as a player, can do when you're learning is to get a handle on your goals. Do you want to be a weekend picker and play in a local group, pick for fun, or do you want a living from it? If you really want to get out there



and do it for a living then you need to get serious, and go for it. If not, just play as much as you want to. If you really want to play all the time, that's fine. If you don't mean to make a living at it, just play when you can. Bluegrass is a hard life. There's a lot of travelling, and it can be the most fun in the world. Of course, sometimes it gets on your nerves – but I wouldn't trade it for anything.

More people are learning banjo today than when I grew up, but learning to play is pretty much the same. You've got to work out the right roll – the forward roll – and you've got to work at it until you can play a tune. You have to be one-on-one with your instrument to see what you can do.

Many people have asked me over the years whether I had books of my solos available, and I had not really thought seriously about doing it until recently. But if people want to know my style, I'm glad to be doing this book. If this can help you out, I'm all for it.



## Editor's comments

Every effort has been made to insure the accuracy of the transcriptions included in this book. After the tabs were initially prepared, I met with Terry to proof them for errors. Terry was occasionally unsure about what he had done in a specific lick, so we went back to the recordings to get as close as we could. When uncertainty remained, we made sure to use what Terry thought he had played so, even if we missed a couple, it's all pure Baucom! If you should find an error, please contact us, as we would want to make the correction in subsequent printings of the book.

AcuTab is genuinely interested in any comments you might wish to offer about this book. We are dedicated to producing an ongoing series of these, and if you can think of any ways to make them more useful to you, please let us know.

I particularly want to thank Terry (and Silver!) for their cooperation on this project. Terry is such a gentleman that he was generally reluctant to point out any errors he found in the transcriptions. "Well... that's real close" is about as critical as he would get. We did eventually get them all corrected, and his enthusiasm for this book has contributed greatly to its value to all us Baucomites out there.

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

Don't pass up any opportunity to catch Terry in person. As powerful as his tone and timing are on record, it seems downright amazing when you actually *see* him do it live. I hope that you enjoy this book, and that it adds to your enjoyment of the banjo and bluegrass music.

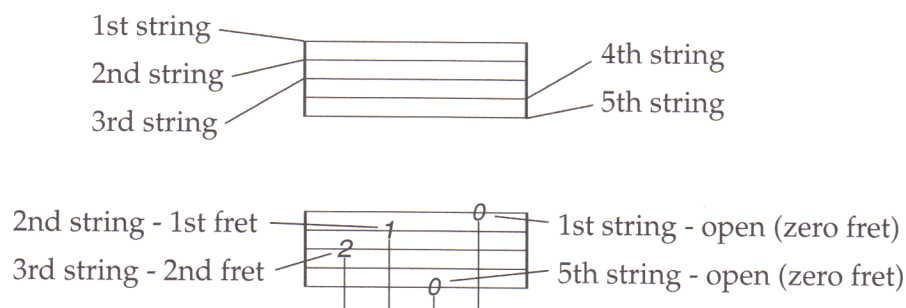
John Lawless  
AcuTab Publications

## 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:

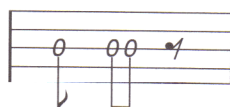


Timing is indicated in tablature just as it is in standard musical notation. Each numeral placed on the staff will have a stem attached, indicating the duration of the note. In this book, we will be working primarily in 4/4 time, which we will describe as consisting of eight, evenly-spaced eighth notes, each receiving one single beat. This would really 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 count, it serves our purposes to describe a measure of 4/4 time as eight, eighth notes.

For the most part, we will encounter three different types of notes, which we will describe as follows: the quarter note receives two beats (two eighths equal one quarter), the eighth receives one beat, and the sixteenth receives one half of one beat (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 beats

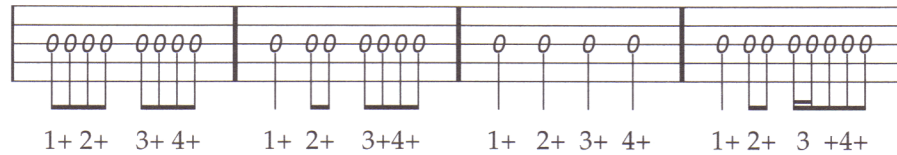


Eighth note/rest  
1 beat



Sixteenth note  
1/2 beats



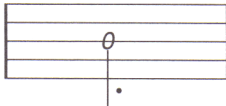


The four measures above show four different combinations of quarters, eighths, and sixteenths, all of which equal out to the same number of beats ( $4/4 =$  eight, eighth notes per measure).

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

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 beats. 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 beat ('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 find that tapping the foot is a big help. With some practice, you will get the hang of it.

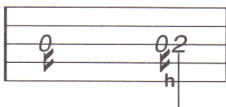
Here are four other notations which you will encounter:



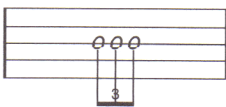
**Dotted note** – gets one and one half its marked time value. A dotted quarter note equals three beats (1 quarter + 1 eighth).



**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.'

## Doing it 'The Baucom Way'

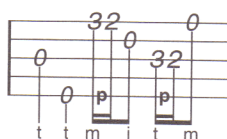
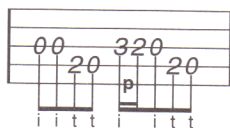
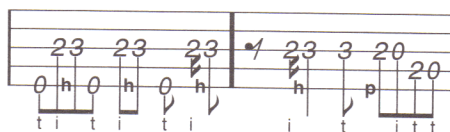
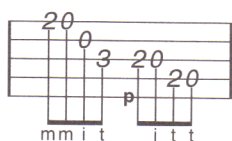
Any discussion of Terry Baucom's banjo style would have to begin with a look at the hammer ons and pull offs on the 3rd string which are such a distinctive part of his sound. Even on very simple Scruggs licks, the pull offs seem to jump right off the banjo. Terry has spent a lot of time developing and refining this technique, which far too many pickers treat casually.

*"To me, a good pull off is the best thing in a song. In order to get the sound, your nail has to be just right. But you don't exactly do it with the fingernail – you sort of catch the string in between the nail and the fingertip. The better callous you've got, the better pull off you can do. Of course, that speaks for itself – a good callous means you've been playing. Just about all pull offs I do will be pulled 'down' – towards my palm."*

*"I still sit around and practice my pull offs. If I'm working up something, or getting ready to go into the studio, I'll find a place in the song where I want to put a good pull off, and I'll practice it over and over until I get the sound just right."*

If you listen to one of Terry's pull offs, you hear a little extra 'pop' coming off the string, which comes from catching the string between the nail and the callous. He keeps a good bit of fingernail on that finger, as it is nearly impossible to obtain that sound if the nail is cut close. Some have dubbed this sound the 'giant pull off,' to differentiate it from the garden variety pull off.

Terry has developed a number of 'signature licks' which use these techniques, many incorporating a combination of single string moves and standard rolls. Though they have a decided flavor of Crowe about them, here are a few which have become associated with Terry Baucom. All of them are found in the songs contained in this book.



*"A lot of people say that I have patterned myself after Crowe – and I have. To me, Crowe is probably the finest, and I've thought that for a long time. I remember that when I was with Boone Creek, on many of the nights we were off, Crowe would be in town playing at the Holiday Inn in Lexington. I would sit in with them playing fiddle, just so I could hear him play. Of course, everybody loves Scruggs but it seems like J.D. took what Scruggs did, and took it in a new direction. Crowe was the first one I really started listening to who was doing the real nice pull offs – the kind that I like to hear."*

Not too many students of bluegrass banjo development will argue with Terry's assessment of J.D. Crowe as the 'heir apparent' to Earl Scruggs within the 'Scruggs school' of picking. Now, the argument is often advanced in which Terry Baucom is heralded as J.D.'s successor. Of course, both Earl and J.D. are still going strong, so these discussions are more for fun than anything else. But surely, if a line were drawn from Earl Scruggs to Terry Baucom, it would be certain to intersect with J.D. Crowe at some point.



Terry is currently playing a banjo made by the Rich & Taylor Banjo Company. Before that, he had a long relationship with Stelling Banjo Works. If you want a good side-by-side comparison, listen to a cut from Carolina Blue and Carolina Moon back-to-back. The first recording was made with the Stelling, and the second with the Rich & Taylor.

*"I've got an older Gibson that I really do enjoy playing, and I liked the banjo I was playing of Geoff's. The last one I had was a Master Flower, and I also own the Staghorn. I think Geoff makes great banjos and I really did enjoy playing them. I've been playing the Rich & Taylor now for about two years and, to me, it sounds a little more like a Gibson than do the Stellings. The Stelling has got such a distinctive sound. You can generally hear one played and be able to say 'Yeah... that's a Stelling.' Which is good... it needs its own sound."*

*"For what I do, the Rich & Taylor sound fits me real well. I think it's one of the best new banjos going. The tone is a little more 'laid back' than the Stelling – it's not as bright. Of course, the Stelling is probably the loudest banjo in the world!"*

Terry's banjo set up is fairly standard, except that he uses a custom bridge with a wider string spacing. His strings are .010, .011, .013, .020, .010. The strings are set up slightly higher than what most pickers would call 'low,' but not so high as to be especially noticeable.

*"Right now, I set up all of the three banjos I own – the Gibson, the Staghorn, and the Rich & Taylor – with the same height bridge, the same spacing, the same strings and just about the same action. That way, if need be, I can take any one of them out to play a show. I used to use a 3/4 inch bridge, and I really do like the sound you get with one, but the bridge is so tall that you might note off a little bit. As good as it sounds, it's just a little too high."*

*"Crowe uses a string spacing at the bridge that's a little wider than the standard, and mine's a teeny bit wider than his. I've got a friend in Knoxville, TN named Jimmy Millsaps, and he's the one that got me on that bridge. It seems easier to play fast and I think that I get a cleaner sound. I don't know what my measurements are, but it is just a bit wider spacing on a standard 11/16 inch bridge."*

*"I've got access to all the strings I need, but I really don't change them all that much. If we're going out to play on Saturday and Sunday, I'll put on a new set on Friday, and play on 'em all weekend. If it's real hot and the 4th string goes dead, I may replace it and, if I break one, I'll replace that one and play that set the rest of the weekend. I guess I change strings about once a week."*

*"It's not that good to set the strings right down on the neck. I want it to be comfortable to play anywhere you go on the neck. I like 'em up a little bit, but not an awful lot. I think that a light gauge string, if you give yourself time to get used to them, should be heavy enough for you. If your strings are really heavy, you'll be liable to play too hard. Little Roy Lewis uses the heaviest strings I've even seen – but he plays the hardest! Nobody else can play that hard and sound that good."*

*"As a rule, if you go over a .013' on the 3rd string, you're going to suffer on your pull off. I've tried heavier, and you just can't do it. You won't get that snap. .013' is just about perfect if you are going to be doing pull offs."*

And that, folks, is where we came in. Terry Baucom – the King of the Giant Pull Off!

## Notes on the songs

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All of the chords indicated within the individual transcriptions 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.’ You will need to transpose the chord progressions indicated in order to play certain of the songs in the proper key with other instruments which do not utilize the capo. The songs are all performed in standard G – tuning (g DGBD).

Most of the tabs will begin with what is called a pick up measure. This measure is not counted as a full measure, and generally indicates the introductory or kickoff lick. If the break in question is at the very beginning of a tune, the pick up measure will contain the kickoff lick. If the break occurs within the body of the song, the pick up measure will usually begin at that point where the banjo break is first clearly evident.

For the sake of clarity, measure numbers will be referenced in the performance notes in the following manner. Two numbers will be given, separated by a colon. The number before the colon refers to the line within the tab; the number after the colon refers to the measure within that line. 5:3 would indicate the third measure of the fifth line. Left hand fingering will be indicated in the performance notes in a similar fashion. A number will be given, followed by a letter, and separated by a dash. The number refers to the string, the letter to the finger of the left hand (I = index, M = middle, R = ring, L = little). 1-L would mean the little finger frets the 1st string; 3-M means the middle finger frets the 3rd string, and so on.

It is presumed that those using these transcriptions have a basic familiarity with bluegrass banjo. The performance notes are added only in instances where the fingering is markedly different from what might be expected, or where the techniques involved are from outside the realm of common banjo usage. If you have specific questions about any piece featured in this book, please contact us and we will make a sincere effort to provide answers for you. If possible, it is recommended that you work through these songs with a qualified instructor if they seem confusing or difficult in any way.

Surely the most useful tools in attempting to learn these tunes would be the recordings from which they were taken. Many common banjo techniques involve rhythmic or dynamic nuances which do not translate well into simple written notation and which, in many cases, are difficult to define and describe in any language. Grace notes can be particularly troublesome in this regard. Accenting certain notes over others and variances in tone are very hard to notate, but are critical to a polished bluegrass banjo sound. Listening carefully to Terry playing these tunes should aid you in picking up these subtle aspects of the style. It is likely to be especially important for those who are not familiar with reading tablature.

You can learn a great deal about your own playing by comparing yourself performing these songs with the original recording. Being measured by the standard set by Terry Baucom is not something most banjo pickers would welcome, but it can provide a superb opportunity for self-assessment.



Songs from:

Lou Reid • Terry Baucom & Carolina

# *Carolina Blue*



WEBCO-0143

*Carolina Blue* was the first recording from Lou Reid • Terry Baucom & Carolina. The band met for the first time in early December 1992, and headed into the studio to record this album in mid-January of 1993. In fact, the award which the band received in 1994 from the International Bluegrass Music Association – Emerging Artist of The Year – was based primarily on the success of *Carolina Blue*. A number of the songs on the album do not contain banjo solos, and they are not included in the book.

*"We were in California when the album came out, and we couldn't wait to see it. A band's first album is such a milestone, so we told John Emerson 'as soon as you get it, send it.' He sent it, we saw it, and we loved it!"*

# Prisoner Of The Past

Key of B  
Capo 4, play in G  
4/4 Time

written by L. Reid & T. Daugherty  
© Licks & Lyrics Music – BMI  
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## First Break

The lick in measure 3:5 of the first break is tricky, but it is a classic Baucom sound. Terry uses his thumb to pick the first two notes on the 4th string, but you can pick the first one with your index finger if it seems easier. The lick is also found in the second break, and in "Last Train."

Measure 3:6 in the second break contains another Baucom trademark lick. The first beat of the measure is a rest, which will take some practice before it comes easily. Listen carefully to the recording to be certain that you have the timing exactly right.

*"When I was with IIIrd Tyme Out, and we were working up the song 'Lower On The Hog,' I sat down to figure how to kick it off, playing pretty much melody. We were down at Ray Deaton's house, working up the song, and we had taken a break, so I got my banjo and was sitting there just playing the melody and the lick came up (measure 3:5). I just ran into it! It was there and I said, 'Yeah... I'm going to use that.' That was the first time I'd ever started doing it."*

*"Then when Carolina started working up 'Prisoner of The Past' I thought, 'Man, that's on the same line – I can use it in there again.' It's not something you want to use a whole lot but, if you've got the right song for it, by all means."*



# Prisoner Of The Past

## Second Break

Musical notation for the Second Break of "Prisoner Of The Past". The notation is written on four staves, each with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and fingerings, along with a series of letters (m, t, i, h, p, s, c) indicating specific techniques or notes. The notation is organized into measures, with some measures containing multiple notes and rests.



Terry with Illrd Tyme Out in 1992

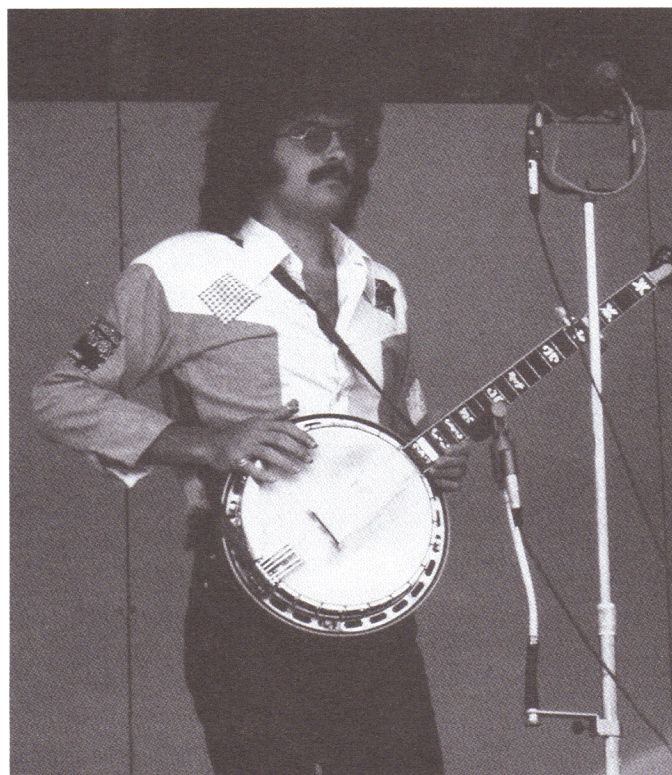
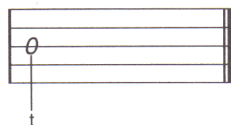
# Lonesome Old Homesick Blues

Key of B  
Capo4, play in G  
4/4 Time

written by A.P. Carter  
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## First Break

First Break



Terry in the Boone Creek days, 1975



# Lonesome Old Homesick Blues

## Second Break

The lick which spans measures 1:5-6 is not all that hard to play, but the timing can be tricky. The first two 2-3 hammers are eighth notes, so be sure to give the note on the 2nd fret a full eighth count before hammering, and a full count after the hammer before picking the 5th string. The next two hammers are grace notes – hammer them immediately.

The lick in measure 2:1 recurs throughout the book. It is perhaps the one lick most closely associated with Terry Baucom, and he uses it to great effect in a number of tunes. The right hand picking may feel odd at first if you are not used to picking a string several times in a row with the same finger. Spend some time on this one – it is a keeper!

The pinches in measures 2:3-4 may also bear some attention. Pinch the 1st and 2nd strings, and then hammer at the 3rd fret. Again, be sure to give the pinch a full eighth count before hammering.

Watch the timing and the right hand fingering in measures 2:5 and 3:3 as well. Listen carefully and get it just right.

*"I don't really remember when I started doing that (measure 2:1)... in Boone Creek, I guess. I think I probably came up with it there. It could have been someone else's run – I don't know. It just seemed to fit with what I was doing. It might have come from J.D., but if he'd have done it, it seems like it would have sounded a little different."*

# Don't Pass Me By

Key of C  
Capo 5, play in G  
4/4 Time

written by R. Starkey  
© Startling Music, Ltd. – ASCAP  
used by permission

## First Break

The first break guitar tablature is written on four staves. The first staff begins with a measure of rests (0, 2, 4) on strings 1, 2, and 3, followed by a bar line. The second staff contains measures 2 through 6, featuring various fret numbers (0, 2, 4, 5) and techniques (s, h, p) with fingerings (t, i, m, t, m). The third staff contains measures 7 through 11, with fret numbers (0, 2, 3) and techniques (h, p). The fourth staff contains measures 12 through 14, with fret numbers (0, 2, 3) and techniques (h, p). The piece concludes with a final measure on the fourth staff (measure 15) with fret numbers (0, 2, 3) and technique (h). Chord symbols G, C, D, and Gm are placed above the staves at various points.

The lick in measure 2:2 is a slight variation from one you may already know. Whereas many pickers might play a complete forward roll to start the measure, Terry omits the 2nd string in the roll, and makes the notes of the slide into eighth notes. Watch it closely.



© 1987 Penny Clapp

Terry with New Quicksilver in 1987



# Don't Pass Me By

## Second Break

Be careful with the timing in measures 3:2-3 of the second break. Count it out if the notation seems confusing, and listen to the recording. This is another classic sound that occurs in a number of spots in the book. It is often hard for banjo players to leave rhythmic space in the middle of a measure. Watch the grace notes in measure 3:3. Remember that grace notes are a sort of 'rhythmic fiction.' They don't get any time value – they are merely a notational tool. You pick the notes on the 1st string (the grace notes) just as you would if the grace notes were not there. You then pull off immediately from 3-2. Grace notes are used, despite the awkwardness of the notation, because these pull offs are really played too quickly to be noted as sixteenths.

*"Lou Reid had the idea to do this song back when we were with Illrd Tyme Out. He mentioned it then and, had he and I stayed with them, we were going to record it. We did do it a couple of times on the road and, after we left that group, Lou still wanted to record it. It's a good tune, and it's a different style."*

*"I think I got that lick from Crowe (measures 3:2-3). He always plays what really fit the song and I'm sure I heard him do it, and that's what made me want to do it."*

# Blue Night

Key of B  
Capo 4, play in G  
4/4 Time

written by Kirk McGee  
publisher not found

The notation is for a fingerstyle guitar piece. It features three systems of music. The first system has 6 measures, the second has 4 measures, and the third has 2 measures. Chords G, C, and D are indicated above the staff. The notation includes fret numbers, fingerings (i, m, t, h, p), and dynamics (m, p). A final measure shows a single note on the open low E string.

The chromatic run in measures 3:1-2 may take some extra work. Terry uses the ring and index fingers of the left hand to get this, but you could use your little finger for the first note if the stretch bothers you.

*"That lick is a little bit out of character for me (measure 3:1-2). I don't do too much of that but, in a song like 'Blue Night,' there's a place for it, if you've got something you can put in there. I used to sit around and work on stuff like that some, and back with Boone Creek, I'd play more of the chromatic style than I do now. I was in that phase for a little while, but I pretty much got out of it and went back to the basics. A little bit of it sounds good, but too much is too much."*

*"I used to do 'Nashville Skyline Rag,' in the key of C, and that's where I got that (measure 2:1). Not so much how to do it, but the sound of it. A little bit of it leads you right into the C chord. I like this lick, and use it a lot."*



# Rovin' Gambler

Key of B  
Capo 4, play in G  
4/4 Time

Traditional, arranged by Carolina

## First Break

The First Break consists of three staves of music. The first staff begins with a G chord and contains measures 1 through 4. The second staff contains measures 5 through 8, featuring C, G, and D chords. The third staff contains measures 9 through 12, returning to the G chord. The notation includes various fret numbers (0, 2, 3, 5) and picking patterns (t, i, m, h, p) indicated by flags and letters below the notes.

## Second Break

The Second Break consists of three staves of music. The first staff begins with a G chord and contains measures 1 through 4. The second staff contains measures 5 through 8, featuring C, G, and D chords. The third staff contains measures 9 through 12, returning to the G chord. The notation includes various fret numbers (0, 2, 3, 4, 5) and picking patterns (t, i, m, h, p) indicated by flags and letters below the notes.

The ending lick in measure 3:1 of the second break utilizes a technique called a non-picked pull off, which might be new to you, though clawhammer banjoists use it a lot. You pull off from the 3rd to the 2nd fret on the 1st string, but without having picked the string with the right hand first. It may feel quite strange initially – pulling off without picking – but that is how it is done. Play the initial pinch at the 5th fret, and then place both your middle finger at the 3rd fret and your index at the 2nd fret of the 1st string. When it is time for the next note to sound, just pull off from 3-2. The effect is very subtle, and you might not even hear it on the recording unless you listen carefully. Terry says that he got this from Bill Emerson.

# I'm Gonna Hold To His Hand

Key of C  
Capo 5, play in G  
4/4 Time

written by William Franklin  
© Wm. Franklin Pub. – BMI  
used by permission

## First Break

The First Break consists of two staves of guitar tablature. The first staff begins with a G chord and contains measures 1 through 6. The second staff begins with a D chord and contains measures 7 through 12. The tablature includes various fret numbers (0, 2, 3, 4, 5) and rhythmic markings (t, i, m, t, h, p, s) indicating fingerings and techniques. Chord changes are indicated by G, Em, and D above the staff lines.

## Second Break

The Second Break consists of two staves of guitar tablature. The first staff begins with a G chord and contains measures 1 through 6. The second staff begins with a D chord and contains measures 7 through 12. The tablature includes various fret numbers (0, 2, 3, 4, 5) and rhythmic markings (t, i, m, t, h, p, s) indicating fingerings and techniques. Chord changes are indicated by G, Em, and D above the staff lines.

The lick in measures 2:3-4 of the first break may also require a bit of practice. Remember that a triplet squeezes three notes into the space of two. Combining a pull off and a picked note in a triplet figure might feel odd even if you are used to playing triplets. As always, refer back to the recording to be sure. Sometimes, with phrases in which the timing is a bit unorthodox, it helps to hum the lick as you hear it on the recording. This can help to 'internalize' the beat. Try it!

*"That's a Scruggs lick. One place he does it is on 'Doing My Time.' I used to listen to Crowe a lot – still do – and he did that one, too. I like the lick myself, so I guess we'll have to thank Mr. Scruggs for that one. Thank you, Earl!"*



# Bad Case Of Lovin' You

Key of B  
Capo 4, play in G  
4/4 Time

written by Wesley Golding  
© Golding Publishing – BMI  
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## First Break

For measures 4:2-3, start with a left hand position of 1-R, 3-M. You can then reach back with your index finger for the note at the 2nd fret of the 1st string, and then back to the ring finger at the 3rd fret.

*"This one is almost like 'Head Over Heels' when you get started. I think Wes might have had that in mind when he put it down. When we first started doing 'Bad Case,' I had to keep my mind off of that song so that I could play this one. It's a good song and, because of the Em, it's far enough away to be different song... but there could be some confusion on occasion."*

*"I used to play 'Sure Fire' a lot. It was a Sonny Osborne tune, played in A. It went to the C, which would be a B chord with the capo, and Sonny did something like that during his break (measures 4:2-3). It really fit well in 'Sure Fire' so I thought, 'Well, that's a good lick. I'll put it somewhere else, sometime.' When we were working this one up, I thought of that lick since it went to the B too."*

*"I've always liked Sonny's playing a lot. He's the best 'slow man' I've ever heard."*

# Bad Case Of Lovin' You

## Second Break

The ending lick, measures 4:2-3, is not as hard as it might seem. The trick is in the left hand fingering. Start with 2-I, 3-R and use the middle finger to pull off from 2-1 on the 2nd string. Then you can stay in that same position for the rest of the lick.

*"Lou Reid showed me that lick. He had already worked this song up the way he wanted the arrangement to be, and he heard the banjo ending it like that. I had done a lick close to that, but with a little different timing. Lou hummed it for me a few times and I finally said, 'Here... just show me.' I gave him my banjo and he did it. He heard the lick in his mind, so he took the banjo, messed around with it a little bit and then said, 'Here it is.' Thank you, Lou!"*



Lou Reid • Terry Baucom & Carolina, 1993

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Songs from:

Lou Reid • Terry Baucom & Carolina

# *Carolina Moon*



*Rebel-1712*

The band had been together for more than a year when *Carolina Moon* was recorded. It was released in 1994, and quickly made its mark on the charts in both Bluegrass Unlimited and Bluegrass Now. With more time to select material, and having learned how to play together as a unit from a year on the road, this album presents a far more polished group than did the first release. Even Terry's banjo playing is more relaxed, as he can be heard playing more back up and stretching out a bit on his solos. *Carolina Moon* also marks their first recording of an instrumental tune in "Big Mon." Two songs do not contain banjo solos, and are not included in this section.

*"We did not take as long in the studio on this one as we did on the first one. We had everything pretty much worked up so that we could go in, do a little bit, and then take a few days off. I think it's better to do a little bit, get away from it, and then go back fresh."*

# I Call Your Name

Key of B  
Capo 4, play in G  
4/4 Time

written by Lou Reid & T. Michael Coleman  
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used by permission

## First Break

The first break consists of four lines of guitar tablature. The first line is in G major and contains measures 1 through 5. The second line continues from measure 5 and contains measures 6 through 10. The third line contains measures 11 through 15, including a key change to D major in measure 12. The fourth line contains measures 16 through 18. The tablature includes various fret numbers (0, 2, 3), pick-up notes (p), hammer-ons (h), and slurs. Fingering is indicated by letters (i, m, t) and numbers (1, 2, 3). The key signature changes from G major to D major in measure 12.

In several places in this song (measures 1:5, 3:2-3, 3:5), and in many other songs as well, 2-3 hammers on the 3rd string are noted as grace notes. In these cases, remember to pick with the right hand as if no grace note was indicated, and hammer as soon as you pick. This is very typical of Terry's style, so it is worth the effort to get this technique down just right. This break is a great example of this sound, so repeated listenings may be in order.

The eighth note rests leading into a hammer on is another typically Baucom move. Be sure to count that space. These also recur throught the book.

*"Lou wrote this one, and he gave me the idea for the kick off. He heard my style as he was writing it, and suggested the accents (measure 1:5). He thought that was what the song needed so I tried it and it worked perfectly right there. It's a distinctive sound, and it's fun to do. I like to break up the roll with something like that."*

*"That little pause (measures 3:2-3, 3:6) is something that I just started doing. It just more or less happened. What I'm doing is setting up the run that I'm fixin' to do. I didn't really think about it, or start thinking that I should do that – and, you know, it's hard to do. It's about as hard as doing the lick itself!"*



# I Call Your Name

## Second Break

Second Break guitar notation for "I Call Your Name". The notation is written on three staves, each with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a G chord, and the second staff begins with a C chord. The notation includes various fret numbers (0, 1, 2, 3) and rhythmic markings (t, i, m, ti, mt, tm, h, p, s) indicating fingerings and techniques. The third staff includes a D chord and a G chord. The notation ends with a C#m chord.

Be careful with the roll in measures 3:2-3. It doesn't end up where you might expect. Watch the timing in 2:5 as well.



Fred Burton

Terry and Jimmy Haley at Galax in 1982



# Carolina Moon

Key of E  
Capo 4, play in C  
4/4 Time

written by Carl Jackson & Bruce Bouton  
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Dixie Caroline Music; Slide Bar Music – ASCAP  
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Chord progression: C F C F

Chord progression: G C

The image shows two staves of fingerpicking notation. The first staff contains two measures of music, each with a chord label above it: 'C' and 'F'. The notation includes various fingering numbers (0, 1, 2, 3) and letters (h, p, t, m, i) indicating specific techniques. The second staff also contains two measures, with chord labels 'G' and 'C' above them, continuing the notation with similar fingering and technique indicators.

*"Carl Jackson wrote this one – he is one of the best songwriters – and I think it's one of the prettiest songs I may have heard. It's not that hard driving, but a song doesn't always have to be fast or in B to be driving. Every song should have drive, and I just think that this is a great one."*



The early days with Boone Creek



# There Ain't Nothin' In It For Me

Key of B  
Capo 4, play in G  
4/4 Time

written by Larry Cordle & Jim Rushing  
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G

0 0 2 4 | 4 5 0 0 | 0 2 0 2 | 2 3 0 2 3 2 | 0 2 3 3 2 | 5 2 0 1

t i t t | t i m t i m t i | m i t m t t | t i t m t i t m | t i m t i m t | m t m i

C

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

h 0 h 0 | p t p s | i t m t i m | t i m t i m t | i m t i m t | i m i m t i m t

G

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

t i m i t m | t i m t m i t i | m i t m t i m t | p m t m t i m t | i t i t m t | t

D

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

t i m i t m | t i m t m i t i | m i t m t i m t | p m t m t i m t | i t i t m t | t



John Deigatto

A young Terry Baucom at Galax, 1971

# Last Train

Key of A  
Capo 2, play in G  
4/4 Time

written by Peter Rowan  
© Songs of Polygram Int'l, Inc.;  
Ricky Skaggs Music – BMI  
used by permission

The diagram shows a guitar solo in G major with a capo at the 2nd fret. The solo is written across four staves. Chords G, D, Bb, and C are indicated above the staves. The notation includes various fret numbers (0, 2, 3, 5, 8) and fingering letters (i, t, m, p, h, s). The solo begins with a chromatic run in measures 2-5, as described in the text.

Measures 2:4-5 feature another of Terry's rare inclusions of a chromatic run. Start the lick with 1-R, then switch to 1-I, 2-R. You can get the 5th fret note on the 3rd string with either the index or middle finger – whichever suits you – and then use the open 2nd string to switch to 1-L, 2-I and jump to the 8th fret. 2-I, 3-R finishes out the lick.

*"We had heard Peter do this in person, and had it on a video as well. Lou said that he wanted to record it sometime and I thought, 'Well, maybe now's the time.' Everybody liked the song real well... just a real mournful, good 'ol bluegrass tune. Peter is a Monroe man and I remember seeing him with Monroe once – it was excellent. Just about anything Peter writes, you can do bluegrass."*

*"We more or less worked this one up in the studio. We had run over it a few times, but nobody had any real set patterns as to what they would do with their solos. On a song like this, you can't really use just a straight forward roll, so I just tried to play what fit the song. I think it came out pretty well."*



# My Heart Never Lies

Key of A  
Capo 2, play in G  
4/4 Time

written by Lou Reid  
© Licks & Lyrics Music – BMI  
used by permission

## First Break

The First Break consists of two lines of guitar tablature. The first line contains five measures with chords G, Bm, Em, C, and Am. The second line contains five measures with chords D, G, and then a final measure with a double bar line. The tablature includes various fret numbers (0, 2, 3, 5, 7) and techniques such as hammer-ons (h), pull-offs (p), slides (s), and triplets (23, 32, 30, 20). Fingering is indicated by letters i, m, t, and h.

## Second Break

The Second Break consists of two lines of guitar tablature. The first line contains five measures with chords G, Bm, Em, C, and Am. The second line contains four measures with chords D, G, D, and G. The tablature includes various fret numbers (0, 2, 3, 5, 7) and techniques such as hammer-ons (h), pull-offs (p), slides (s), and triplets (23, 32, 30, 20). Fingering is indicated by letters i, m, t, and h.

Measure 2:1 of the first break has another one of those patented Baucom pauses. Be sure to count it before going to the hammer.

The ending lick of the second break (measure 2:2) uses that same non-picked pull off that we saw in Roving Gambler. You can refer to the notes for that song for a detailed explanation of the technique.

# Cold Sheets Of Rain

Key of B  
Capo 4, play in G  
4/4 Time

written by Randall Hylton  
© Paul Craft Music – BMI  
used by permission

## First Break

The First Break consists of four lines of guitar tablature. The first line contains measures 1-4, the second line measures 5-8, the third line measures 9-12, and the fourth line measures 13-14. Chords G, C, D, and m are indicated above the measures. The tablature includes various techniques such as slides (s), bends (b), and pull-offs (p). The final measure of the break ends with a double bar line.

## Second Break

The Second Break consists of three lines of guitar tablature. The first line contains measures 1-4, the second line measures 5-8, and the third line measures 9-12. Chords G, C, D, and m are indicated above the measures. The tablature includes various techniques such as slides (s), bends (b), and pull-offs (p). The final measure of the break ends with a double bar line.

These two breaks are as good an example of the 'Baucom style' as you might hope to find. Many of the elements that make Terry's playing unique are on display. Again, the non-picked pull off (from "Roving Gambler") is used in the ending.



# Knockin' On Your Door

Key of B  
Capo 4, play in G  
4/4 Time

written by Ed Mayfield  
© Kentucky Colonel Music - BMI  
used by permission

## First Break

The First Break consists of three lines of guitar tablature. The first line starts with a G chord, followed by a C chord, and ends with a D chord. The second line continues the G and C chords. The third line continues the D and G chords. The tablature includes various fret numbers (0, 2, 3) and techniques (h, p, m, t, i) indicated by letters and numbers on the strings.

## Second Break

The Second Break consists of three lines of guitar tablature. The first line starts with a G chord, followed by a C chord, and ends with a D chord. The second line continues the G and C chords. The third line continues the D and G chords. The tablature includes various fret numbers (0, 2, 3) and techniques (h, p, m, t, i) indicated by letters and numbers on the strings.

In measures 1:4 and 2:6 (both breaks), you may find it easier to pick the first note of the measure with your thumb. Either way will work.

# Big Mon

Key of A  
Capo 2, play in G  
4/4 Time

written by Bill Monroe  
© Unichappell Music  
used by permission

The notation is written on a single staff with a key signature of one sharp (F#) and a capo of 2 frets. The piece is in 4/4 time. The chords are G, F, and D. The notation includes fret numbers (0-5) and fingerings (t, i, m, t, m, i, h, p, s). The piece is divided into two systems of four measures each, with a final system of four measures.

*"For 'Big Mon,' I pretty much just played the tune. I always like to be the melody man – play the song that you're playing at the time. I did keep it simple, because it was kind of up tempo but then, the song was written that way. Monroe's cuts of this are played pretty quick, too."*



written by Carl Jackson  
© Songs of Polygram Int'l, Inc.;  
Glen Campbell Music – BMI  
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Terry fingers the A chord in measures 3:2-3 with 1-R, 2-I, 3-M, much as a guitarist might. This makes it easier to get into the slide at the end of the measure, but you can certainly use a barre to get the A if you like.



Terry with his Stelling Master Flower

# My Little Girl In Tennessee

Key of A  
Capo 2, play in G  
4/4 Time

written by Lester Flatt  
© Peer International – BMI  
used by permission

## First Break

The First Break section consists of three lines of guitar tablature. The first line starts with a G chord, followed by a C chord, and then a G chord. The second line starts with a D chord, followed by a G chord, and then a C chord. The third line starts with a G chord, followed by a D chord, and then a G chord. The tablature includes various fret numbers (0, 2, 3, 5) and fingerings (i, m, t, h, p, s). A final line shows a single note on the first string, first fret, with a finger number '1'.

## Second Break

The Second Break section consists of three lines of guitar tablature. The first line starts with a G chord, followed by a C chord, and then a G chord. The second line starts with a D chord, followed by a G chord, and then a C chord. The third line starts with a G chord, followed by a D chord, and then a G chord. The tablature includes various fret numbers (0, 2, 3, 5) and fingerings (i, m, t, h, p, s). A final line shows a single note on the first string, first fret, with a finger number '1'.

"Straight Scruggs on this one... I wasn't trying to copy Scruggs the way he did it, but I was thinking, 'That's the way this song is written – that's the way it should be done.' When you do a tune like this, you can venture out on your own a little bit and do some of your own things, but basically 'think Scruggs' and you can't go wrong."



Bonus

# Backup

Section

There are few aspects of banjo transcription more difficult and uncertain than notating back up from recordings. Not only do the vocalists and the other instruments mask the banjo on occasion, but the banjoist himself may not remember exactly what he had done in a particular situation. With that disclaimer having been made, we present a sampling of Terry Baucom's back up work from the two recordings featured in this book.

These five songs were chosen because each shows Terry's approach to a different type of tune, or contains licks or phrases that are distinctive and/or interesting in some way. Owing to the difficulties mentioned above, it is hard to certify with absolute confidence that these are 100% accurate, but Terry did check them and, when he was unsure about something, we made sure to include what he thought he had done, or something he felt he would have done.

We hope that your favorite back choruses were chosen, and trust that you will profit from this examination of such an excellent picker at work.

*"Back up, to me, is so much harder to teach somebody than a kick off, or even a song. You have to feel back up, you can't really teach it. A lot of times, you don't really know what you're going to do until you do it, and it's hard to teach that. I guess it's something you need to work on yourself."*

*"In Carolina, we don't have prearranged back up sections laid out. If I see Lou start to do some mandolin back up, I'll just go ahead and chop. Of course, I usually always chop during the mandolin breaks. When I chop, I get up right behind the fingerboard, and just sort of rake back across the strings. Not really picking them – more like a 'back strum.'"*

*"A lot of the time, what I do for back up is not much different than what I would play on a kick off. If the song is at a good speed, then you need to keep it bouncing along. In that case, I'll just slide down the fourth string, keep an open roll going, and add a little lick here and there. I think that's as important as going down the neck. Just keep everything bouncing along."*

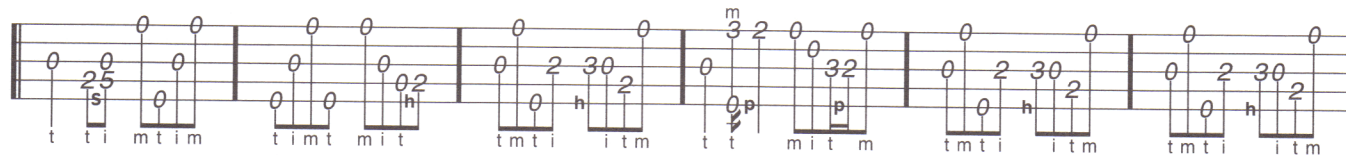
*"You don't ever want to step on the singer – playing all kind of stuff while they're singing. Just roll on the chords and then, at the end of a verse, or between phrases, you can jam a little bit – and then get back out."*

# Prisoner Of The Past

Key of B  
Capo 4, play in G  
4/4 Time

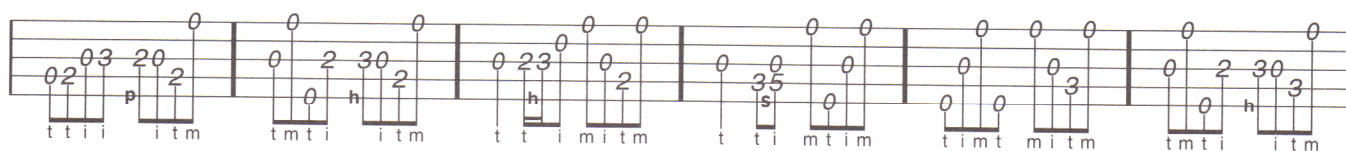
*Back up for second verse*

G



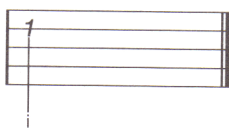
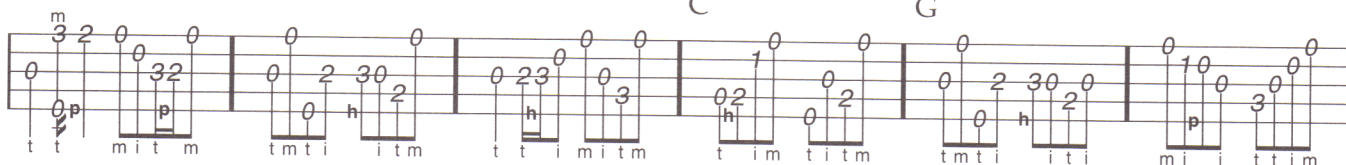
C

G



C

G



This is a great example of the basic, roll-style back up that Terry uses most commonly. Listen to the recording, and you will notice how he keeps a very simple roll going while the vocalist is 'out front,' and then inserts a lick in the pauses that occur, either between lines of a verse, or heading into a chorus. One exception would be in measure 2:1, in which he plays a very typical Baucom/Crowe lick against a C chord, even while the vocal is prominent. This can be effective too, especially when used sparingly.

*"I'll have to give Bill Emerson credit for that lick (measure 3:6). I think that he was the first I ever heard use that lick, and I suppose I picked it up from him. I really enjoyed his playing with The Country Gentlemen – he just knew so much stuff and was so good. It's a great move leading into a C chord – just adds a little sweetness at the end."*



# I Call Your Name

Key of B  
Capo 4, play in G  
4/4 Time

*Back up for first verse*

In this example, we see one of Terry's rare forays into 'down-the-neck' back up (or 'up-the-neck,' depending on your perspective). The technique he uses is right out of the Scruggs playbook, and Terry uses it to great effect, both here and in "Knockin' On Your Door."

The first 'signature lick' (measures 1:5 - 2:2) is based in the F-position chord form (1-L, 2-I, 3-M). In measure 1:6, you modify that position slightly by lifting the little finger from the 1st string, and barring across at the 8th fret with the index finger. At the beginning of the next measure, return to the F-position, and slide the whole chord all the way up to the 16th fret. At the end of measure 2:2, slide the whole chord back to the 5th fret. The note that is indicated as the 5th fret on the 1st string is really more of a deadened note that is hit while sliding back down. That might take some practice if you are not familiar with the technique.

Note the timing in measures 1:6 and 2:2 – there is a pair of tied eighth notes in the middle of each measure. Play these just like a quarter note.

The lick in measure 2:3 is another Scruggs classic, also based in the F-position chord form. This one involves a bit of single string work, though Terry (and most banjo pickers) do not alternate right hand picking fingers, but use the same finger twice in a row. That too may feel odd at first.

The next measure (2:4) switches to the D-position chord form (1-L, 2-M, 3-I, 4-R). As soon as you hit the first note of the measure – which really finishes the lick from the measure before – switch to the D-position, and slide up to the 9th fret. The note at the 9th fret on the 3rd string is fretted with the ring finger, which then returns to the 4th string. The last note of the measure is slid backwards down the 4th string.

Listen carefully to this section of the song if you have not worked in this style of backup before. If you have some experience in this style, the moves should be familiar as soon as you try them.

*"This comes straight from Scruggs. It really fits. On a song like this, it just sounds great. I studied Scruggs a lot when I was learning to play, and I learned a lot of his standard licks that you hear people do today – and he still does. It's not that hard to do. All it is is a chord with a straight roll. But then, it doesn't have to be hard to be good."*

# The Last To Know

Key of F  
Play open in F  
4/4 Time

written by Ron Spears  
publisher not found

*Back up for first verse*

If anything in this back up section is going to give you trouble, this is likely to be it. There is nothing of the standard roll-style playing here, even though the techniques are fairly standard for playing back up on slower songs and ballads. There are almost no open strings to be found, and no 5th string at all. Nearly everything is in closed positions. Once you get used to this sort of back up, however, you will find that it can be played in most any key. No open strings means the licks are completely moveable, either up or down the neck.

Triplet figures occur several times in this transcription, as they often do in slower songs. Watch the timing closely. Picking, and pinching, the same strings repeatedly with the same fingers might take some work but, on a song which is played as slowly as this one, it should not be terribly difficult.

The D-position chord form (1-L, 2-M, 3-I) is used for measures 1:1, 1:3, 2:5-6, 3:3, and the F chord parts of 3:1-2. The F-position (1-L, 2-I, 3-M) is used for measures 1:2, 1:4-5, 2:3-4, and the back halves of 3:2-3. The slides at the end of measures 1:3 and 3:4 are slid backwards down the 4th string.

These are very valuable and useful licks to have at your command, and worth the extra listening and practicing which they may require. Good luck!

*"When we were rehearsing this, and getting ready to record, I would make note of certain places in the song that needed fill, and then prepare two or three little things I could put there. I knew that when I got to that part of the song, I could use one of them. It's just like having your supply over here and, when you get there, you just reach in and pull one out."*

*"I had heard Scruggs do things like this on real slow stuff. This would have been a great song for Sonny Osborne, too. He could have done the steel licks. But I think that this is basically Scruggs. I like the slow, pretty banjo stuff like that. I probably would have done more back up on this song, but since we had dobro and fiddle on the cut, I sort of stayed out of the way, because they are really going to excel on songs like this."*



# Dixie, I Love You

Key of A  
Capo 2, play in G  
4/4 Time

*Back up for first verse*

Am G D C

G Am G

D C G Am

G D C G

Am G C Em Am G

D

In this piece of back up, you get a first rate example of staying on a simple roll while the singer is singing, and then using the short breaks between the phrases of each verse to add fill in licks, or licks that lead into the next chord. Terry fills just about every 'hole' in this verse with the exception of measures 4:4-5, which are filled by the dobro. The roll which is indicated for those measures is really just a good guess, as the dobro completely masks the banjo at that point.

*"There really isn't much you can do with an Am chord but roll. Because of that, and the number of chord changes, when I did get to a place where I could do a good pull off, I really tried to punch it out strong, and then go back to the roll. I think that's why I used that lick (measure 3:3-4) in this song."*

# Knockin' On Your Door

Key of B  
Capo 4, play in G  
4/4 Time

*Intro; backup for first and second verse; first chorus*

The image displays a single system of seven staves of banjo tablature. Each staff contains numerical fret numbers (0-5) and rhythmic notation (letters like 't', 'i', 'm', 'h', 'p', 's') indicating fingerings and techniques. Chord symbols (G, C, D) are placed above the staves to indicate the harmonic structure. The tablature is organized into measures, with some measures containing multiple lines of notes. The system concludes with a 'continued on the next page' instruction.

*continued on the next page*

*"This is a good song for the banjo. It's a good speed and a good key – just a good hard driving bluegrass song. It's fun to do – a banjo picker's dream!"*



# Knockin' On Your Door

The musical notation consists of three staves. The first staff has a key signature of one sharp (F#) and a 2/4 time signature. It features a series of guitar licks with fret numbers (0, 1, 2, 3, 4) and tablature (t, i, m, t, m). Chords D, G, and C are indicated above the staff. The second staff continues the sequence with similar licks and tablature, including a 'h' (hammer-on) and 's' (slide) technique. The third staff shows a final lick with a 'h' and 's' technique. The notation is a transcription of Terry Baucom's backup playing.

Here is a great, extended example of Terry's backup playing. Both up and down-the-neck roll style back up are featured. This section leads right into the first break transcribed in the song section of the book. In fact, the very last measure indicated here is also the pick up measure for that first break, giving you 72 consecutive measures of Baucom licks!

All the licks, moves, and techniques found here are covered in the performance notes for other songs, so there should be nothing new here. This is vintage Baucom, and close study of this transcription should give you some good insight into the way Terry approaches his back up work.

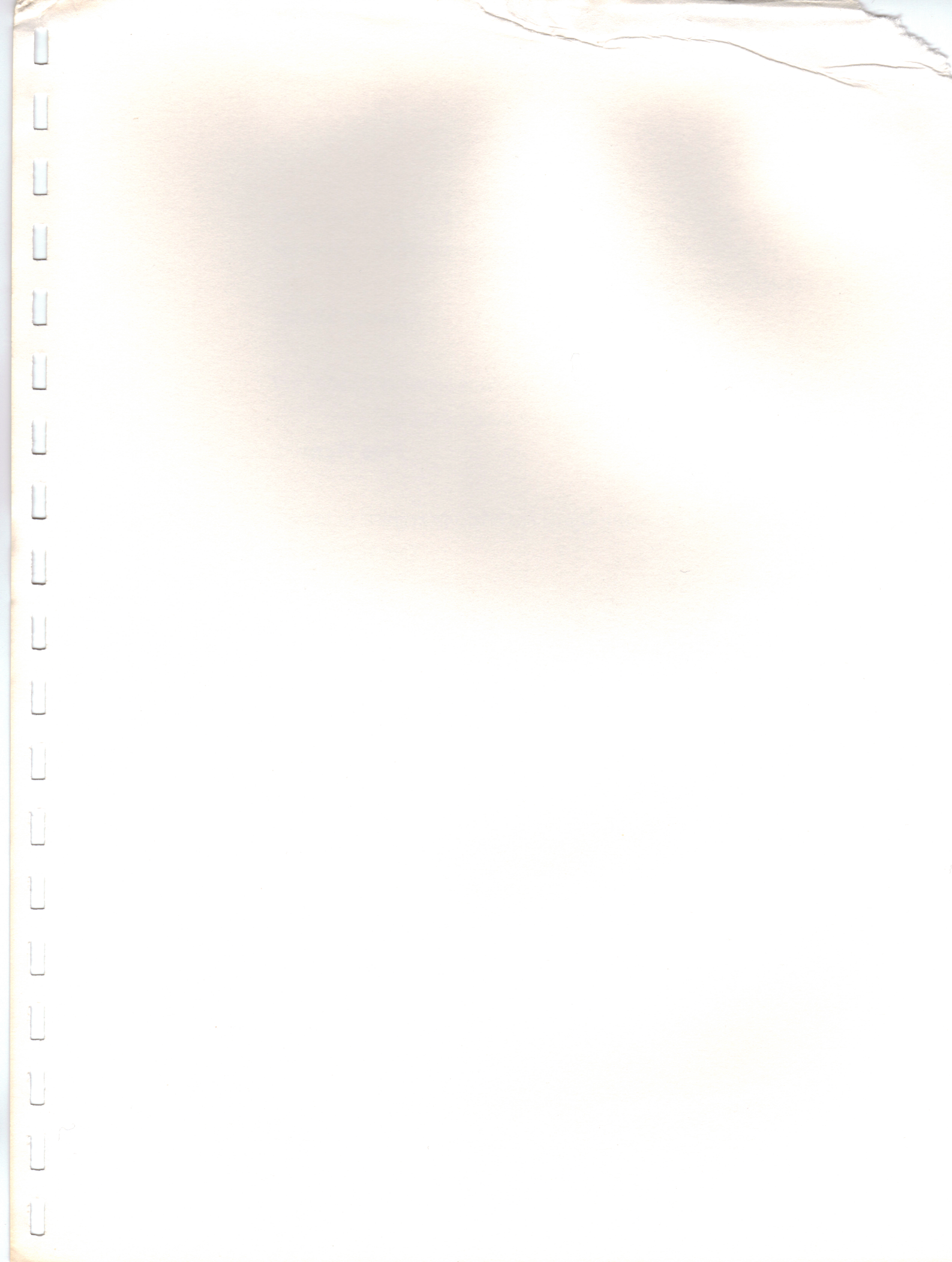


Photo courtesy of Bluegrass Unlimited

The original Doyle Lawson and Quicksilver







# Peer review:

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*"I've always looked at Terry as having set the standard for traditional bluegrass banjo players – with regard to both sound and style – from the late 1970's through to the present day."*

**Sammy Shelor**

*"Lots of punch and lots of melody – Terry Baucom is about as good a 'roll model' as there is for contemporary bluegrass banjo playing."*

**Pete Wernick**

*"To me, Terry is Mr. Drive. He really lays it in there and keeps it in there."*

**Doyle Lawson**

*"There is no mistaking Terry's playing when you hear it. It's hard driving, crisp, and clean... and he always plays the melody."*

**J.D. Crowe**

*"Terry has his own distinct sound, tone, and approach to the banjo – by the way, he's a great fiddle player, too!"*

**Ricky Skaggs**

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