

Brushy Fork of John's Creek

Traditional

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The score is written for guitar in 2/4 time, with a key signature of one flat (F major/D minor). The guitar is tuned to standard tuning (D-A-G-D-G-B). The piece consists of six systems of music, each with a measure number on the left and chord names above the staff. The notation includes various techniques such as slurs, accents, and grace notes.

System 1 (Measures 1-5): Chords: G (A), F (G), G (A).
Measure 1: 0 0 0 0 0 0
Measure 2: 0 0 0 0 0 0
Measure 3: 0 0 0 0 0 0
Measure 4: 0 0 0 0 0 0
Measure 5: 0 0 0 0 0 0

System 2 (Measures 6-10): Chords: F (G), G (A), F (G), G (A).
Measure 6: 0 0 0 0 0 0
Measure 7: 0 0 0 0 0 0
Measure 8: 0 0 0 0 0 0
Measure 9: 0 0 0 0 0 0
Measure 10: 0 0 0 0 0 0

System 3 (Measures 11-13): Chords: F (G), G (A), F (G).
Measure 11: 0 0 0 0 0 0
Measure 12: 0 0 0 0 0 0
Measure 13: 0 0 0 0 0 0

System 4 (Measures 14-17): Chords: G (A), F (G), G (A), F (G).
Measure 14: 0 0 0 0 0 0
Measure 15: 0 0 0 0 0 0
Measure 16: 0 0 0 0 0 0
Measure 17: 0 0 0 0 0 0

System 5 (Measures 18-21): Chords: G (A), F (G), G (A), F (G).
Measure 18: 0 0 0 0 0 0
Measure 19: 0 0 0 0 0 0
Measure 20: 0 0 0 0 0 0
Measure 21: 0 0 0 0 0 0

System 6 (Measures 22-25): Chords: G (A), F (G), G (A), F (G).
Measure 22: 0 0 0 0 0 0
Measure 23: 0 0 0 0 0 0
Measure 24: 0 0 0 0 0 0
Measure 25: 0 0 0 0 0 0

26 G (A) F (G) G (A) Up the neck break See notes Brusil^F (G)k of John's Creek - Traditional

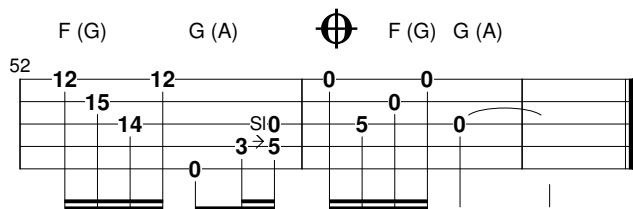
30 G (A) F (G) G (A) F (G)

34 G (A) 1. F (G) G (A) 2. F (G) G (A)

38 F (G) G (A) F (G) G (A) F (G)

43 G (A) F (G) G (A) F (G) G (A)

48 F (G) G (A) F (G) G (A)



I learned this tune from the playing of fiddler Art Stamper, who learned it from his father, Hiram Stamper, who learned it from a Civil war veteran. Stamper was told that the tune was composed at the end of the war, to commemorate one of the last battles, in Pike County, Kentucky. This is one of those tunes that is hexatonic, it only has six notes in the scale, skipping the third degree of the scale. Thus the mode cannot be determined with certainty, it could be either Mixolydian or Dorian.

The up the neck break has some tricky fingering. The opening notes at the 17th fret (measure 28) are gotten with the middle on the 2nd string and the ring on the 1st string. The index finger takes the note at the 1st string 15th fret, and then drops back to get the first note of the next measure (measure 29). The hammer onto the 14th fret is gotten with the ring finger, which moves immediately up to the 15th fret to get ready for the pull-off. The middle finger takes the 2nd string, 15th fret position. The index stays rooted at the 12th fret, and is thus still in place for the pull-off. The index finger also anchors the cadence phrase in measure 31, at the 1st string, 12th fret, while the other fingers shift over. The ring finger frets the second string at the 12th fret, while the middle finger does the 3rd string, 14th fret. These same basic fingerings are employed throughout both the A and B parts of the up the neck break. The pinky taking the note at the 1st string, 19th fret, in measure 33, and the note at the 1st string, 15th fret in measure 41 and 49.