

**Denver Belle**  
 Traditional  
 Banjo Tuning: gCGCD

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C \* See notes

The tablature consists of six staves, each representing a string or group of strings on a banjo. The top staff starts with a C chord (2, 4). The second staff begins with an F chord (H over 0, 2, 0, 2, 2), followed by a G chord (0, 0, 0, 0, 0). The third staff starts with a C chord (G over 0, 0, 0, 0, 0). The fourth staff starts with a G chord (0, 0, 0, 0, 0). The fifth staff starts with a D7 chord (0, 0, 0, 0, 0). The sixth staff starts with a G chord (0, 0, 0, 0, 0).

Techniques and symbols used in the tab include:

- H**: Hammer-on
- Po**: Pull-off
- SI**: Slap and Pop
- G**: Grace note
- \* See notes**: Reference to specific note patterns.
- 1.**: First ending of a section.
- Up the neck break**: A transition instruction.

Fret numbers are indicated above the strings for specific notes, such as 2, 4, 5, 9, 11, 12, 14, 16, 17, 18, 19, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, etc.

The tablature consists of six horizontal staves, each representing a string of a five-string banjo. The strings are labeled F, C, G, D7, G, and D7 from left to right. Each staff has five vertical lines representing frets. Fret numbers are indicated above the staff, and fingerings (e.g., 10, 9, 10, 12) are shown above the frets. Below the staff, horizontal bars indicate which strings are being played. Special techniques are marked with circled letters: H (hammer-on), GH (ghost hammer-on), and SL (slur). Measures are separated by vertical bar lines.

The original source for this tune is the elegant northeastern Kentucky fiddler J.P. Fraley (1923 - 2011). It entered the bluegrass repertoire when Kenny Baker recorded the tune in 1971, for his album Baker's Dozen.

In measures 3, 10, 11 and 18, the melody is syncopated- the 4th note in the measure is emphasized, the note just ahead of the second beat, rather than the 5th note, which is on the beat. Note also the two ghost hammers (GH) in measure 6. A ghost hammer is a hammer onto a string that has not first been picked by the right hand. Since it is not already agitated, you have to smack it pretty good with the left hand finger, to make sure that it sounds loud enough.

Note that in the up the neck break, I have greatly simplified the B part. The critical syncopated part of the melody is still there, imbedded in a series of roll patterns. Sometimes melody accuracy is less important than rhythm and tone.