

# Growling Old Man and Woman

Traditional

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This guitar tablature is written for a 24 fret guitar in the key of G major, with a 2/4 time signature. The piece begins with a treble clef and a key signature of one sharp (F#). The notation includes various techniques such as palm mutes (Po), slides (Sl), and hammer-ons (H). The piece is divided into two systems, each containing five measures. The first system covers measures 1 through 9, and the second system covers measures 10 through 27. Measure 10 features a double bar line with repeat dots, indicating a first and second ending. The first ending (marked '1.') leads back to the beginning of the piece, while the second ending (marked '2.') concludes the piece. The tablature uses numbers 0-17 to indicate fret positions on the strings. Chord diagrams are provided above the staff for each measure, including Gm (Am), F (G), G (A), and Gm (Am). A compass rose is located at the end of measure 13.

30 **Gm (Am)** **F (G)** **Gm (Am)** **F (G)**

34 **Gm (Am)** **F (G)** **Gm (Am)** **G (A)** **F (G)**

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

42 **G (A)** 1. **F (G)** **G (A)** 2. **F (G)** **G (A)** **F (G)** **G (A)**

This is a French Canadian fiddle tune which I first learned playing on the street with Gene Swartz and Rob Hinson in Harvard Square and Park Street Station, back in the mid-seventies. The low part, the growling old man, is in Dorian Mode, while the high part, the grumbling old woman, is in Mixolydian.

The pull-offs in the A part mimic the fiddle shuffle, or attempt to, and the low, "growly" feeling of the melody. These need to be practiced so that the timing of the pull-offs is very smooth, right on the note timing. Otherwise, it sounds muddy, rather than growly. The high part is very melodic, and requires a lot of left hand movement. It's not difficult to execute, no long left hand stretches, but it takes a lot of practice to get up to speed.

The chords shown above the tablature are for the open, key of G position. Since the tune is generally fiddled in A, the MIDI is set up with the banjo capoed on 2, and the chords in parantheses are the actual key of A chords. The guitar, bass, and fiddle accompaniment are all playing open in the key of A.