

Shove That Pigs Foot a Little Closer to the Fire

Traditional

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G * see notes C G

D7 G * see notes C G

D7 1. G 2. G

C G D7 G H

C G D7 1. G 2. G

Up the neck break C G D7

G C G D7 1. G

2. G C G

D7 G C G D7

1. G 2. G Harmony/Counterpoint C G

D7 G C G

D7 1. G 2. G

The image displays guitar tablature for the song "Shove That Pigs Foot a Little Closer to the Fire". It consists of three systems of notation:

- System 1:** Chords C, G, and D7. The first measure has notes 8, 10, 9, 9 on the strings. The second measure has notes 11, 9, 8, 9 with a hammer-on from 11 to 9. The third measure has notes 10, 10, 12, 11 with a slide from 9 to 11. The fourth measure has notes 5, 8, 8, 9 with a slide from 5 to 8.
- System 2:** Chords C, G, D7, and two G chords. The first measure has notes 8, 10, 8, 9. The second measure has notes 5, 7, 7, 0 with a slide from 5 to 7. The third measure has notes 10, 0, 0, 0. The fourth measure has notes 0, 0, 0, 0. The fifth measure has notes 10, 0, 0, 0. The sixth measure has notes 0, 0, 0, 0.
- System 3:** A G chord. The first measure has notes 2, 0, 0, 0.

This tune was featured in the soundtrack of the movie *Cold Mountain* a few years ago, retitled by the producers as *Ruby, With the Eyes That Sparkle*. This is a very impressionistic version, with a lot of rolls and other right hand patterns to give it a lot of bounce. The real title refers to a poker, used to move the fuel around in a hearth or wood stove.

Note that in measure 3 (actually the 1st measure), and later in measures 7, 21, and 25, right after the hammer, the right hand middle finger picks the second string to begin a partial inside reverse roll. It's basically the same right hand trick both open and up the neck. It manages to render a reasonably accurate version of the melody while maintaining the feel of pattern picking.

Note that there is a harmony/counterpoint starting on measure 39. I try to keep this type of back-up very fluid; I think a harmony part sounds best if it can stand alone as a melodic strain, as much as possible. It's also nice if there is some rhythmic contrast, as found in the roll back-up of the B part.