

# Wind That Shakes the Barley

Traditional

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The image displays a guitar tablature for the song "Wind That Shakes the Barley". The music is written in 2/4 time and features a key signature of one sharp (F#). The tablature is organized into measures, with fret numbers indicated by numbers on the strings. Chord diagrams for D, G, and A7 are provided above the corresponding measures. The piece includes various techniques such as slurs, ties, and bends, and is marked with a repeat sign at the beginning. The tablature is divided into systems, with measure numbers 6, 10, 14, 18, 22, and 26 indicating the start of each system.

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A7                      S      ⊕      D

Another tune of Irish origin that I heard played a lot among traditional New England fiddlers, when I first moved to the Boston area. Measure 3 (the first measure of banjo music) is probably the trickiest, involving an inside backward roll to obtain the melody. The triplet in measure 4 is really more like a trill, a very quick hammer and pull off in succession.

The B part is a banjo interpretation of the fiddle melody. The first note of each four note phrase is an open fourth string drone; the actual melody note has been moved to the second note of the pattern, in a syncopated position. This liberty with the melodic structure nails the feeling of the tune far better than a straight melodic rendition.

There is a harmony part for the tune, which accompanies the guitar rendition of the melody. Note that the harmony part also incorporates some of the drone notes found in the melody. I believe that a good harmony or counterpoint will have a certain lyrical, stand-alone quality; it will sound good, almost as a melody in its own right, even if the original lead part is absent. Shut off the guitar part and listen to just the banjo and the base, and I think you will agree that the harmony carries itself almost as a C and D part for the tune.

There is a nice up-the-neck variation of the A part, which uses the fifth string for the melody note.