

# Ducks in the Millpond

## Traditional

Arrangement (c) Copyright 2003 by Donald J. Borchelt.  
All rights reserved.

D

A7 D

G D A7 D 3-4

1. A7 D 2. A7 D

A7 D

G D A7 D

1. A7 D | 2. A7 D

A7

G D A7 D

A7 D

3-4

A7 D

A7 D

A7 D

A7      D

A7      D

This tune is deceptively simple, an old play party song- often one of the first learned by clawhammer players. Playing it over and over, however, with its very steady rhythm, it becomes hypnotic, almost meditative.

The ghost note found in measures 4, 6, 8, 10 and 14 is written to prolong the sustain of the fourth string drone in the MIDI playback, you don't actually pick the note again. While you don't want to pick the drone note too hard, you also want to allow it to ring subtly for as long as possible. This takes some practice. The drone is actually a substitute note for a melody note, something I occasionally do, placing the construction of harmonic effects ahead of melodic accuracy. It is a banjo, not a fiddle.

Up the neck, in measure 16, I use the middle finger for the 14 to 17 fret slide, then use the index to fret the 1st string, 16th fret. The note at the 2nd string, 19th fret can then be gotten with either the ring or the pinky. I do the pull off from the 1st string 14th fret to the 12th fret with the ring and index fingers, leaving the middle to come down on the 2nd string. 14th fret for the next note, and to be ready for the slide in measure 18. The other tricky fingering comes in measure 22. I use the ring finger to get the 1st string, 17th fret, and the middle to get the next note at the 2nd string, 17th fret. The index is behind the ring, at the 1st string 16th fret, and it moves lower down to get the 1st string 14th fret, while the middle finger stays in place on the 2nd string.

The harmony part is meant to be very loose and improvised, essentially harmonic noodling. Try other ways to get the same simple harmony notes.