

# Ebb and Flow

D Carl Jones

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0 10 12 0 12 0 0 0 9 10 7 9 0 0

G

D

A7

D

See notes

0 7 9 10 10 12 7 9 10 10 10 10 10 12 0 12 0 0 0

9 10 7 9 0 0 7 9 10 9 10 14 14 16 0 0 0 0

17 17 0 0 10 17 17 17 17 0 17 16 14 16 0 0 0 0

17 16 0 17 17 17 16 17 16 14 16 0 0 0 0

14 17 0 10 10 10 10 17 16 14 16 0 0 0 0



19

D G D See notes G A7

Po

1. G 2. G Open position break

22

G D A7

25

Po

D G

29

S

A7 1. D 2. D

32

H H

A7 D G D A7

35

38

G A7 D

40

D G D G A7

1. D 2. D

43

This is a new "old-time" tune, composed by fiddler Carl Jones. The tune is generally played at a very moderate tempo; Jones and his musical partner Beverly Smith play this around 170 bpm, in 4/4 time. The tune is fairly crooked, with ten measures in the A part, rather than the usual eight, and all kinds of extra beats and time shifts in the B part. I learned the tune from John Gersh and Kathy Fletcher at the Monday night old time jam at Sandy's Music in Cambridge, Massachusetts. It's absolutely mesmerizing.

In measures 8 and 20, I play a harmonic note at the 3rd string, 12th fret, while also playing the open 4th string as a drone. This takes a little practice, so that you just touch the 3rd string lightly without dampening the 4th string.

In this arrangement, like most of my settings, I don't stick slavishly to the fiddle melody, but often employ roll patterns to render the essence of the melody instead. I think this sounds better, and provides more rhythmic and harmonic background, especially when playing with a fiddle. It just "flows" better. This is especially true of the open position break, where the banjo does not have the range in this tuning to get some of the melodic figures accurately, and some significant accommodation of the melody is necessary. Finding something that sounds right but really isn't takes some experimentation.