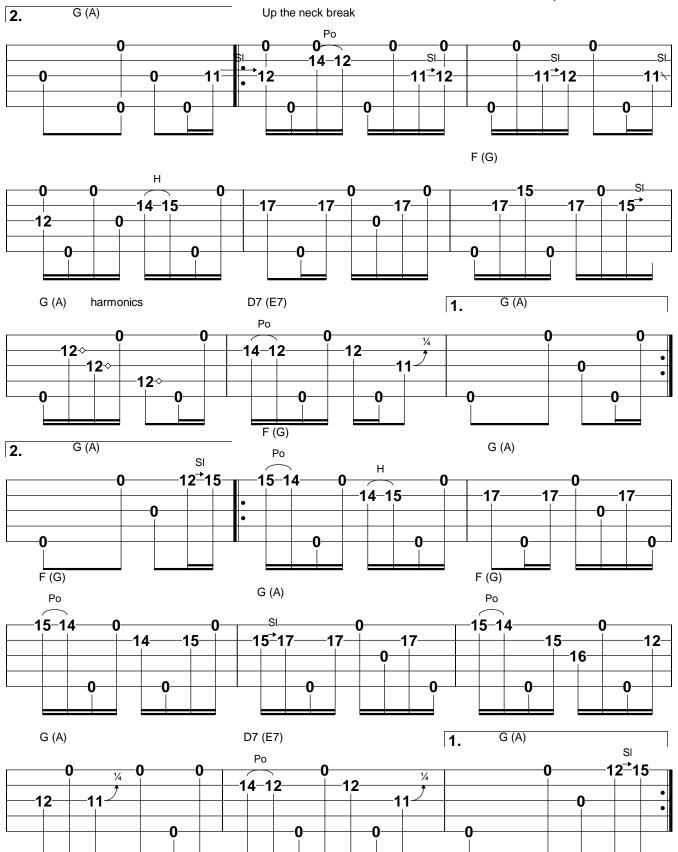
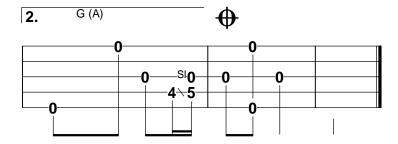
Pretty Little Shoes Traditional G (A) Arrangement (c) Copyright 2012, by Donald J Borchelt See notes rights reserved. -SI-**0**--SI-**0**-.SI-**0**-F (G) -SI-1. G (A) See notes D7 (E7) G (A) G (A) 2. G (A) F (G) 0 F (G) G (A) F (G) 8 **⊕** 1. G (A) G (A) D7 (E7) 0-**0**-SI



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This tune comes from the reperoire of fiddler Ward Jarvis (1894 - 1982). Jarvis was born in Braxton County, West Virginia, and later moved to eastern Ohio. He learned many of his tunes from the legendary West Virginia fiddler Ed Haley. This tune is played in cross tuning on the fiddle, either GDGD or AEAE. The tune is in a mixed mode, between part Mixolydian and part major scale (Ionian). Like Old Joe Clark, it uses the natural 7th degree of the scale in the upper register (here in the key of A, a G note), and the major 7th degree in the lower register (here a G#).

In measures 4 and 4, I use a "ghost hammer," in this instance, I hammer onto the 4th string, 4th fret without first plucking the string open. The ghost note shown in the tablature, the note in parantheses just before the hammer, is only inserted so that the hammer will sound in the MIDI playback, it should not actually be played. Note also the use of harmonics in measure 26. There are two reasons for using harmonics in a setting like this. First, of course, the bell like tone is very striking, but also, the notes will continue ringing on their own, which gives you time for your left hand to go somewhere else on the neck without prematurely muting the notes.