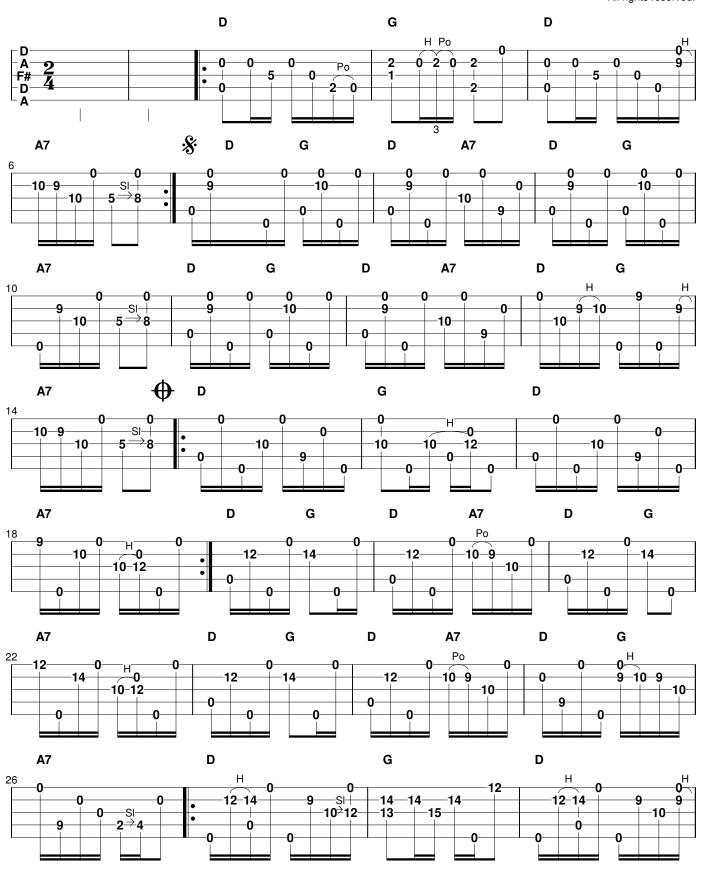
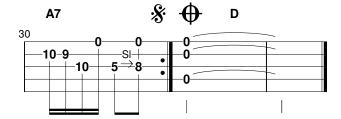
Wind That Shakes the Barley

Traditional

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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 triplett 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.