

SOLO FLATPICKING GUITAR

10 FAVORITE FIDDLE TUNES



BY ROBERTO DALLA VECCHIA

Solo Flatpicking Guitar

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FORWARD

Since flatpicking guitar players typically perform and record in the ensemble setting, flatpicking solos are usually arranged in the context of other instruments providing rhythmic and harmonic accompaniment. While those single note linear solos sound great when played in the context of an ensemble, they can sound quite sparse and lacking in texture and dimension if the flatpicking guitar player is playing solo. More and more, flatpickers are exploring solo performance. Well known flatpickers like Dan Crary, Beppe Gambetta, Steve Kaufman, David Grier, Robert Bowlin and Orrin Star, and others, are performing and/or recording as solo acts. These players are adding techniques such as open ringing notes, chordal strums, chord-melody style phrases, floating licks, drone notes, and crosspicking to their linear lines in order to add a full texture and broad dimension to solo performances. But still, written material arranged for the solo player is not so easy to find.

In this book Italian flatpicker Roberto Dalla Vecchia explores ten standard flatpicking fiddle tunes and has arranged them for solo flatpicking guitar. Roberto is a talented flatpicker who is comfortable performing and recording as a solo act. His arrangements here are creative and interesting. I predict that intermediate and advanced flatpicking guitar players will enjoy learning these arrangements and adding Roberto's ideas to their own arrangements of these popular tunes.

As the editor and publisher of *Flatpicking Guitar Magazine*, I've received numerous requests for arrangements of fiddle tunes for the solo flatpicking guitar player. Many of our readers spend a lot of time playing for themselves or family members at home with no accompaniment. As stated above, fiddle tune solos on the guitar that are arranged and written for the ensemble player sound very sparse in the context of playing solo. This book provides an answer to those players who are looking for written fiddle tune arrangements for solo flatpicking guitar.

I hope that you enjoy working with these arrangements. As Roberto states in his notes, be sure to let those notes ring! Have fun and keep pickin'!

Dan Miller
Flatpicking Guitar Magazine

INTRODUCTION

I've been planning to write this book for several years. I grew up in Italy which, as you can imagine, is not a country with many flatpickers or bluegrass musicians. So I often find myself flatpicking along to records or by myself.

I started playing fiddle tunes without backup out of necessity, and I soon realized that I really enjoy it. There were some great flatpicking role models doing the same: Norman Blake and Dan Crary immediately come to mind. They inspired me and helped me discover and actually love the challenge of playing solo flatpicking.

This book is a collection of ten fiddle tunes arranged for the solo flatpicker. I have played some of these arrangements for years, and I even recorded a couple of these tunes on my CDs. Some arrangements are completely new. I would like to acknowledge some friends from the Flatpick-L list for recommending several of these fiddle tunes.

I would like to thank my wife, Marina Basso, for all her help and support. Without her this book would not have been possible. Thanks to my student Chiara Sbicego for checking the tabs and correcting them. Thanks also to all the musicians with whom I've played, each one has taught me something. Finally, thanks to Dan Miller and High View Publications for all of their help and support.

A handwritten signature in dark ink, reading "Roberto Dalla Vecchia". The signature is fluid and cursive, with the first name "Roberto" and last name "Dalla Vecchia" clearly distinguishable.

Roberto Dalla Vecchia

Whiskey Before Breakfast

Traditional, arranged by Roberto Dalla Vecchia

Capo II

Intro C G

The musical score is written for guitar and flatpick guitar. It begins with an 'Intro' section. The guitar part (treble clef) starts with a C chord, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The flatpick guitar part (bass clef) starts with a C chord, followed by a series of eighth notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. The first system ends with a G chord. The second system starts with an F chord, followed by a C chord, then an F chord, then a C chord, then a G chord, and finally a C chord. The guitar part has a 4-measure rest at the beginning of the first measure. The flatpick guitar part has a 4-measure rest at the beginning of the first measure. The third system starts with a C chord, followed by an F chord, and finally a C chord. The guitar part has a 7-measure rest at the beginning of the first measure. The flatpick guitar part has a 7-measure rest at the beginning of the first measure. The score includes various fingerings and techniques such as triplets, bends, and harmonics.

F C F C G C

C F C

Arkansas Traveller

Traditional, arranged by Roberto Dalla Vecchia

Tuning: D A D G B E

The musical score for 'Arkansas Traveller' is written for guitar and bass in D major (two sharps). The guitar part is in treble clef, and the bass part is in bass clef. The score is divided into three systems, each with a guitar staff and a bass staff. Chord labels (D, G, A, D, A) are placed above the guitar staff, and fret numbers (0, 4, 2, 0, 2, 0, 0, 0, 0, 0, 1, 2, 2, 0, 4, 0) are placed below the bass staff. The first system includes a '3' and '1' above the guitar staff and a '5' above the bass staff. The second system includes a '4' above the guitar staff and an 'H' above the bass staff. The third system includes a '7' above the guitar staff and 'V' and 'H' above the bass staff. The score ends with a double bar line and repeat dots.

Bully of the Town

Traditional, arranged by Roberto Dalla Vecchia

Capo II

The musical score is arranged in three systems, each with a guitar part (treble clef) and a flatpicking guitar part (bass clef). The key signature has one flat (Bb) and the time signature is common time (C).

System 1:

- Guitar:** Chords C, Cdim7, C. The melody includes a triplet of eighth notes (Bb, A, G) and a quarter note (F).
- Flatpicking Guitar:** Chords C, Cdim7, C. The bass line includes a half note (Bb), a quarter note (A), and a quarter note (G). The fretting includes a triplet (0, 2, 4) and a quarter note (2).

System 2:

- Guitar:** Chord F. The melody includes a quarter note (Bb), a quarter note (A), and a quarter note (G).
- Flatpicking Guitar:** Chord F. The bass line includes a half note (Bb), a quarter note (A), and a quarter note (G). The fretting includes a triplet (0, 2, 4) and a quarter note (2).

System 3:

- Guitar:** Chords D, G. The melody includes a quarter note (Bb), a quarter note (A), and a quarter note (G).
- Flatpicking Guitar:** Chords D, G. The bass line includes a half note (Bb), a quarter note (A), and a quarter note (G). The fretting includes a triplet (0, 2, 4) and a quarter note (2).

Red Haired Boy

Traditional, arranged by Roberto Dalla Vecchia

Capo II

Intro

The musical score is written for guitar and bass. The guitar staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass staff is in bass clef with a common time signature (C). The score is divided into three systems. The first system is an 'Intro' section. The second system contains two measures of music, with chord labels 'G', 'C', and 'G' above the guitar staff. The third system contains two measures of music, with chord labels 'F', 'G', and 'C' above the guitar staff. The bass staff includes various musical notations such as triplets, slurs, and fingerings. The guitar staff includes various musical notations such as triplets, slurs, and fingerings. The bass staff includes various musical notations such as triplets, slurs, and fingerings.

Fisher's Hornpipe

Traditional, arranged by Roberto Dalla Vecchia

Tuning: D G D G B E

The musical score for "Fisher's Hornpipe" is written for guitar in D major (one sharp) and 2/4 time. It consists of three systems of music, each with a treble staff and a bass staff. The bass staff includes guitar-specific notation such as fret numbers, natural notes, and slurs.

System 1:

- Treble Staff:** Starts with a treble clef and a key signature of one sharp (F#). The first measure contains a triplet of eighth notes (B4, C5, D5) followed by a quarter note (E5). The second measure contains a quarter note (F#5) and a quarter note (G5). The third measure contains a quarter note (F#5) and a quarter note (E5). The fourth measure contains a quarter note (D5) and a quarter note (C5). The fifth measure contains a quarter note (B4) and a quarter note (A4). The sixth measure contains a quarter note (G4) and a quarter note (F#4). The seventh measure contains a quarter note (E4) and a quarter note (D4). The eighth measure contains a quarter note (C4) and a quarter note (B3).
- Bass Staff:** Starts with a bass clef. The first measure contains a natural note (B3) and a natural note (C4). The second measure contains a natural note (D4) and a natural note (E4). The third measure contains a natural note (F#4) and a natural note (G4). The fourth measure contains a natural note (A4) and a natural note (B4). The fifth measure contains a natural note (C5) and a natural note (D5). The sixth measure contains a natural note (E5) and a natural note (F#5). The seventh measure contains a natural note (G5) and a natural note (A5). The eighth measure contains a natural note (B5) and a natural note (C6).

System 2:

- Treble Staff:** The first measure contains a quarter note (B4) and a quarter note (A4). The second measure contains a quarter note (G4) and a quarter note (F#4). The third measure contains a quarter note (E4) and a quarter note (D4). The fourth measure contains a quarter note (C4) and a quarter note (B3). The fifth measure contains a quarter note (A3) and a quarter note (G3). The sixth measure contains a quarter note (F#3) and a quarter note (E3). The seventh measure contains a quarter note (D3) and a quarter note (C3). The eighth measure contains a quarter note (B2) and a quarter note (A2).
- Bass Staff:** The first measure contains a natural note (B3) and a natural note (C4). The second measure contains a natural note (D4) and a natural note (E4). The third measure contains a natural note (F#4) and a natural note (G4). The fourth measure contains a natural note (A4) and a natural note (B4). The fifth measure contains a natural note (C5) and a natural note (D5). The sixth measure contains a natural note (E5) and a natural note (F#5). The seventh measure contains a natural note (G5) and a natural note (A5). The eighth measure contains a natural note (B5) and a natural note (C6).

System 3:

- Treble Staff:** The first measure contains a quarter note (B4) and a quarter note (A4). The second measure contains a quarter note (G4) and a quarter note (F#4). The third measure contains a quarter note (E4) and a quarter note (D4). The fourth measure contains a quarter note (C4) and a quarter note (B3). The fifth measure contains a quarter note (A3) and a quarter note (G3). The sixth measure contains a quarter note (F#3) and a quarter note (E3). The seventh measure contains a quarter note (D3) and a quarter note (C3). The eighth measure contains a quarter note (B2) and a quarter note (A2).
- Bass Staff:** The first measure contains a natural note (B3) and a natural note (C4). The second measure contains a natural note (D4) and a natural note (E4). The third measure contains a natural note (F#4) and a natural note (G4). The fourth measure contains a natural note (A4) and a natural note (B4). The fifth measure contains a natural note (C5) and a natural note (D5). The sixth measure contains a natural note (E5) and a natural note (F#5). The seventh measure contains a natural note (G5) and a natural note (A5). The eighth measure contains a natural note (B5) and a natural note (C6).

Angeline the Baker

Traditional, arranged by Roberto Dalla Vecchia

Tuning: DADGAD

Intro

2 3 3 2 2 2 2 1

7 7 7 7 4 4

2 4 2 4 1 2

4 5 5 2 4 2 2 2

2 1 2 1

7 2 2 2 2 2 2 2

H 2 2 2 2 2 2 2 2

ABOUT THE AUTHOR

ROBERTO DALLA VECCHIA

FLATPICKING GUITAR WITH ITALIAN GUSTO

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Acoustic guitar artist Roberto Dalla Vecchia draws deeply from his personal homeland to craft his melodic folk-bluegrass tunes. Based in Italy, Dalla Vecchia performs regularly at concerts and festivals and teaches workshops throughout Europe. He is the winner of *Acoustic Guitar Magazine's* 2003 Homegrown CD Award. His CD *Grateful* won second place in the Instrumental Album category of the 2009 Just Plain Folks Music Awards. Let his signature flatpick style guide you through an original and exciting repertoire of new standards for acoustic guitar.

The Vicenza, Italy-based artist learned classical piano as a child, but later embraced the guitar thanks to the meeting with flatpicking guitar guru Beppe Gambetta. Dalla Vecchia maintains a busy solo performance schedule at various venues throughout Europe. He toured nationally and internationally, performing at the Guitar Summit (Philadelphia, USA), Steve Kaufman's Kamp (Maryville, USA), European World of Bluegrass (Barneveld, The Netherlands), SBMA Winter Bluegrass Festival (Brugg, Switzerland), Risor Bluegrass Festival (Risor, Norway), Goldegger Blues & Folk Tage (Goldegg, Austria), Soave Guitar Festival (Verona, Italy), Acoustic Guitar International Meeting (Sarzana, Italy) among others. In addition to performing at concerts, festivals, community events, Dalla Vecchia runs his own Acoustic Guitar Workshop in Italy each year and teaches guitar workshops in Europe.

Dalla Vecchia released six CDs: *Open Spaces* (1998), *Sit Back* (2002), *Grateful* (2006), *Unknown Legends* (2008), *Hand in Hand* (2011), and *Morning Lights* (2012). *Hand in Hand* offers a rich and ingenious synthesis of American sounds and Mediterranean flavors, expressed with inventiveness and energy and full of instrumental precision, always arranged with an attentive eye to tradition.

His guitar work is also featured on various compilation CDs: *Flatpicking 2003* (FGM Records), *European World of Bluegrass* 1999 and 2001 - 2002 - 2007 (SCR Productions), *Country In This Country* (MAP Records), among others.

Dalla Vecchia's playing stands out as melodically inspired and meaningfully focused. His flair for the melody is strongly evident in his compositions, many of which are singable and memorable.

ALSO FROM ROBERTO DALLA VECCHIA:

Flatpicking Guitar Christmas: 10 Carols Arranged for Solo Flatpicking Guitar

Book and Audio CD

By Roberto Dalla Vecchia

During the holiday season, it is not uncommon for guitar players to be asked by family and friends if they would play a few seasonal tunes. Unfortunately, most guitar players do not spend a lot of time practicing and learning these tunes. For a flatpicker, picking up the guitar and playing a Christmas melody without the accompaniment of other musicians is something that is typically outside of their comfort zone. But that doesn't have to be the case!

Italian flatpicking master Roberto Dalla Vecchia has now presented arrangements of 10 holiday favorites arranged for solo flatpicking guitar. With this new book, *Flatpicking Guitar Christmas*, you will be able to learn how to play full and rich solo guitar arrangement of ten of the all-time most popular Christmas tunes. Additionally, a study of Roberto's solo flatpicking technique will allow you to then learn how to develop your own approach to solo flatpicking.

Solo flatpicking is a skill that relatively few flatpickers have mastered because most of their time is spent playing with other musicians providing accompaniment behind their lead lines. It is no easy task to present a full and rich solo guitar arrangement that provides melodic, rhythmic, and harmonic content when using a plectrum. Roberto Dalla Vecchia is one of the world's best at solo flatpicking and through study of these tunes you will learn how it is done.

Song List:

O Christmas Tree
Silent Night
Deck the Halls
Angels We Have Heard on High
Jingle Bells
What Child Is This?
Auld Lang Syne
Away in a Manger
We Three Kings
Joy to the World

This book is available in hardcopy and digital download formats at www.flatpick.com, or by dialing 800-413-8296

