

'Banjo Sandwich

Alan Munde

**ALAN
MUNDE'S**

**BANJO
SANDWICH**

BANJO TABLATURES

Advanced Banjo Pieces by
Alan Munde



Ridge Runner Publications, Box 12937, Ft. Worth, Texas 76121.

SALLY JOHNSON
SLEEPY EYED JOHN
BLUE RIDGE EXPRESS
SAIL AWAY LADIES
DOC'S RIVERBOAT REEL

WHISPERIN' GEORGE
DEAR OLD DIXIE
BLACKBERRY BLOSSOM
DARCY FARROW
DURANG'S HORNPIPE
BANJO BOY CHIMES

AN INSTRUCTION SUPPLEMENT TO
RIDGE RUNNER RECORD NO. RRR0001

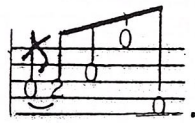
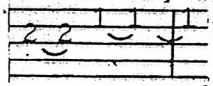
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RIDGE RUNNER PUBLICATIONS - "RICH-TAB" SYSTEM

1ST STRING
2ND STRING
3RD STRING
4TH STRING
5TH STRING

*Space above each staff line = five strings of banjo.

*Numbers (2 4 3 etc.) = fret numbers. Represent quarter notes (that is, one beat of time each) unless they are tied or have stems



*Eighth notes are shown as 2 or 2 0 or 2 0 3 or 0 2 4 5. ♪ = single eighth note; = 2-stroke roll of two eighth notes; = 3-stroke roll of eighth notes; = 4-stroke roll. Eighth notes get one half a beat each (equivalent to two EVEN notes per beat.)

*♯ = grace note. Played so quickly that time is not counted.

* means sixteenth notes (1/4 beat each). means triplets (1/3 beat ea.)
 ← Four "even" (that is to say of equal time) in one beat. ← Three "even" (that is: equal duration) notes in one beat.

- * ~ = tie if between the same number. 2 2 means let the note on the second fret ring two beats. Do not strike the second note. 2 2 2 means hold 3 beats.
- * ~ = pull-off if numbers are going "down" (3 2).
- * ~ = hammer-on if numbers are going "up" (0 2).
- * — = slide. 2—4 means strike the note on the 2nd fret, slide to 4th fret, and strike the note on the fourth fret. 2—4 means strike 2nd fret note, slide to 4th fret note, but do not strike 4th fret note. —5 means slide quickly to 5th fret note, but don't make it obvious which lower note you slide from.
- 10 means to hit the tenth fret note, then bend (choke) the string slightly out of tune.

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Ridge Runner Publications, Box 12937, Ft. Worth, T

Special thanks to LANE CLIZBE
for drawing the tabs.

WHISPERING GEORGE by Roger Bush

Key of C G C G C E
Guitar open

C

0 0 2 4 :| 0 0 0 2 0 5 | 8 9 8 7 | 0 7 7 0 0 | 7 8 6 8 | 7 8

D7 G7

0 0 0 2 0 5 | 8 9 8 7 | 10 10 9 | 7 7 6 7 | 7 7

C

0 0 0 2 0 5 | 8 9 8 7 | 0 7 7 0 0 | 7 8 6 8 | 7 8

F C G7 C

5 5 4 5 5 | 5 5 4 0 3 4 0 | 4 0 2 4 2 0 2 0 4 | 0 0 2 3 0 0 2

1. 2.

0 0 2 4 :| 0 0 4 0 1

D7 F C

2 2 2 2 | 5 5 4 5 5 | 5 5 4 0 3 4 0 | 3 2 0 0 0 4 0

D7 F C G7





2 2 2 2 | 5 5 4 5 5 | 8 9 8 7 9 | 2 2 1 2 3 4 0 to beginning





DEAR OLD DIXIE by Lester Flatt and Earl Scruggs

Key of G ^G D G B D
Guitar open

1st break G





12 11 10 9 9  11 9 12 11 9  8  

C





  10  9 8 11 9  8 12 11 10 9 9 

A₇

D







9 14 12  8   10 10  10 12 11 12 14 15 14

G

12 12 11 10 9 9  11 9 12 11 9  8  

C






B₇

  10  9 9  9  9 

C

G





E₇

  8  9 10 9 10 5 4  






A₇






D





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





  0 0 0 0 0 0   0







2nd break

9 11 9  9 11 9  11 11 9  7  

  12 11 9  9 11 9  8 8 

9 11 9  9 11 9  0 0 0   5

  0 7 0   7 7  9 11 9 

9 11 9  9 11 9  7    

10 8 10 8 9 10 | 7 9 9 9 7 | 8 7 9 9 7 8 | 8-9 8 10 8 10 |

10 8 10 10 10 | 10-12 12 12 12 | 14 12 14 12 14 | 5 7 0 0 2-3 |

2 3 0 3 0 | 2 3 2 3 2 3 | 2 3 3 2 0 0 | 0

3rd break

12 11 10 9 9 8 9 | 11 9 12 11 9 8 9 | 8 8 9 8 9

8-9 10 8 10 8 10 | 10 8 10 8 9 | 8 11 9 8 9 | 8 8 9 8 9

9 11 9 8 9 8 | 9 11 9 8 9 | 11 11 9 11 9 | 8 8 9 8 9

10 10 11 13 11 | 10 12 11 12 14 15 14 | 12 12 11 10 9 9 8 9

11 9 12 11 9 8 9 | 8 8 9 8 9 | 8-9 10 8 10 8 10

10 8 10 8 10 | 7 9 9 9 7 | 8 7 9 9 7 8 | 8-9 10 8 10 8 10

10 8 10 10 10 | 10-12 12 12 12 | 14 12 14 12 14

5 7 7 5 7 | 10 12 12 10 | 17 19 20 10 | 7 0 12 17 0 0 0 10

BLACKBERRY BLOSSOM Trad., arr. Alan Munde

Key of G ^G D G B D
Guitar open

1st break (Pt. A) G

10 9 7 7 | 5 4 5 0 0 0 | 1 0 0 0 2 0 | 0 2 0 0 5 2 | 5 2 0 2 0

10 9 7 7 | 5 4 5 0 0 0 | 1 0 0 0 2 0 | 0 2 0 0 5 2 | 5 2 0 2 0

Part B (all three breaks)

2 0 0 2 0 | 2 0 0 0 2 0 | 2 0 0 5 4 | 7 7 10 9 10 0 | 2 0 0 2 0 | 2 0 0 5 4

7 0 5 4 5 | 5 0 7 0 1 | 2 0 0 2 0 | 2 0 0 0 2 0 | 2 0 0 5 4 | 10 9 7 8 9 0

2 0 0 2 0 | 2 0 0 5 4 | 7 0 5 4 5 | 0 5 0 7 0 | 5 0 7 0 | 5 0 7 0

2nd break (Part A)

9 10 7 7 4 | 5 4 5 0 0 0 | 5 5 5 0 7 0 | 4 0 0 2 0

9 10 7 7 4 | 5 4 5 0 0 0 | 5 5 5 0 7 0 | 0 0 4 2 0

8 9 7 7 5 | 5 4 5 0 0 0 | 5 5 5 0 7 0 | 4 0 0 2 0

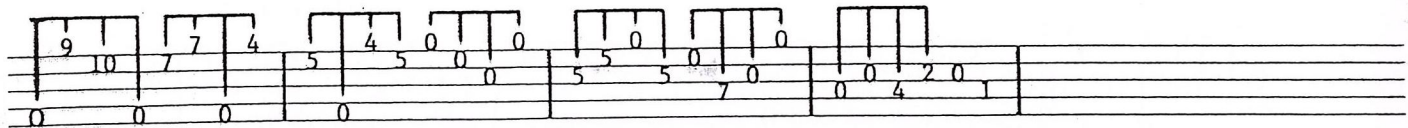
8 9 7 7 5 | 5 4 5 0 0 0 | 5 5 5 0 7 0 | 0 0 4 2 0

3rd break (Part A)

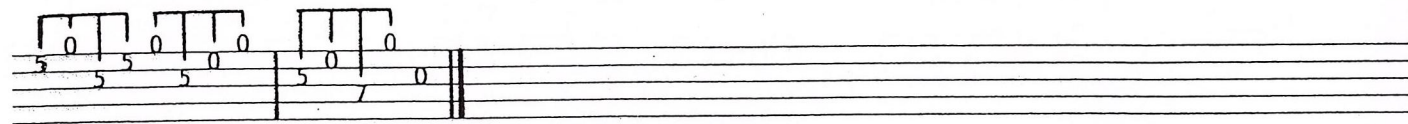
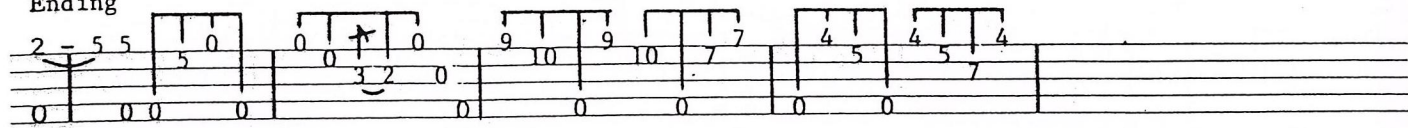
10 9 7 7 | 5 4 5 0 0 0 | 0 2 0 0 5 2 | 5 2 0 2 0

10 9 7 7 | 5 4 5 0 0 0 | 0 2 0 0 5 2 | 5 2 0 2 0

8 9 7 7 5 | 5 4 5 0 0 0 | 5 5 5 0 7 0 | 4 0 0 2 0



Ending



*Country Gazette with
Sari Schuwer, Feb 1975
Waalwijk, Holland*



DARCY FARROW by Steve Gillette

Key of F A D G B D
Guitar capo on 5th fret

1st break

3 2 3 0 | 3 0 | 3 1 2 3 | 3 2 0 3 | 3 3 3 0 2 | 3 2 2

T I M I T I T I

0 3 | 3 0 | 2 2 2 3 | 3 2 3 | 0 0 0 | 0 0 2 0

T I T M T I T M

3 1 3 2 3 | 3 2 0 3 | 3 3 3 0 2 | 3 2 3 3

T I T M T I T M

0 3 3 2 | 3 3 3 3 | 3 2 0 0 2 | 3 0 2 0 3

T I M I T I T M

0 2 2 2

2nd break

7 6 8 9 | 10 10 10 10 | 10 8 8 | 6 7 6 7 8 7 | 6 8 8 5 5 7 8 | 5 6 7 6 5 7

6 7 6 6 5 | 7 10 10 10 | 10 8 10 8 8 | 8 10 8 10 8 10 | 9 8 10 10 8 9

T T M T I T M M T I M T M M T M I T

10 10 10 10 | 10 8 8 | 6 7 6 7 8 7 | 6 8 8 5 5 7 8 | 5 6 7 7 6 5

7 6 6 9 8 10 8 | 10 10 10 8 6 8 | 5 6 5 5 5 | 6 6 5 6 5

6 5 5 6 7

Third break same as first

7 6 8 6 9 8 10 8 | 10 10 10 8 7 6 8 | 5 6 5 5 5

6 6 10 8 | 5 7 7 5 5 5 3 | 3 3 3 3 3 3 | 1 2 3

DURANG'S HORNPIPE Trad., arr. Alan Munde

Key of C A D G B D
Guitar capo on 2nd fret

3
0 0 0 0 0 0 0 0 0 7 6
*C 0 4 3 4 5 0 F 7 12 11 12 7 C 0 4 5 4 5 0

T T I

G 7 6 5 6 7 6 5 0 C 0 4 3 4 5 0 F 8 12 11 12 12 G 12 11 14 11 C 12 14 12 12 14 0

16 17 16 16 17 19 12 14 12 11 12 14 8 7 8 7 7 7 5 0 6 0 7 0

M T M T M T I T

16 17 16 16 17 19 12 14 12 11 12 14 12 11 14 11 12 14 12 12

16 17 16 16 17 19 12 14 12 11 12 14 8 7 8 7 7 7 5 0 6 0 7 7 6

0 4 3 4 5 0 8 12 11 12 12 12 11 14 11 12 14 12 12

C 12 10 12 11 10 G 12 11 12 7 0 F 8 9 8 11 8 4 F# 5 4 5 0 6 7 G 5 4 5 0 6 7

M T I M T I M T

C 0 4 3 4 5 0 F 8 12 11 12 12 G 12 11 14 11 C 12 14 12 12 14

Ending

12 14 12 9 5 7 5 7 0 4 5 7 0 3 2 0 6 0 0

*Alternate measure second time through

0 4 3 4 5 0 6-7 7

Empty musical staves for practice or additional notation.

BANJO BOY CHIMES by Sonny Osborne

Key of G ^G D G B D
Guitar open

1st break G

1st break G F C G C D G C D G

Part B (harmonics)

1. G

to mandolin break, then to Part B

2.

to 2nd break

3.

to fiddle break, then to Part B

4.

to 3rd break

5. Ending

2nd break

15 17 15 17 | 15 17 | 12 11 9 8 9 | 8 11 9 11 9 | 9 11 9 8 9 |

8 11 9 8 9 | 8 8 10 9 | 10 10 10 8 10 | 9 11 12 10 12 | 11 12 |

8 9 9 8 9 | 0 0 0 :||

3rd break

2 3 2 3 | 3 0 | 3 0 3 1 3 | 2 3 2 3 | 3 0 | 3 0 0 0 0 0 |

2 3 2 3 | 3 0 | 3 2 3 3 0 | 0 0 0 | 3 0 3 |

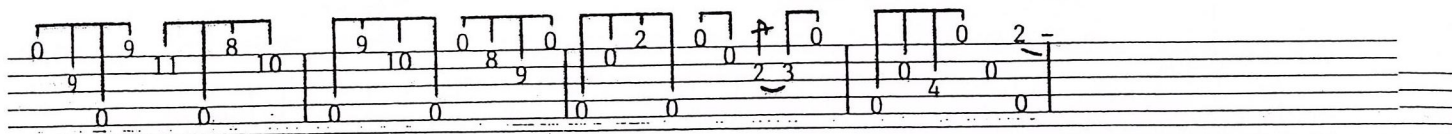
2 5 5 2 3 | 3 2 3 5 0 | 1 2 3 3 0 | 3 2 0 2 0 0 |

2 0 2 2 | 2 3 2 3 | 3 2 0 0 0 0 | 2 0 2 3 | 0 0 2 0 0 |

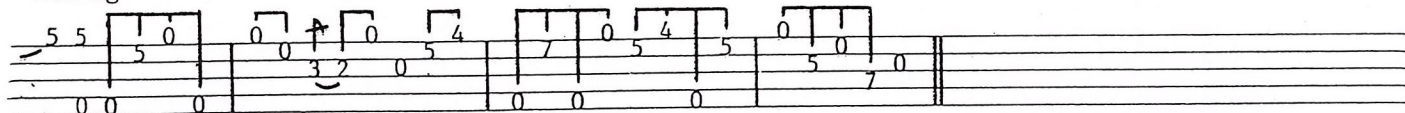
2 1 2 1 0 | 2 3 0 0 0 3 2 | 0 2 3 0 0 2 | 0 0 0 :||

Recording of "Out To Lunch"
 album. Enactron Studio Truck
 in Beverly Hills Feb, 1976
 Fto R
 A. Munde, R. Bush, Donavon
 Cowart, Jim Dickson, Kenny
 & Kim Wertz





Ending



RECORD REVIEW (Really!)



Alan Munde on stage
at The Childe Harold'
Washington, D.C.
Fall 1975
photo by
KEN NORKIN
Potomac, MD

"Alan Munde's Banjo Sandwich"
Ridgerunner Records RRR 0001
3035 Townsend Drive, Ft. Worth, TX 76110

SELECTIONS:

- | | |
|--------------------|----------------------|
| Whisperin' George | Sally Johnson |
| Dear Old Dixie | Sleepy Eyed John |
| Blackberry Blossom | Blue Ridge Express |
| Darcy Farrow | Sail Away Ladies |
| Durang's Hornpipe | Doc's Riverboat Reel |
| Banjo Boy Chimes | Beat The Heat |

MUSICIANS:

- | | |
|----------------------|-----------------------|
| Alan Munde-banjo | Doc Hamilton-guitar |
| Dave Ferguson-fiddle | Roland White-mandolin |
| Roger Bush-bass | |

Recorded: Ft. Worth, Texas, August 14 & 18, 1975

Sandwich? This is a complete meal!

When a banjo picker gets the opportunity to put together an album, has the benefit of exceptional sidemen, is allowed to choose the numbers he wants to record, and that picker is of the caliber of Alan Munde, the result becomes something every picker will want to own. I not only predict that this album will become a classic but that you will hear parking lot pickers playing the tunes and licks from it in the field next summer.

It has a full balance of selections: hard-driving traditional, fiddle tunes, contemporary melodies, all performed with taste and imagination by Alan and his running mates from Country Gazette. There is something here for every three-finger picker to enjoy and learn from.

The liner notes are very informative and give a brief biography of Munde and descriptions of each tune. It mentions however that a couple of the tunes are played in 'open F'. "The G is tuned up to A", and I wondered what that meant.

In response to my question, Alan replied, "Actually an 'open F' tuning is wrong or misleading at best. What I did was play in the key of F out of an open G tuning ("Beat The Heat" and "Sleepy Eyed John") or tune my 5th string to A ("Darcy Farrow")."

He gets excellent support from his back-up band, especially the bass of Roger Bush; rock-solid and the kind of bass playing every banjo player would like behind him.

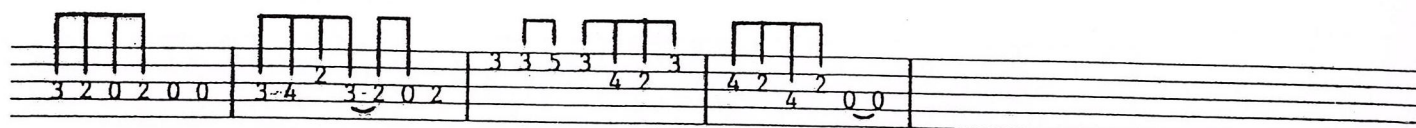
What is special about Munde's picking? I think it is his ability to make every tune sound fresh; never sacrificing the melody for licks that are 'far out', but putting in plenty of technical tricks that will make any listener take notice. At times he is 'chromatic' (as in the fiddle tunes) and at others he can drive with the best of them in a Scruggs oriented style; but always it is Alan Munde and his distinct bounce and lilt in full control. Derivative but not imitative, this album presents Alan Munde at his best.

An instruction book containing tablatures to the tunes on this album is promised.

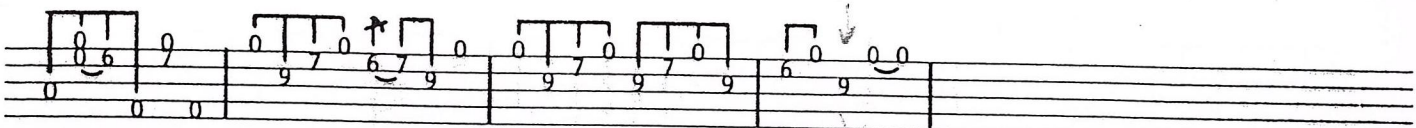
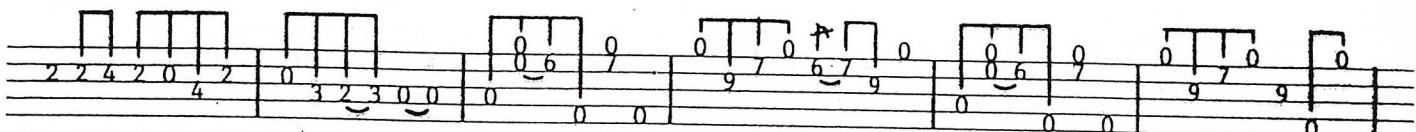
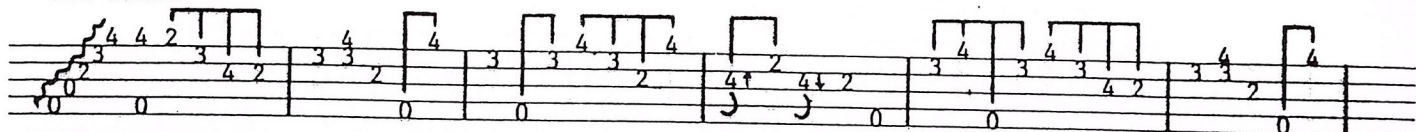
The banjo used on the recording is a Stelling. It sounds very fine.

If you can afford to buy only one record this year, I suggest you take this 'sandwich' home and eat it up.

(HN)



3rd break



Ending

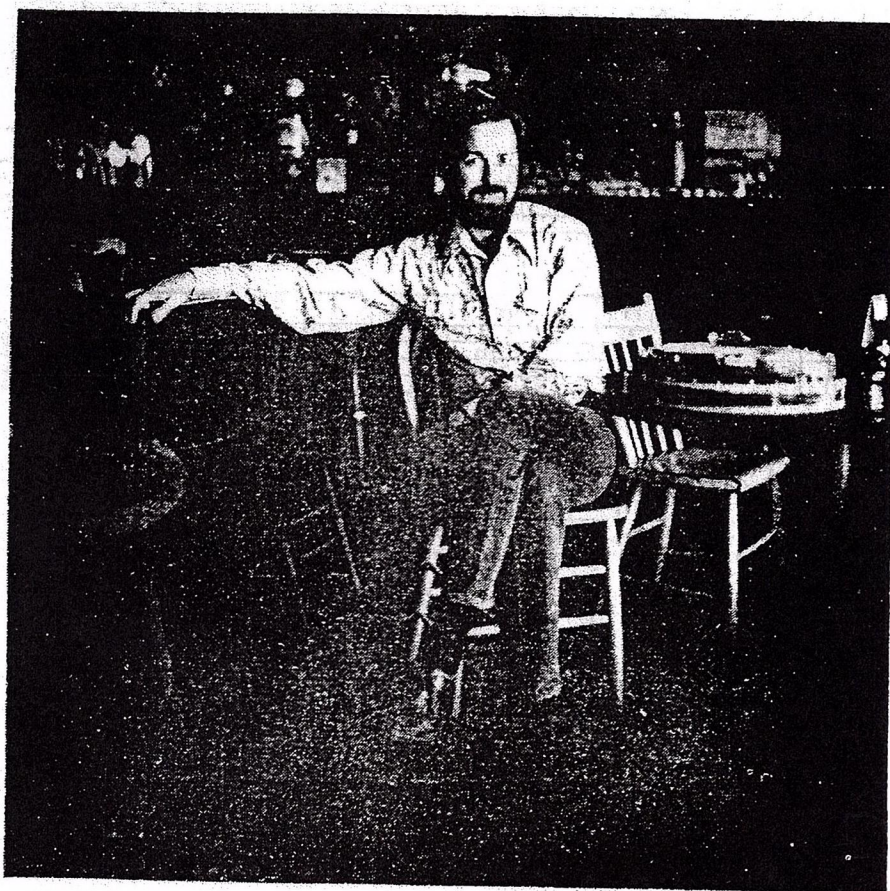
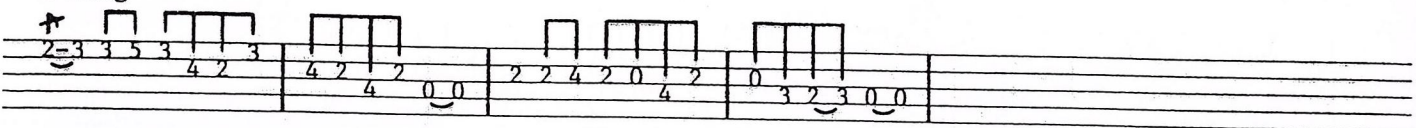


Photo by Frank Chino

BLUE RIDGE EXPRESS by Ed Shelton and Bob Davis

Key of G ^G D G B D
Guitar open

1st break G

F D

G A D

C G C G

Am Bm C D G

Bm Em

Am A D G

2nd break

3rd break

The image shows six staves of musical notation for a guitar solo. The notation includes various fret numbers (0, 2, 3, 4, 5, 6, 7) and rhythmic markings such as slurs, accents, and triplet markings (e.g., 2=3, 3). The staves are arranged vertically, with the first staff at the top and the sixth at the bottom. The notation is written on a standard five-line staff with a treble clef.



Roland White at ATP Studio
Ft. Worth, Texas August 1975

SAIL AWAY LADIES Trad., arr. Alan Munde

Key of G G D G B D

Guitar open

Intro to 1st break

(Part A) G C

G

*

Am

D

1. G

2. G

(Part B) G

Am

D

G

2nd break (Part A)

M T I T M I T I

(Part B)

M T I M T I M T

3rd break

Part A same as 1st break Part A

(Part B)

Ending

*Alternate measure second time through

DOC'S RIVERBOAT REEL by Doc Hamilton and Alan Munde

Key of C A D G B D.
Guitar capo on 2nd fret

Guitar tablature for "Doc's Riverboat Reel". The piece is in the key of C major with a guitar capo on the 2nd fret. The notation includes standard guitar symbols such as fret numbers (0-16), bar lines, repeat signs, and chord diagrams (Am, E, F, G, C, Dm, C7). The piece concludes with an "Ending" section.



BEAT THE HEAT by Pete Kleinow

Key of F G D G B D
Guitar capo on 1st fret

1st break (Part A)E

A

3 0 1 | 2 3 0 | 3 1 | 3 3 3 3 3 3 | 3 3 3 3 3 3 | 0

E F# B7 E

3 3 3 3 3 3 | 0 0 0 2 0 0 | 1 2 1 2 | 3 3 3 3 3 3 | 2 2 1 0

T I M T I M T I

A E

3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 2 0 3 2 0 3 | 3 2 0 3 | 1. C7 B7 E | 3 3 3 3 3 3 | 0 2 3 3 to

T I T I M T I M

2. 3. to fiddle break to ending

1 0 3 1 0 3 | 1 0 3 3 3 | 3 3 3 3 3 3 | 3 3 3 3 3 3 | 0 2 3 3 to ending

(Part B) C7 E D E A F C

3 3 3 1 2 | 3 3 3 3 3 | 5 3 4 5 6 | 8 8 8 8 8 8 | 8 7 8 7 8 | 7 6 6 6 6 6

B B7 to Pr. A

7-8 8 7 9 10 | 8 10 8 7 6 | 5 3 5 5 0 5 | 3 5 3 5 3 | 5 0 5 0 0 0 to Pr. A

2nd break

3 2 3 2 2 | 2 2 2 2 2 | 0 0 | 0 0 | 0 0 | 3 2 3 2 2

0 1 0 1 0 | 0 0 0 0 0 | 2 2 2 2 2 | 3 2 3 2 2 | 0 1 0 1 0 | 0 1 2

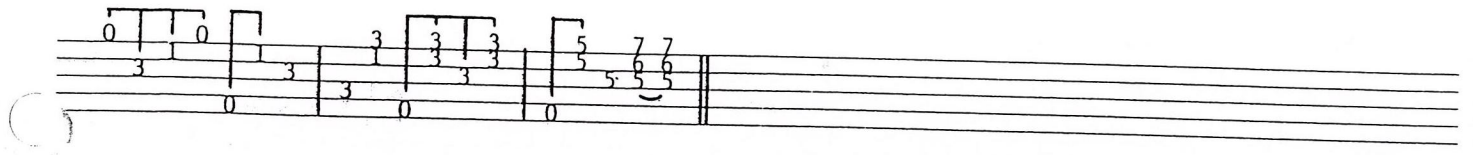
0 0 | 0 0 | 0 0 | 3 2 3 2 2 | 2 1 0 1 0 | 3 1 0 3 3 3

0 2 3 3 3 3 3 3 | 3 3 3 3 3 3 | 4 3 6 7 | 8 8 8 8 8 8 | 8 7 8 7 8 | 7 6 6 6 6 6

7-8 8 7 9 10 | 8 10 8 7 6 | 5 3 5 5 0 5 | 3 5 3 5 3 | 5 0 5 0 0 0 to Pr. A

Ending

3 1 2 3 | 0 2 3 3 | 3 1 3 0 0 0 | 3 0 3 0 3 | 2 3 2 3 3



REMEMBER ME by Scott Wiseman

Key of G G D G B D
Guitar open

1st break G

C G

D G

C G D

G C G

D G

C G

D G

2nd break

0 2 0 3-5 5 5 4 2 5 0 3 0 3 0 0 0 0 0 0 2-3 0 0 5 0

ritard

0 0 2 0 4 2 4 0 2-3 0 2 0 0 0 0 0 2 0 2 0 2

harmonics

0 2 0 5 7 8 9 10 12 12 12 12 12



Martyn Smith, Alan Munde, Tony Ulrich