



BREAKDOWN AT THE FARM

Written and performed by

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Tuning: EADGBE with partial capo on strings 3-5 in 2nd fret.

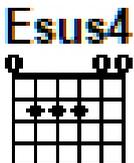
Score, Tabs and Tutorial

The tune isn't supposed to be the same everytime you play it. It's a collection of parts and every guitarplayer is invited to play it in his own way. Mix it, change the order of parts, add your own parts ... whatever you like. The tune is much fun to play as soon as the fast runs are working well, so make it your own piece and have fun

Notation and Tab

Writing tabs, when a partial capo is used brings a problem. You can't do it the normal way, when the position of the capo indicates the zero-position, since there are open strings behind the capo. So I see no other way than to write the tabs with the actual fretboard position and ignore the partial capo. So please keep in mind, that any number 2 on a-, d- and g-string is fretted by the capo, not with a finger. I'm not pleased with that solution. It looks horrible and nearly unplayable, but I don't know, how to do it otherwise. (If you have any suggestions for that, please write to m.voelkel@freenet.de.)

This is, what the fretboard looks like with the partial capo without any finger involved:



Any information, what to do (hammering, pulling off, slide, bending ...) is in the note-line. the tab-line simply shows the frets, where it happens.

Most of the tune is played in Travis-Picking-Style. I decided to define the alternating thumb-bass as 8th notes, since this is the way I feel and count the beat.

Part one:

Bar 1

P P P H H H H P H P

Bar 1

E D

Bar 3

H P H

Bar 3

A Bm A/C# D

The main part and intro of the tune. For the first line you only need thumb and index-finger of the right hand.

Passing chords to part 2:

Bar 5

Bar 5

D D# E7

play Part2

In different variations this line will be repeated. How the line ends depends on the chord to be approached.

Part 2:

Bar 8

Bar 8

prebend full tone and release.

prebend half tone and release.

E

Bar 10

Bar 10

A Bm A/C# D

It is a bit tricky to prebend the 7th fret an full tone higher (indicated by the 9 in brackets) before plucking it. It may take a little time to estimate the how strong the bending should be, to get the right tone. This will also work with a halftone-bend. The 2nd line leads to a D-major-chord, that is quiet neutral at this place giving several options on how to go on. Playing part 1 again works great.

Passing chords:

Bar 12

Bar 12

3 5 3 0 3 4 4 3 4 5

D A/C# Bm A G

Bar 14

Bar 14

0 2 4 4 4 4 2 2 2 2

F#m F#m

It's nearly the same as before, but leading to an F#-minor-chord this time. The 2nd fret on E-string is difficult to reach, because the partial capo is a big handicap. I suggest to us the pinky for the 4th fret on D-string and reach over the capo with the index-finger to put it on E-string BEHIND the capo as close to the 2nd fret as possible. It is impossible to do it perfect, but with a heavy palm muting of the right hand on the bass-strings, there shouldn't be any buzzing or rattling.

Part 3 first half:

Bar 16

Bar 16

p p i p i p i p p p i p etc.

Bm Bm A

Bar 18

Bar 18

p p i p i p i p p p i p etc.

Bm Bm A

This part is impressive because a that bunch of notes coming so fast, but it is an easy one as soon, as the fingers are used to that motion. It may be easier to get the idea of this, when you think of using an A-minor-shape and a G-major shape with lots of open strings (the partial capo frets these many 2's) The capo in 2 makes Bm and A from Am and G. In a well-known book of the great german guitar-player Sigi Schwab (a very good book, but I'm afraid its available only in german language) this playing technique was called "clawhammer-picking". Well ... that's actually not true, 'cos Clawhammer is another word for the frailing-technique on a banjo and this way of playing has nothing to do it. But anyway it sounds great.

Part 3 second half

Bar 20

H P H P H H P H P

Bar 20

p p i p i p i p p p i p etc.

Bar 22

H P H P H P H

Bar 22

D A Bm A G D

Nothing new to tell about. I like the G-major-Chord at the end of the line (It is an F-shape with the thumb fretting the E-string).

Passing chords:

Bar 25

Bar 25

D D# E7 Play part 1 or 2

Another way of getting to a new starting-point for something new. This could be part 1 or 2 or something different, whatever comes to your mind.

Passing chords:

Bar 27

Bar 27

D A/C# Bm A G

Bar 29

Bar 29

F#m E

play Part 4

This time the chord progression ends on an E7th-Chord. It is the Dominant-chord in the key of A-major and a common way to change the key and go on with A as the new tonic.

Part 4: single-note-run in A

Bar 31

Bar 31

	5-5	8-7-6-5
T	5-7	8-7-6-5-8-7-6-5
A	2-4-5-6	7-6-5-4
E		

(A) (A)

Bar 33

Bar 33

	4-6-4-7-6-4-2	5-4-3-2	
T	4-6-4-7-6-4-2	5-4-3-2	
A	2-4-5-6	5-4-3-2-5-4-3-2	
E		5-3-2	

(E) (C) (G)

Bar 35

Bar 35

	2-4-2-5-4-3-2	2	2	
T	2-4-2-5-4-3-2	2	2	
A	2-3-4	3-4	3-4	2
E	5	5-5	2-4	5

(A) (A) go on with D-chord

This part is played with straight alternate picking, using the thumbpick for flatpicking stuff. The chordnames in brackets aren't actually played, but they can be found in the melody of the single-note-line. The last A-chord can be played with hammering (3 to 4 on A-string) or as single notes. Whatever sounds best for you.

For practice-reasons here is the same thing in G-Major. The fingering is identical:

Bar 31

Bar 31

(A) (A)

Bar 33

Bar 33

(E) (C) (G)

Bar 35

Bar 35

(A) (A) go on with C-chord

That's it ... the tune is finished.

Enjoy

Greez Michael