

Tune 2: The Mountain Road—Reel (4/4)								
Part A								
Line	1	2	3	4	1	2	3	4
1	D		G		D		AP	
2	D				G		AP	
3	D		G		D		AP	
4	e		f#		G		AP	
Part B								
1	D		f#		G		AP	
2	D		G		D		AP	
3	D		f#		G		AP	
4	b		AP		G			

CD Track 13

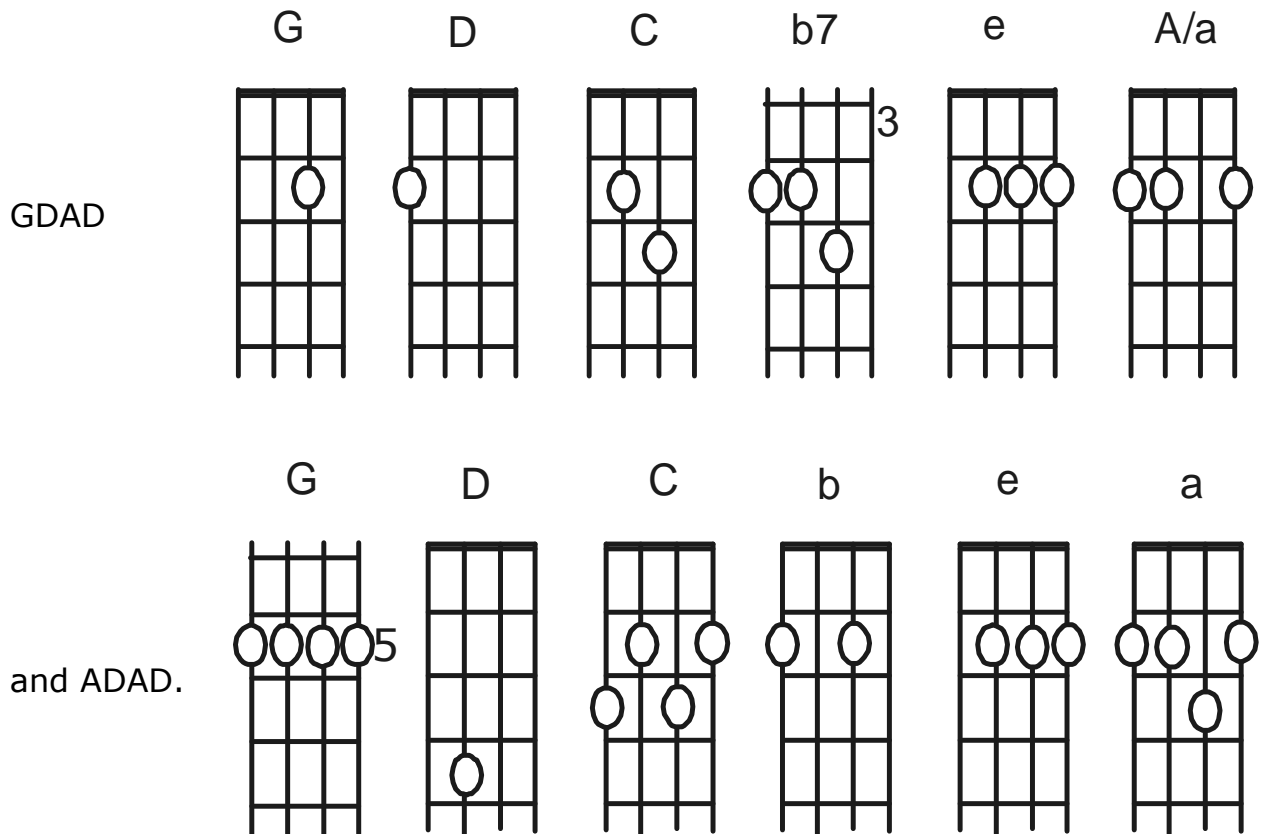
23. Chords in G

The next tune is in the key of G and e, so we should have a look at the most important chords in this key. When we turn our circle of fifths/fourths from the key of D to the key of G, we can see that we already know some of the chords. Additionally we only have to learn chord C and chord a. Naturally we can also use the A power chord; since it replaces a minor chord in this instance, it should be notated as aP.

The chord scheme uses the straight chord a for

G D C b11 e a

GDAE,



24. 6/8 Time—The Jig

The most alien of the rhythms to non-Irish ears is 6/8 time. This might have to do with the fact that it is practically never used in popular music, maybe with the exception of some blues schemes. In Celtic countries (Ireland, Scotland, Brittany) about half of the repertoire is in jig time.

You should approach this rhythm slowly and familiarise yourself with the structure. But don't worry! We can interpret 6/8 time as a doubled-up $\frac{3}{4}$ rhythm, which makes it easier.

We can choose from two different strumming patterns.

In the first pattern variant we begin every half bar with a down-beat. (Down/up/down – down/up/down – down/up/down, etc.)

Beat	1	2	3	4	5	6
Pattern	↓	↑	↓↑	↓	↑	↓

CD Track 14

Advantage: The individual groups of threes of the 6/8 scheme are easy to distinguish; the beat sounds 'rocky'.

Disadvantage: Usually we apply the rule that every down-beat should be followed by an up-beat, and vice versa. In this case, an unnatural change occurs after every third beat, when a down-beat is followed by a down-beat. The changeover has to be performed in double speed if you don't want to lose the time.

Depending on your tempo, this pattern can become tricky or impossible to perform. Your beat hand (right hand) can easily lose its metronome function.

Beat	1	2	3	4	5	6
Variant 1	↓	↑	↓	↑	↓	↑
Variant 2	↓	↑	↓	↑	↓	↑

CD Track 15

CD Track 16

The second pattern variant consists of consecutive down- and up-beats, while certain beats are emphasised. It is possible to stress either beat 1 and 4, or beat 1 and 3. Once you feel comfortable with this pattern, you can practise changing those two variants while you play.

Advantage: This pattern can be easily played fluidly even at a higher tempo, and has a nice 'lift' to it.

A good way to practise this pattern is by using percussive strums. Grip the fingerboard lightly, or tie a scarf around the neck in order to muffle the sound of the strings. Then perform the 6/8 strums with your right hand.

The idea behind this exercise is to let you concentrate fully on the strumming pattern, without the need to worry about fingering chords properly.

It usually takes some time to master this rhythm pattern, so don't get disheartened if you don't get it immediately.

Proceed step by step through this exercise: Play very slowly and stress the first half of the bar (1, 2, 3), then the second half (4, 5, 6) until the flow of the 6/8 time becomes second nature. This way you will swiftly grasp this strumming pattern.

25. Tune 3: Out on the Ocean—Jig (6/8)

To familiarise yourself with the 6/8 rhythm, try this jig that can be accompanied with a few simple chords.

CD Track 17

Tune 3: Out on the Ocean—Jig (6/8)

The image displays a musical score for a jig in 6/8 time, titled 'Out on the Ocean—Jig (6/8)'. The score is written on ten staves, each featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is composed of eighth and sixteenth notes. Accompanying chords are indicated by letters G, C, and D, with small diagrams showing the fingerings on the guitar strings. The chords G and C are used in the first four staves, while D is used in the fifth and sixth staves. The seventh and eighth staves use G and C, and the final two staves use G, C, and G. The score concludes with a double bar line.