

CHAPTER TWENTY:

Danny Boy

Eliminating Finger Squeak

Danny Boy," also called "Londonderry Air," is a lovely traditional British Isles melody. This arrangement is written in two distinct voices. This style is called two-part counterpoint. The bass line is called an obligato. The challenge to the performer is to play a singing legato melody over a flowing accompaniment. The obligato outlines the harmonies while maintaining a strong melodic character. Let the chord notes sustain together in much the same way a pianist uses the sustain pedal. Mute notes that make the harmony sound muddy and unclear.

Points of Interest:

1. Play each part separately to better understand the rise and fall of each line.
2. When parts are put together, try to maintain each part's individual shape.
3. Remember that a line in front of a finger number (-1, for example) means to use a guide finger. Keep the finger on the string when changing positions to get a smoother legato as well as a more secure position shift.

Eliminating squeaks on the wound (bass) strings:

1. Squeaks occur when the finger releases from the string at an angle, causing friction. The finger should take off straight, like a helicopter from the ground (rather than an airplane).
2. When a guide finger is causing squeaks, roll the finger a bit; slide on the soft side of the finger rather than on the hardened callous to reduce squeaks.
3. Loud squeaks are a sign of undue tension in the placement of the left-hand fingers.
4. Squeaks occur most commonly during the release of contracted fingers. Contracted fingering where fingers are squeezed together on the same fret. An example of this is measure 10, where fingers 1, 2, and 3 are all squeezed onto the second fret. Try raising your elbow to help bring your fingers more in line and reduce the tension.
5. In measure 14 the barre helps eliminate squeaks by keeping the finger off the tip when it changes position.

Danny Boy

Music
AN OLD IF
Word:
FRED WE
Arrang
SIMON



$\text{♩} = 60$

A A7 D E7

T
A
B

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3 A F#m7 Bm7 E7 A A7

TAB

6 D B7/D# A D/F# Dm6/F Esus A E7

BII-----

TAB

9 A D A/C# A A/G# F#m D B7 E7

TAB

13 A7 D A/C#F#m7 B7 D/F# Dm6/F A F#7 B7 E7 VI pos. A

BI-----

TAB