Steel-String

"The South Wind," Part 2

BY JOHN RENBOURN

OR THIS FINAL part of "The South Wind," the melody is on the treble strings. The arpeggiated chords—especially in the higher positions—create a harplike texture common to so many traditional Irish tunes.

Melodic continuity is facilitated by playing the melody mainly on the second string

for the first eight measures and the first string for the second eight. The ascending bends are fairly easy; however, the reverse bends in the second eight are a bit trickier. In bar 9, prepare the bent high *D* before sounding the chord, and then execute a reverse bend to C#.

For other arrangements of this type, lis-

ten to Pierre Bensusan, Martin Simpson, and Dan Ar Braz. If you're especially inquisitive, you can go to the source and check out the work of traditionalists like Willie Clancey, Matt Molloy, and the Chieftains.



A founding member of the jazz-folk ensemble Pentangle, John Renbourn has many books and solo albums to his credit.

"The South Wind"

traditional, arranged by John Renbourn



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"I collect sounds." —HOWARD ROBERTS, APR '70 GP