

# Contents

	Page	CD Track
Angels' Desire .....	12.....	1
Birmingham Steele.....	20.....	2
Caleb's Report .....	36.....	3
Celtic Cowboy .....	42.....	4
The Changing of the Guard.....	52.....	5
Country Fried Pickin' .....	27.....	6
Girl.....	56.....	7
Howling of the Wood .....	65.....	8
The Jawbone .....	76.....	9
Martha's Kitchen .....	86.....	10
Miss Haley's Music Box.....	83.....	11
Misty Nights in Tokyo.....	94.....	12
The Road Back Home.....	102.....	13
Self Portrait on Acoustic Guitar .....	107.....	14
The Visitation .....	112.....	15
Wabash Cannonball.....	124.....	16
White Rose for Heidi.....	119.....	17

### Example 7: Frailing Banjo Style

“Howling of the Wood” is a haunting, evocative work that balances heroic virtuosity with humble plaintiveness. In this passage, Doyle evinces a frailing banjo sound by strumming the up-stem notes with the backs of his right-hand middle and index fingernails (in the folk guitar “brush” style) while playing the down-stem notes normally, with the thumb. Note the wind-in-the-wires, mountain flavor of the passage. If, in your finger brushes, you accidentally re-strike the 2nd-string thumb note, don’t worry; that sort of randomness is all part of the frailing ethic.

#### CELTIC COWBOY - Exercise 7

w/Open Gsus2 tuning:

⑥ = D    ③ = G

⑤ = G    ② = A

④ = D    ① = D

♩ = 156

1:34

\*Execute 16th notes by brushing down w/R.H. middle finger, then brushing up w/R.H. index finger.

### Example 8: Alternate Picking—Fingerstyle

This searing single-note passage is the stop-time tag from “Country Fried Pickin’.” Doyle executes the steady eighth notes just like a flatpicker would—observing strict alternate picking with downstrokes on the beat and upstrokes for the offbeat notes. Except that this is done fingerstyle, so he substitutes a thumb for the downstroke and an index finger for the upbeats. Note that this pattern is strictly observed, regardless of intervening slurs, like the pull-offs in measures 1 and 2.

#### COUNTRY FRIED PICKIN’ - Exercise 8