

Flatpicking Guitar Magazine

Free Monthly Lesson, December 2015

“Julianne Johnson”

Arranged by Mickey Abraham

Hello and welcome once again to *Flatpicking Guitar Magazine's* free lesson portion of our monthly newsletter. I'd like to first say thank you to all those who emailed me about my “Sweet Georgia Brown” October 2015 e-lesson. I received more feedback about that arrangement than any other in almost ten years of arranging tunes for this newsletter. For those of you who might have missed it and would like to check out my most popular *Flatpicking Guitar Magazine* newsletter arrangement to date just click here http://www.flatpick.com/category_s/2287.htm

This month I present a straight forward rendition of the old-time gem, “Julianne Johnson.” I learned this tune from the great North Carolina fiddler Holly Riley. I really enjoy learning tunes from fiddle players. I have never heard “Julianne Johnson” played on the guitar so this allowed for complete creative freedom over arranging the tune. As much as I love trying to copy the flatpicking legends I feel it is equally important to seek out new fiddle tunes and find your own way of playing them on the flattop guitar. This is really copying the legends!

I like the way the tune's melody laid out in C position with a capo on the second fret. Capo II seems to be a stylistic choice for many guitarists when playing D fiddle tunes on the guitar. Once you learn my version you can challenge yourself by trying to learn the melody in open D position.

I must confess I did not learn Holly's fiddle version of “Julianne Johnson” note for note. To me, the flatpicking tradition involves adding your own twist to these awesome little tunes. It's more like jazz than classical. I feel I did retained the integrity of the tune's old-time melody while adding some traditional flatpicking language. In measure 14, for example, it seemed appropriate to throw in a C position Doc Watson lick reminiscent of “Black Mountain Rag.” The addition of blue notes and blues licks in fiddle tunes has become an integral part of the flat-picking tradition.

I hope you enjoy working on this melodic version of “Juliane Johnson.” I'd also like to thank my friend Holly Riley for sharing this great melody with me. Next time one of your friends calls an overplayed tune such as “Sally Goodin” or “Liza Jane” try introducing them to “Julianne Johnson.” As always, should you have any questions or comments on this e-lesson just drop me a line at michabraham@comcast.net

Julianne Johnson

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1 **G**

TAB

5 **F** **G**

TAB

9 **C**

TAB

13 **F** **G**

TAB

17 **C** **G**

TAB

Julianne Johnson (con't)

21 **C** **F** **G**

This system contains measures 21 through 24. The top staff is in treble clef with a key signature of one flat (B-flat). Measure 21 starts with a C chord and contains eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. Measure 22 continues with eighth notes: C4, B3, A3, G3, F3, E3, D3, C3. Measure 23 has a whole note F3 and a half note G3. Measure 24 has a whole note G3 and a half note F3. The bottom staff shows the fretting for each measure: Measure 21: 2, 2, 0, 1, 1, 0. Measure 22: 2, 0, 2, 0, 1, 1, 3. Measure 23: 0, 3, 1, 2. Measure 24: 0, 2, 0.

25 **C** **G**

This system contains measures 25 through 28. The top staff continues the melody. Measure 25: eighth notes G4, A4, Bb4, A4, G4, F4, E4, D4. Measure 26: eighth notes C4, B3, A3, G3, F3, E3, D3, C3. Measure 27: eighth notes G4, A4, Bb4, A4, G4, F4, E4, D4. Measure 28: eighth notes C4, B3, A3, G3, F3, E3, D3, C3. The bottom staff shows the fretting: Measure 25: 2, 0, 2, 0, 1, 1, 0. Measure 26: 2, 0, 2, 0, 1, 1, 0. Measure 27: 2, 2, 0, 1, 2. Measure 28: 0, 2, 0.

29 **C** **F** **C**

This system contains measures 29 through 32. The top staff continues the melody. Measure 29: eighth notes G4, A4, Bb4, A4, G4, F4, E4, D4. Measure 30: eighth notes C4, B3, A3, G3, F3, E3, D3, C3. Measure 31: eighth notes G4, A4, Bb4, A4, G4, F4, E4, D4. Measure 32: eighth notes C4, B3, A3, G3, F3, E3, D3, C3. The bottom staff shows the fretting: Measure 29: 2, 0, 2, 0, 1, 3, 1, 0. Measure 30: 2, 0, 2, 0, 1, 1, 3. Measure 31: 0, 3, 1, 2. Measure 32: 0.