


# Hollow Log

by Robert L. Force

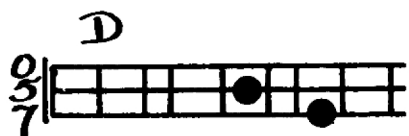
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The tune starts with a variation of this lick:

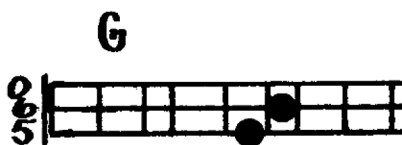


This exercise gets the fingers moving across the strings. In *Hollow Log* the timing is different from the one notated, it bounces. First time around it ends as above. Hammering on to the bass string several times in a phrase gives it a place to “turn around.” Every other phrase ends 

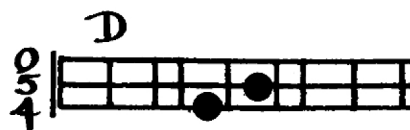
To help establish the melody it goes to a succession of three, two stop chords like in *Shortnen' Bread*, but the timing is reversed cut-time to the off-beat.



SHORT



NEN



BREAD

Then you launch into a impromptu lick cast in an Appalachian mountain music manner. Traditional music leans heavily on 4/4 timing, the fifth (sol), the seventh (ti) or second (re) for tension, pushes up to the octave and resolves back to the root (do). You build the lead in phrases, like using clauses in a sentence.

Between these “timed” excursions into free space (ya gotta get back to “do” with your melody at the same time the square of the 4-beat comes around) you interlace your improvisations with variations of “walking the strings” and the cut-time punctuation of the “short-nen-bread” two-stop chords.