Billy in the Lowground

Traditional, arranged by Scott Nygaard in the style of Clarence White

Clarence White's version of the traditional fiddle tune "Billy in the Lowground," recorded on the Kentucky Colonels' *Appalachian Swing,* helped define his style in relation to Doc Watson. Instead of transferring fiddle and mandolin lines to the guitar, White created a whole new sound by, among other things, combining sly syncopated runs with jazzy cross-picking. The version here is inspired by White's first run through the tune. "Billy in the Lowground" usually goes to a IV chord in the third bar of the B part, but White's first solo is harmonically the same as the A part, using an Am chord instead of an F. Over this he plays a very cool cross-picked E♭–E–A lick similar to the one used here. And the final run is typical of White, whose solos often trailed off mysteriously, ending as the next soloist was beginning his solo.

—SCOTT NYGAARD

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