

9 *8va* C Dm7 D° G7 C *8va* B7 C B7^{II} B7 *8va*

T 0 1 3 3 3 (3) 0 1 1 5 4 0
 A 0 1 3 6 3 2 1 (1) 0 3 0 1 1 1 3 0
 B 2 3 3 3 3 (3) 2 2 2 1 1 3 3 2 0
 (3) *sl.* 2 2 (2) H 3 3 0 0 3 3 2 0

12 *8va* C Cadd9 E^{oV} E^{oVII} Dm7^V E° Dm7 Dm7 Fmaj7 E^{oIII} E^{oVI}

T x 1 1 3 x 5 x 8 x 6 x 5 3 3 3 3 5 6 5 3 4 7
 A x 1 1 1 x 4 x 7 x 6 x 4 3 3 3 3 3 3 3 3 6
 B 2 2 2 5 8 7 5 3 3 3 3 3 3 3 3 3 4 7
 3 3 3 4 7 5 4 3 3 3 3 3 3 3 3 3 6

15 *8va* C^V B⁷ A7 *8va* Dm7 Fmaj7 Dm7^V Dm7^{VII} B° G7^{VIII}

T x 8 x 3 2 2 2 3 5 6 x 6 8 10 x 10 x 9 8
 A x 6 x 2 1 1 1 3 3 3 x 6 6 8 x 8 x 8 8
 B 5 3 2 2 2 3 3 3 7 7 10 10 9 9
 7 1 0 0 0 3 3 3 5 5 8 8 8 8 *sl.* 2

C Section A1

18 *8va* C B7 C Am B7 *8va* C Am C Cadd9 Dm7 D° G7

T 1 0 1 1 1 1 0 x 1 1 0 0 1 3 4 5 3 3 3
 A 0 2 2 2 1 1 3 0 1 1 3 1 0 x 1 3 0 1 1 1 1 3 3 6 3 2 1
 B 3 3 0 0 3 3 3 3 0 x 3 3 3 3 (3) (3) (3) (3) 2 2
 H

22 *8va* C B7 C B7^{II} B7 C Cadd9 E^{oV}

T 0 1 1 5 4 0 (0) x 1 1 3 x 5 x
 A 0 1 1 1 3 0 0 (0) x 1 1 1 x 4 x
 B 2 2 2 1 1 2 2 4 1 (1) 2 2 2 5
 2 3 3 0 0 3 3 2 0 (0) 3 3 3 4

39

Dm7 *8va* A Dm7 Dm6 Dm7 A A7^{III} Fmaj7 G#m6 *8va*

T 3 x 2 3 3 (3) x 2 5 5 3 0
 A 3 x 3 3 6 5 3 x 3 3 3 3 3 2
 B 3 2 2 3 3 (3) 2 2 4 5 5 x 3 3 3 2
 3 4 (3) (3) 4 4 x 3 3 2

p

E Intro - Variation

42

8va C B7 C B7 *8va*

T x x x x x x x
 A 2 1 3 0 x 2 1 3 0 x
 B 2 2 2 1 0 x 2 2 2 1 0

H

44

8va Dm7 Fmaj7 Dm7 G#m6 D° G#m6 Am B6add9 C6add9

T 3 5 3 0 3 0 1 7 8 8
 A 3 3 3 2 2 2 3 7 8 8
 B x 2 3 3 3 0 2 2 3 6 7 7 7

sl.

F Percussive Breakdown

46

8va Cmaj7 *8va* Cmaj7 *8va* Cmaj7 *8va* Cmaj7 *8va* B7 *8va* B7 *8va*

T (8) 0 x 0 x (x) 0 x 0 x (x) 0 x 0 x
 A (8) 1 x 0 1 x (x) 1 x 0 1 x (x) 0 x 0 x
 B (7) 2 0 2 x 2 0 2 x 1 0 1
 (7) 3 0 3 x 3 0 3 x 0 0 1

sl.

H

49

B7 B7 Cmaj7 Cmaj7 Cmaj7 Cmaj7

8va-----1 8va-----1 8va-----1 8va-----1 8va-----1 8va-----1 8va

N.H.----1

T	0	x	0	[12]	([12])	0	x	0	(x)	0	x	0	x	0	x
A	0	x	0	1	x	0	1	x	(x)	1	x	0	1	x	x
B	x	1	0	1	2	0	2	x	2	x	2	0	2	0	x
	x	0	0	3	0	3	0	x	3	0	3	0	3	0	3

H H H H H

52

B7 B7 B7 B7 Cmaj7 Cmaj7

8va-----1 8va-----1 8va-----1 8va-----1 8va-----1 8va-----1 8va

T	0	x	0	x	(x)	0	x	0	x	(x)	0	x	0	x	0	x
A	0	x	0	x	(x)	0	x	0	x	(x)	1	x	0	1	x	x
B	x	1	0	0	1	x	1	0	0	1	x	2	0	2	0	2
	x	0	0	0	1	x	0	0	0	x	3	0	3	0	3	

H H H H H

55

Cmaj7 Cmaj7 B7 B7 B7 B7 Cmaj7 Cmaj7

8va-----1 8va-----1 8va-----1 8va-----1 8va-----1 8va-----1 8va-----1 8va

N.H.---1

T	0	x	0	x	(x)	0	x	0	x	(x)	0	x	0	[12]	([12])	0	x	0	x
A	1	x	0	1	x	(x)	0	x	0	x	(x)	0	x	0	1	x	0	1	x
B	x	2	0	2	x	1	0	1	x	1	0	1	0	1	2	0	2	0	2
	x	3	0	3	x	0	0	0	x	0	0	0	3	0	3	0	3	0	3

H H H H H

59

Cmaj7 Cmaj7 Bsus4 Bsus4 Bsus4 Bsus4 B7

8va-----1 8va-----1 8va-----1 8va-----1 8va-----1 8va-----1 8va-----1 8va

T	0	x	0	x	(x)	0	0	0	0	(0)	0	0	0	0	0	(0)	
A	1	x	0	1	x	(x)	0	0	0	(0)	0	0	0	0	0	(0)	
B	x	2	0	2	x	2	x	2	x	2	(2)	x	2	x	1	1	(1)
	x	3	0	3	x	0	x	0	x	0	(0)	x	0	x	0	0	(0)

H H H H H H H H

G Section A2

♩ = 148 (♩-♩³)

C Cadd9 B7 C Am B7

63

T 0 1 3 0 0 (0) 1 3 3 1 0 0
 A 1 3 0 1 1 0 0 (0) 1 3 3 1 0 0
 B 3 3 2 2 2 1 (1) 3 2 2 2 1

H H

C Cadd9 C Fmaj7 D° G7 C

65

T 0 1 3 1 0 1 3 5 3 (3) 3 0 1
 A 1 3 0 1 1 0 1 1 3 3 6 5 3 2 (2) 1 1 3 0 1
 B 3 3 2 2 2 2 2 2 3 3 3 3 3 (3) 3 2 2 2

H sl. H

Cadd9 B7 C Cadd9 B7 C Cadd9 E[♯]v E^{♭vii} Dm7^{vii}

68

T 3 0 0 0 (0) 1 3 5 4 0 1 1 1 3 x 5 5 5 8 8 10
 A 1 0 0 1 3 0 (0) 1 1 0 1 1 1 1 x 4 4 4 7 7 8
 B (3) 0 2 3 3 (3) ((3)) (3) (3) sl. 3 3 3 3 4 4 4 7 7 8

sl. H

Dm7^v Dm7 Fmaj7 Dm7 Fmaj7 E[♭]o^{||} E[♭]o^v C^v Gadd9

71

T 10 6 5 3 3 5 6 (6) 5 3 6 5 3 4 4 4 7 7 7 8 8 8 8 5 x 0 0
 A 8 6 5 3 3 3 3 (3) 3 3 3 3 3 3 3 3 6 6 6 6 6 6 x 3 3
 B 10 7 5 3 3 3 3 (3) 3 3 3 3 3 4 4 4 7 7 7 5 5 5 5 5 5

Dm7 Fmaj7 Dm7^v Am7 Dm7 Fmaj7 D° Cmaj7

74

T 3 3 5 6 x 6 6 8 6 x 3 3 5 3 x 0 (0) 0 3 0 x 0 0 0 x
 A 3 3 3 3 x 6 6 6 6 x 3 3 3 3 x 2 (2) 2 2 2 x 1 1 1 x
 B 3 3 3 3 7 7 7 7 3 3 3 3 3 (3) 3 3 3 2 2 2 2 3 3 3

sl.

77

B7 Cmaj7 B7 Cmaj7 C6 Dm7

8va

T	0	0	0	x	0	0	0	(0)	x	0	0	0	x	0	0	(0)	0	x	1	1	1	x	3	3
A	0	0	0	x	1	1	1	(1)	x	0	0	0	x	1	1	(1)	1	x	1	1	1	x	3	3
B	1	1	1	2	2	2	(2)	1	1	1	2	2	(2)	2	2	2	2	2	2	2	2	3	3	3
B	0	0	0	3	3	3	(3)	0	0	0	3	3	(3)	3	0	0	0	3	3	3	3	3	3	

80

Dm7 G#m6 Cmaj7 Ebm C B7V

8va

T	3	x	0	0	0	x	0	0	0	x	4	4	4	(4)	x	5	5	5	x	7	7	7
A	3	x	2	2	2	x	1	1	1	x	0	0	0	(0)	x	1	1	1	x	5	5	5
B	3	3	3	3	3		2	2	2	1	1	1	(1)	2	2	2	2	2	7	7	7	
B	3	2	2	2	2		3	3	3	0	0	0	(0)	3	3	3	3	3	6	6	6	

83

B7V C V Eovii Am7V Dm7V Dm7 Fmaj7 Dm7

8va

T	x	8	8	8	x	8	8	(8)	8	x	8	8	6	5	3	3	3	3	5	6	6	5	3	6	6
A	x	6	6	6	x	7	7	(7)	7	x	6	6	6	5	3	3	3	3	3	3	3	3	3	3	3
B	5	5	5	5	8	8	(8)	8	7	7	7	5	3	3	3	3	3	3	3	3	3	3	3		
B	7	7	7	7	7	7	(7)	7	5	5	5	5	3	3	3	3	3	3	3	3	3	3	3		

86

Fmaj7 Eboiii Ebovi C V Dm7b5 C#m7b5 Dm7VII Dm7XI Dm7VII

8va

T	5	4	4	4	4	7	x	8	8	8	8	5	5	5	9	9	9	9	8	8	8	10	(10)	13	10	11	12
A	3	3	3	3	3	6	x	6	6	6	6	6	6	6	8	8	8	8	7	7	7	8	(8)	11	8	9	10
B	3	4	4	4	4	7	5	5	5	5	5	5	5	10	10	10	10	9	9	9	10	(10)	12	10	11	12	
B	3	3	3	3	3	6	7	7	7	7	7	7	7	8	8	8	8	7	7	7	8	(8)	12	8	9	10	

sl. sl. sl.

H Section B1

♩ = 128 (♩-♩♩)

8va-----
8va-----
8va-----

90

T	4	4	1	2	2	8	4	2	2	2	8	6	4	x	8	6	4	x
A	1	4	1	2	2	4	4	2	2	2	4	x	x	x	4	6	4	x
B	1	1	3	1	1	5	6	3	3	3	5	6	5	4	6	4	4	4

sl. *sl.*

8va-----
8va-----

93

T	9	8	6	x	8	6	5	x	5	x	1	x	3	x	6	x	5	1	3	3	3	x
A	6	x	x	5	5	x	1	x	1	x	1	x	4	x	1	1	1	1	1	1	1	x
B	6	6	5	5	7	3	1	5	3	1	1	1	3	3	3	3	3	3	3	3	3	3

8va-----
8va-----

96

T	5	3	1	x	5	3	1	x	6	5	3	x	5	4	x	3	x	2	2	x	3	3	5	3	x
A	1	x	1	x	3	3	1	x	3	2	2	x	2	2	x	2	x	3	3	x	3	3	3	3	x
B	3	2	1	2	3	2	1	3	3	2	2	2	2	2	2	2	2	4	4	3	3	3	3	3	3

8va-----
8va-----

99

T	2	2	x	3	3	x	2	2	x	2	2	5	5	3	0	(0)								
A	3	3	x	6	5	3	3	3	x	3	3	3	3	3	2	(2)								
B	2	2	3	3	2	2	2	2	2	5	5	x	3	3	3	(3)								
	4	4	(3)	(3)	4	4	4	4	4	4	4	x	3	3	2	(2)								

p

I Outro

8va-----
8va-----
8va-----

103

T		1	3	0	x		0	x		3	5	3	0	3	
A		2	2	2	1	x	1	3	0	x	3	3	3	2	2
B	2	3	0	0	x	2	2	2	1	0	3	3	3	3	3

sl.

G#m6 *8va* E^{oV} Em7^I E^{oI} Bm7^{open} D6add9

N.H. N.H.-----1

T	0	5	7	5	5	5	x	3	0	3	x	2	3	2	0	[12]	0	[12]	((12))10	
A	2	5	5	5	4	4	4	x	1	1	1	x	1	1	1	0	[12]	0	[12]	((12))10
B	3	5	5	5	x	5	5	2	2	2	2	2	2	2	0	[12]	0	[12]	((12))9	
	2	5	5	5	x	4	4	2	2	2	1	1	1	0	[12]	0	[12]	((12))9		

Eucalipstick **Performance Notes**

Song Specific Performance Notes

This interpretation of James Hill's jazzy number, Eucalipstick from his "On the Other Hand" CD, is a fairly advanced piece and will take some dedicated practice in order to play it proficiently. The piece contains many different chords and in particular James makes great use of the Dm7 inversions. He uses them to walk the melody up the scale and makes use of all 4 of the m7 shapes in the piece. With some initial help from a friend, I have given my best attempt at trying to name the chords correctly but can't guarantee they are all correct.

In order to keep the low A from overpowering the voicings; much of this song is played utilizing up strokes with the index finger of the right hand. In my previous attempt to learn this song I played it with all down strokes of the thumb. I had an opportunity to sit down with James and discuss this tune and he explained how he approached it with the up strokes. It makes a huge difference in how the song comes across.

Section F is the percussive breakdown in which the bass player solos over the changes of C Major7 and B7. Here James taps on his instrument slapping and popping harmonics in time with the groove. I have not tried to duplicate this in the transcription but rather notated a specific muted pattern, inclusive of the harmonics, in between the chord changes.

At the end of measure 87 James builds to a climax starting by sliding a Dm7 inversion up to a higher Dm7 inversion while uses a tremolo picking technique. The key to this move is to slide from the first inversion to the second without assigning different fingers to the strings for the second inversion. The fingers stay on the same string but slide up into position for the next chord. This may seem awkward at first but will become second nature pretty quickly. This provides a seamless transition between the chords. The last part of the passage is the first Dm7 inversion moved up the neck chromatically leading back into the B section. Again this section is played with the tremolo picking.

General Performance Notes

Keep in mind that the tablature is just a guideline. I try to transcribe the parts as close as I can to the original recording, however, that doesn't mean that I play them exactly as written. It is hard to duplicate the exact strums that the player is using so I get something close and go from there. The main reason I transcribe is to learn the song and have a permanent reference to make it easier to learn the song again after I have forgotten it months later. I find it very helpful to follow along in the tab while listening to the recording several times before actually attempting to play the song. This gets you familiar with the tab as it relates to the recording.

Tablature can be intimidating to some people. Here is a tip I realized one day. Playing some of the individual fret numbers seemed awkward and uncomfortable until I noticed that they came from within the "**shape of the chord**". So whenever possible fret the

chord and then play the other notes from within the chord. This should eliminate some moving around and make things a bit easier.

Above all else, have fun and if you have any questions feel free to contact me at

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