

SKIPPING STONE (UNOFFICAL TRANSCRIPTION)

Transcribed by Dominator
Tune Ukulele ADF#B - Low A

Music by James Hill

A Intro

A Intro

♩ = 116 (♩-♩-♩)

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

Gtr I

T	7 5 4	4 x x x	x x 7 5 4	4 x x
A	4 7	5 x x x 4 5 7 4	5 9 x x 4 7	5 x x 5 4 5 7 4
B	4	4 x x x 4 4 4 4	4 9 x x 4	4 x x 4 4 4 4 4
	4	6 x x x 4 4 4 4	6 9 x x 4	6 x x 6 4 4 4 4

sl.

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

T	2 x x 7 5 4	4 x x x	4 x x 7 5 4
A	5 0 x x 4 7	5 x x x 4 4 5 7 4	5 5 9 x x 4 7
B	4 2 x x 4	4 x x x 4 4 4 4 4	4 4 9 x x 4
	6 1 x x 4	6 x x x 4 4 4 4 4	6 6 9 x x 4

sl.

8va-- 8va-----

T	x	0 0	4 4 4 7	12 7 5 4
A	5 x 5 4	0 5 4	5 5 5 5	9 4 7
B	x	6 4	4 4 4 4	9 4
	x	7 7 7	6 6 6 6	9 4

B Section A

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

Gtr I

T	x	0 0 5	4	0	0
A	5 x 5 4	0 5 5	5 0	0 5 4	5
B	x	6 4 6 6	1 6 4	6	6 6 6
	x	7 7 7	7 6 4 2	7 7	7 6 4 6 7 7 7

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

T	2 2 2 2 2 2	7 5 4	x	0 0 5	4	0
A	0 0 0 0 0 0	4 7	5 x 5 4	0 5 5	5 0	0 5 4
B	2 2 2 2 2 2	4	x	6 4 6 6	1 6 4	6 4
	1 1 1 1 1 1	4	x	7 7 7	7 6 4 2	

16 *8va*-----*8va* *8va*-----*8va* *8va*-----*8va* *8va*-----

T	0	5	4	5	7	5	4	0	4	x	x	4	7	12	7	5
A	0	6	6	4	4	4	4	2	5	x	x	5	5	9	6	8
B	7	7	7	4	4	4	4	1	6	x	x	6	6	9	0	6

C Section B

18 *8va*-----*8va*-----*8va*-----*8va*-----*8va*-----*8va*-----*8va*-----

T	0	0	1	0	1	2	3	3	3	2	3	4	0	0	0	0	3	1	0	1	1	1	0	1	2	3	3			
A	5	(5)	1	0	0	0	0	0	0	0	0	0	5	5	1	1	0	0	0	0	3	1	1	1	0	1	2	3	3	
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	2	2	2	0	2	3	4	4
		<i>sl.</i>	2	2	0	2	2	3	3	3	2	3	4	5	5	2	2	3	3	3	3	3	3	3	3	3	4	5	5	

21 *8va*-----

T	5	x	6	7	8	7	5	0	8	0	1	2	3	3	3	3	4	5	6	6	7	8	3	1	0	3
A	5	x	7	8	5	0	8	5	1	2	3	3	3	3	4	5	6	6	7	8	0	0	0	0	0	3
B	5	6	7	5	0	2	2	3	3	3	3	3	4	5	6	6	7	8	8	3	0	0	0	0	0	3
						<i>sl.</i>	2	2	3	3	3	3	4	5	6	6	7	8	8	3	0	0	0	0	0	3

To Coda

24 *8va*-----*8va*-----*8va*-----*8va*-----*8va*-----*8va*-----

T	1	1	1	0	1	2	0	0	0	0	0	0	0	0	0	2	0	2
A	1	1	1	0	1	2	0	0	1	1	0	0	1	0	1	1	1	1
B	2	2	2	0	2	3	5	5	0	0	0	0	0	0	2	0	2	2
	3	3	3	3	3	4	4	4	3	3	2	2	3	3	2	0	0	0

D Section C

26 *8va*-----

T	3	x	3	3	3	x	6	5	3	x	3	x	3	3	3	x	6	5	3	x
A	3	x	3	3	3	x	3	x	3	x	3	x	3	3	3	x	3	5	3	x
B	3	x	3	3	3	x	3	x	3	x	3	x	3	3	3	x	3	5	3	x
	5	x	0	0	5	x	0	0	0	0	5	x	0	0	5	x	0	0	0	x

8va-----

28

T	5	x	6	x	5	3	6	5	3	x	3	3	3	x	0	2	0	2
A	4	x	4	x	3	3	3	3	3	x	3	3	3	x	0	1	1	1
B	5	x	5	x	5	5	5	5	5	x	3	3	3	x	0	2	0	2
B	4	x	4	x	4	4	4	4	4	5	x	0	0	5	x	0	0	0

8va-----

30

T	3	x	3	3	3	x	6	5	3	x	3	x	8	3	x	6	5	3	x
A	3	x	3	3	3	x	3	5	3	x	3	x	8	11	3	x	3	5	3
B	3	x	3	3	3	x	3	5	3	x	3	x	8	8	3	x	3	5	3
B	5	x	0	0	5	x	0	5	5	5	x	8	8	5	x	0	0	0	0

To Dbl. Coda

8va-----

32

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

E Section D

8va-----

34

T	2	x	3	3	2	x	5	3	2	2	x	3	4	x	3	4	x	10	8	7	x
A	3	x	5	5	3	x	2	5	5	3	x	5	6	7	x	7	7	7	7	7	x
B	2	x	4	4	2	x	2	5	5	2	x	4	5	7	x	7	7	7	7	7	x
B	4	x	5	5	4	x	2	2	2	2	x	5	6	7	x	7	7	7	7	7	x

8va-----

36

T			3							2	2							5	3	2
A	10	x	3	x	5	x	2	x		3	3	2						2	2	5
B	7	x	4	x	2	x	2	x		2	2	2	4	2				2	2	2
B	9	x	5	x	2	x	2	x		4	4	4	2	2	5	4	2	0	2	2

8va-----

38

T	2	x	3	3	2	x	5	3	2	2	x	3	4	x	8	10
A	3	x	5	5	3	x	2	5		3	x	5	6	7	x	7
B	2	x	4	4	2	x	2			2	x	4	5	7	x	7
	4	x	5	5	4	x	2			4	x	5	6	7	x	7

8va-----

40

T	7	7	7	10	x	x	9	x	x	5	x	x	10	10	9	7	7	5	4
A	8	8	8	8	x	x	8	x	x	5	x	x	7	7	10	8	7	4	7
B	7	7	7	7	x	x	9	x	x	6	x	x	7	7			9	7	4
	9	9	9	9	x	x	7	x	x	5	x	x	7	7				4	4

F Section A1

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

42

T	x		0	0	5	4		0		0		0		0		
A	5	x	5	4	0	5	5	5	0	0	5	4	5	0	0	5
B	x		6	4	6	6		1		6	4	6	6	6	6	6
	x		7	7	7			7	6	4	2	7	7	7	6	4

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

45

T	2	2	2	2	2	2	7	5	4	4	x	7	4	5	9	7	5	4	0
A	0	0	0	0	0	0	4		7	5	x	5	5	5	7	5	5	5	5
B	2	2	2	2	2	2	4			4	x	4	4	6	9	6	6	6	6
	1	1	1	1	1	1	4			6	x	6	6	4	7	4			7

8va----- 8va 8va----- D.S. al Coda 8va---

48

T	0				2		4	x	x	4	7	12	0	0		
A	0		5	4	5	7	5	4	0	5	x	x	5	5	9	0
B	6	6	6	4	4	4	4	4	2	4	x	x	4	4	9	0
	7	7	7	7	4	4	4	4	4	6	x	x	6	6	9	3

D.S.S. al Dbl. Coda

8va---7 8va---7 8va---7 8va-----7 8va---7 8va-----7

50

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

8va-----7

52

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

8va-----7 8va 8va-----7

55

T 5 x 6 x 5 3 6 5 3 x 3 3 3 x 0 2 0 2
 A 4 x 4 x 3 3 3 3 x 3 3 3 x 0 1 1 1
 B 5 x 5 x 5 5 5 5 3 x 3 3 3 x 0 2 0 2
 4 x 4 x 4 4 4 4 5 x 0 0 5 x 0 0 5 x 0 0

8va-----7

57

T 3 x 3 3 3 x 6 5 3 x 3 x 8 3 x 6 5 3 x
 A 3 x 3 3 3 x 3 x 3 x 8 11 3 x 3 x
 B 3 x 3 3 3 x 3 x 3 x 8 8 3 x 3 x
 5 x 0 0 5 x 0 5 x 8 8 5 x 0

8va-----7 8va-----7

59

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

G Section D2

8va-----

61

T 2 x 3 3 2 x 5 3 2 2 x 3 4 x
 A 3 x 5 5 3 x 2 5 3 x 5 6 7 x 10 8 7 x
 B 2 x 4 4 2 x 2 5 2 x 4 5 7 x 7 7 7 x
 4 x 5 5 4 x 2 4 x 5 6 7 x 7 7 7 x

8va-----

63

T 10 x 3 x 5 x 2 x 2 2 2 2 5 3 2
 A 7 x 4 x 2 x 2 x 2 2 4 2 2 2 5
 B 9 x 5 x 2 x 2 x 4 4 5 4 2 0 2

8va-----

65

T 2 x 3 3 3 2 x 5 3 2 2 x 3 4 7 x
 A 3 x 5 5 5 3 x 2 5 3 x 5 6 7 x 8 10
 B 2 x 4 4 4 2 x 2 5 2 x 4 5 7 x 7 7
 4 x 5 5 5 4 x 2 4 x 5 6 7 x 7 7

1.

8va-----

67

T 7 7 7 10 x x 9 x x 5 x x 10 10 9 7 5 3 2
 A 8 8 8 8 x x 8 x x 5 x x 7 7 10 8 7 2 2 5
 B 7 7 7 7 x x 9 x x 6 x x 7 7 9 7 2 2
 9 9 9 9 x x 7 x x 5 x x 7 7 7 7 2 2

2.

8va-----

69

T 7 7 7 7 7 7 10 10 10 10 10 10 5 5 5 5 5 5 3 3 3 3 3 3
 A 8 8 8 8 8 8 8 8 8 8 8 8 6 6 6 6 6 6 2 2 2 2 2 2
 B 7 7 7 7 7 7 7 7 7 7 7 7 6 6 6 6 6 6 2 2 2 2 2 2
 9 9 9 9 9 9 9 9 9 9 9 9 5 5 5 5 5 5 3 3 3 3 3 3

8va-----

1

T	2	2		10	10	9	7		0	0		10	(10)
A	3	3	2	7	7		10		3	3	2	7	(7)
B	2	2	4	2	7	7			2	2	4	2	(7)
	4	4		0	0				4	4	5	4	2
												0	0
													(0)

Skipping Stone **Performance Notes**

Song Specific Performance Notes

“Skipping Stone”, composed by James Hill, is a very challenging piece of music. You can hear a distinctive difference in his right hand technique on his CD “A Flying Leap” when compared to his previous offering, “On the Other Hand”. Playing Skipping Stone proficiently will take months, if not years, to accomplish even for the most dedicated musician. This is primarily due to the complexity involved in the right hand strum the young gun from Canada utilizes.

James spent about 2 years in the woodshed perfecting what he refers to as the “Mono” strum. He strums all the strings with a single attack making sure not to arpeggiate as he does it. By that I mean you don't want to hear a click, click, click, click as you stroke down or up but rather just one click to sound the note. The key to getting the note to sound as a single note is by muting the other 3 strings with some fleshy part of your fingers and thumb. You will notice his thumb come over the top of the neck to mute the 4th, then 3rd strings as he plays the notes on the second string.

And in case you're wondering.....no, I can't play it proficiently myself but I offer it for those enthusiastic and dedicated players who are looking for a challenge.

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 dominic@rcsis.com
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