

Chinquapin Hunting

Traditional

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♩ D See notes A7 See notes

D A7 See notes

D A7 See notes

D A7 See notes D

Em G D

Em G 1. D

2. D Up the neck break A7

27 5 0 5 0 12 14 0 9 10 9 10 8 10 10 12 12 14 0 9 10 9 10

D A7

31 10 0 0 0 10 12 10 12 9 10 0 0 0 0 8 10 10 12 12 14 0 9 10 9 10

D A7

35 10 0 0 0 10 12 10 12 9 10 0 0 0 0 8 10 10 12 12 14 0 9 10 9 10

D A7

39 10 0 0 0 10 12 10 12 9 10 0 0 0 0 8 10 10 12 12 14 0 9 10 9 10

D Em G D

43 10 0 0 13 14 14 14 14 14 14 14 0 11 12 14 12 0 14 15 13

Em G 1. D

48 14 14 14 14 14 14 14 16 14 14 14 14 16 17 14 14 14 15 14 12 13

2. D

52

14 14 12 0^H 2 10 0

0 0

This is one of two tunes that goes by the name of Chinquapin Hunting (or Chinkapin Hunting). I've also heard it called Chinky Pin, but there are other tunes, including Buffalo Nickel, that go by that name. This version of Chinquapin Hunting comes from fiddler Art Stamper, who learned it from his father, Hiram Stamper. This tune moves from D, in the A part, to E minor in the B part, a musical structure reminiscent of many Celtic tunes.

In the first measure, I use a "ghost hammer," that is, I hammer onto the 4th string, 2nd fret without first plucking the string open. The ghost note shown in the tablature, the note in parentheses, is only inserted so that the hammer will sound in the MIDI playback, it should not actually be played.