

Cotton Eyed Joe

Traditional

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2/4

D7 G

6 **D7 G**

10 **D7 G**

14 **1. D7 G 2. D7 G**

18 **1. D7 G 2.**

22 **D7 G**

26

Performance markings: H, Po, SI, 2/5, 2/4, 1/4

This is what I think of as the Southeastern, Appalachian version of the tune by this name, a real hoedown. It's quite a bit different than the swing recording by Bob Wills and the Texas Playboys, or the more elegant tune you sometimes hear around rural New England. I had trouble hearing this on banjo, though, until I thought to drop the second string a whole step to A, so that I could get the hammer, at the beginning of measure 5. At that point, the whole thing came together.

Harold Todd used to play the heck out of this tune, and I really love it. It's one of those odd melodies that resolves mostly to the dominant, and not the tonic, although in this version I come back to the tonic at the end, even though it probably shouldn't. That's just how I remember Harold playing it. The up the neck version uses a stand alone pull-off and hammer to get the melody notes at a critical time; these need to be executed in perfect time for the phrase to sound right. On the fiddle, that long slide in the middle of measure 4 (actually the second measure, not counting the lead-in) is the heart of the tune, and it should really be as long, and as lazy a slide on the banjo as you can make it. It doesn't sound quite right in the MIDI playback. Listen to my living room recording in the " Picking" section.