

# Cumberland Gap

Traditional, based on the fiddling of Marion Reece Arrangement (c) Copyright 2013 by Donald J. Borchelt  
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The musical score is presented in a system of four staves. The top staff shows guitar chords: G, D7, G, C, D7, G, C, D7, G, C, D7, G, C, D7, G. The second staff is the fiddle part, with notes and techniques such as slurs (SL), hammer-ons (H), pull-offs (Po), and grace notes (¼). The third and fourth staves show the bass and treble clefs respectively, with fret numbers and fingerings indicated. The score is divided into measures, with measure numbers 5, 9, 13, 17, and 21 marked at the beginning of their respective lines.

25

C G C D7

29

G C D7 1. G Up the neck break

33

D7 G C D7 G

37

D7 G C D7

41

G D7 G

45

C D7 G D7 G

The image displays fiddle tablature for the tune 'Cumberland Gap'. It is organized into four systems of music, each with a corresponding chord chart above it. The first system (measures 49-52) has chords C, D7, and G. The second system (measures 53-56) has chords C and G. The third system (measures 57-60) has chords C, D7, and G. The fourth system (measures 61-62) has a G chord. The tablature uses numbers 0-19 to indicate fret positions on the strings. Techniques like 'Sl' (slide), 'Po' (pull-off), and 'H' (hammer-on) are marked. Measure 61 includes a hammer-on from the open string to the second fret. The piece concludes with a repeat sign in measure 60.

I was first shown this tune by my fiddling friend Mike Roguska, who comes to the Monday night old time jam at Sprouts, in Davis Square, Somerville. It is a very crooked, unusual version of Cumberland Gap that comes from Marion Reece, a fiddler and fifer from Zionsville, North Carolina, who was recorded by John Lomax for the Library of Congress in July, 1936.

The ghost notes in parantheses in measures 6, 11, 16, 21 and 30 are not played, they are there to make sure the hammer-on sounds in the MIDI playback. A ghost hammer is a hammer onto a string that has not first been picked by the right hand. Since it is not already agitated, you have to smack it pretty good with the left hand finger, to make sure that it sounds loud enough.