Cumberland Gap

Traditional, based on the fiddling of Marion Reece

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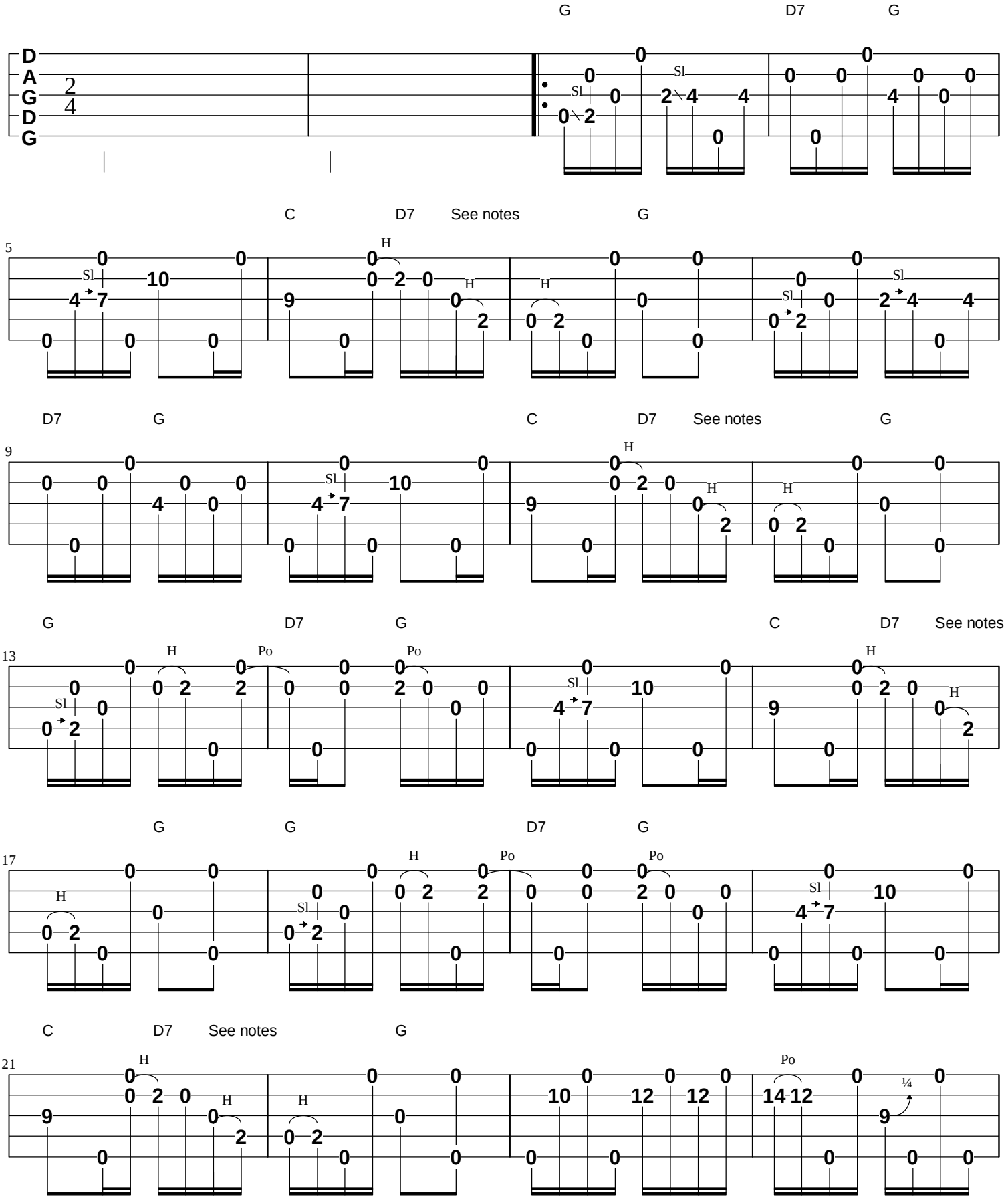
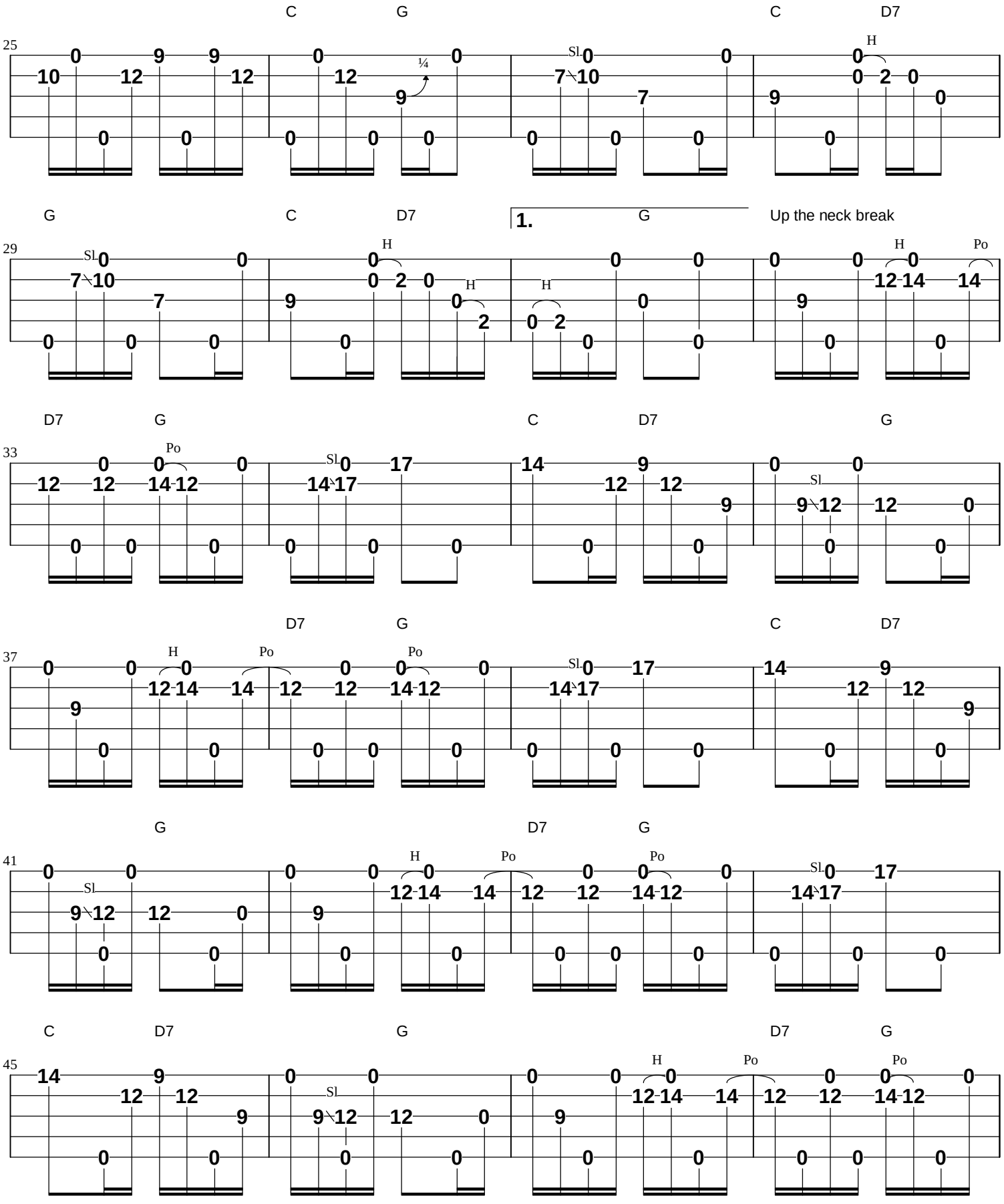
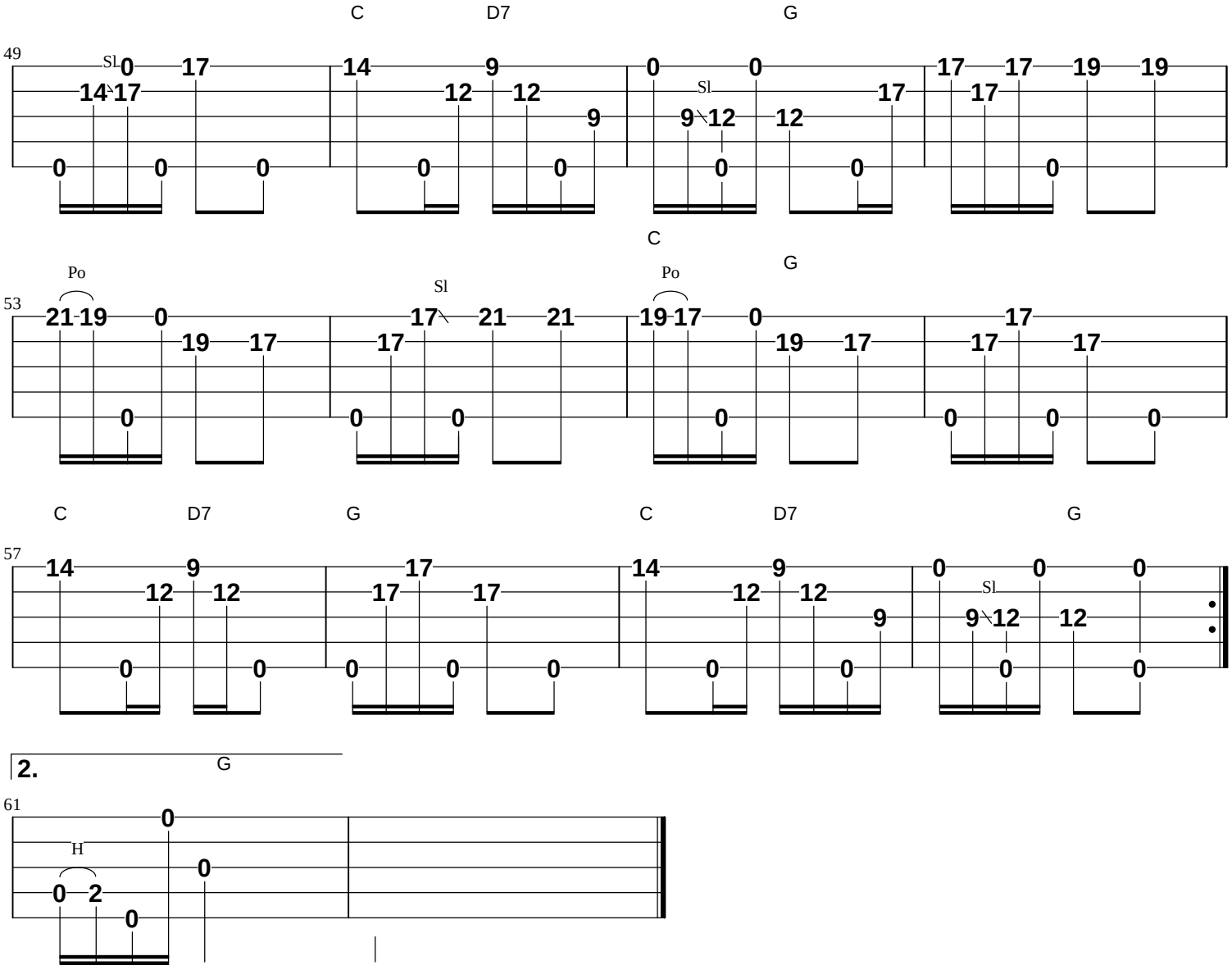



C G C D7
25
¼
Sl
H
G C D7 1. G Up the neck break
29
Sl
H
H
H
Po
D7 G C D7 G
33
Po
Sl
D7 G C D7
37
H
Po
Po
Sl
G D7 G
41
Sl
H
Po
Po
Sl
C D7 G D7 G
45
Sl
H
Po
Po



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.