





58

D7 G D7 G

I will keep to old-time music tradition, and point out, as countless have done before me, that this tune is apparently an Americanized descendant of the British Isles tune Lord McDonald's Reel. The A part is certainly the same, though the B part seems to me to be more of a departure. This is one of those tunes, like Cotton Eyed Joe, that I originally played in open G tuning, but once I tried it using the dropped second string, I moved it over. That hammer in measures 4 and 5 makes the whole A part come together.

I recently tinkered substantially with the B part, inspired by the field recordings of Henry Reed, from the Library of Congress website. The C part, though obviously an upper register variant of the A part, is often treated as a separate part, with the fiddle or banjo picker going back to the A part when finished, rather than back to the B part. That's how I remember Harold Todd doing it. My up the neck C part reaches back down for some open third string drones, which contrast nicely with the up the neck notes. Some clawhammer players use harmonics for this part.