

**New Money**  
**Traditional**  
**Banjo Tuning: gCGCD**

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C

G7

C

F

G7

C

Ghost hammer G7

H

C

3 4 0 0 Po H | 0 0 0 0 | 0 0 2 0 Po | 0 4 5 0 0 0

Ghost hammer G7

0 0 0 0 | 0 2 0 0 | 2 0 0 9 | 11 0 0 H 0 H | 11 0 0 H 4

H

1. C

Up ther neck break

3 4 0 0 Po H | 0 0 10 10 | H 171917 | 171917 171917

G7

H 171917 16 | Po 1917 0 | H 1214 1213 16 | 15 15 15

C

Sl 0 15 15 | 16 12 12 Pc 0 | H 1214 171917 | 171917 171917

G7

H 171917 16 | Po 1917 0 | H 1214 1213 16 | 15 15 15

C

Sl 0 15 15 | 16 12 12 Pc 0 | 10 1210 | 10 10 0

This tune in the key of C was recorded for Gennett Records by Fiddlin' Doc Roberts of Madison County, Kentucky, in August, 1928. Much is made of the fact that the ascending scale that starts up the first part of the tune, and reappears several measures later, includes an F#, rather than an F, which would suggest that at least this phrase is in Lydian Mode, an unusual scale for a fiddle tune. I suspect that the major 4th is inadvertant in the playing of what is basically a passing tone, reflecting the note employed when playing in the more common fiddle tune keys of D, G and A. When the 4th degree of the scale is a more central melody note, particularly in the syncopated phrasing found here in measures 8 and 8, and measures 16 and 17, he is clearly playing an F. But I have still tabbed it as an F#. Note there is a ghost hammer in measures 21 and 29; the 3rd string is hammered at the 2nd fret without first picking the string. You have to learn to hit it pretty hard in order for the note to be heard.