

Sally Goodin

Traditional

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G (A)

1. **D7 (E7)** **G (A)** 2. **D7 (E7)** **G (A)** **C (D)** **Po** **G (A)**

6

10

13

17

21

25

D7 (E7) **G (A)**

D7 (E7) **G (A)**

C (D) **G (A)** **D7 (E7)** **G (A)**

C (D) **G (A)** **D7 (E7)** **G (A)**

1. D7 (E7) G (A)

29

2. D7 (E7) G (A) C (D) G (A)

33

D7 (E7) G (A) C (D) G (A) D7 (E7) G (A)

37

⊕ D7 (E7) G (A)

42

I have always considered Sally Gooding to be the quintessential fiddle tune. Though common throughout the South, Midwest, and West, it doesn't seem to be in the traditional repertoire of new England fiddlers, suggesting that it has a native southern, rather than a Scotch/Irish, provenance.

The common bluegrass version of this tune also starts "up the neck," but it works off of a semi-closed position. That version has its roots in the picking of Snuffy Jenkins, and is perhaps even older. Listen to both Junie Scruggs and Snuffy Jenkins on the Smithsonian Folkways CD "American Banjo Three Finger and Scruggs Style," SF 40037, and then listen to J.D. Crowe pick the tune. Earl Scruggs' version is virtually the same notes also, but somewhere along the way, I think Earl has dropped a beat at the beginning of the first part, making it essentially a different, though still awesome tune.

This version of Sally Goodin starts with a different approach, getting most of the melody up the neck, but reaching down for drone notes from the open first and third strings. These drones should not be picked too hard, but should be allowed to sustain. The whole thing should be played with a certain bounce.

I should point out that the MIDI guitar track follows a "sock" style chord progression, while the chords written over the banjo tablature follow the conventional bluegrass/old-time progression.

Note that the chords written over the banjo track are the standard guitar chords. In the back-up for the B part, the banjo is also mimicing the sock-style chord progression, which is different, though complementary.