Stoney Point

Traditional

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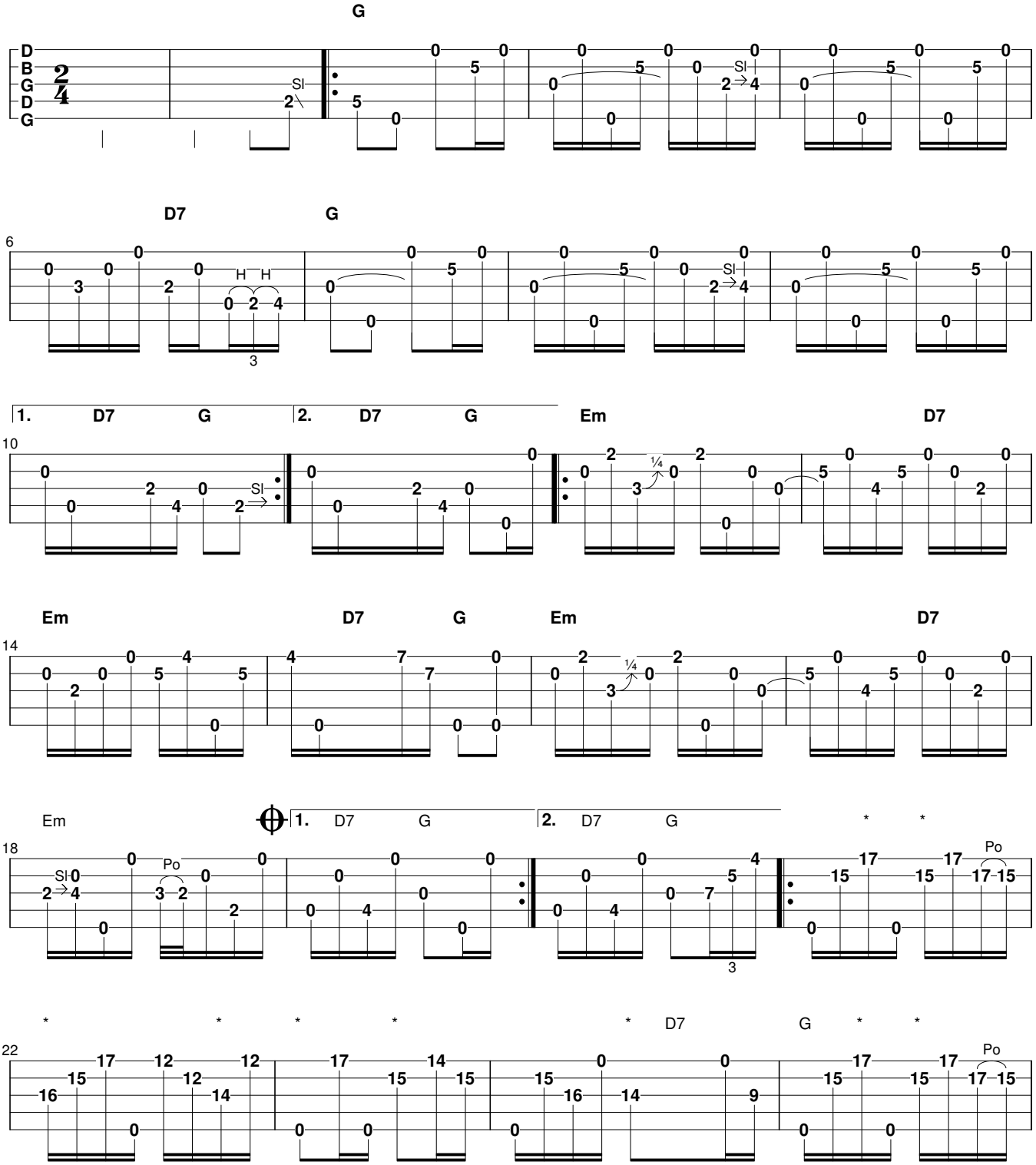
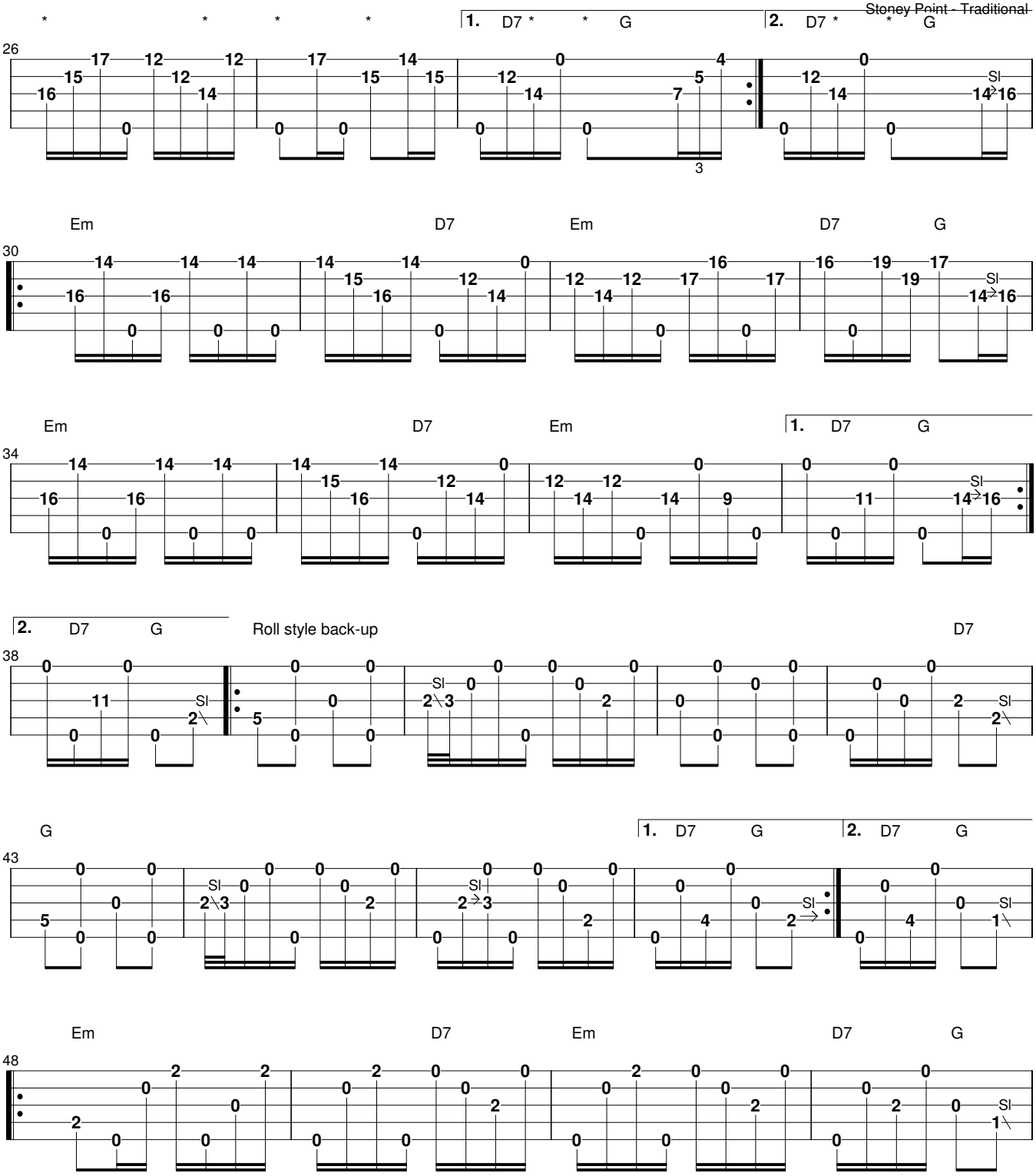
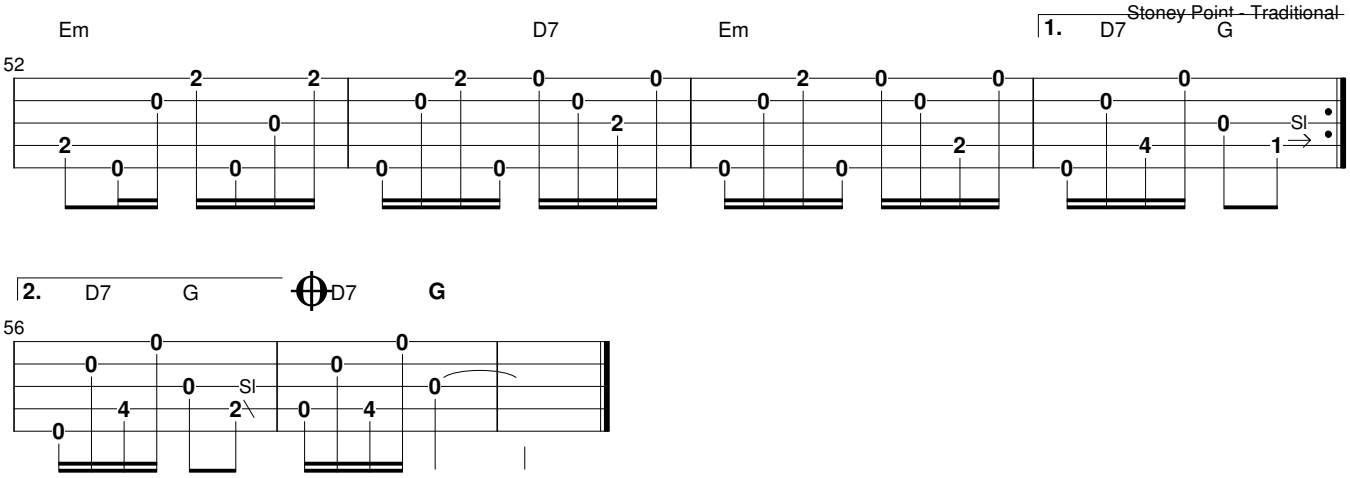



1. D7 G
2. D7 G
Em D7 Em D7 G
Em D7 Em 1. D7 G
2. D7 G
Roll style back-up
D7
G 1. D7 G 2. D7 G
Em D7 Em D7 G



This is the tune that Paul Warren and Earl Scruggs play as a duet on the Flatt and Scruggs Carnegie Hall live concert album, which they refer to as simply "Fiddle and Banjo." Lester starts it off with his famous intro about "down in our part of the country..." I suspect they don't state the name of the tune because its most common title, the one they probably knew it by, is unfortunately a racist slur. Just the same, it's a nice tune, and of itself not guilty of anything. Once the old-time picking community stumbled over some new names for it, there was no doubt a universal sigh of relief. One of those inoffensive names is Wild Horses at Stoney Point, or just Stoney Point. Another is Pigtown Fling.

Like Blackberry Blossom and Done Gone, this tune goes to the relative minor chord in the B-part, but resolves back to the tonic, the G chord. This is a simple, straightforward arrangement. The up the neck break is a good example of my relatively sparse approach to melody when up the neck. After many years of playing old-time tunes in three finger style, I have decided that it is more important to make it sound like a banjo, than to precisely play every note in the fiddle melody. Dynamics, or emphasis, is very important with this aproach. For the A part up the neck, measures 21 through 29, I have emphasized certain critical melody notes, which are marked above the staff with an asterix. They are also emphasized in the MIDI playback. This is how you pull the melody out of a forward or reverse roll.