

Stoney Point

Traditional

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This guitar tablature is for the song "Stoney Point" in 2/4 time. It consists of six systems of music, each with a staff of six strings (D, B, G, D, D, G) and a key signature of one sharp (F#). The piece is in the key of G major. The first system (measures 1-5) starts with a G chord and includes a capo (SI) on the second fret. The second system (measures 6-9) features D7 and G chords and includes a capo (SI) on the second fret and a triplet of eighth notes (0-2-4) with a triplet sign (3). The third system (measures 10-13) includes first and second endings for D7 and G chords, and an Em chord. The fourth system (measures 14-17) includes Em, D7, G, and Em chords, with a triplet of eighth notes (0-2-4) and a quarter note (1/4). The fifth system (measures 18-21) includes first and second endings for D7 and G chords, and a capo (Po) on the 17th fret. The sixth system (measures 22-25) includes D7 and G chords and a capo (Po) on the 17th fret. The piece concludes with a final chord on the 17th fret.

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1. D7 * G 2. D7 * G

26

Em D7 Em D7 G

30

Em D7 Em 1. D7 G

34

2. D7 G Roll style back-up D7

38

G 1. D7 G 2. D7 G

43

Em D7 Em D7 G

48

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Em D7 Em 1. D7 G

2. D7 G ⊕ 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 approach. 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 asterisk. They are also emphasized in the MIDI playback. This is how you pull the melody out of a forward or reverse roll.