

John Riley the Shepherd

Traditional

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Gm (Am) F (G)

D7 (E7) Gm (Am) F (G) D7 (E7)

1. Gm (Am) 2. Gm (Am) F (G) D7 (E7)

F (G) D7 (E7) F (G) D7 (E7)

Gm (Am) Up the neck break See notes F (G)

M T I T I

D7 (E7) Gm (Am) See notes F (G) D7 (E7)

M T I T I

1. Gm (Am) 2. Gm (Am) F (G)

27

F (G) D7 (E7) F (G) D7 (E7)

31

Gm (Am)

36

This tune comes from the playing of Kentucky fiddler Art Stamper, which he recorded on a County CD called "Goodbye Girls, I'm Going to Boston." This tune is modal, in A Dorian, and the banjo is tuned in G Variant, with the second string dropped a whole tone from standard. You will have to capo on the 2nd fret to be in A.

This setting calls for several unusual right hand patterns. The open break requires an inside roll, with the middle finger moving down to play the 2nd string open. This occurs in measures 3, 4, 8, 9, 12, 14, 16, and 18. In measure 21 and 25 in the up the neck break, the thumb crosses over to pick the 2nd string, followed by the index finger on the 3rd string. This takes some practice to get smoothly, if you are not used to it.

The left hand fingering in the up the neck break is easier than it looks. In the opening figure, starting at the end of measure 18, the ring finger frets the 2nd string, 15th fret, the index takes the 1st string, 12th fret, and the middle finger the 3rd string, 14th fret. Near the end of the next measure, the pinky frets the 1st string, 15th fret, while all of the other fingers remain in place. This left hand pattern comes up again in measures 23 - 25 and 34 - 35. The middle finger frets the 3rd string, 10th fret in measure 21, and then slides up to the 12th fret, where it stays to get the note again at the beginning of the next measure. There the ring finger takes the 2nd string, 12th fret, and the index the 1st string, 10th fret. This pattern shows up again also, at the end of measure 25 through 26, and throughout the B part. This mirrors the earlier up the neck pattern, which makes it easy to move around.