

Old Drake

Traditional

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Gm (Am) F (G) Gm (Am)

0 12 15 15 17 17 15 15 15 12 15 17 17 12 15 17 17 0 0 0 0 0 0

F (G) Gm (Am) Gm (Am) Gm (Am)

0 15 15 10 12 12 12 12 15 15 17 17 15 15 15 12 15 17 17 12 15 17 17 0 0 0 0 0 0

F (G) Gm (Am) F (G) Gm (Am) F (G) Gm (Am)

15 15 0 0 0 0 0 0 12 13 10 12 10 12 10 12 13 13 10 12 10 10 0 0 0 0 0 0

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

0 12 13 0 10 10 10 10 13 13 10 12 10 10 0 0 0 0 0 0 0 0 10 10 12 12 0 0 0 0

Open position break Gm (Am) Gm (Am) F (G) Gm (Am)

0 0 3 3 5 5 0 3 3 0 3 0 0 3 3 0 3 0 0 0 0 3 3 0 0 0 0 0 0

F (G) Gm (Am) F (G) Gm (Am)

0 0 3 3 5 5 0 3 3 0 3 0 0 3 3 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0

Old Drake - Traditional
F (G)

28

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

33

Gm (Am)

This tune comes from the playing of Burl Hammons of the Hammons family of Pocahontus County, West Virginia. In the field recording made for the Library of Congress, Hammons only plays the tune through about one and a half times, but I think I have been able to figure out basically what he is doing. There is an extra beat in the 4th measure, as he moves to repeat the high part, and again at the end of each pass through the low part. But he does not put in the beat when he ends the high part to move into the low part. Note the ghost hammers, marked with a GH. A ghost hammer is a hammer onto a string that has not first been picked by the right hand. Since it is not already agitated, you have to smack it pretty good with the left hand finger, to make sure that it sounds loud enough.