

Rocky Mountain Goat

Traditional

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2/4

D G D A7 D A7

7 D G D A7 D

12 G D A7 D A7 D G

17 D A7 D A7 D Po

22 D A7 D A7 D Po

27 A7 D A7

Detailed description: This is a fingerboard diagram for the guitar piece 'Rocky Mountain Goat'. It is written in 2/4 time and consists of 27 measures. The diagram shows the fretboard with strings and frets, and indicates fingerings with numbers 1-4. Chords are indicated by letters (D, G, A7) above the staff. Specific techniques are marked with 'H' (hammer-on), 'Po' (pull-off), and 'Sl' (slide). Measure 12 includes a slide from the 8th to the 9th fret. Measure 17 includes a hammer-on from the 9th to the 10th fret. Measure 22 includes a pull-off from the 2nd fret to the 4th fret. Measure 27 includes a pull-off from the 12th fret to the 10th fret. The diagram is divided into systems of four measures each, with measure numbers 7, 12, 17, 22, and 27 marking the start of new systems.

32

37

42

47

52

This tune was first recorded by the legendary Kentucky fiddler Doc Roberts in 1927, in the earliest days of commercial country music recording. This version is based more on the idiosyncratic rendition by Henry Reed, recorded in his home by noted fiddler and folklorist Alan Jabbour over a 14 month period between 1967 and 1968. The tune is closely related, just a variant, really, of Drunkin Billy Goat, another well known old-time tune common in the Texas fiddling repertoire.

Jabbour made three different recordings of Reed playing Rocky Mountain Goat, oddly each slightly different. In the first version, Reed consistently puts an extra beat at the end of the B part, and some old-time musicians, like Boston area clawhammer picker Tim Rowell, play it with that "crooked" time. Reed's second and third versions, the third with guitar played by his son, Gene Reed, does not have the extra beat, nor does Doc Robert's original performance. I have decided to leave it out, as listening closely, it does not appear to me to be deliberate. Jabbour does not include it in his transcription.

In the second recording, Reed includes a third part that runs up to the high D, reminiscent of Quince Dillon's High D, another Reed tune. Jabbour states that this extra "strain" is unique to Reed. Rather than incorporate this third part entirely, I have borrowed the run up to the D to create a two-octave variation of the B part.

One last note- what is arranged here as the A part some musicians play as the B part, in other words, the order of the parts is reversed. This was true of Doc Roberts' original recording.