

SALLY JOHNSON Trad., arr. Alan Munde

Key of G G D G B D  
Guitar open

First break (Part A) G C

First break (Part A) G C guitar notation. The first measure has a G chord with notes 4-5 on the bass string and 0 on the others. The second measure has a C chord with notes 9-10 on the bass string and 0 on the others. The piece ends with a double bar line and repeat dots.

Guitar notation with chords G, Em, G, C. The first measure has a G chord (0 2 3 0 0 0). The second measure has an Em chord (0 2 0 0 0 0). The third measure has a G chord (0 2 3 0 0 0). The fourth measure has a C chord (0 0 0 0 0 0).

Guitar notation with chords D, 1.G, 2.G. The first measure has a D chord (5 4 5 0 0 0). The second measure has a G chord (0 2 0 0 0 0). The third measure has a G chord (0 2 0 0 0 0).

Part B guitar notation with chords G, C, G, D, G. The first measure has a G chord (0 2 3 0 0 0). The second measure has a C chord (0 0 0 0 0 0). The third measure has a G chord (0 2 3 0 0 0). The fourth measure has a D chord (0 2 0 0 0 0). The fifth measure has a G chord (0 2 3 0 0 0). The piece ends with a double bar line and repeat dots.

M T I M T I T M T M T M I T I M

2nd break (Part A)

2nd break (Part A) guitar notation. The first measure has notes 7 5 10 9 9 10. The second measure has notes 9 10 9 7 0. The third measure has notes 7 5 10 9 9 10. The fourth measure has notes 9 10 9 0 0. The piece ends with a double bar line and repeat dots.

2nd break (Part A) guitar notation. The first measure has notes 7 5 10 9 9 10. The second measure has notes 9 10 9 7 0. The third measure has notes 5 4 5 0 0 0. The fourth measure has notes 0 2 0 0 0 0. The piece ends with a double bar line and repeat dots.

Part B

Part B guitar notation. The first measure has notes 5 3 0. The second measure has notes 0 7 0 0 5 4 5. The third measure has notes 0 0 0. The fourth measure has notes 0 7 0 0 7 0 7. The fifth measure has notes 0 7 0 0 7 5 7.

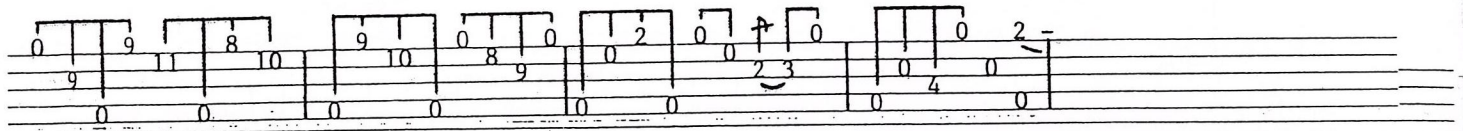
Part B guitar notation. The first measure has notes 0 0 7 7 9 7. The second measure has notes 0 11 10 9. The third measure has notes 10 11. The fourth measure has notes 11 10 11. The piece ends with a double bar line and repeat dots.

3rd break (Part A)

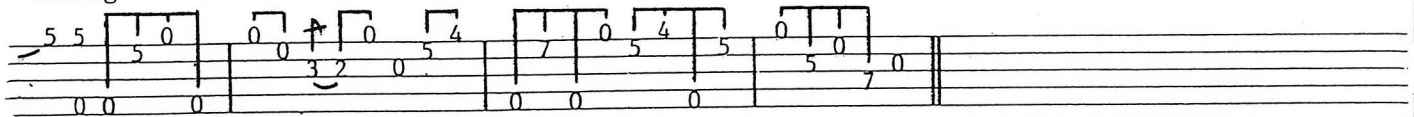
3rd break (Part A) guitar notation. The first measure has notes 9 8 9 11 8 10. The second measure has notes 9 10 0 8 9 8. The third measure has notes 0 9 11 8 10. The fourth measure has notes 9 10 0 9 8. The piece ends with a double bar line and repeat dots.

3rd break (Part A) guitar notation. The first measure has notes 0 9 11 8 10. The second measure has notes 9 10 0 8 9. The third measure has notes 5 4 5 0 0 0. The fourth measure has notes 0 0 4 2 0 9 8. The piece ends with a double bar line and repeat dots.

3rd break (Part A) guitar notation. The first measure has notes 0 9 11 8 10. The second measure has notes 9 10 0 8 9 8. The third measure has notes 0 9 11 8 10. The fourth measure has notes 9 10 0 9 8. The piece ends with a double bar line and repeat dots.



Ending



**RECORD REVIEW** (Really!)

Sandwich? This is a complete meal!

When a banjo picker gets the opportunity to put together an album, has the benefit of exceptional sidemen, is allowed to choose the numbers he wants to record, and that picker is of the caliber of Alan Munde, the result becomes something every picker will want to own. I not only predict that this album will become a classic but that you will hear parking lot pickers playing the tunes and licks from it in the field next summer.

It has a full balance of selections: hard-driving traditional, fiddle tunes, contemporary melodies, all performed with taste and imagination by Alan and his running mates from Country Gazette. There is something here for every three-finger picker to enjoy and learn from.

The liner notes are very informative and give a brief biography of Munde and descriptions of each tune. It mentions however that a couple of the tunes are played in 'open F'. "The G is tuned up to A", and I wondered what that meant.

In response to my question, Alan replied, "Actually an 'open F' tuning is wrong or misleading at best. What I did was play in the key of F out of an open G tuning ("Beat The Heat" and "Sleepy Eyed John") or tune my 5th string to A ("Darcy Farrow")."

He gets excellent support from his back-up band, especially the bass of Roger Bush; rock-solid and the kind of bass playing every banjo player would like behind him.

What is special about Munde's picking? I think it is his ability to make every tune sound fresh; never sacrificing the melody for licks that are 'far out', but putting in plenty of technical tricks that will make any listener take notice. At times he is 'chromatic' (as in the fiddle tunes) and at others he can drive with the best of them in a Scruggs oriented style; but always it is Alan Munde and his distinct bounce and lilt in full control. Derivative but not imitative, this album presents Alan Munde at his best.

An instruction book containing tablatures to the tunes on this album is promised.

The banjo used on the recording is a Stelling. It sounds very fine.

If you can afford to buy only one record this year, I suggest you take this 'sandwich' home and eat it up.

(HN)



Alan Munde on stage at The Childe Harold, Washington, D.C. Fall 1975 photo by KEN NORKIN Potomac, MD

"Alan Munde's Banjo Sandwich"  
Ridgerunner Records RRR 0001  
3035 Townsend Drive, Ft. Worth, TX 76110

SELECTIONS:

- |                    |                      |
|--------------------|----------------------|
| Whisperin' George  | Sally Johnson        |
| Dear Old Dixie     | Sleepy Eyed John     |
| Blackberry Blossom | Blue Ridge Express   |
| Darcy Farrow       | Sail Away Ladies     |
| Durang's Hornpipe  | Doc's Riverboat Reel |
| Banjo Boy Chimes   | Beat The Heat        |

MUSICIANS:

- |                      |                       |
|----------------------|-----------------------|
| Alan Munde-banjo     | Doc Hamilton-guitar   |
| Dave Ferguson-fiddle | Roland White-mandolin |
| Roger Bush-bass      |                       |

Recorded: Ft. Worth, Texas, August 14 & 18, 1975