

Sandy Boys

Traditional

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G (A)

F (G)

1. **G (A)** 2. **G (A)**

C (D) **G (A)**

F (G) 1. **G (A)** 2. **G (A)** Up the neck break

See notes

27 **F (G)** **1. G (A)** **2. G (A)**

31 **C (D)**

35 **F (G)** **1. G (A)** **2. G (A)**

39 **G (A)**

This is another of those West Virginia tunes with the hauntingly modal sound, this time in Mixolydian. I learned this from my friend Ed Britt. Bluegrassers will notice that the A part obviously sounds something like Ralph Stanley's Clinch Mountain Backstep, but the B part is quite a bit different, and in this version sounds a bit like Train on the Island.

Though modal sounding, this arrangement is set in open G tuning. Mixolydian mode employs a major third interval in the scale, so the tonic chord will be G major (or A major, when you put the capo on, and play in the fiddle key, as this tablature does). Instead of using the dominant chord, however, or the dominant seventh, it uses the natural seventh chord, which is F (or G, capoed).

A mention of some left hand fingering. Going into measure 21, I use the middle finger to fret the second string at the 15th fret, and the ring finger on the first string at the same fret. Then the pinky takes the first string at the 17th fret, leaving the ring finger in place. In measure 22, I use the index finger to get the second string at the 13th fret, and the middle finger moves over to get the third at the 15th fret. This represents a relative economy of movement, and allows you to return to the original fingering when moving into measure 23, which takes you through the next three and one-half measures.