Santa Anna's Retreat

Tradtional

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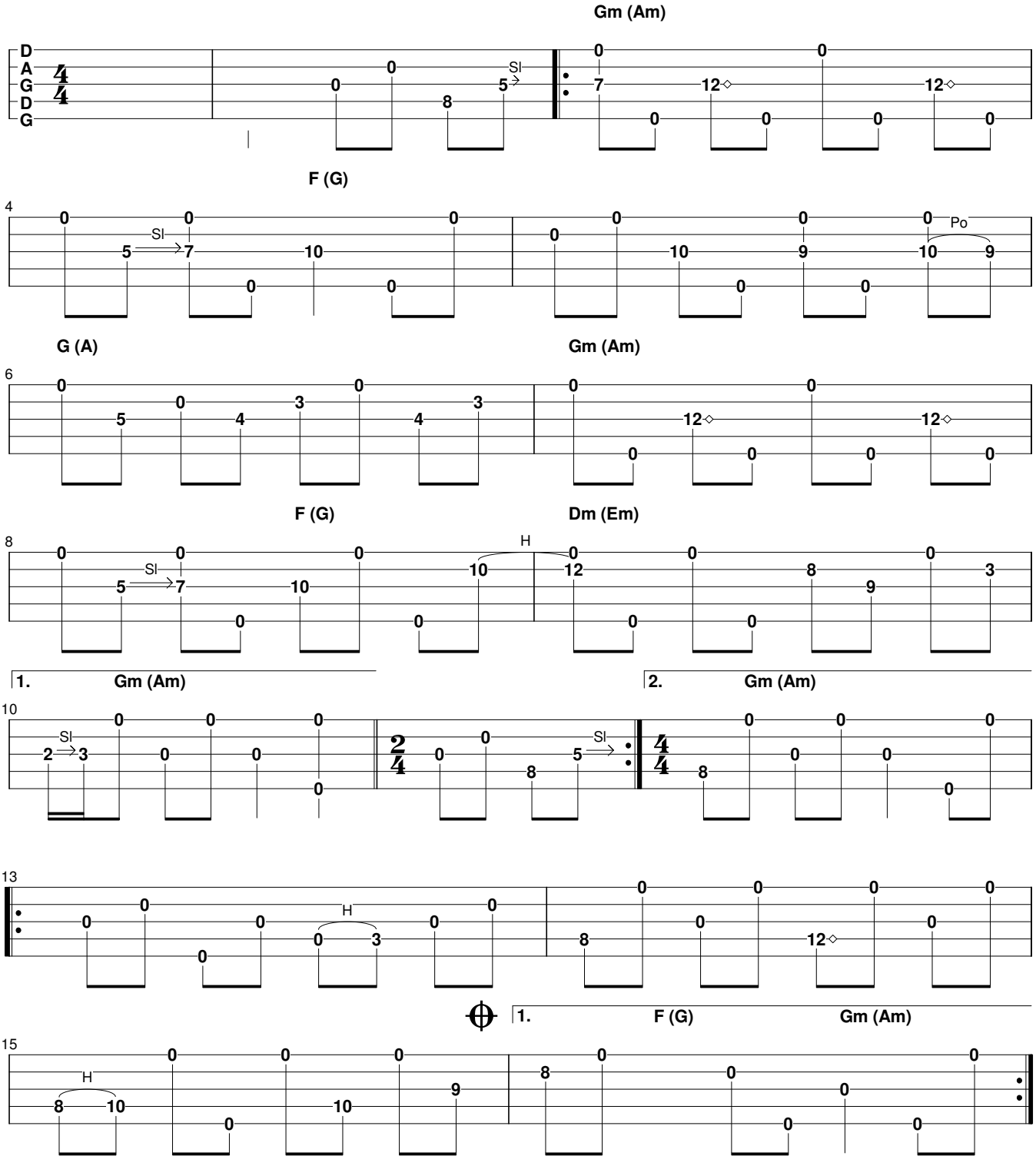

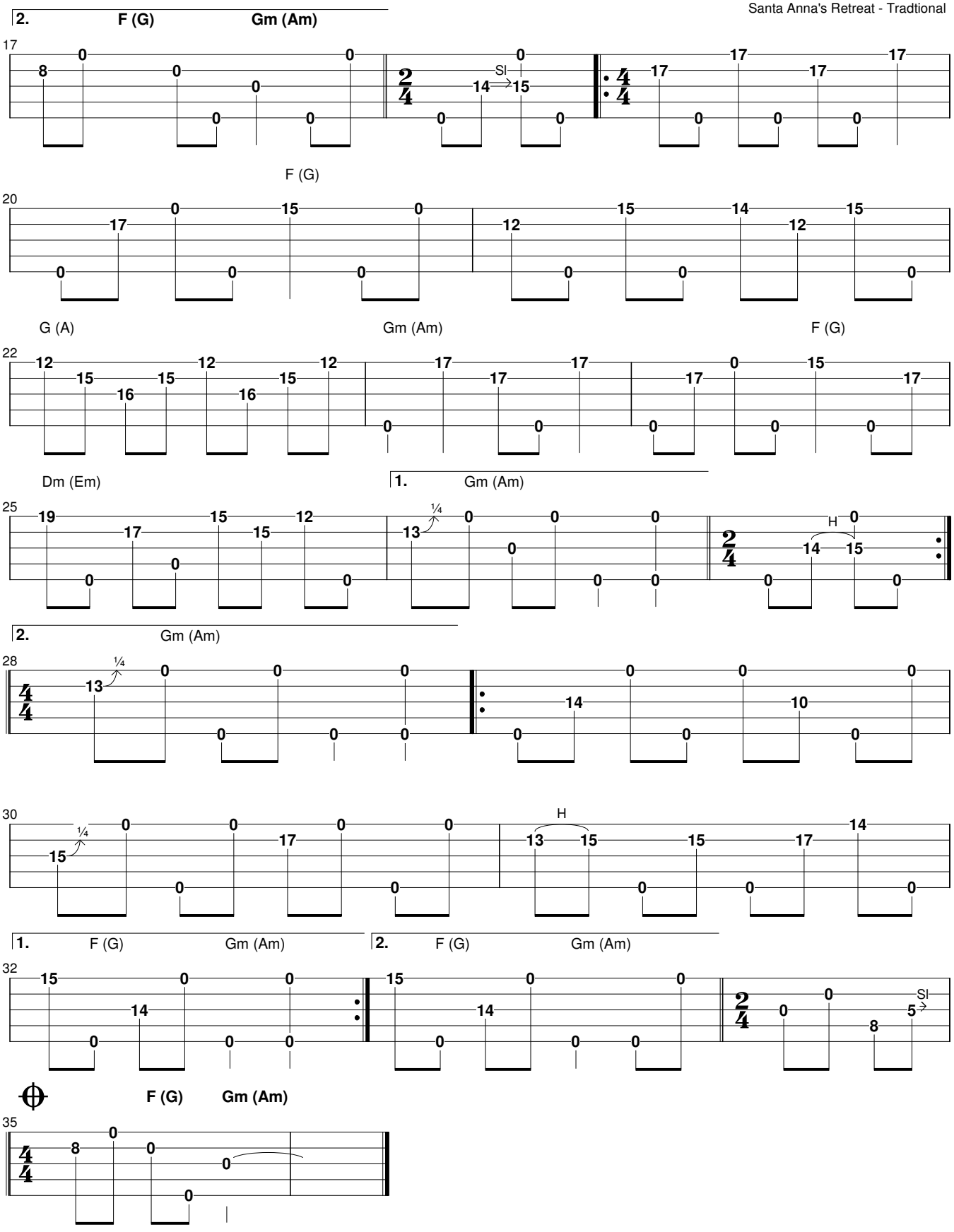
2. F (G) Gm (Am)
17
Sl
F (G)
20
G (A)
Gm (Am)
F (G)
22
Dm (Em)
1. Gm (Am)
25
H
2. Gm (Am)
28
30
H
1. F (G) Gm (Am)
2. F (G) Gm (Am)
32
Sl
F (G) Gm (Am)
35

Another Henry Reed tune, set in G modal, though as with just about all of these, it is actually in A modal on the fiddle. Most Appalachian modal tunes are either in Dorian or Mixolydian mode. Dorian has a minor third and a flatted seventh, Mixolydian a major third and a flatted seventh. This tune is more or less in Dorian mode, but sometimes its hard to tell the difference. In this tune, sometimes the major third is played, sometimes the minor third, and sometimes the note is somewhere in between. In the field recording of Henry Reed, taped by Alan Jabbour, Reed plays the first note of measure 14 somewhere in between the minor and major third, at least on the repeat. On the banjo, that would be somewhere between the 8th and 9th fret.

Reed puts the extra measure in at the bridge at the repeat of the A part (measure 11 and 18), but I have seen at least one transcription that smooths out the timing. Remember that the notes marked with a diamond (measures 3 and 7) are harmonics.