

West Virginia Gals

Traditional

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2/4

A (G) G (F) A (G)

6 G (F) A (G) G (F) A (G) G (F)

1. E7 (D7) A (G) 2. E7 (D7) A (G) * See Notes

10 G (F) A (G) * See Notes

14 G (F) A (G) * See Notes

18 G (F) A (G) G (F) A (G)

22 G (F) A (G) G (F) 1. E7 (D7) A (G) 2. E7 (D7) A (G)

26

* See Notes

G (F)

30

A (G) * See Notes G (F) 1. E7 (D7) A (G)

34

2. E7 (D7) A (G) ⊕ E7 (D7) A (G)

38

This is another tune from the playing of West Virginia fiddler Henry Reed, that most pickers first heard from via fiddler and folklorist Alan Jabbour and the Hollow Rock String Band. Jabbour's field recordings and transcriptions can be found at the Library of Congress American Memory site.

<http://memory.loc.gov/ammem/collections/reed/>

If you listen to the field recording, you will hear that when Reed is playing that C natural in measure 12 and elsewhere, he is really nailing the quarter tone somewhere between the C and the C#. This introduces a whole modal ambiguity that is essential to the tune. You need to make sure you give the note a mild choke, to move toward that in-between pitch.

In the up the neck break, the top note in measures 31 and 35 is found at the 21st fret. I play this tune on my short scale Paramount, and I run out of frets at number 20. I substitute the A note at the 17th fret. You can find the substitute measure at the end of the tab.