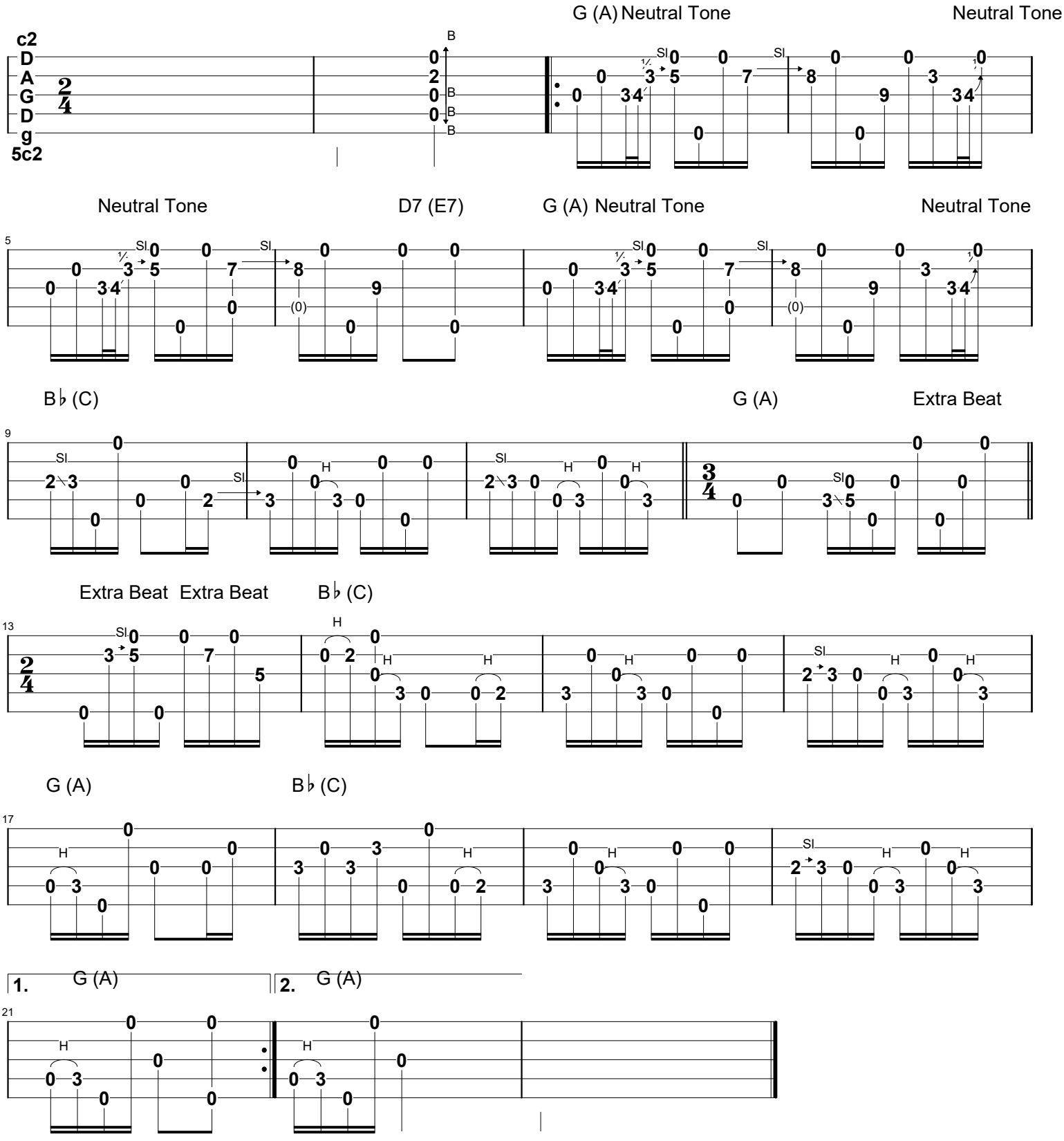
Hannah at the Springhouse

Traditional

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tune from his father, Bob Wine, who learned it from his father and grandfather. It is both crooked (it has extra beats), and modally ambiguous. The A part has 23 beats altogether, instead of the normal 16, including three extra beats at the end that provide a long transition to the B part, which is a square 16 beats.

Essentially, the A part is in Mixolydian mode, with a flatted 7th degree of the scale, while the B part is in Dorian, with both a flatted 7th and a flatted 3rd. But if you listen closely to the recording of Wine, he is not playing the major 3rd of the scale in the A part, he is stopping a little short, playing the neutral tone, the note between the minor and major 3rd. I have tried to duplicate that sound by fretting at the 3rd fret, and then choking the string up to the neutral tone. In the B part, the neutral third that I hear Wine playing is closer to the minor 3rd, so I stick to the minor 3rd.

Note that the banjo is tuned in a variant of standard G tuning, where the 2nd string is dropped to A, then capoed on the 2nd fret to be in the fiddle key. Measures 10, 11, 14, 15, 16, 19, and 20 feature a ghost hammer, where you hammer onto the 4th string at the 3rd fret, without picking it first with the right hand. The preceding open "ghost" note, the note in parentheses, is not actually played, it is only there so that the hammer will sound in the MIDI playback.