

# Kitchen Girl

Traditional

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G (A)    F (G)    G (A)

D7 (E7)    G (A)    F (G)    G (A)

1. D7 (E7) G (A)    2. D7 (E7) G (A)    Gm (Am)    F (G)    Gm (Am) see Notes

Em (F#m)    Gm (Am) F (G)    Gm (Am) see Notes

Em (F#m)    Gm (Am)    G (A)    F (G)    G (A)

D7 (E7)    G (A)    F (G)    G (A)

D7 (E7)    G (A)    Gm (Am)    F (G)    Gm (Am)

30 Em (F#m) Gm (Am) F (G) Gm (Am)

34 Em (F#m) Gm (Am) G (A) F (G) G (A)

38 D7 (E7) G (A) F (G) G (A)

42 D7 (E7) G (A) Gm (Am) F (G) Gm (Am)

46 Em (F#m) Gm (Am) F (G) Gm (Am)

50 Em (F#m) Gm (Am) ⊕ Gm (Am) ⊕ alternate phrase for measure 15

This is another one of the tunes everyone learned from Henry Reed. The first part is in A mixolydian mode, which sounds major, sort of, because it has a major third interval. The second part is A Dorian, or possibly A minor (Aeolian), and has a minor third. For a long time I played this tune in sawmill tuning (GDGCD), see the original Banj'r arrangement. I recently worked this tune up in GDGAD, which is where I play most of the G modal tunes (or A up two) in my repertoire. Originally I moved it just for convenience, so I wouldn't have to retune, but as I tinkered with it over time, I got to liking it better than the sawmill version.

A reminder about the ghost notes, the notes on the tablature which are in parantheses. These notes are not to be played, generally they are placed so that the note will continue to ring as long as possible after the note is picked. In measures 13 and 17, the

ghost note is inserted just to make sure the hammer-on note which follows sounds in the MIDI playback. Tabledit's MIDI playback doesn't allow for a string to be hammered if it hasn't already been picked. The ghost note fools the software into thinking the note has been picked, so to speak.

This setting has a clawhammer banjo as the second lead instrument. The three-finger harmony part plays against the clawhammer lead the third time through. The last time through, the MIDI reading list goes back to the open position rendition, but substitutes a different phrase (found at measure 53) for measure 15.

The chords shown above the tablature are for the open, key of G position. Since the tune is generally fiddled in A, the MIDI is set up with the banjo capoed on 2, and the chords in parentheses are the actual key of A chords. The guitar, and bass accompaniment are all playing open in the key of A. The clawhammer banjo accompaniment is also in Gm capoed on 2.