

## Traditional

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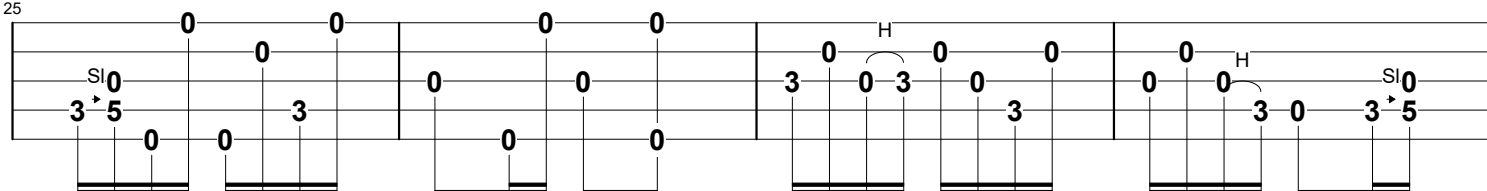
Em (F#m)

Gm (Am)

Gm (Am) F (G)

Gm (Am) Kitchen Girl - Traditional

25

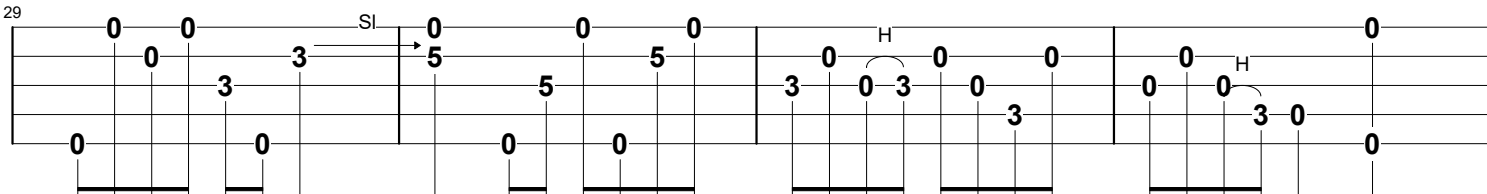


Em (F#m)

Gm (Am) F (G)

G (A)

29



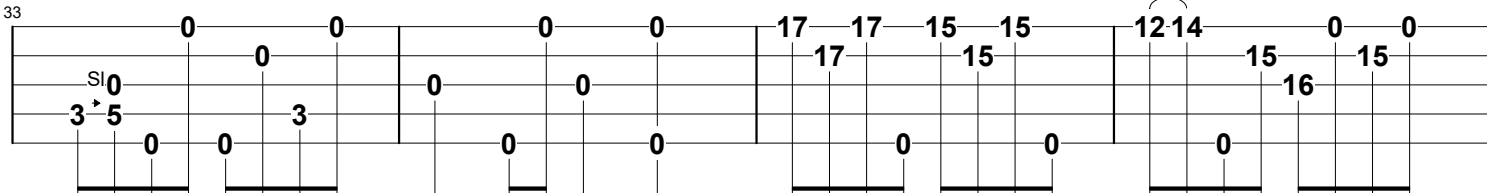
Em (F#m)

1. Gm (Am) Up the neck bre

F (G)

G (A)

33



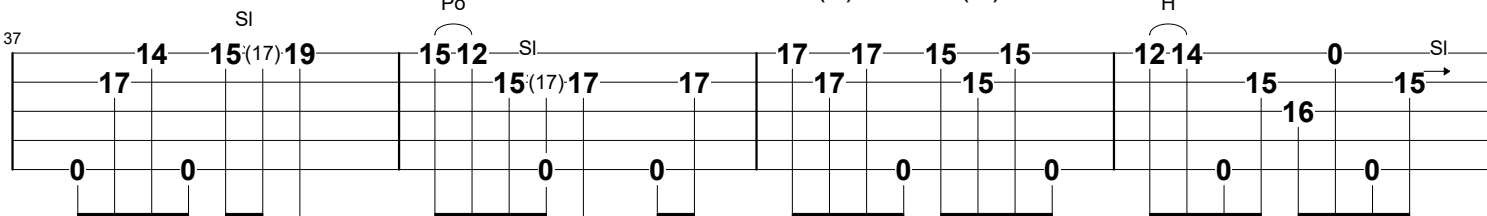
D7 (E7)

G (A)

F (G)

G (A)

37



F (G)

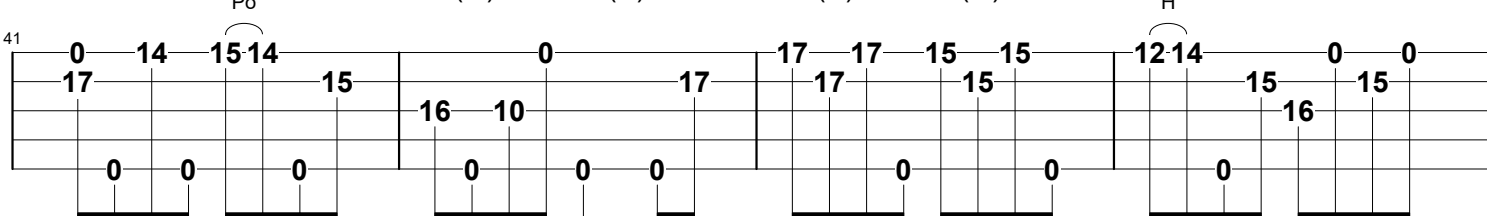
G (A)

G (A)

F (G)

G (A)

41



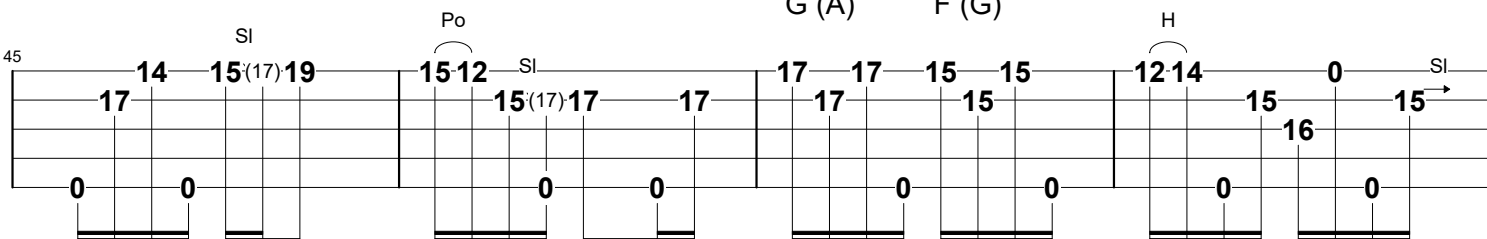
D7 (E7)

G (A)

F (G)

G (A)

45



Kitchen Girl - Traditional

49 F (G) G (A) Gm (Am) F (G) Gm (Am)

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

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

61 Em (F#m) Gm (Am) 2. Gm (Am)

65

This was one of the first Henry Reed fiddle tunes I worked up on banjo in three finger style many years ago. The first part is in mixolydian mode, which sounds major, sort of, because it has a major third interval. The second part is A Dorian, because of the minor third. For a long time I played this tune in sawmill tuning (GDGCD), but I eventually worked up in what I generally refer to as G Variant (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.