# Trouble On My Mind 

$G(A)$
$C$ (D) G (A)


$D 7(E 7) \quad$| $1 D 7(E 7)$ | $G(A)$ | 2. |
| :--- | :--- | :--- |
| $G(A)$ | Up the neck break |  |



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I learned this tune at the Black Creek Fiddlers Reunion from Stephen Bland, a fine fiddle and banjo picker from Rochester, New York. It originally comes from Kentucky fiddler John Sayler, who is known for his crooked tunes, tunes which do not have a standard, "square" rhythmic structure. This tune is unusual in that instead of just one or two extra beats, the A part has four, making it an even six measures long.

There is an inside roll in measure 7, that requires you to use the middle to pick the 2nd string. It would be possible to set this another way so that the thumb would be free to pick the open 3rd string, but the simple forward roll which preceeds it is the best way to render that passage, and makes it worth the extra effort.

At the beginning of the up the neck A part, starting in measure 17, I use the index finger to fret the 1st string, 12th fret, and the ring finger to fret the 2 nd string, 14th fret. The pinky then comes down to get the note at the 1st string, 14th fret. The index and ring fingers then quickly move up to the 1st string, 15th fret and 2nd string, 17th fret respectively, to get that blue note. Then the whole fingering pattern moves back down to the original position, with the pinky plucking off to the index finger, from the 14th fret to the 12th fret.

The up the neck B part, starting at measure 23, parrallels closely the right hand pattern established in the B part of the open position break, starting in measure 9. Both make use of the box roll in the opening measure, and the use of the backward roll in the following measure. Note the use of the open 3rd string drone in the middle of that box roll, in measures 23,25 , and 27 . This should be picked a little lighter than the other notes, so that it stays in the background.

