THE COMPLETE FIDDLE TUNES I EITHER DID OR DID NOT LEARN AT THE TRACTOR TAVERN

Gene Silberberg

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This collection contains the tunes from the original *Fiddle Tunes I Learned at the Tractor Tavern*, and *93 Tunes I Didn't Learn at the Tractor Tavern*, plus a few extra strays. I wrote these tunes out because that was the only way I knew to remember and keep track of them. As far as I know, these tunes are all old tunes in the public domain. If you find one that isn't, black it out with a heavy marker. I attached a copyright to discourage wholesale copying, but feel free to copy any song you want. I mean to share these tunes with like-minded musicians who, like myself, are attracted to this wonderful music. I'd be delighted to hear any comments you have about the collection. Email me at janegene@comcast.net or silber@u.washington.edu.

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PREFACE

About These Tunes

This collection contains the tunes in the original *Fiddle Tunes I Learned at the Tractor Tavern* and *93 Tunes I Didn't Learn at the Tractor Tavern* plus several other strays. I learned almost all these tunes at various jam sessions in the Seattle area: the Tractor Tavern, when it was running Monday night open band contra dances some years ago, the Northwest Folklife Festival held every Memorial Day weekend at the Seattle Center, the workshops and jam sessions at Centrum's Festival of Fiddle Tunes in Port Townsend, Washington, Lottie Mott's coffee house (now defunct) in the south end of town, the third Sunday open band contra dances, and the floating biweekly old-time jam sessions. I transcribed the tunes as they were played (omitting the obvious turnarounds), which, as everyone connected with fiddle music knows, sometimes is different than the way the tunes are played elsewhere, or by different fiddlers. We hope they usually have some connection to the way the tune was played originally.

After collecting the 465 tunes in *Fiddle Tunes I Learned at the Tractor Tavern,* I slowed down the pace of recording quite a bit. I concentrated on tunes I enjoyed playing, and especially those played by the local octogenarians—Glenn Berry, Floyd Engstrom, Harry Johnson, Gil Kiesecker and Jim Evans. (I tapped out Carthy Sisco in the first volume.) Also, Fred Stoneking from Missouri came to Fiddle Tunes in 2003 and played many wonderful tunes. These, combined with a few more gems from Vivian and Phil Williams and other local fiddlers of lesser age, some recorded music from the East Texas Serenaders and Kenny Baker and you have it. For the most part, I've only included tunes I really enjoy—they have actual melodies and are fun to play.

As in the previous volumes, I put in the chords that either were played or seem musically correct to me. There are places where some guitar players favor a passing IV chord when others stay on the tonic key; others use a V chord in the same place. It's really a matter of taste. In some cases, the guitarists simply played the wrong chords, and I have chosen not to memorialize their mistakes. In some other cases, I just plain old disagreed with the chords I heard and I put in the ones I liked. So there! Don't take them as authentic, or the "true chords;" there's often a legitimate disagreement about which chords sound nicest.

It is worthwhile to point out that transcriptions are really at best abstract representations of tunes. You simply can't learn to fiddle by reading fiddle books. You have to listen to others, and get the music to swing in a way that is all but impossible to write down. My own attitude is that if I'm going to read music, I'll play Mozart string quartets. What transcriptions do is show you the basic structure of the tune. You can't fiddle if you don't know the tune. So I use tune books to help me learn a new tune, and to remind me of tunes I used to know and how they go (as in the old bridge saying, "one peek is worth two finesses"). I've found that I now play many tunes differently than when I first wrote them down (and played them).

It has been brought to my attention in jam sessions that I have sometimes reversed the A and B parts of tunes. I occasionally turned on my tape recorder in the middle of the tune and when it came to transcribing it, what I thought was the A part in some instances turned out to be the B part. To make things even more complicated, some fiddlers play some tunes one way and others play the parts in the reverse order. There are probably still some tunes in here that I have backwards. Oh well.

To the best of my knowledge, these are all old tunes. Most of them are old-time, southern tunes, for no other reason than I gravitated towards that

genre. They also seem to be less available in transcriptions than the northern tunes. I am grateful to Kerry Blech, Pete Martin and Sue Songer for alerting me to tunes that were still under copyright. I hereby hold them harmless if any remain. Although I have copyrighted this volume, I did that just to prevent wholesale copying. Feel free to copy any part of the book you see fit.

Many tunes have the inscription "Swing the eighth notes!" These tunes are really in 12/8 time rather than 4/4 time. In 12/8 time, there are still four beats to the measure, but each beat is broken into triplets. The "swing" rhythm is to play quarter note, eighth note. See, e.g., the tune Swing Away. This is a different rhythm than a dotted eighth note followed by a sixteenth note. In that rhythm, commonly used in classical music, the dotted eighth note has three times the time value as the sixteenth note $(1/8 + (1/2)(1/8) = 3/16)$. In jazz or swing rhythm, the first note in the pair has only twice the time value of the second note. Syncopated jazz should really be written out in 12/8. However, it is very cumbersome to read this rhythm, and even more cumbersome to transcribe. So I have written these tunes in 4/4 time, but I have indicated that the notes are not to be played evenly as written. Also, many times fiddlers swing the rhythm only slightly, less than the 12/8 time rhythm described above.

Lastly, I am truly staggered by the number of tunes the human brain can distinguish, even ones based on such elementary chords as found here. There are probably thousands more. And I haven't even touched the Irish/English/Scottish/Cape Breton/Scandinavian literatures.

About Me

I grew up in a home where there were two kinds of music: classical music and junk. My mother was a very fine classical pianist and I took some lessons from her as a small boy. That didn't work, so I then took violin lessons at the Manhattan School of Music during junior high and high school, played in my high school orchestra, didn't get very good, and quit. I even sold my violin. Some years later I bought a tenor banjo and played traditional jazz for about twenty-five years, first with the Uptown Lowdown Jazz Band, and then with the Rainier Jazz Band. The music theory I learned at the MS of M was of lasting importance. In the early nineties I wandered into the Folklife Festival and the fiddlers there inspired me to take up the violin again. I bought a $100 fiddle at Sandy Bradley's auction, and, finding I was finally willing to practice, eventually bought a better instrument and took classical lessons to improve my technique. The progress was glacial, but I did improve. Aside from all this, I've sustained life for the past thirty-plus years as a professor of economics at the University of Washington. I've had a great time learning these tunes and I hope this book will help others to do the same.

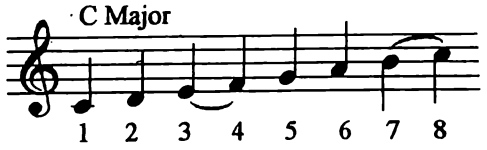
Sex Tips For Fiddlers

OK, this is really about music theory, but I wanted to grab your attention because this is really useful. Learn some of these basic ideas and learning new tunes and their chords will be much easier and more enjoyable.

The Major Scale

I'm going to assume you have a piano or keyboard handy, because it's very difficult to visualize these concepts on a fiddle, and especially a guitar, where the musical intervals between the strings varies. So get thee to a piano. Middle C is the white note right before the two black keys in the center of the keyboard. The C major scale is special: it consists only of the white keys: C D E F G A B C. The interval from the first C to the last one is an octave. An octave is

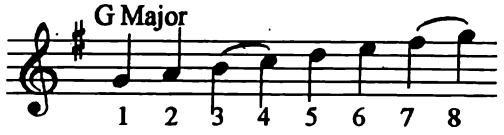
always the interval between the two notes at either end of the scale in that key. On the music staff this C major scale is written thusly, with each succeeding note occupying the next line or space, whichever comes first:



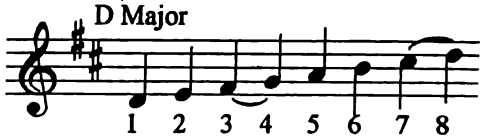
Although each succeeding note in the scale occupies the next line or space on the staff, the intervals between these notes are not the same. There is a black key between C and D and another black key between D and E. The interval between C and D is called a *whole step*; the interval between E and F, where there is no intervening black key, is called a *half step*. The black key between C and D is called either C sharp (denoted C♯) or D flat (denoted D♭). "Sharp" means to raise the pitch—here, by a half tone, or step—and "flat" means to lower the pitch, in this case by a half tone. The next black key, between D and E is D sharp (D♯) or E flat (E♭). Likewise, the black key between F and G is F♯ or G♭, the next black key is G♯ or A♭, and lastly we have A♯ or B♭.

We see then that the C major scale consists, starting on middle C, of a whole step, another whole step, then a half step, then three more whole steps, and ending with a half step. Let's number these notes in order: The first note, middle C, is 1, D is 2, E is 3, F is 4 and so on until we come to the next C which is 8. (The first note, the one that defines the key of this scale, is referred to as the *tonic* note.) All major scales have this same structure: half steps between notes 3 and 4 and between 7 and 8, the rest being whole steps. I have indicated these half steps with slurs between the notes.

Consider now the G major scale. The first G above middle C is the second line in the treble clef; for this reason this clef is often called the G clef, because the scroll of the clef circles around this line. The G major scale proceeds up the white keys until the seventh tone. The half tone from B to C falls conveniently on steps 3 and 4 of this scale. However, when we get past tone 6, E, we need another whole step, and E to F is only a half step. So we need to raise the F to F♯ to make this a whole step, and then the last step, F♯ to G is the required half step. When a tune is written in the key of G we indicate that F is raised to F♯ by placing a sharp on the top line of the staff (which is F). In this manner, unless otherwise indicated, all F notes are universally raised to F♯.

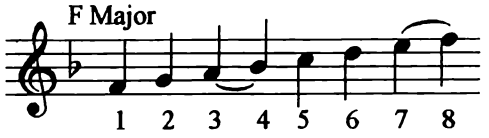


The key with two sharps is D. Starting on D right above middle C, we come to E, but then to get another whole tone, we need to go to F♯. The fourth tone has to be a half step above this, so that is G. We then come to A, to B, and then to C♯, for the whole tone between notes 6 and 7 in this scale. Lastly, we go from C♯ back to D for that last half step. The key signature of D is indicated with two sharps, on F♯ and C♯.



You should experiment further and satisfy yourself that the A major scale requires three sharps, adding G♯ to the previous two, and the scale of E requires four sharps, adding D♯ to the previous three.

Lastly, we should mention the "flat" keys, the first of which is F. F is the first fully enclosed space at the bottom of the treble clef; on the piano, it is the white key immediately preceding the group of three black keys. Starting the scale we come to G and A as the first two whole steps. We then need a half step, so we have to go to the black key which could be called either A♯ or B♭, but it is always referred to as B♭ in this key signature. We then proceed further with three more whole steps, coming to C, D and E, and finish with the half step E to F. So the key signature of F has one flat, B♭.



The key with two flats is B♭, and you should confirm that when you play the major scale starting on B♭, you encounter the black note E♭ in addition to B♭. Fiddlers and guitar players generally despise playing in these flat keys, because the open strings on these instruments don't appear in many of these scales. Playing in G, D and A is much easier because the open strings are usually part of these scales. Jazz, which is frequently played with clarinets and trumpets, mostly use these flat keys, because standard clarinets and trumpets are tuned to B♭. Their B♭ is like C on the piano, and to make matters worse, trumpet and clarinet music is in fact written so that what looks like C to the rest of us (no sharps or flats) actually means B♭, but which they call C. The person who first decided to do this should, in my humble opinion, be revived from the dead so we could then shoot him, but there it is.

The Basic Chords

It's useful to hold two notes down on the piano, or play two notes simultaneously on the fiddle or guitar and see what they sound like together. For example, if you play C and D together you get a kind of unpleasant dissonant sound. C and E together have a nice pleasant harmony. C and F and C and G together have a sort of open hollow sound together. The interval C to G is called a *perfect fifth*; the interval between C and F is a *perfect fourth*. The basic C major chord is the three notes C E G played together. It has the tonic note, C, as its root, at the bottom of the chord. There are actually three "inversions" of this chord, C E G, E G C and G C E, which have slightly different sounds, but they are all C chords. Notice the structure of the basic chord: the interval between C and E contains two whole steps, or major seconds—C to D and D to E. This interval is called a major third. The interval between the next two notes in the C major chord, E to G, is not as large. It consists of a half step, or minor second, E to F, plus a whole step, F to G. This smaller third, consisting of a major second (whole step) and a minor second (half step) is called a minor third. All basic major chords, where the root key is the bottom note in the chord, consist of a major third followed by a minor third. The whole interval between the bottom note C and the top note G, again, is a perfect fifth. The G major chord is G B D (all white keys, incidentally). Notice the two black keys between G and B; this is a major third. Between B and D there is only one black key, and this interval is a minor third. The D chord is D F♯ A, and the A major chord is A C♯ E. Play these notes and observe the intervals and understand what they sound like. Lastly, the F major chord is F A C, consisting of the major third F to A and the

minor third A to C. The B♭ chord is B♭ D F. In all these basic chords, the intervals between the root or tonic note and the top note are perfect fifths: C to G, D to A, etc.

Minor Chords and Scales

Minor chords are formed with a minor third followed by a major third, in contrast to the major chords where the major third comes first. For example, the C minor chord is C E♭ G. The third tone of the scale is flatted, in this case from E to E♭. The interval from C to E♭ flat is a minor third; from E♭ to G is a major third. Likewise, the G minor chord is G B♭ D, and the D minor chord is D F (natural) A (F "natural" meaning not F sharp). Notice that the D minor chord, and likewise the A minor chord A C E and the E minor chord E G B are all formed on the white keys. We will return to this later.

The fundamental aspect of the minor scale is the flatted third tone. That is, instead of starting with two major seconds (whole tones) followed by a half tone (minor second), e.g., C D E F G, we start with a whole tone followed immediately by a half tone, followed by a whole tone: C D E♭ F G. The rest of the scale gets a bit more complicated because classical musicians distinguish different kinds of minor scales. I think of the standard minor scale as the scale you get starting on A and playing only the white keys. (Classical musicians refer to this as the *Aeolian* scale.) Notice that the third tone is flatted relative to the major scale, and so are the sixth and seventh tones. The A major scale has three sharps, the A minor scale has none, because the three tones that are sharps in the major key are the natural or white keys in the minor scale. The D minor scale starts on D and goes up the white keys, but uses B♭ instead of B natural. The E minor scale has an F♯ but all the other keys are white. Play these scales and get used to the way they sound.

Notice that C major and A minor have the same key signatures, that is, the same number of sharps or flats, as do G major and E minor, and F major and D minor. These scales are the respective *relative minors* or *relative majors* of the other scale. The relative minor of any major scale is the minor scale that starts a minor third down from the first note of the major scale. You then proceed up the scale using the same notes as that (relative) major scale. The relative minor chords often show up in pieces to provide contrast. For example, see "Jimmy in the Swamp," which is one of many tunes starting in G major and switching to its relative minor (E minor) for the B section.

The Circle of Fifths

The chromatic scale is what you play when you start on any note and proceed up by half steps, playing every standard note. On the piano, you play this scale by playing all the white and black keys, or on the guitar, by playing each successive fret until the tonic or first tone is reached. If you count while you are doing this, you will see that there are twelve tones before you get back to the first tone in the scale one octave higher. One could define tones between any two of these standard notes, but they sound strange to western ears and we don't do it much. It's interesting as to why there are in fact twelve tones in the scale, and not thirteen or eleven or some other number.

Musical sounds are produced by something vibrating at a certain pitch, or frequency. The pitch A to which we commonly tune the second string of our fiddles is called a "440 A" because the string vibrates back and forth 440 times per second. We get the pitch one octave above this by having the string vibrate at twice this rate, i.e., 880 vibrations per second. The tone one octave below, (one full tone up from the open G string on the fiddle) is 220. These vibrations fit neatly into each other when a tone and some octave of it are played together, and

we hear a clean open sound. The interval from A to E is a (perfect) fifth, E being the fifth tone of the A major (or minor) scale. Similarly, starting on C, the fifth tone is G and the fifth tone above G is D. Fifths have a kind of open hollow sound when the two notes are played together. The reason for this is that what we hear as a perfect fifth is when the pitch of the higher note is exactly 50% higher than the lower note. That is, the frequency of the higher note is 3/2 times the frequency of the lower note. So starting on 440 A, the frequency of the next higher E (the open E string on the violin) is 660 vibrations per second. The frequency of the open D string is 293.33, since multiplying this by 3/2 (1.5) yields 440.

Now here is a fundamental aspect of the musical tones we use in western music. On a standard piano, play that last C way down in the base notes. Now proceed upward by intervals of fifths. The next note a fifth higher is G, the note a fifth still higher is D, then A, then E, B, F♯, C♯ and so forth. Keep going, making sure you hear that open fifth sound. If you do this, you will notice that you will play every single note of the chromatic scale exactly once, and you will land up finally on the top note of the piano, that highest C on the keyboard. This progression is known as the circle of fifths. It is the fundamental reason why the scale we use in western music has twelve tones.

A brief diversion for the math nerds: Although you probably won't notice it on your piano, if you really tuned up your piano this way, listening for those perfect fifths as you went up the keyboard, when you got to the high C you'd notice that it wasn't really a perfect C relative to the original C you started on! The reason is that pitch of an octave is 2 times the pitch of the original tone, and as we go up further by octaves, we get 2 × 2 × 2 × etc. times the lowest tone. By contrast, the pitch of all these successive fifths above a tone are all (3/2) × (3/2) × (3/2) × etc. times the frequency of the original tone. This can never equal a power of 2 times the original pitch because we are always multiplying a number by 3, which can never produce an even number. Therefore, when pianos are tuned, they must be "tempered," meaning that the tones are adjusted slightly so that each octave sounds the same. If you started on middle C and tuned the notes to perfect fifths relative to that C, the piano would sound great in C, but when you played, say, in E♭, it would sound out of tune. The general "fix" for this is, since there are twelve notes in the chromatic scale, is that each successive half tone, e.g., C to C♯, is tuned to a pitch $2^{(1/12)}$ above the lower note. After we go through 12 such intervals, we come to $2^{(12/12)}$ or exactly twice the frequency. The open fifth, say, C to G consists of seven such half steps, so the fifth tone is tuned to $2^{(7/12)}$ above the lower pitch. But $2^{(7/12)} = 1.4983$, very close to the 1.5 that we would hear as a truly perfect fifth. So pianos are tempered in this fashion to produce scales that can be played in any key.

The Pentatonic Scale

Coming full circle, so to speak, consider the first five tones as we proceed by fifths above some tonic tone. In C major, we come first to G, then D, then A, and lastly E. Playing these five notes within one scale defines a pentatonic (literally, five tones) scale. (There are other pentatonic scales, but not in fiddle music.) This scale is C D E G A (C). In D major, the pentatonic scale is D E F♯ A B (D). There are many, many old-time fiddle tunes that use only these notes. My favorite is Briar Picker Brown. Also, we have Julie Ann Johnson, Barlow Knife, Shooting Creek. Some tunes are based on these notes but sometimes use one or two others in passing. It's a handy scale to learn; it makes learning unfamiliar old-time tunes easier, when you can recognize the pattern.

The Basic Chords

For the most part, the same few chords are used in almost all fiddle tunes and western folk songs. They are the one, four and five chords, which we denote with their Roman numerals **I**, **IV** and **V**. Play the C major chord, starting on middle C. This chord consists of the white notes C E G. Now shift each note in this chord one white key to the right. The next chord, starting on D, is D F A, the D minor chord. Shifting again we come to the chord starting on the third tone of the scale, E: E G B. This is another minor chord. When we now move to the fourth tone, F, we get the **IV** chord, F major: F A C. The V chord G B D is likewise a major chord. The chord beginning on the sixth tone is a minor chord, but the chord beginning on B, the seventh tone is neither major nor minor. It consists of two minor thirds: B to D and D to F. This is called a diminished chord, and it is rarely used in fiddle music, but see the waltz, Rose of Sharon. In popular and classical music this chord is used extensively as a passing chord between two other chords.

The reason why the **I**, **IV** and **V** chords are the basic building blocks of the harmonies used in fiddle tunes is that using only notes of a given scale, they are the only major chords. In the countless G tunes, for example, the main chords you encounter are C and D. Take a look at the tune Hollow Poplar, in G. It starts on the **I** chord, G, and then moves to the **IV** chord, C in measure three, then back to the **I** chord, then goes to the V chord before returning back to the **I** chord at the end of the first section of the tune. This is a very common chord progression in fiddle tunes. I always think of these chords as being **I**, **IV** or **V** chords, rather than the actual chord names G, C, D, etc. The advantage is, that when you switch keys, say, to D, the chord structure is still apparent. The tune Liberty has this same chord structure, but here the **I**, **IV** and **V** chords are D, G and A.

The **V** chord actually has a special role in these tunes. It is the chord that almost always takes us back to the tonic (**I**) chord at the end of the tune. In this context, the **V** chord is really a shortened version of the very important chord known as the V7 chord. In C major, the **V** chord is the G chord, G B D. But if we add the seventh tone of the G scale, F (not F♯, we're in the key of C), we get the V7 chord G B D F. Play this chord and follow it with the C chord, G C E. Notice how this "G7" chord resolves naturally into the C chord. For this reason, in most popular and even classical music, the V7 is almost always the next to the last chord in the piece, the last chord being the **I** chord which defines the key in which the tune is written. In the key of G, the V7 chord is the D chord (D being the fifth tone of the G scale) with C (natural), the seventh tone of D, added: D F♯ A C. The V7 chord in D is A7: A C♯ E G. I have found that most guitarists don't play the seventh with the **V** chord, but I like it when it resolves to the **I** chord. The only V7 chord guitarists seem to use regularly is B7, the V7 chord in E major, but that is only because B7 is an easier chord to play on the guitar than B.

In popular music, some of which appears in fiddle music, adding the seventh tone is used to lead the tune into the chord a fourth tone higher. (Note that the **I** chord is a perfect fourth above the **V** chord.) Look at the famous old tune Red Wing, written almost 100 years ago by Kerry Mills, which I have written out in G. The seventh tone is added to the **I** chord in measure 2, making the chord G7 (G B D F), which resolves to the **IV** chord C in measure 3. It then goes back to the **I**, V7 and **I** chords G, D7 and G. Then, in measure 7, it goes to an A7 chord. This chord, built on A, the second tone in the g major scale, is the **II**7 chord. The **II**7 chord resolves naturally to the chord a perfect fourth above the second tone; this is the **V** chord D. But since we really need to get back to G, the tonic key of the piece, we use the V7 chord D7, instead of just a plain D, and this chord resolves naturally to G.

Popular music of the 1920s took this progression of seventh chords to great lengths. In the archetypal song "Five Foot Two," played in C, the tune starts out in C and the then goes through the progression E7, A7, D7 G7 and back to C. This "circle of sevenths" virtually defines the music of that era. E7 is in fact the V7 chord of A; A7 is the V7 chord of D; each chord is the V7 chord of the next chord in the sequence. By using the seventh tone in these chords we keep resolving to the next chord. Note also that the key signature of each chord in the sequence has one less sharp than the previous key signature. This circle of sevenths doesn't appear a great deal in fiddle music, but it does show up in some of those old popular pieces that moved into the fiddle literature.

The Mixolydian and Dorian Scales

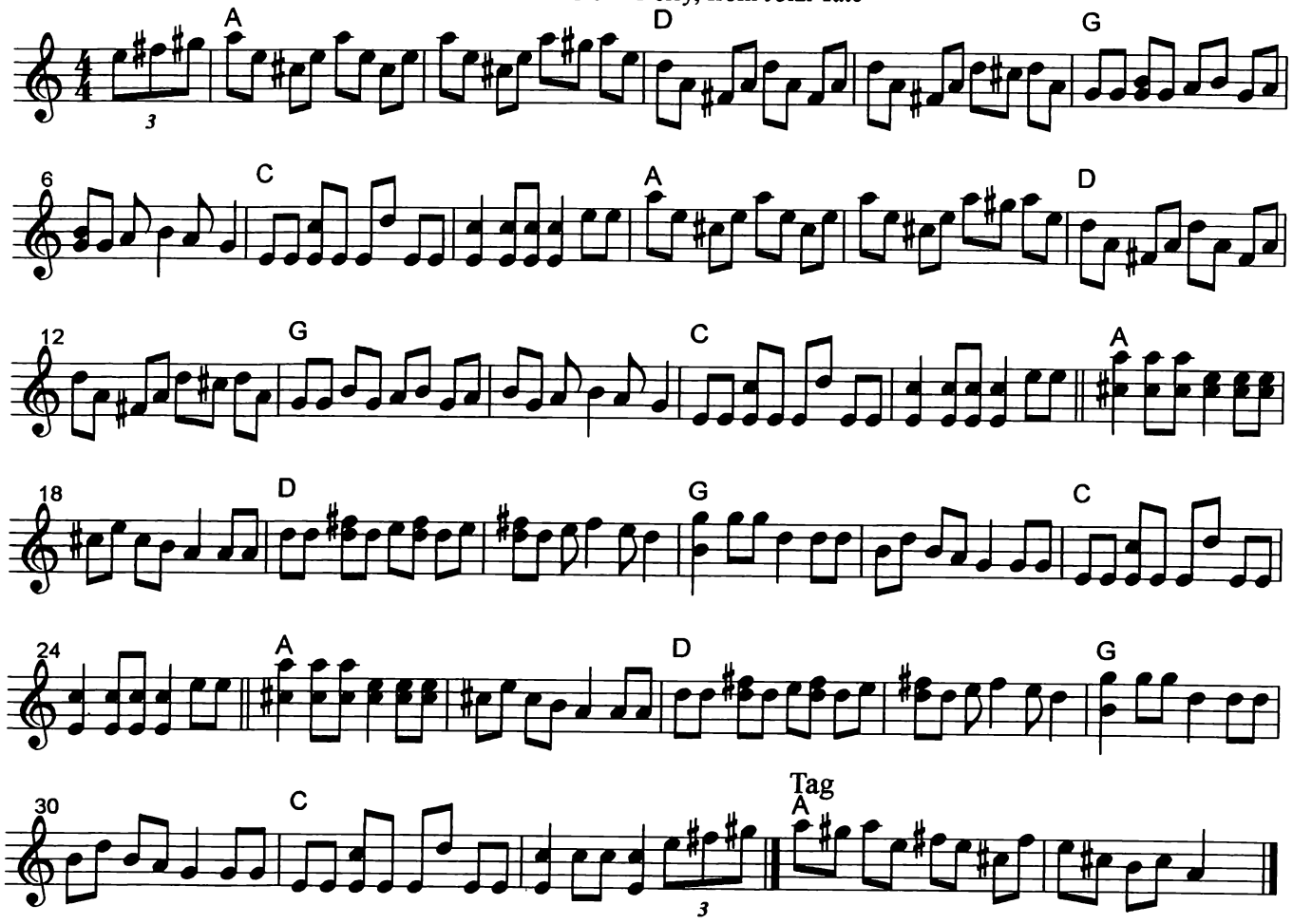
There are two scales other than the standard major and minor scales that appear in fiddle music that are worth knowing about. The *Mixolydian* scale is the regular scale with the seventh tone flatted. It's the G major scale you get if you start on G and play only the white keys. That is, instead of F♯, the scale uses F natural. In general, these scales have one less sharp than the normal major scale. The G Mixolydian scale has the same key signature as C; the D Mixolydian scale has the same key signature as G (one sharp—F♯); A Mixolydian looks like D, etc. Playing in this scale is like substituting the I7 chord for the ordinary I chord. Take a look at Sandy Boys, or Cluck Ol' Hen, which are written in A Mixolydian. Notice the prominent G natural in the tune instead of G♯. Yet the tune is definitely in A. The melody note, by landing on G natural, makes the I chord the I7 chord A7: A C♯ E G. To me, it gives these tunes an old-time mountain sound.

The *Dorian* scale knocks another sharp off the key signature, so that D Dorian looks like C major in the key signature, i.e., no sharps. You get this scale in D if you start on D and go up the white keys only, so you don't get the usual F♯ and C♯. This scale is mostly used in Irish music (and also in blues). It sounds like D minor but there is always that prominent C major chord in there. Many fiddlers refer to this as "modal." Take a look at Frosty Morning. It's sort of A minor, but it really has that Dorian feel by repeatedly going from A minor to G major chords. The first part of the tune avoids F♯ altogether, but it is used in the second section (which some people turn into A major). One could just consider this an A minor tune, but minor tunes really have a different, more melancholy feel to them. Likewise, Julia Delaney is written in D Dorian. Its key signature looks like C major or A minor. What makes it "modal," i.e., Dorian, is its constant shifting between D minor and C major chords. I have precious few Dorian tunes in this collection, but rest assured, if you play Irish music, you'll encounter this scale all the time.

Well that's about it. Hope you hung in there. There'll be a quiz next Tuesday.

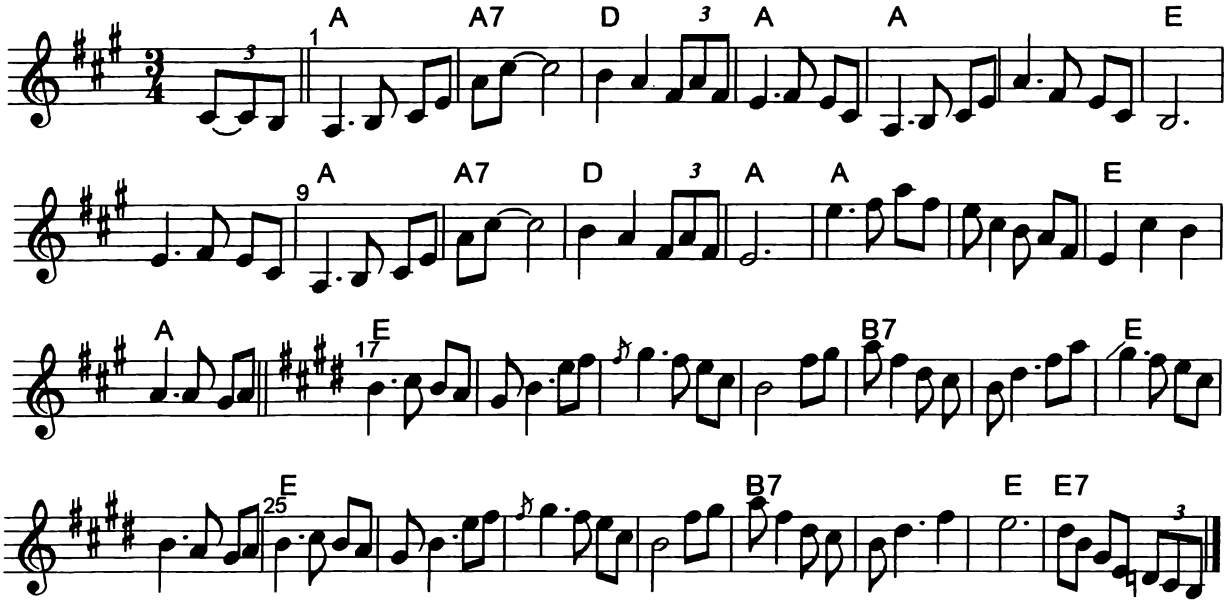
"A D G C"

Arr. Glenn Berry, from John Tate



A & E Waltz

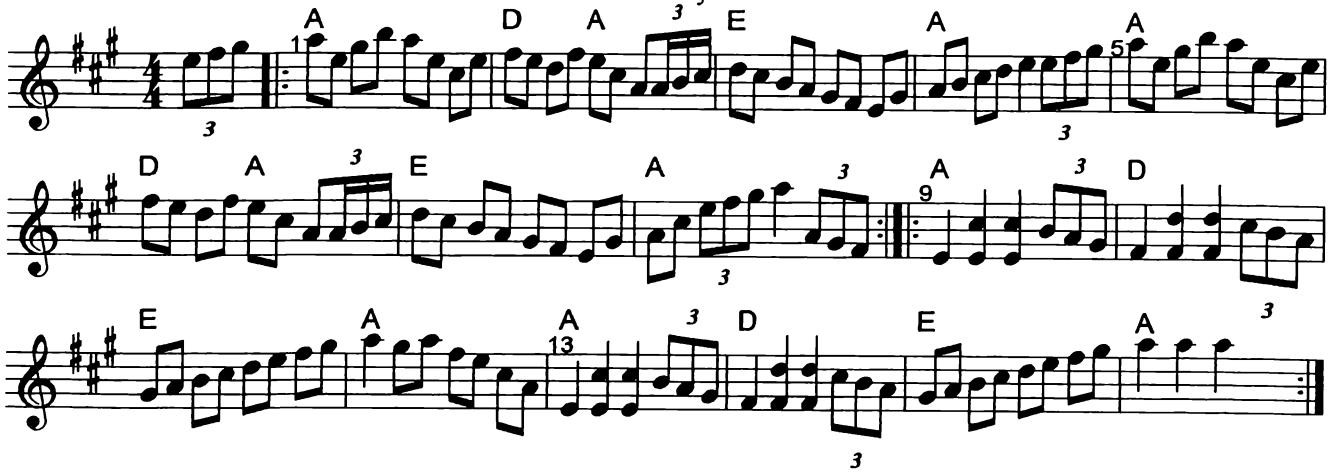
Arr. Vivian Williams



I have recently found out that this piece is by Andy DeJarlis, the late great Canadian fiddler and tunesmith. The eighth notes are swung slightly, in the manner indicated in the pickup measure.

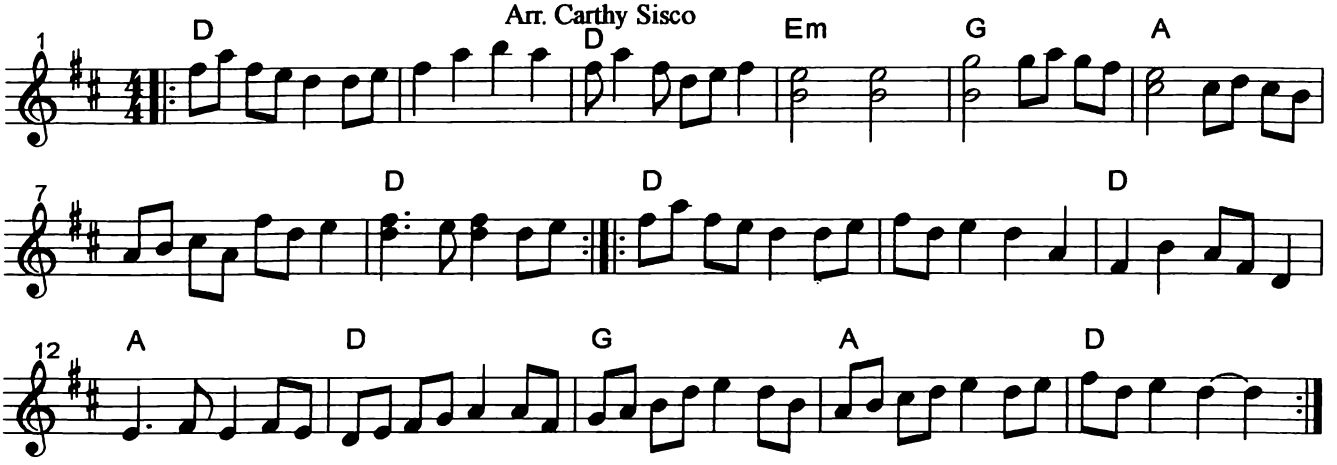
Ace of Spades

Arr. Glenn Berry



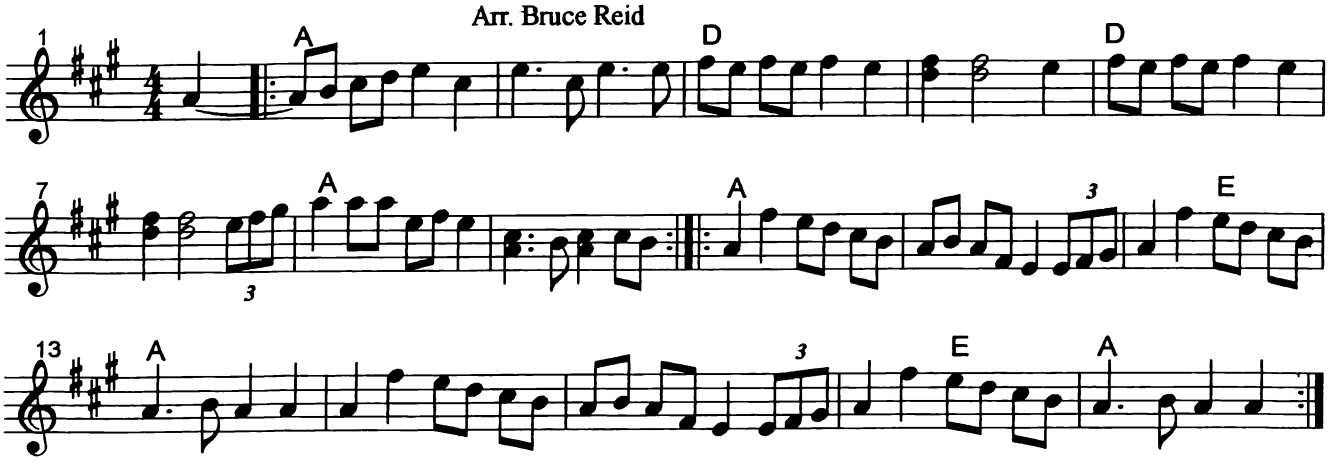
Acorn Hill Breakdown

Arr. Carthy Sisco

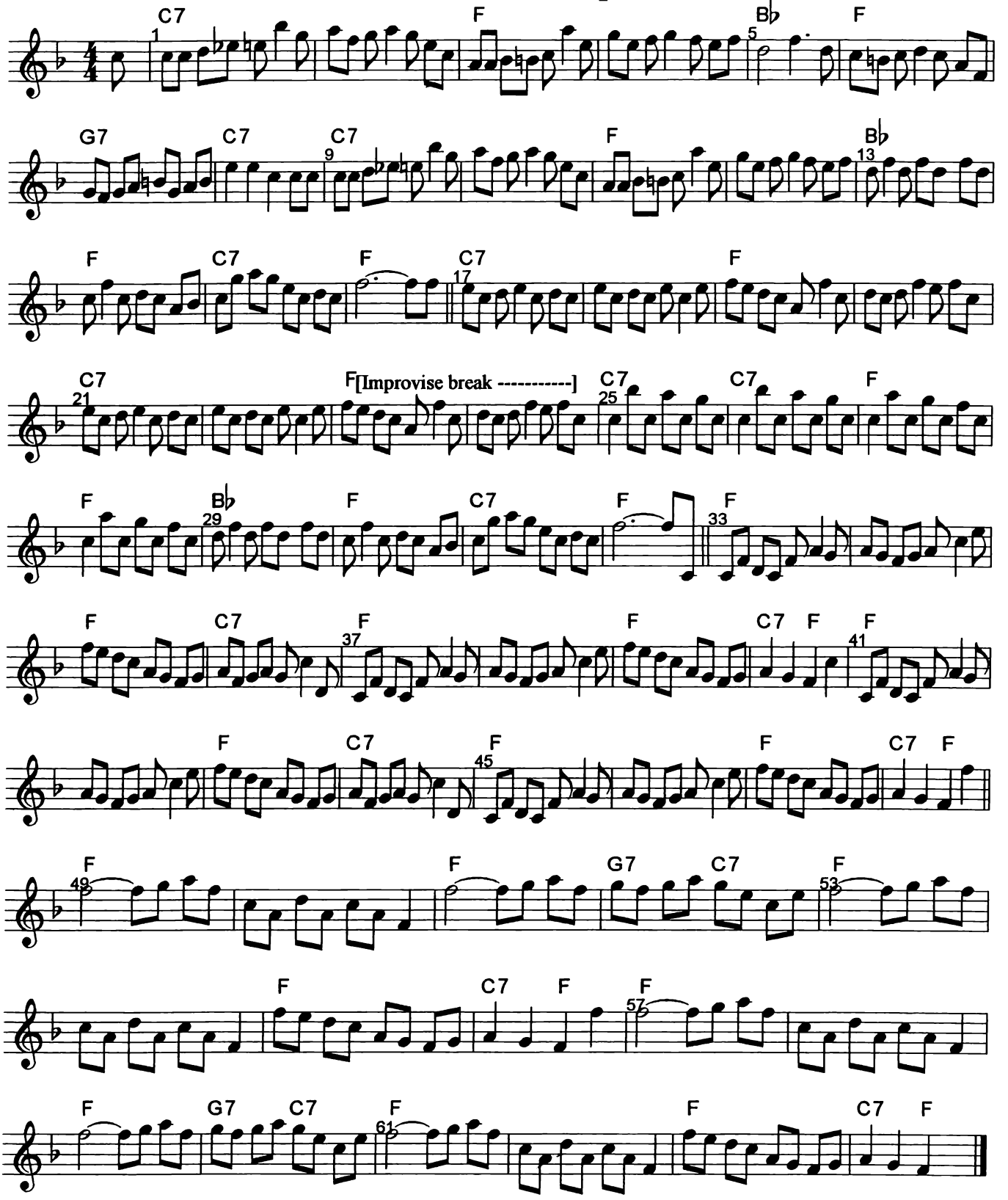


Ain't That Skippin' and a Flyin'

Arr. Bruce Reid

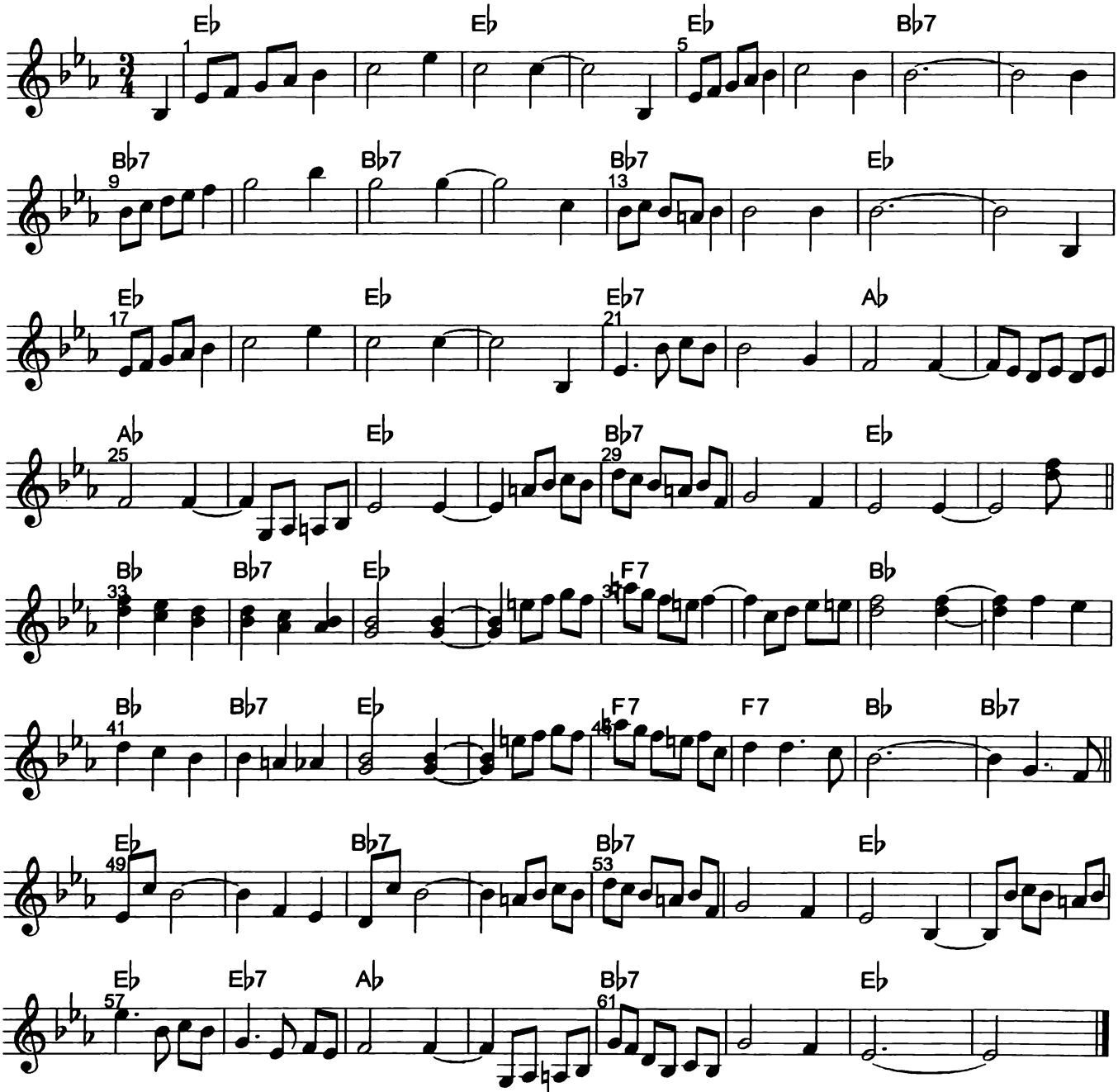


Acorn Stomp



From the East Texas Serenaders

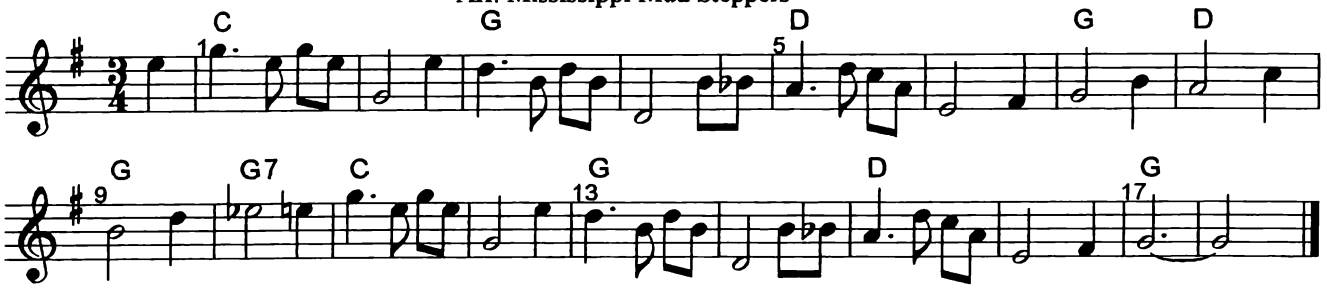
Adeline Waltz



From the East Texas Serenaders. In measures 33 and 34, I think the lower note is really the melody, and the top note is the harmony, but either one sounds OK alone.

Alma Waltz

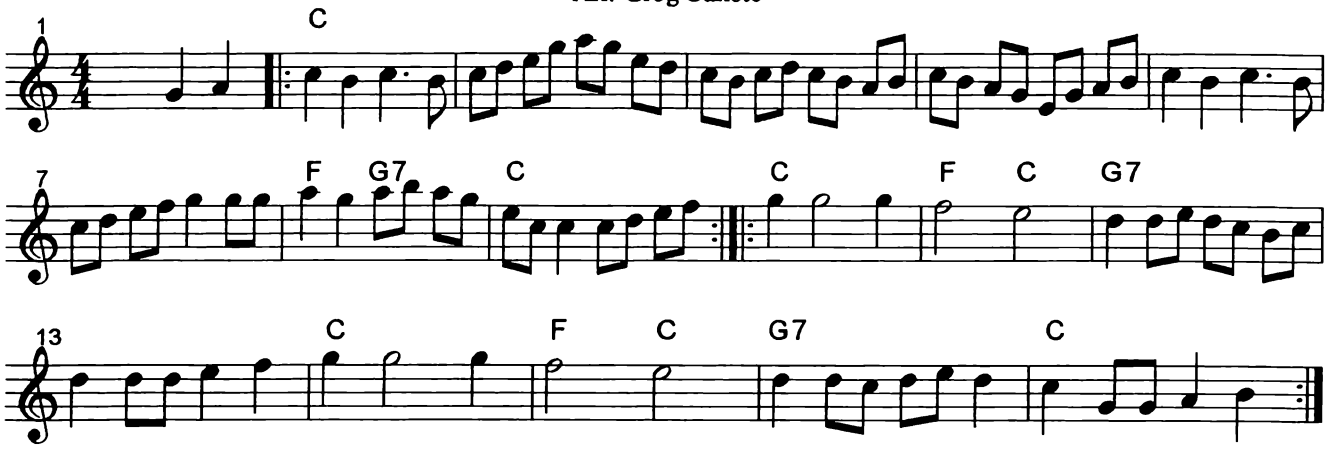
Arr. Mississippi Mud Steppers



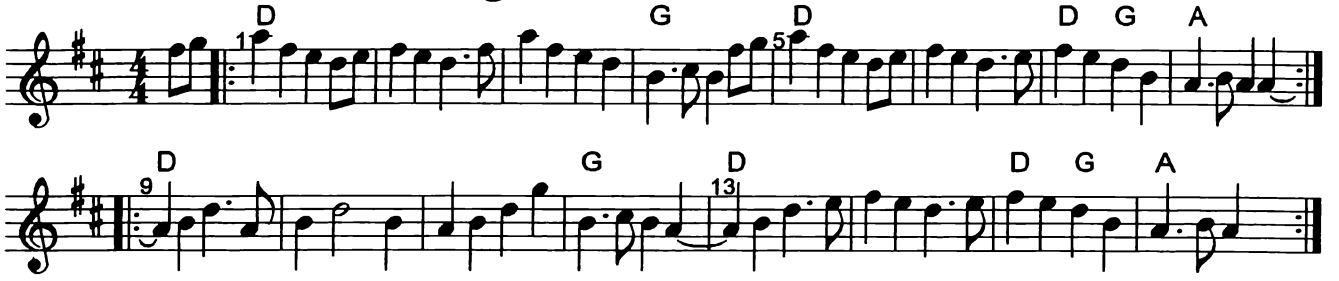
Their tune, my chords. Theirs were weird.

Altamont

Arr. Greg Canote



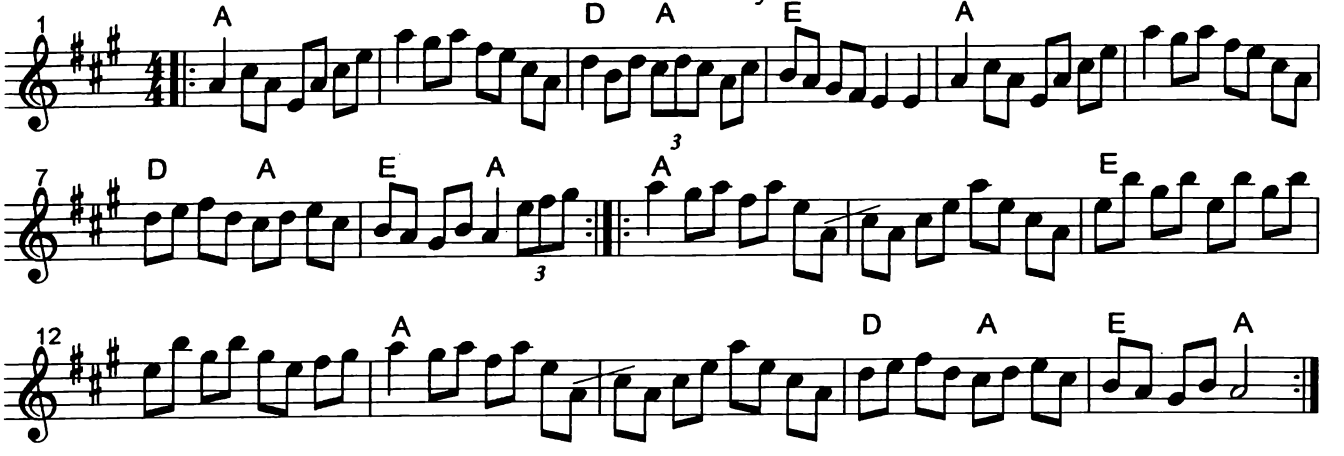
Angeline the Baker



More than half the people I encounter play this tune in the reverse order of the two parts shown. The tune derives from Steven Foster's "Angelina Baker." My reading of the original is that this order is closest to the original, for what that's worth. Also, I like the V chord at the end of each part as shown, but this is for you to decide yourself.

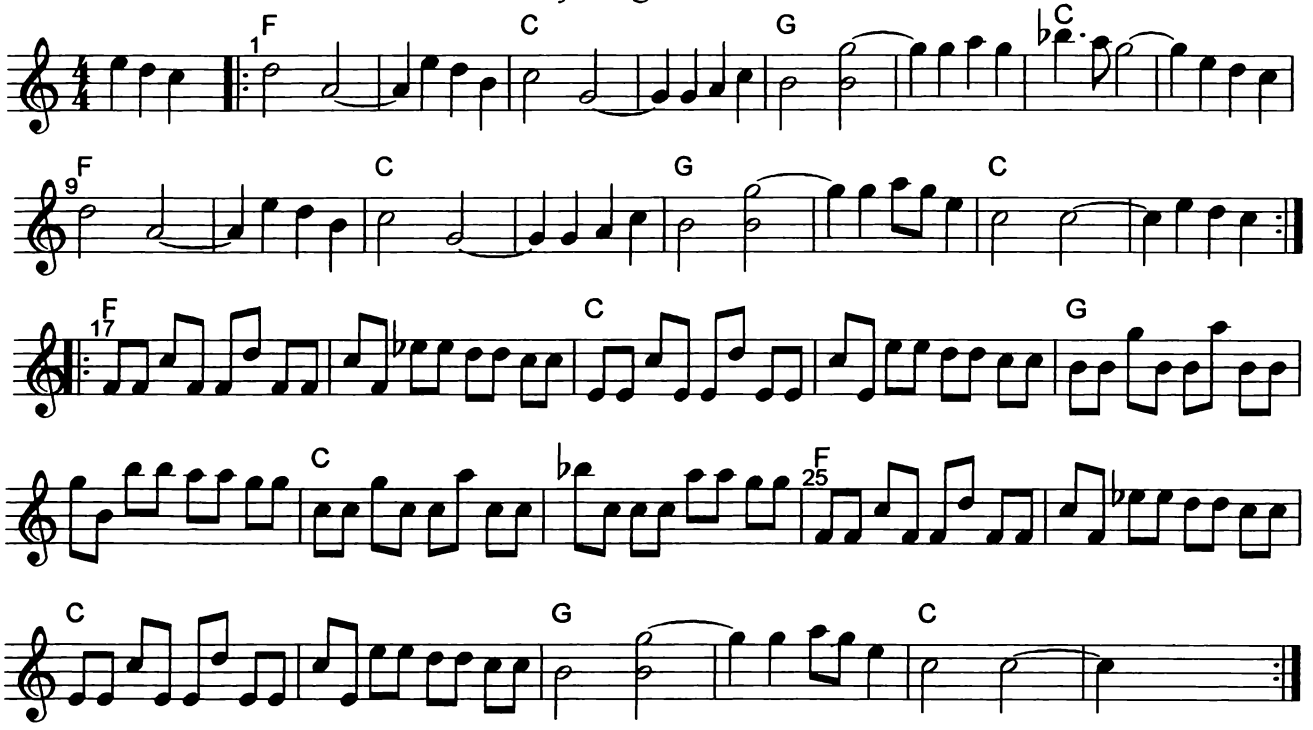
Angus Campbell

Arr. Glenn Berry



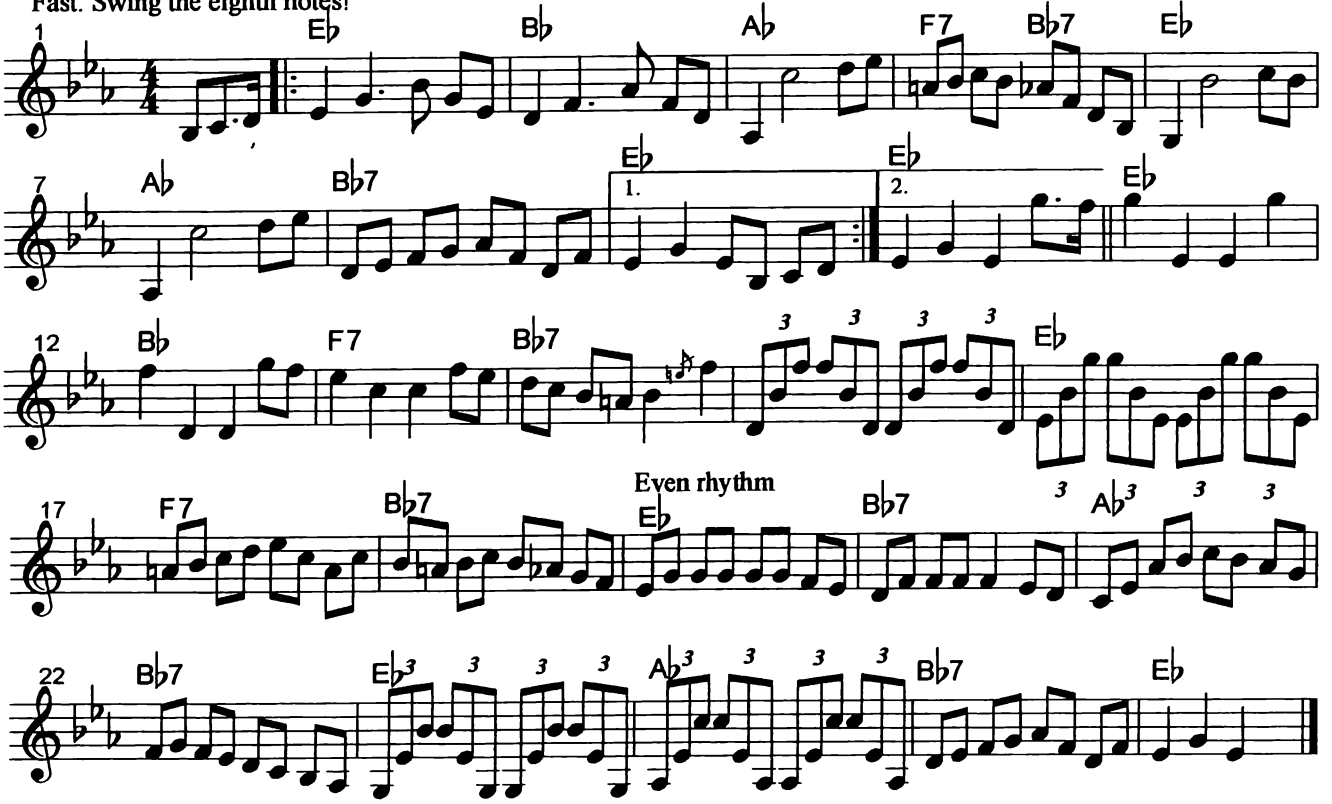
Back Up and Push

Arr. Floyd Engstrom



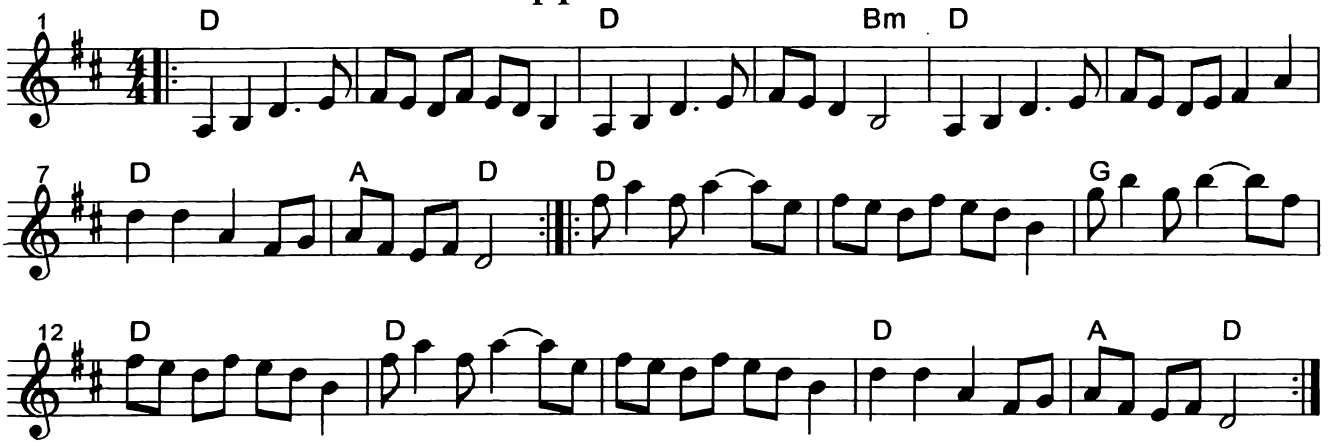
Banks Hornpipe

Fast. Swing the eighth notes!



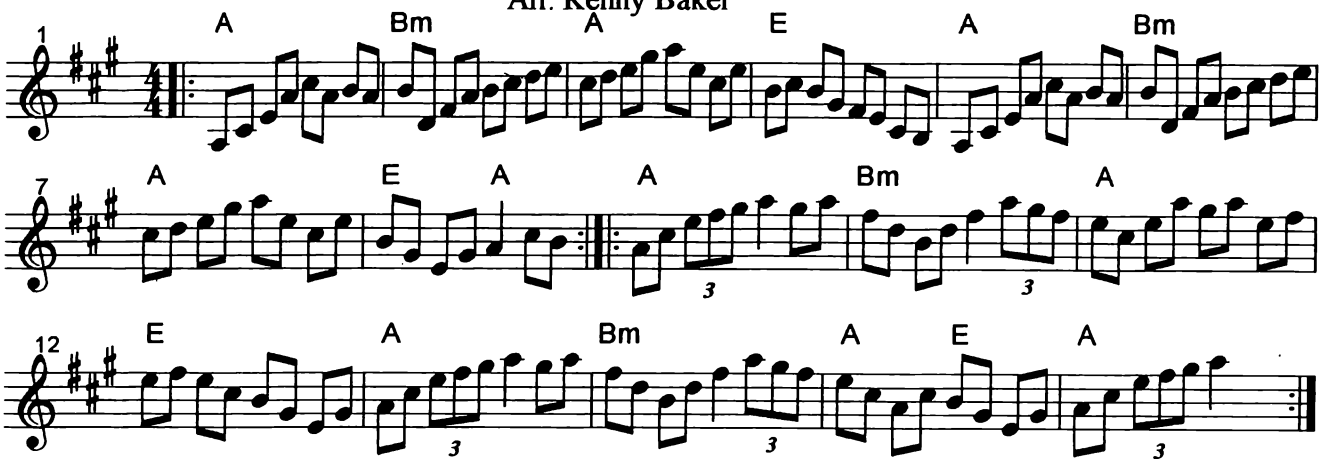
Nice if played after a slow Air, particularly Glories of a Star.

Apple Blossom

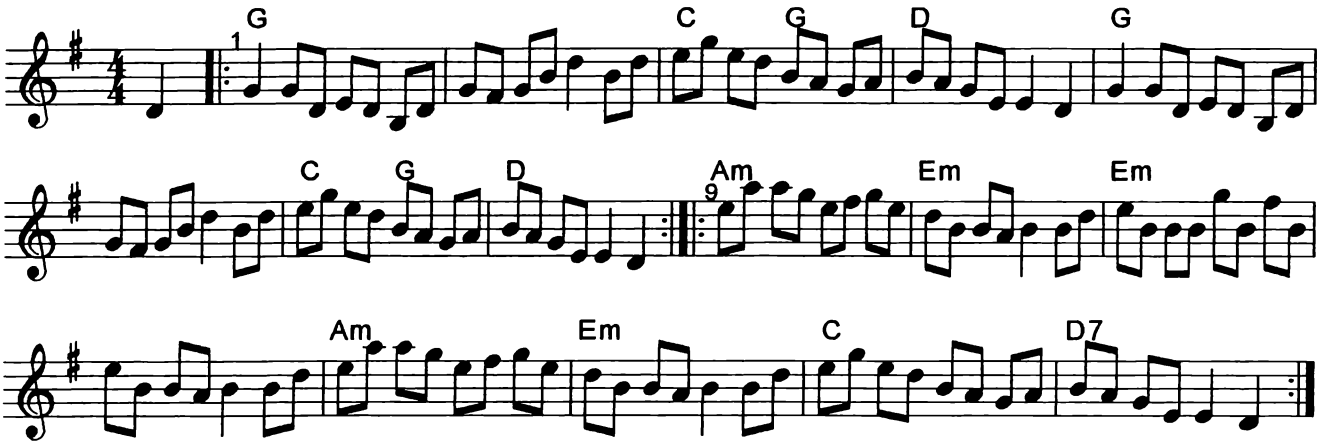


Ball and Chain Hornpipe

Arr. Kenny Baker

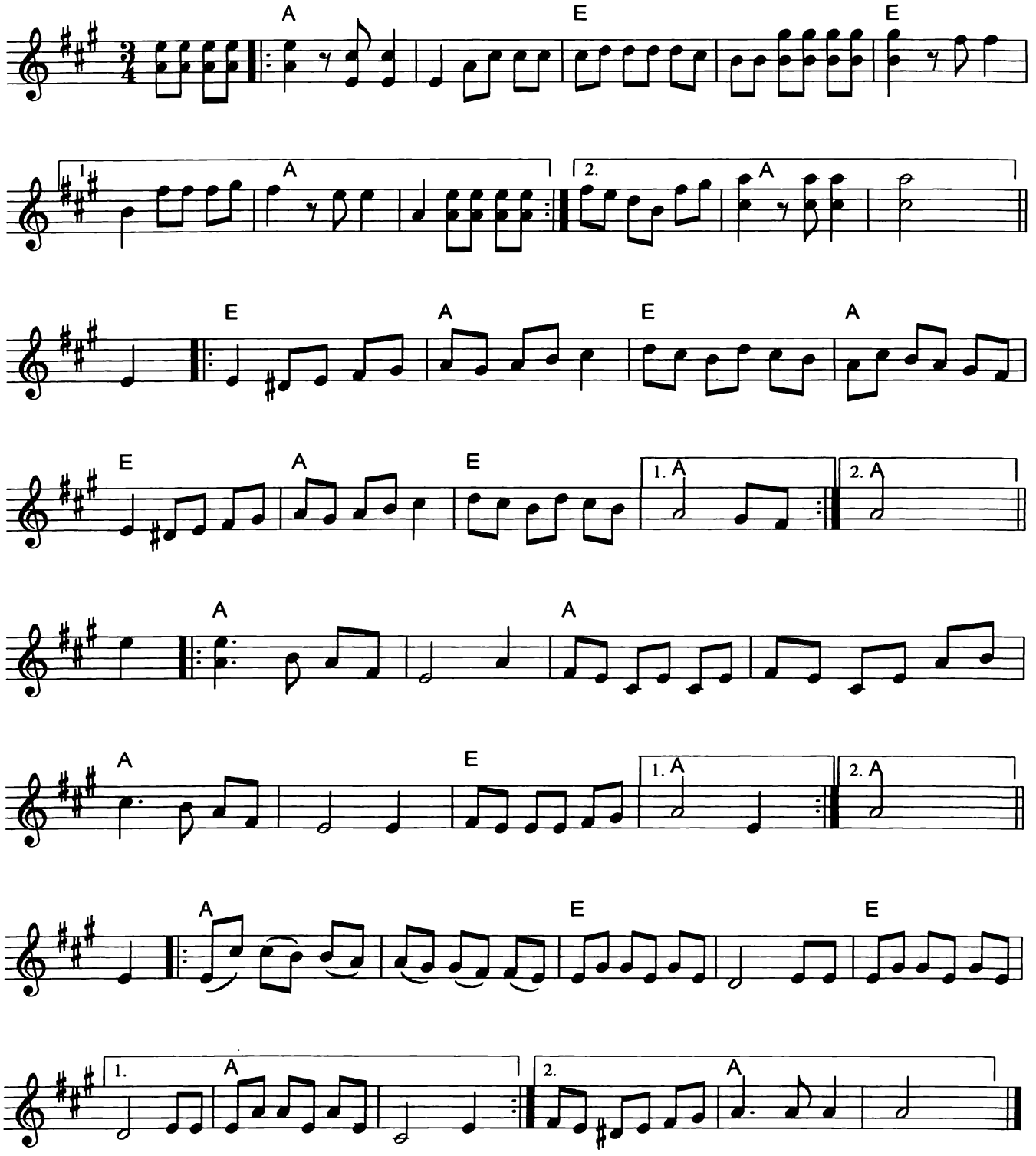


The Banshee



Bavarian Waltz

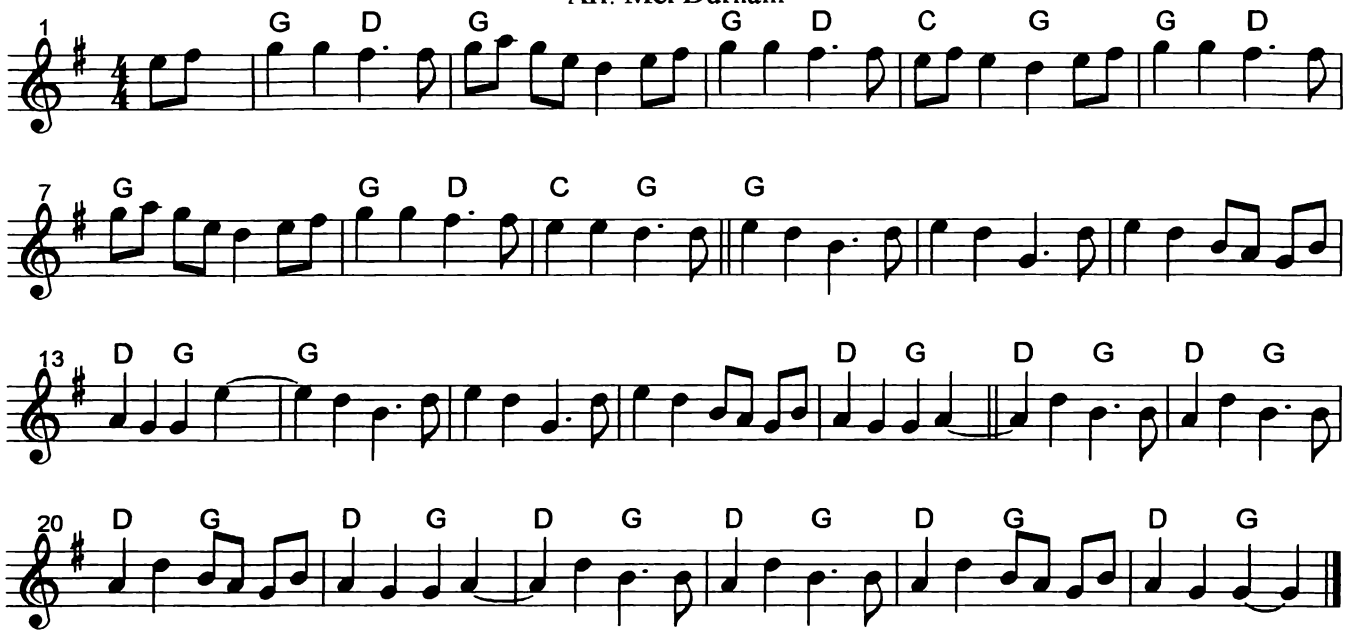
Arr. Harry Johnson



Harry plays the A part twice and the other parts once, on each pass through the tune.

Barlow Knife

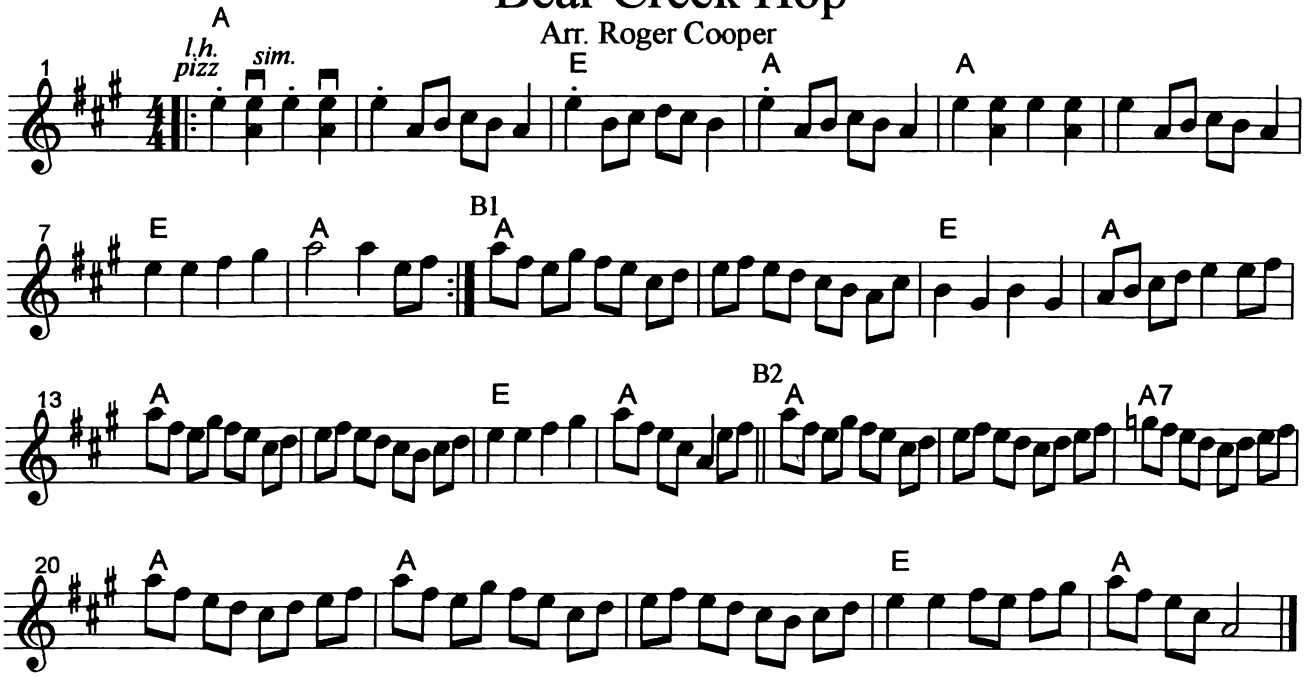
Arr. Mel Durham



"I've been married all my life, and all I've got is a Barlow Knife"

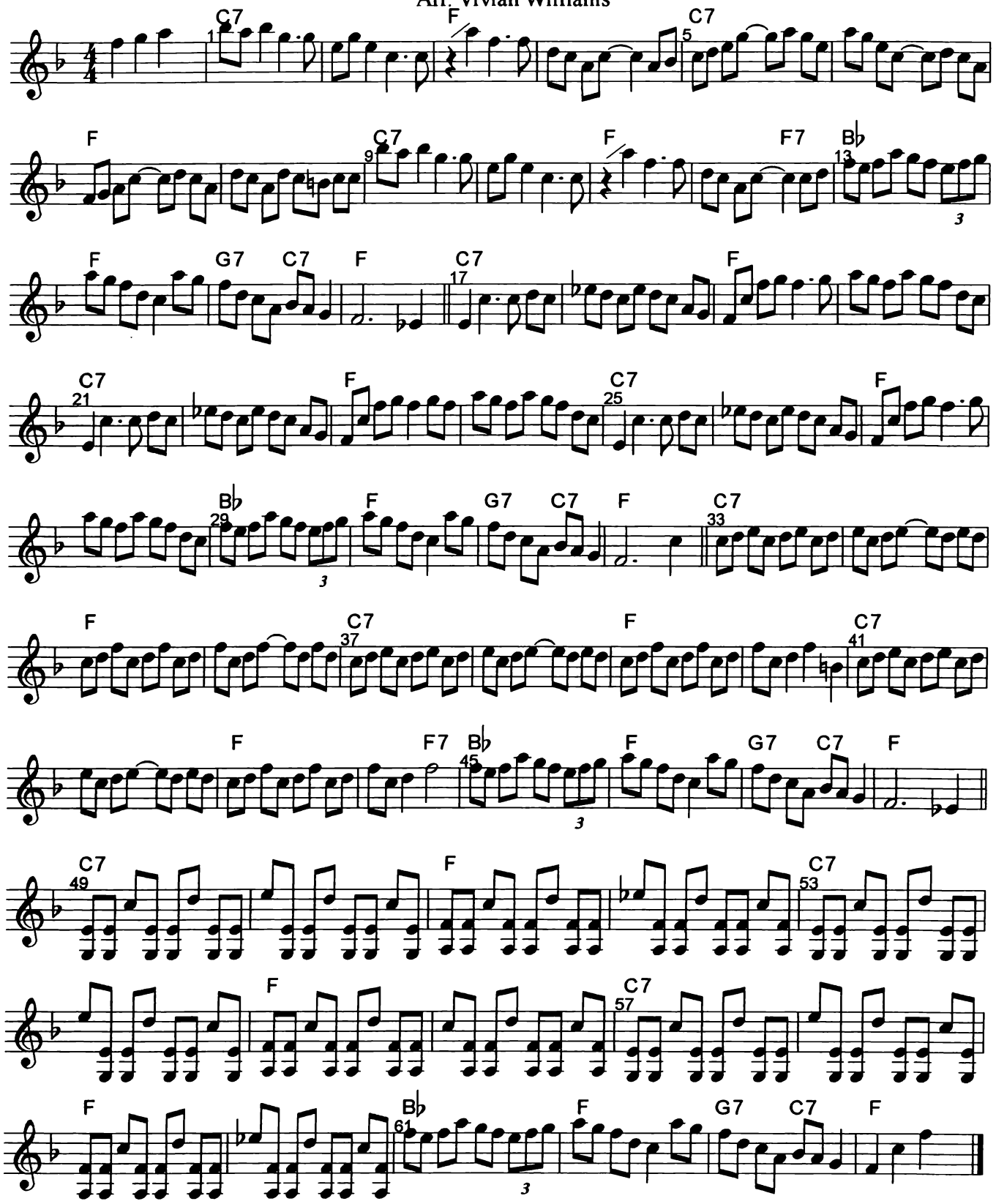
Bear Creek Hop

Arr. Roger Cooper



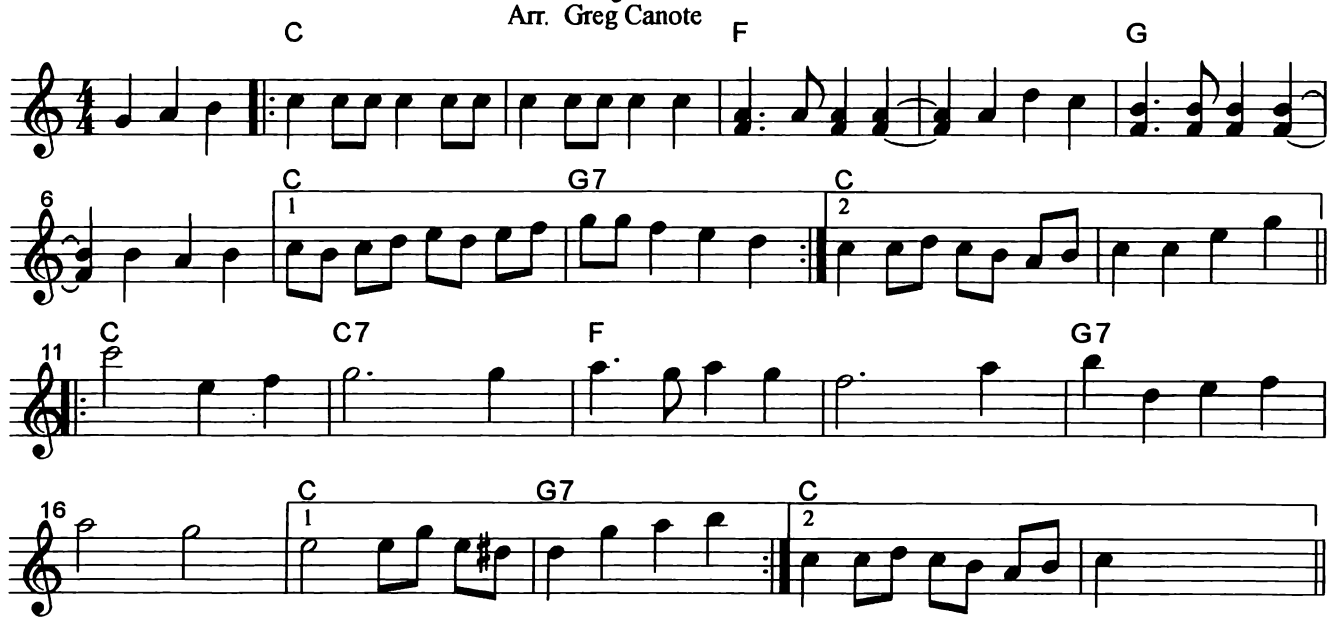
Beaumont Rag

Arr. Vivian Williams



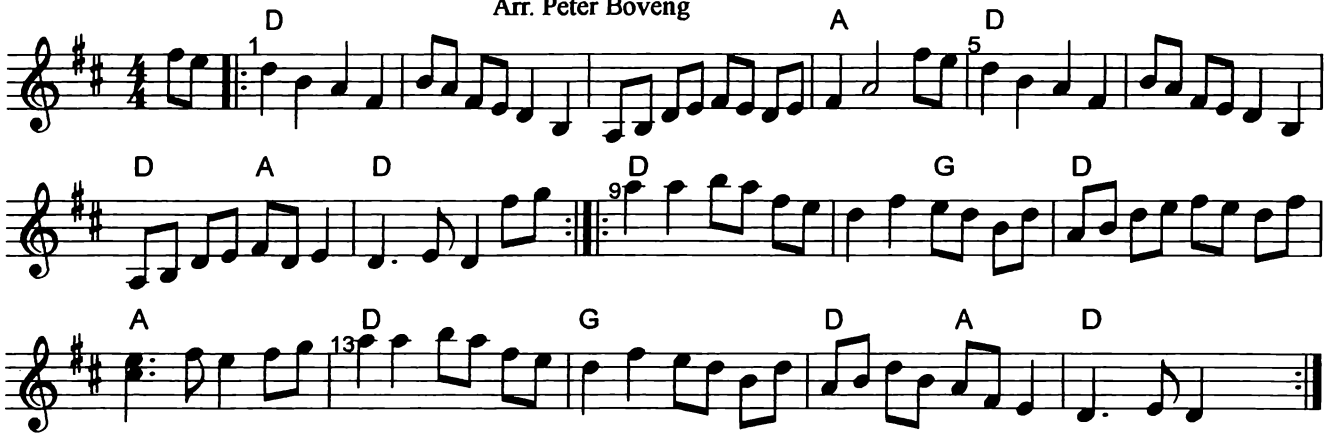
Beaver Valley Breakdown

Arr. Greg Canote



Belle of Lexington

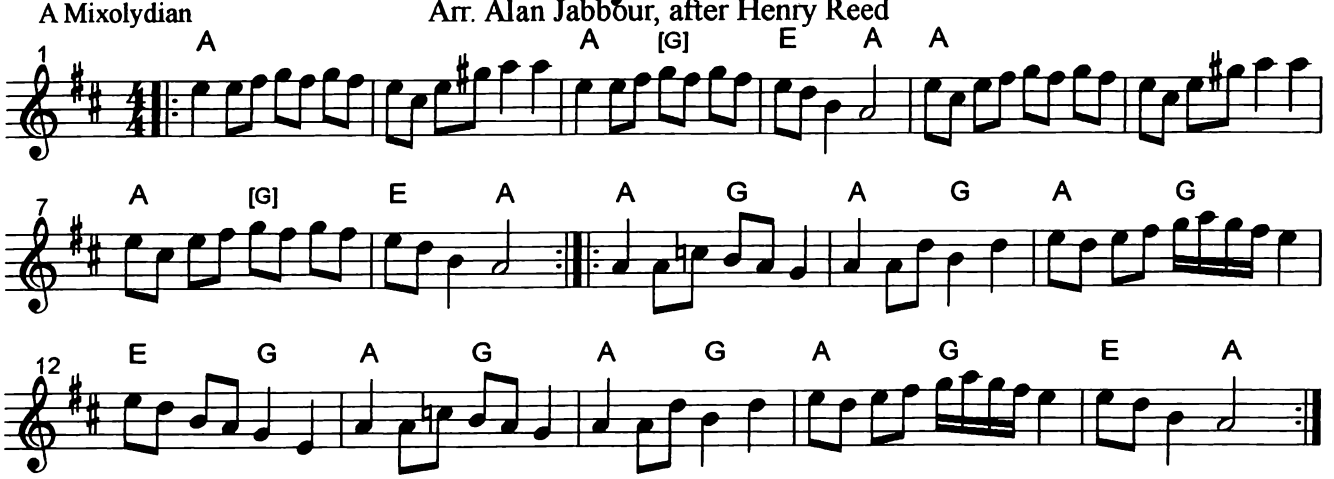
Arr. Peter Boveng



Betsy Likens

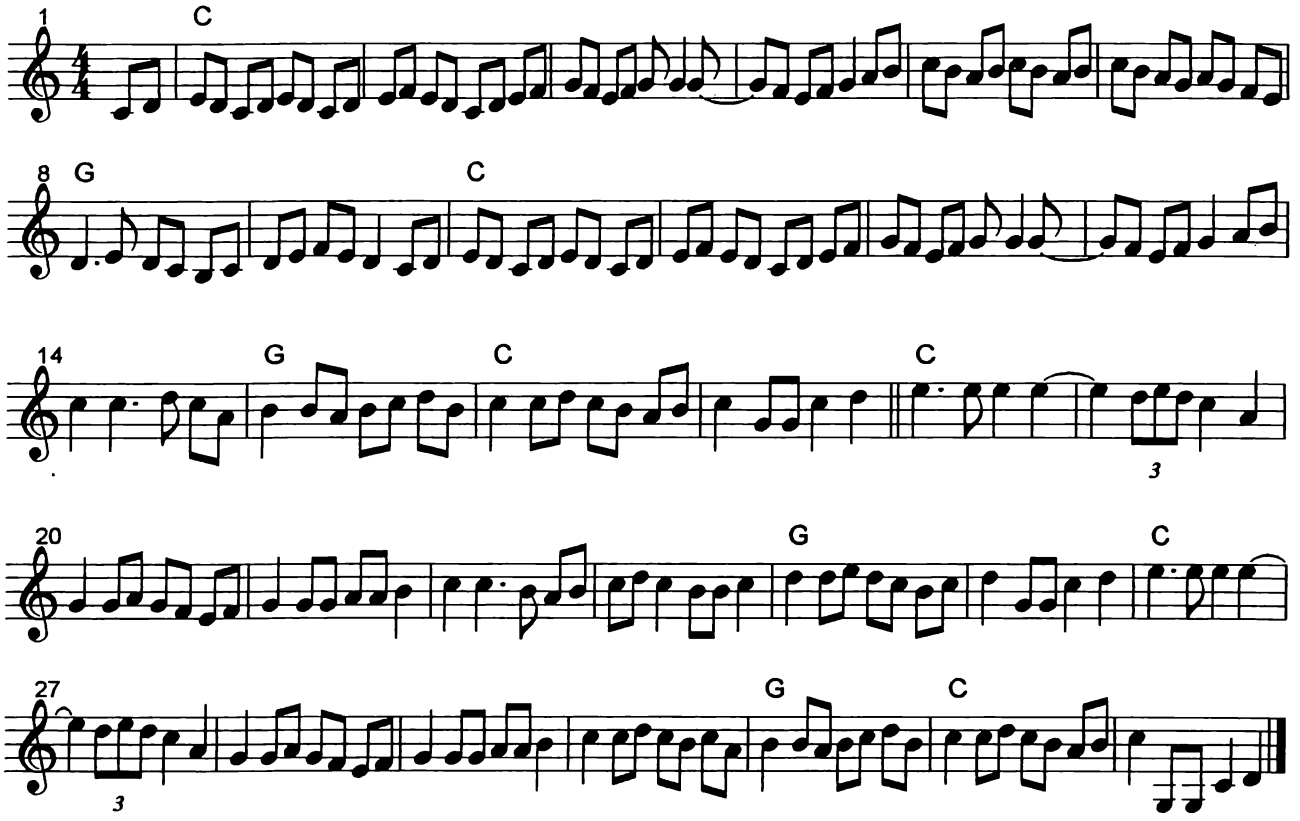
A Mixolydian

Arr. Alan Jabbour, after Henry Reed



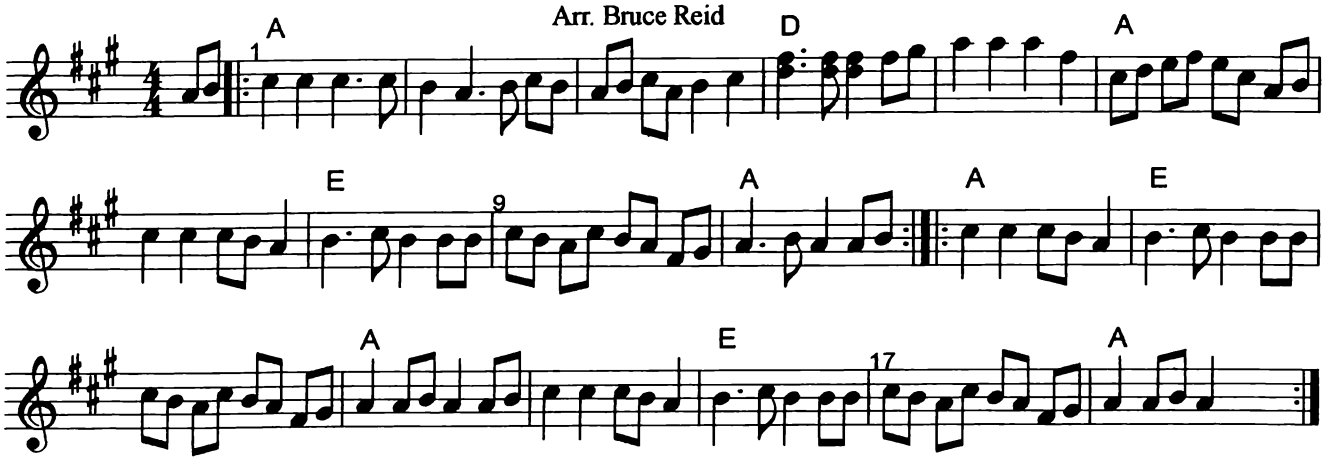
Bibb County Breakdown

Arr. Greg Canote



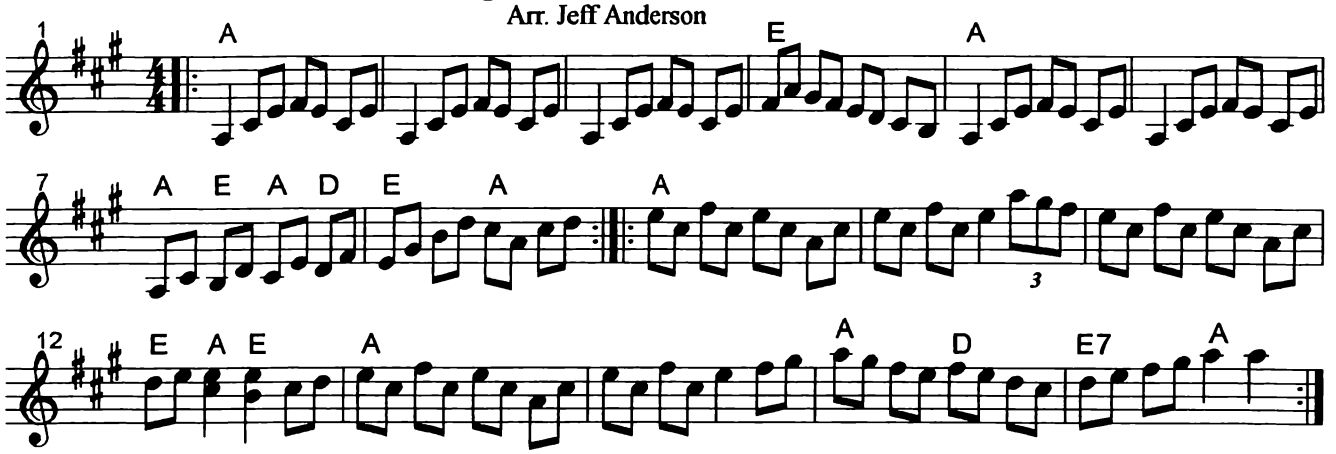
Big Eyed Rabbit

Arr. Bruce Reid



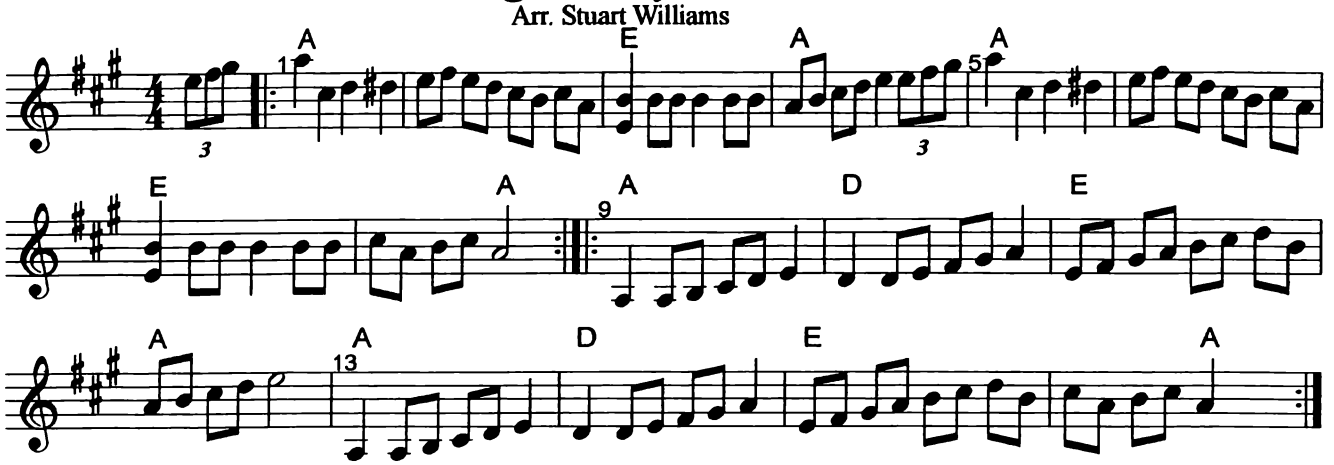
Big John McNeil

Arr. Jeff Anderson

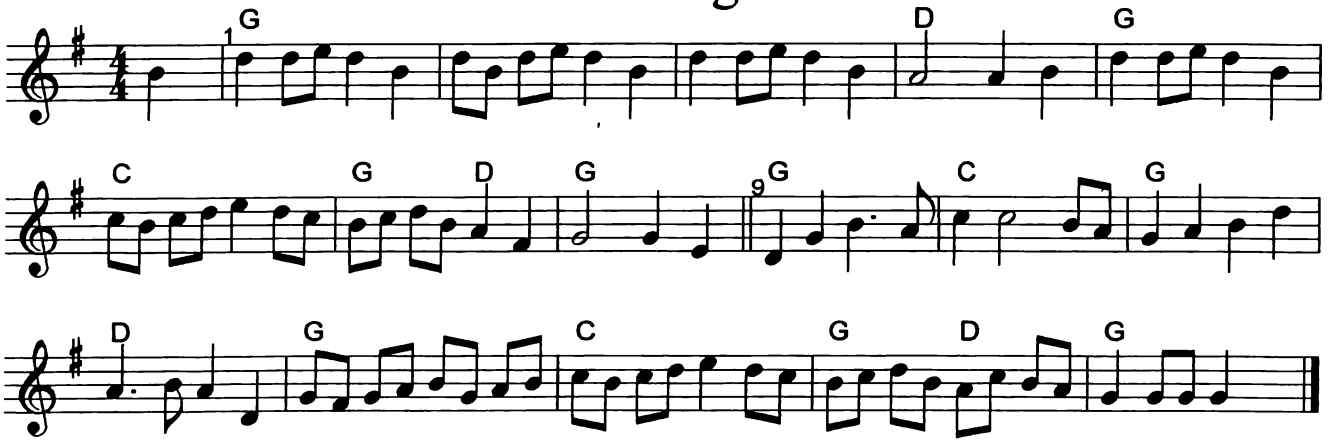


Big Sandy River

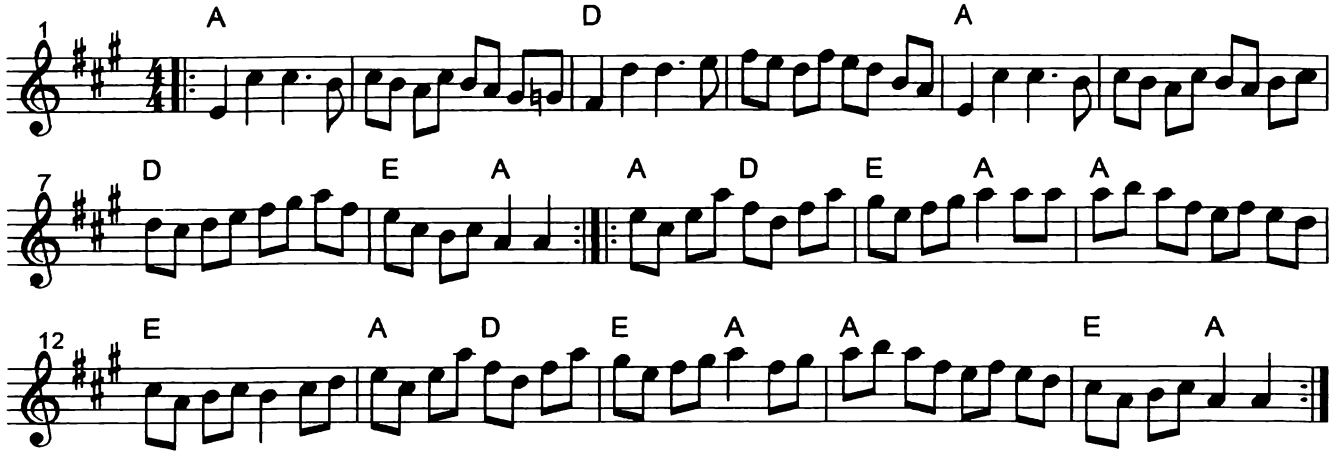
Arr. Stuart Williams



Bile Them Cabbage Down

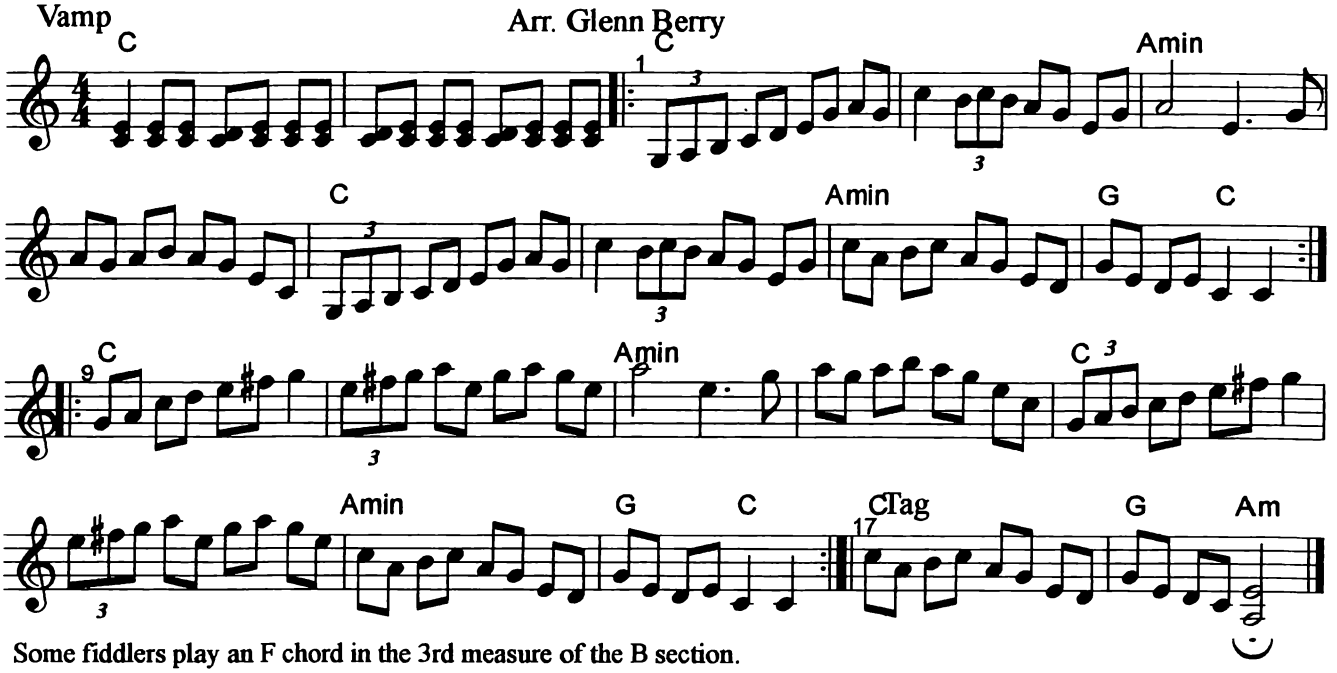


Bill Cheatham



Billy in the Lowground

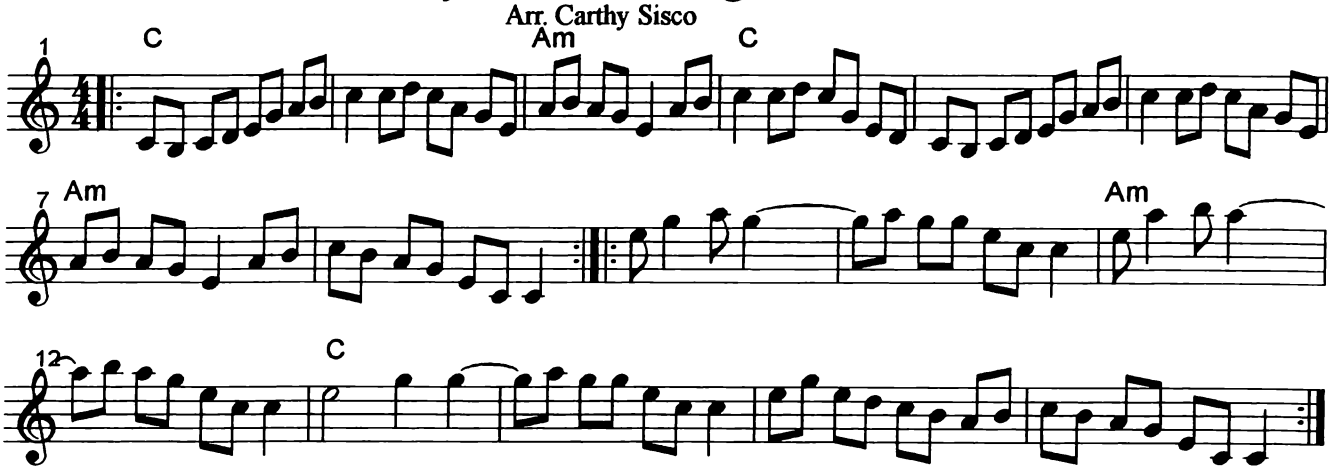
Arr. Glenn Berry



Some fiddlers play an F chord in the 3rd measure of the B section.

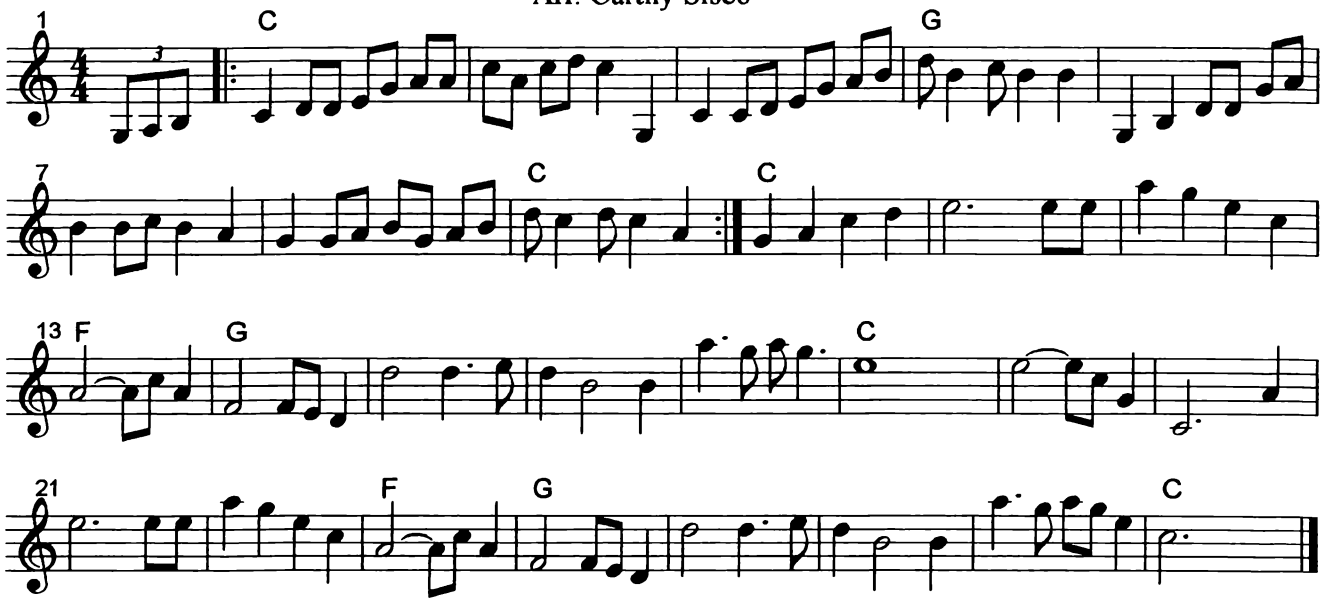
Billy in the Lowground

Arr. Carthy Sisco



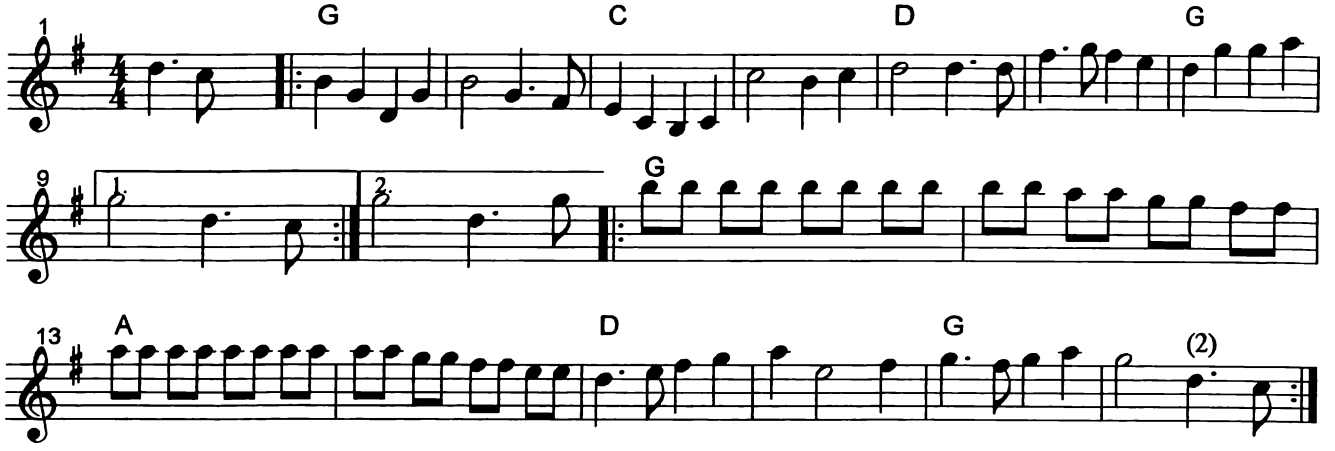
Birdie

Arr. Carthy Sisco



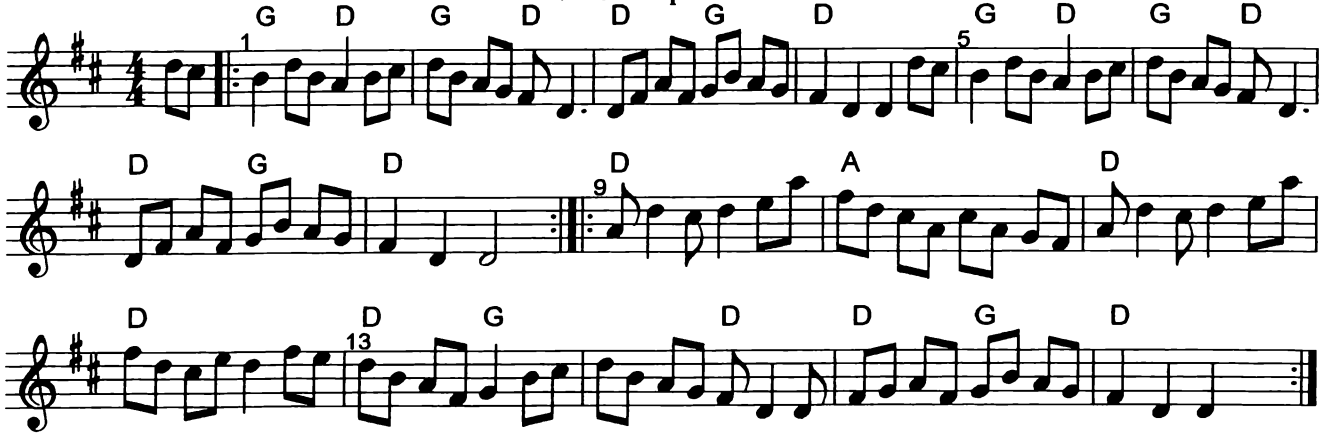
Birdie

Arr. Mel Durham



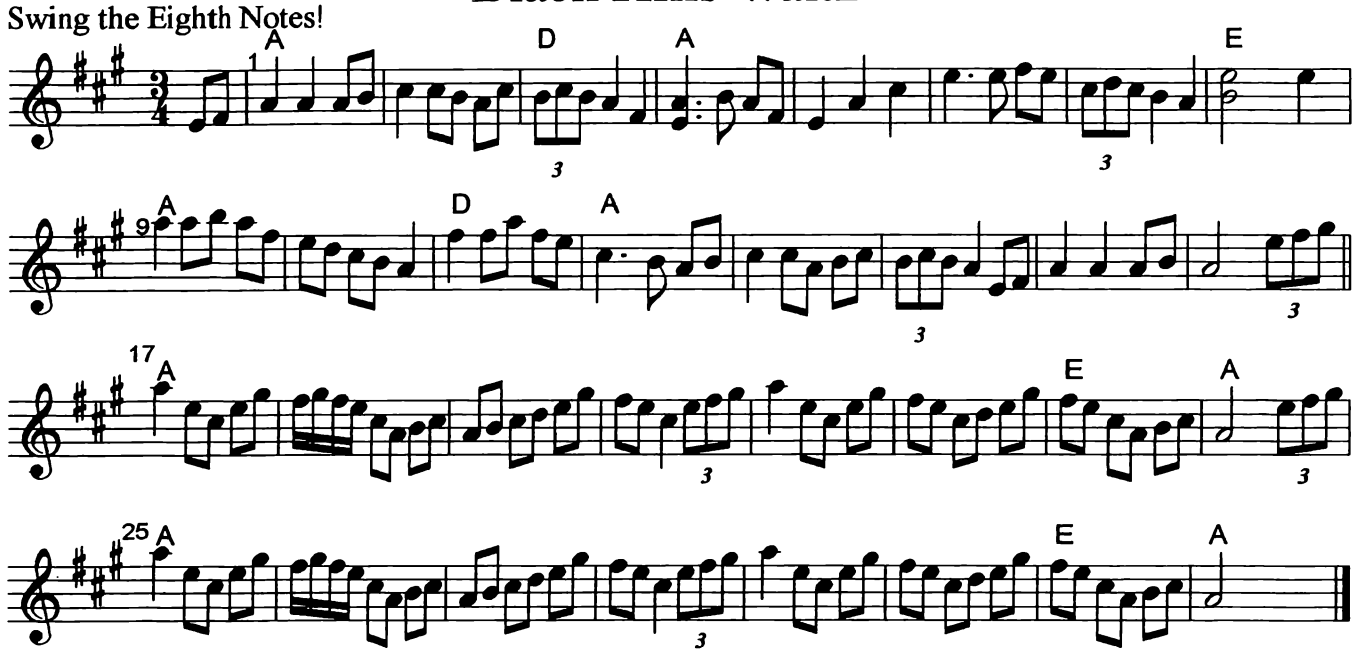
Blackbird

Arr. Art Stamper



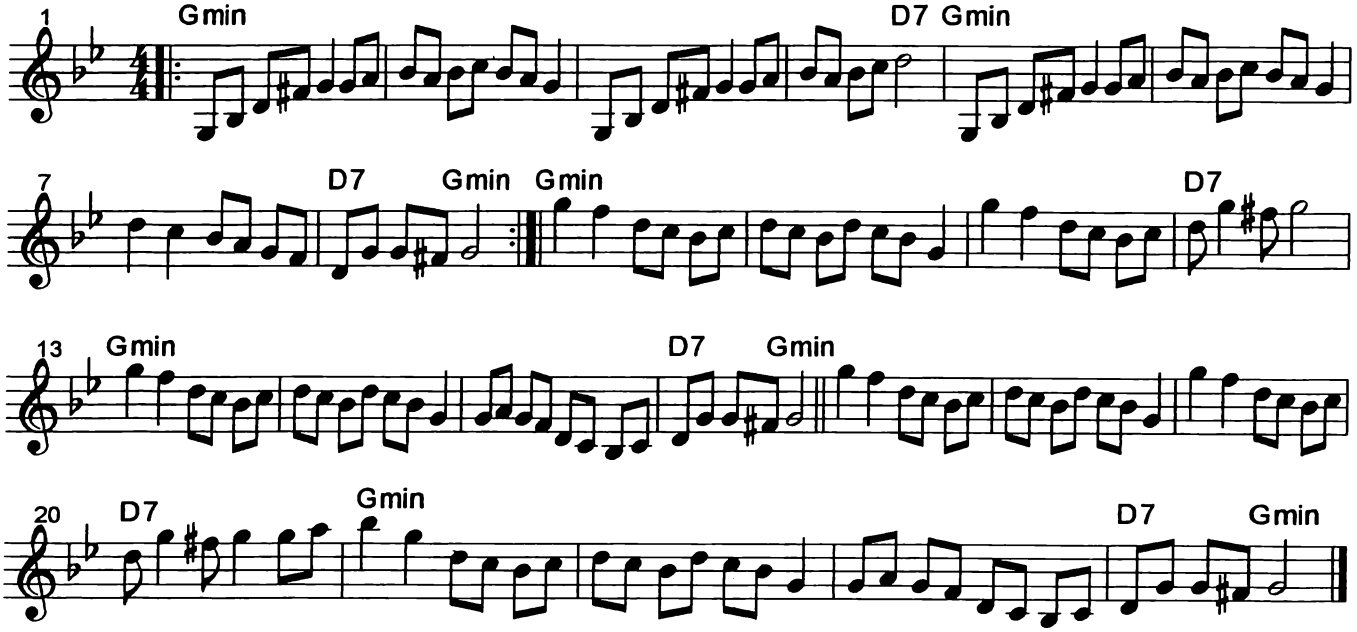
Black Hills Waltz

Swing the Eighth Notes!



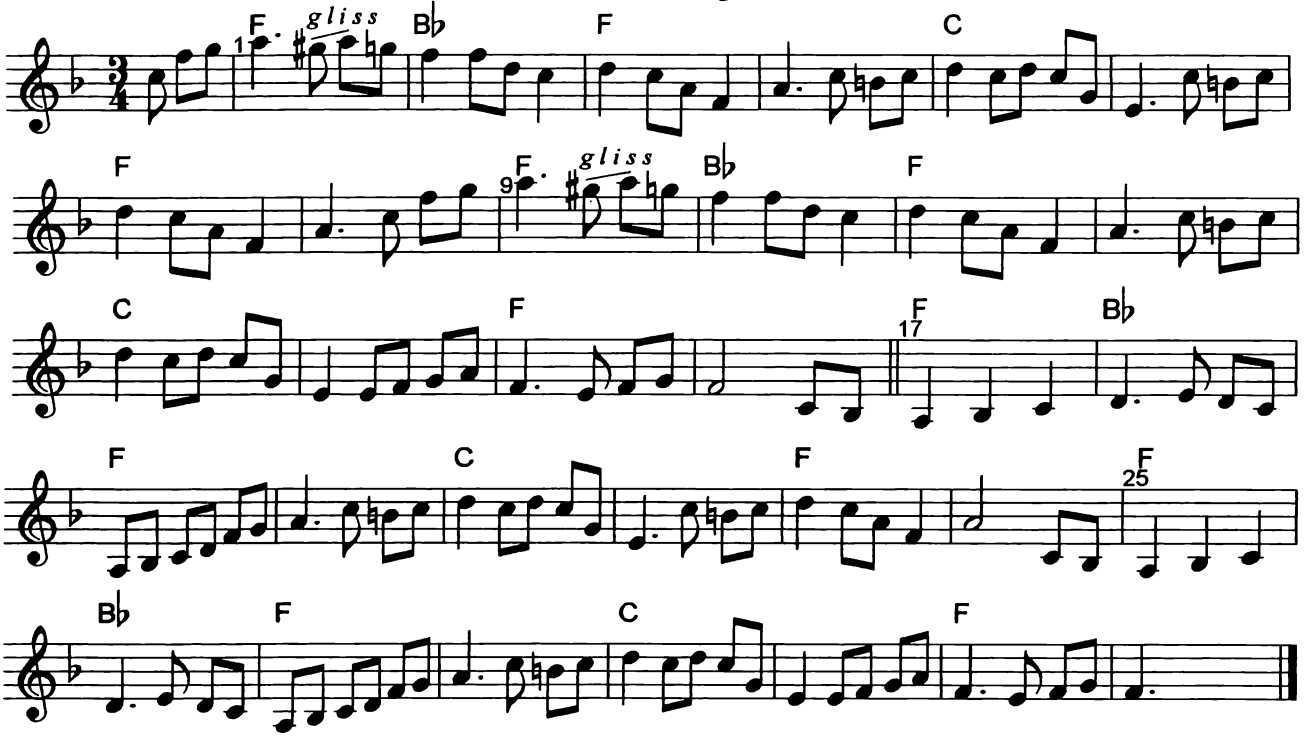
Blackberry Blossom-G Minor

Arr. Scott Marckx



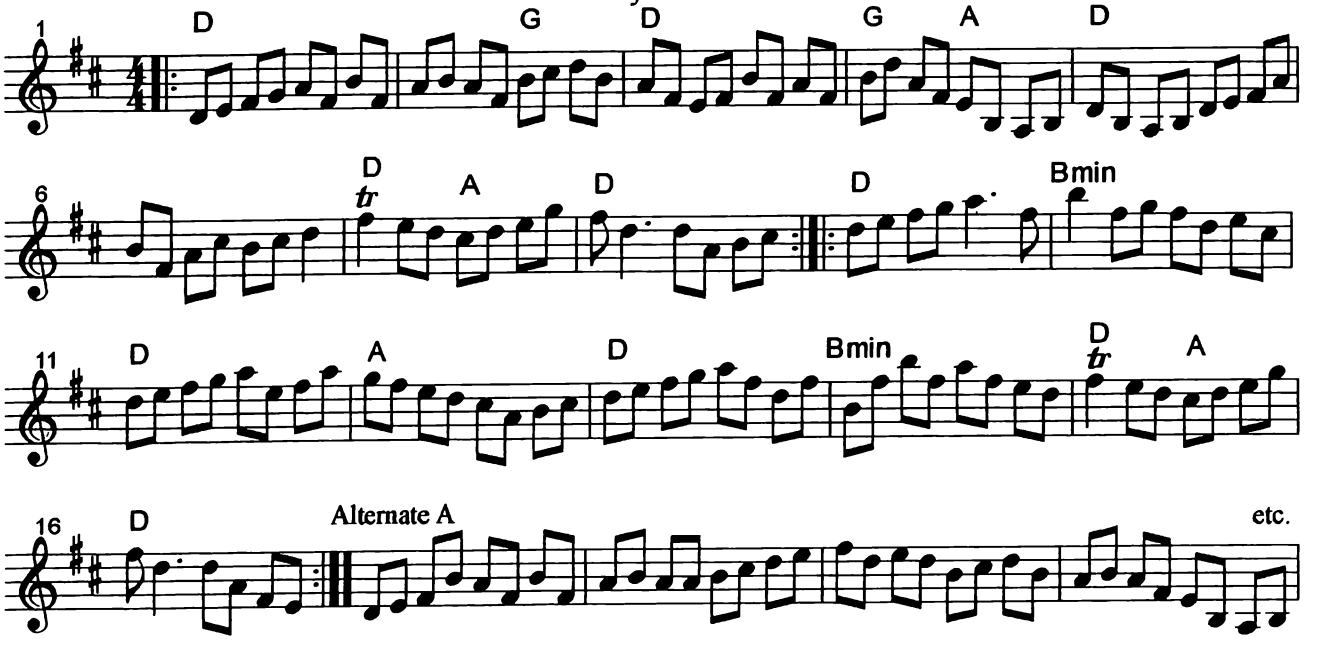
Blackberry Waltz

Arr. Fred Stoneking



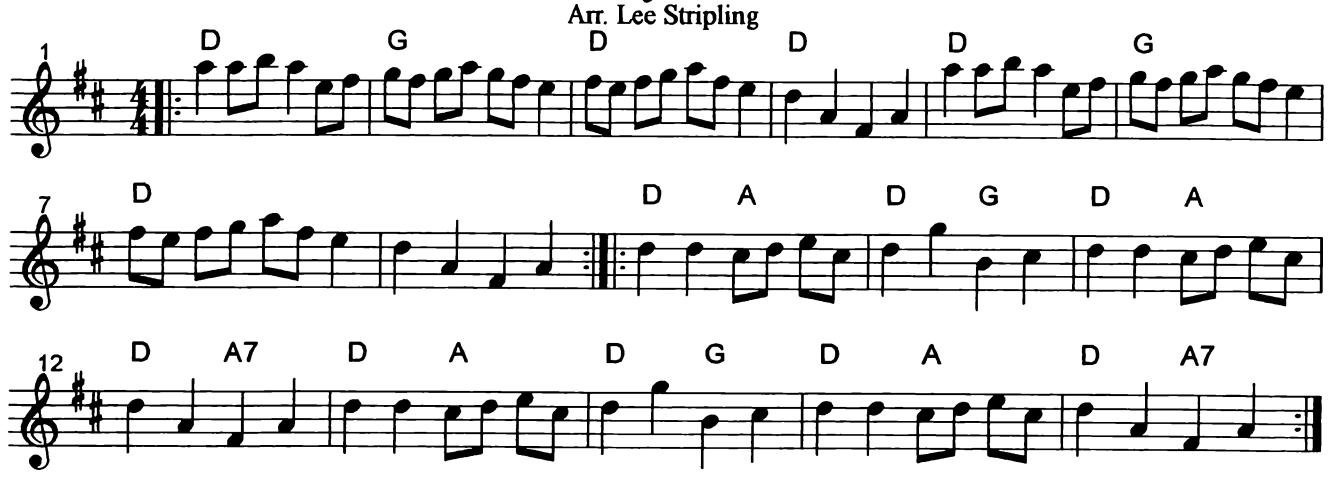
Blue Eagle

Arr. Gary Lee Moore

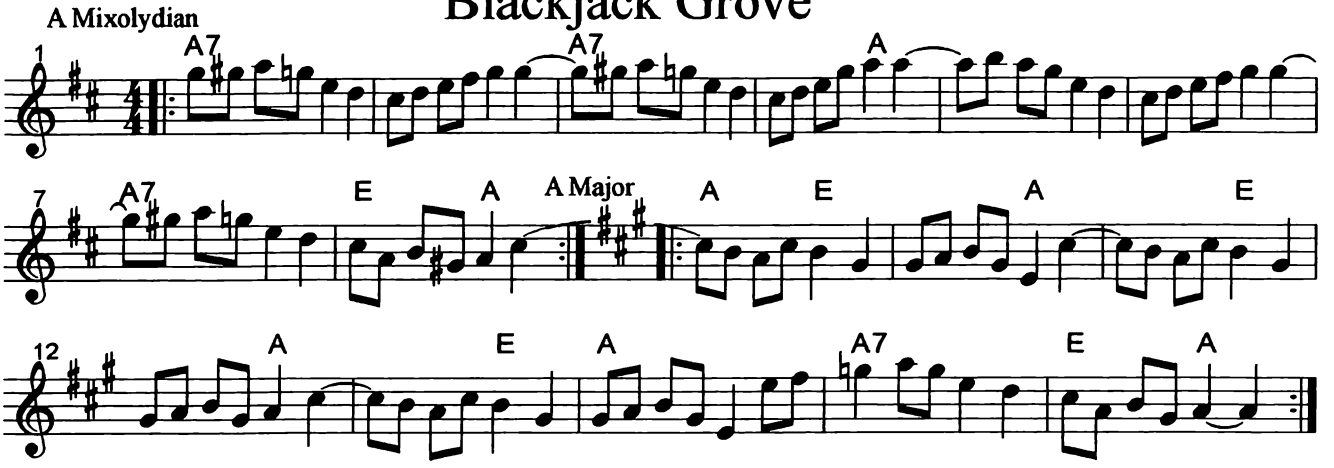


Black-eyed Susan

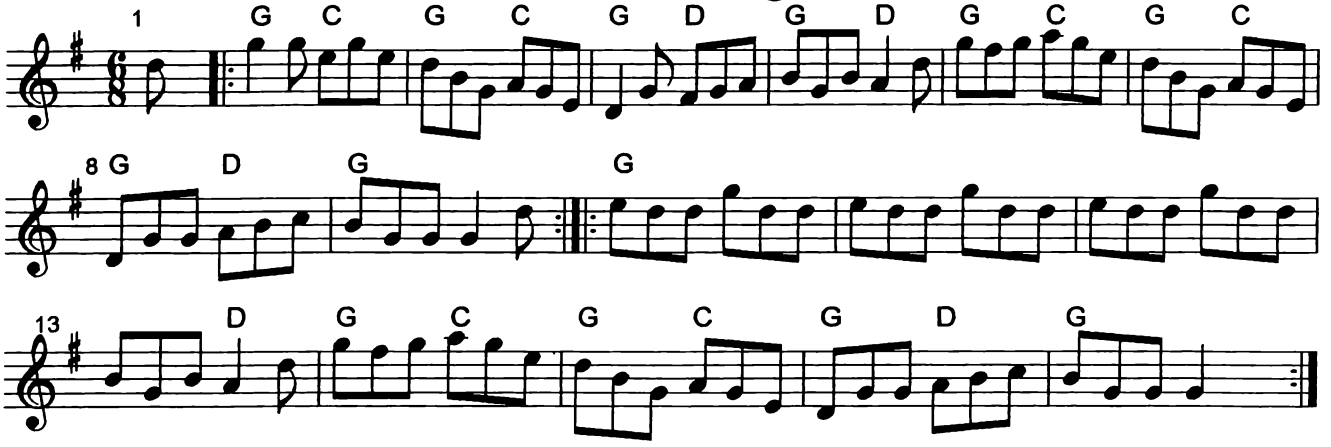
Arr. Lee Stripling



Blackjack Grove



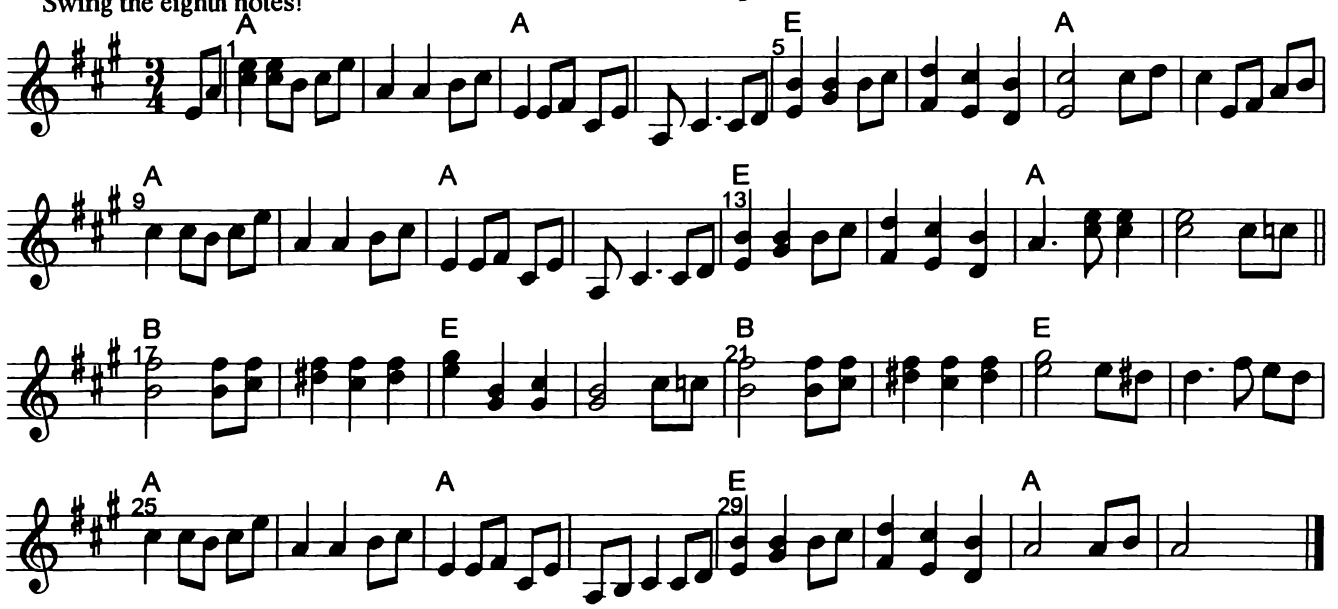
Blackthorn Jig



Blue Mountain Waltz

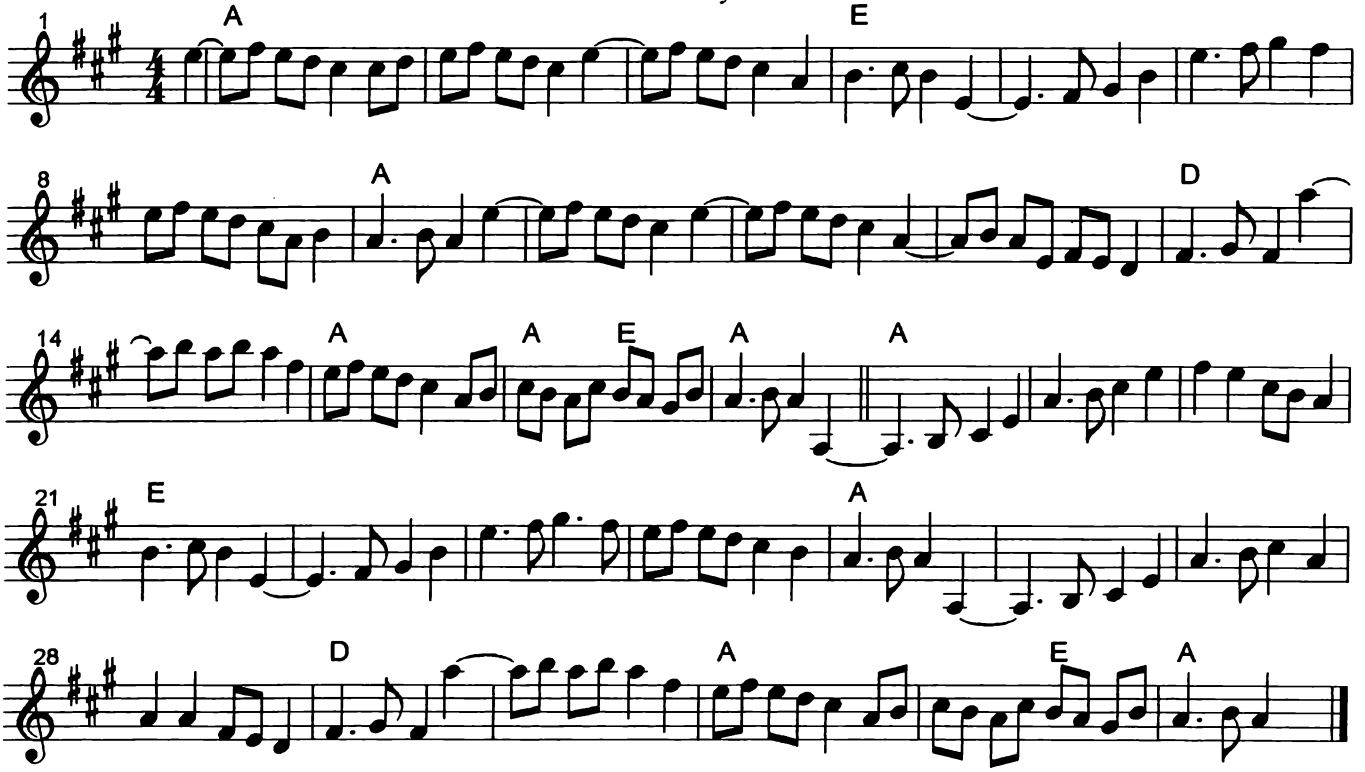
Arr. Fred Stoneking

Swing the eighth notes!



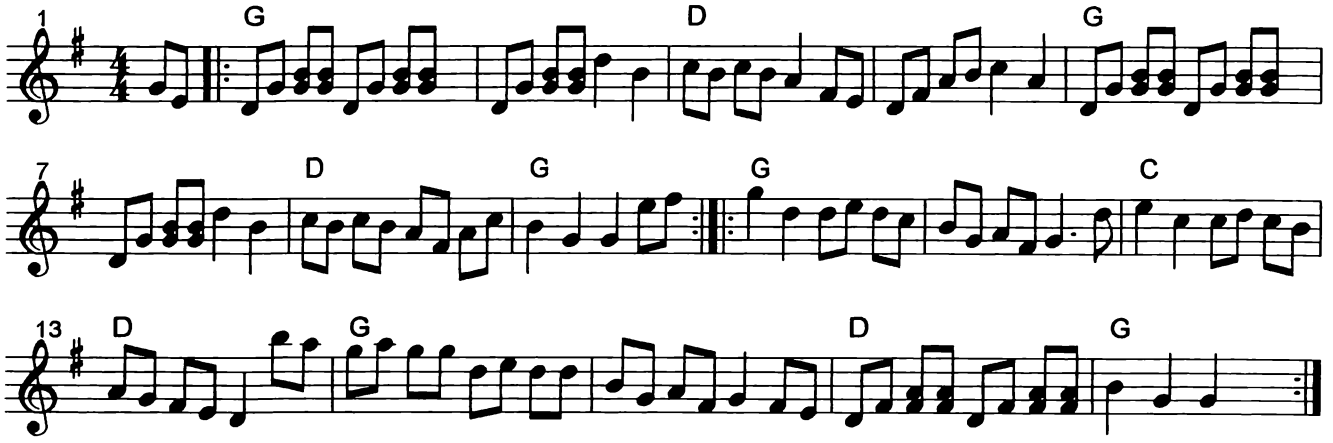
Blue Ridge Breakdown

Arr. Carthy Sisco



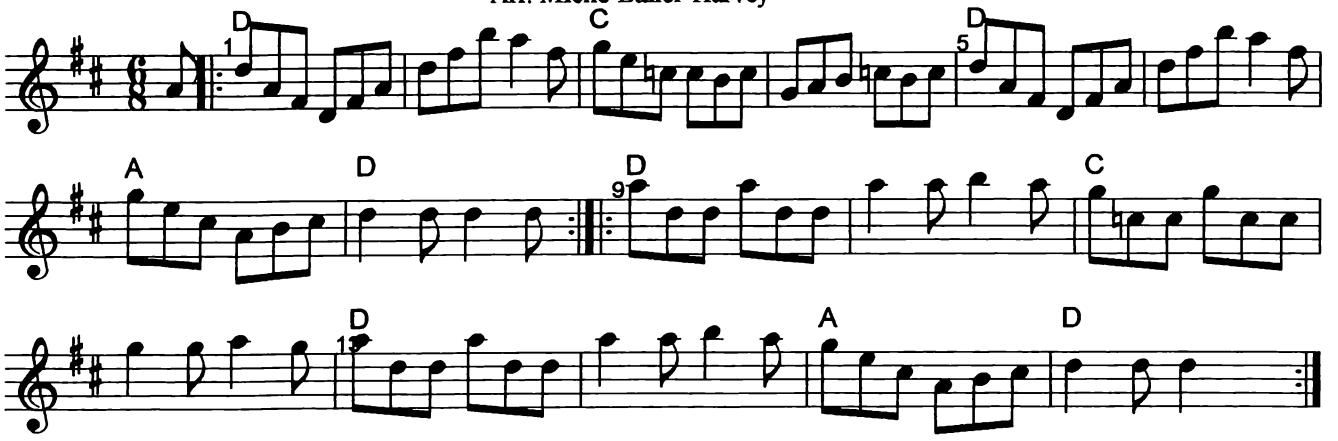
Blue Mule

Arr. Kerry Blech



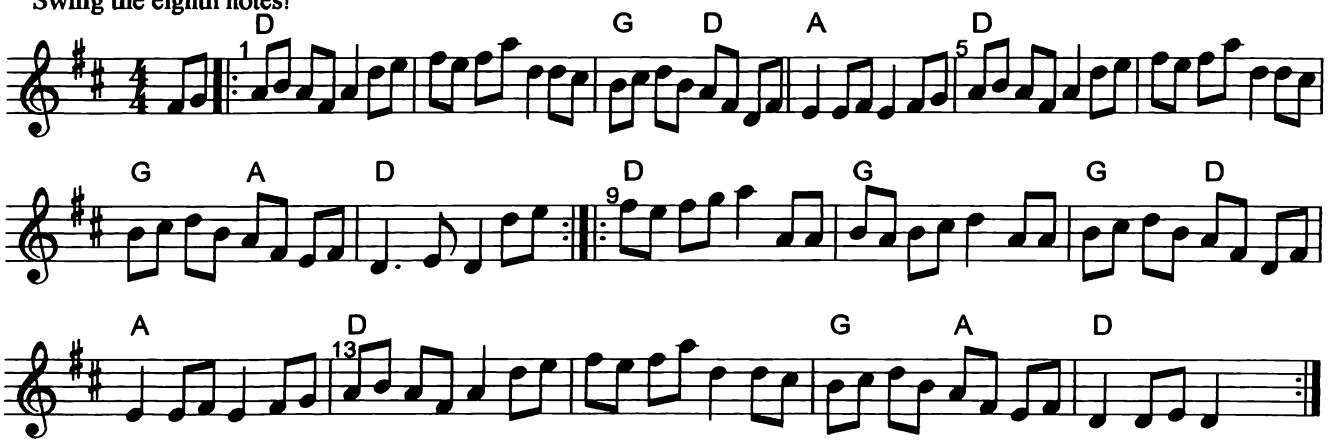
Blueberry Jig

Arr. Miche Baker-Harvey



Bonaparte Crossing the Rhine

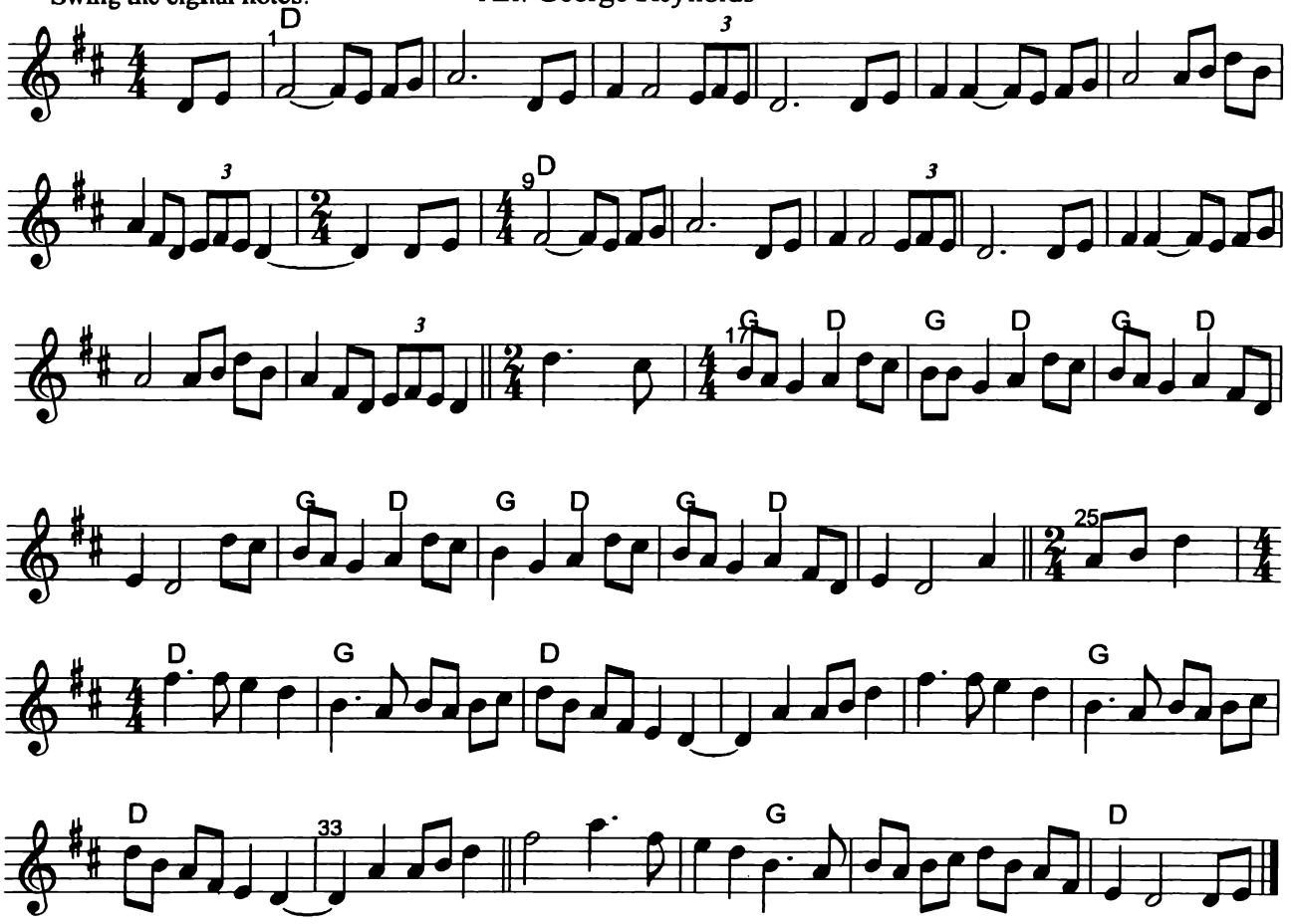
Swing the eighth notes!



The Boatman

Arr. George Reynolds

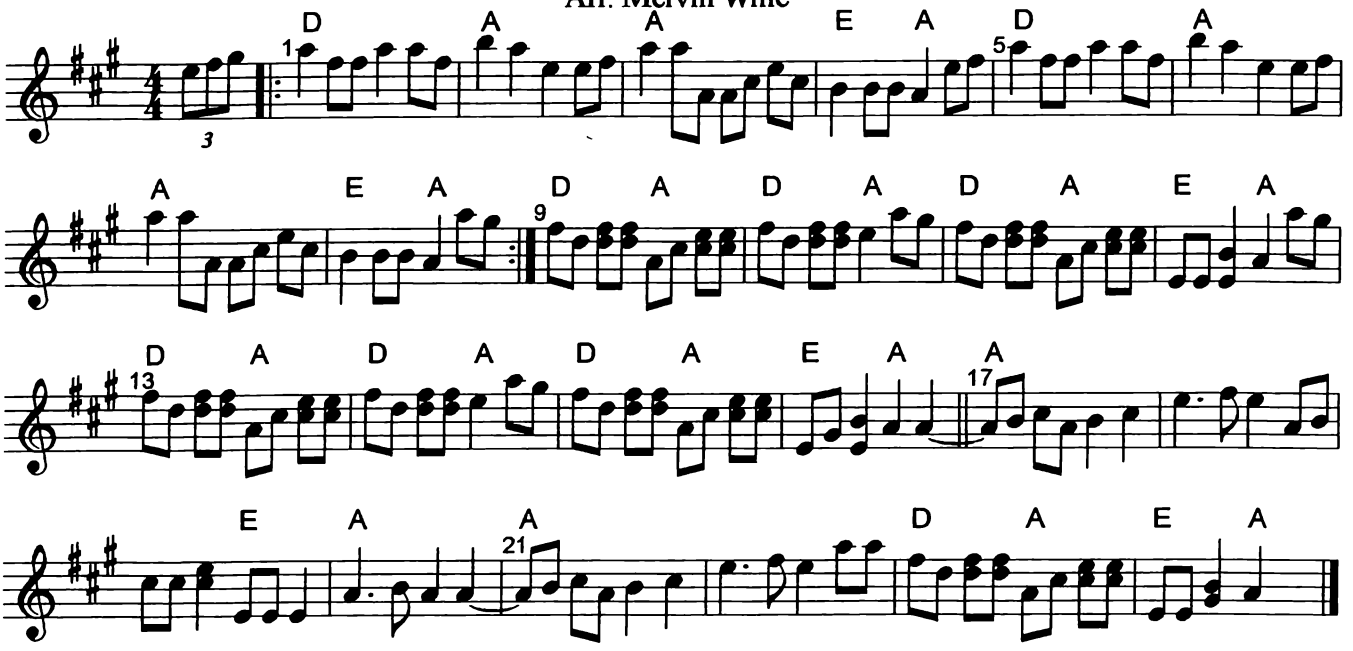
Swing the eighth notes!



This is a weird, crooked version of this tune.

The Boatman

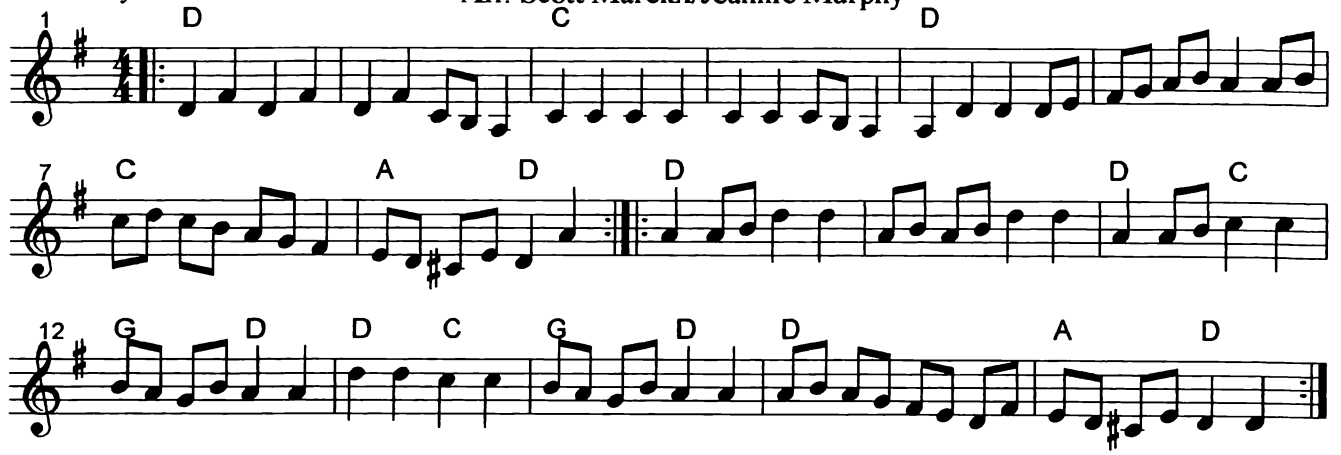
Arr. Melvin Wine



Boys, My Money's All Gone

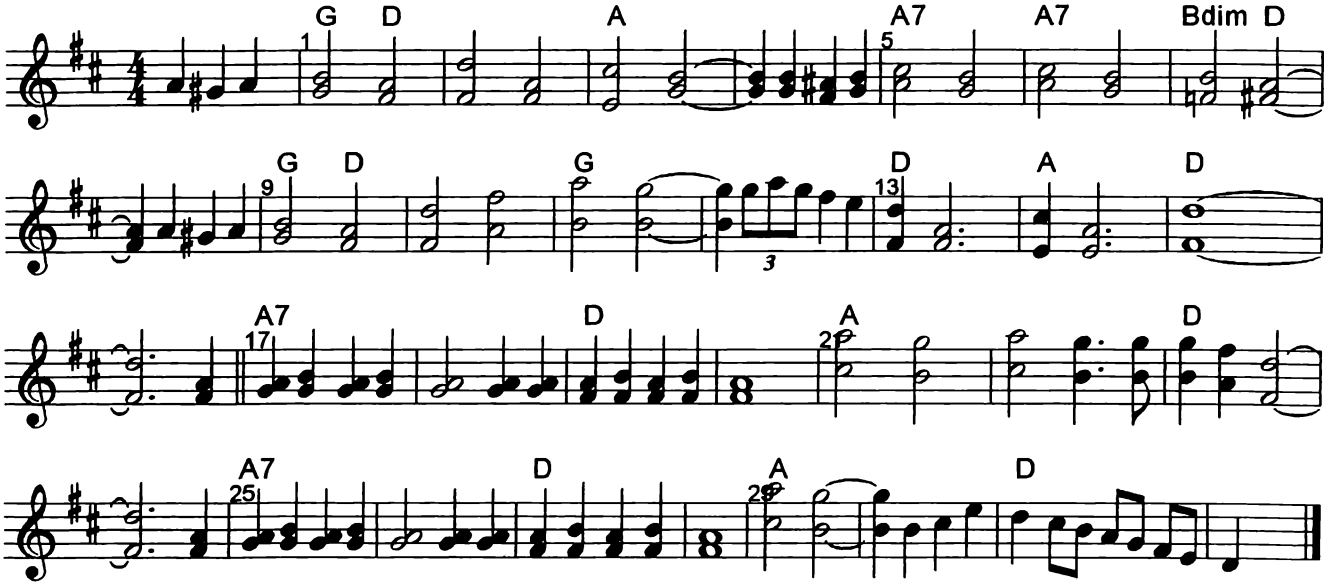
D Mixolydian

Arr. Scott Marckx/Jeannie Murphy



"Brahms Polka"

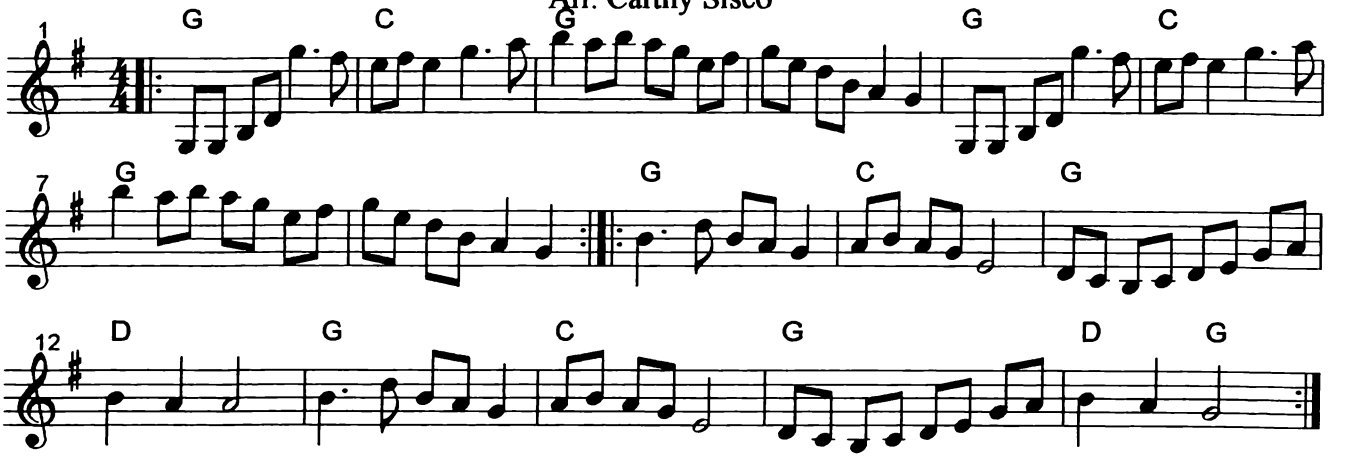
Arr. Vivian Williams



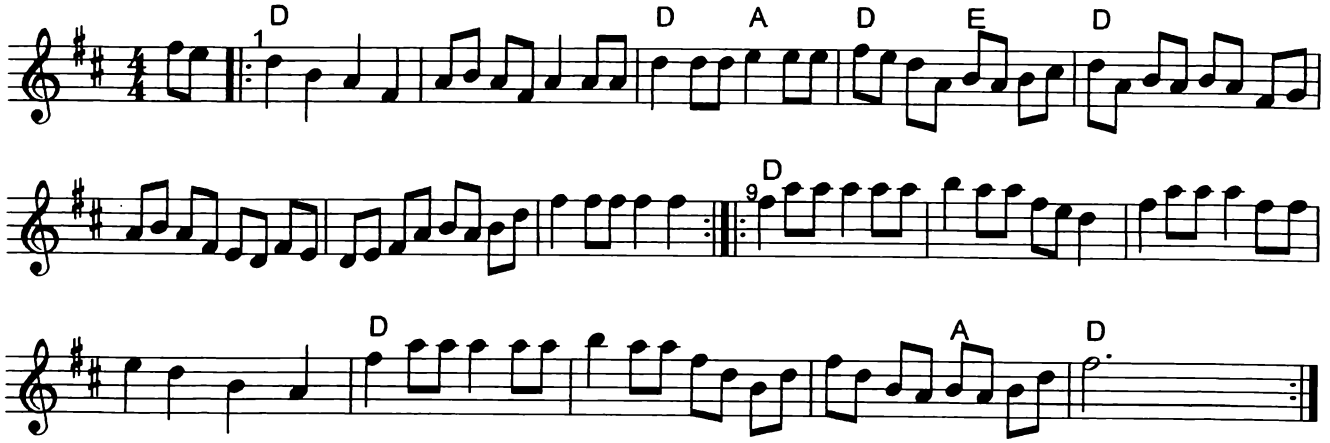
An arrangement of one of Brahms' Hungarian dances

Brandywine

Arr. Cathy Sisco

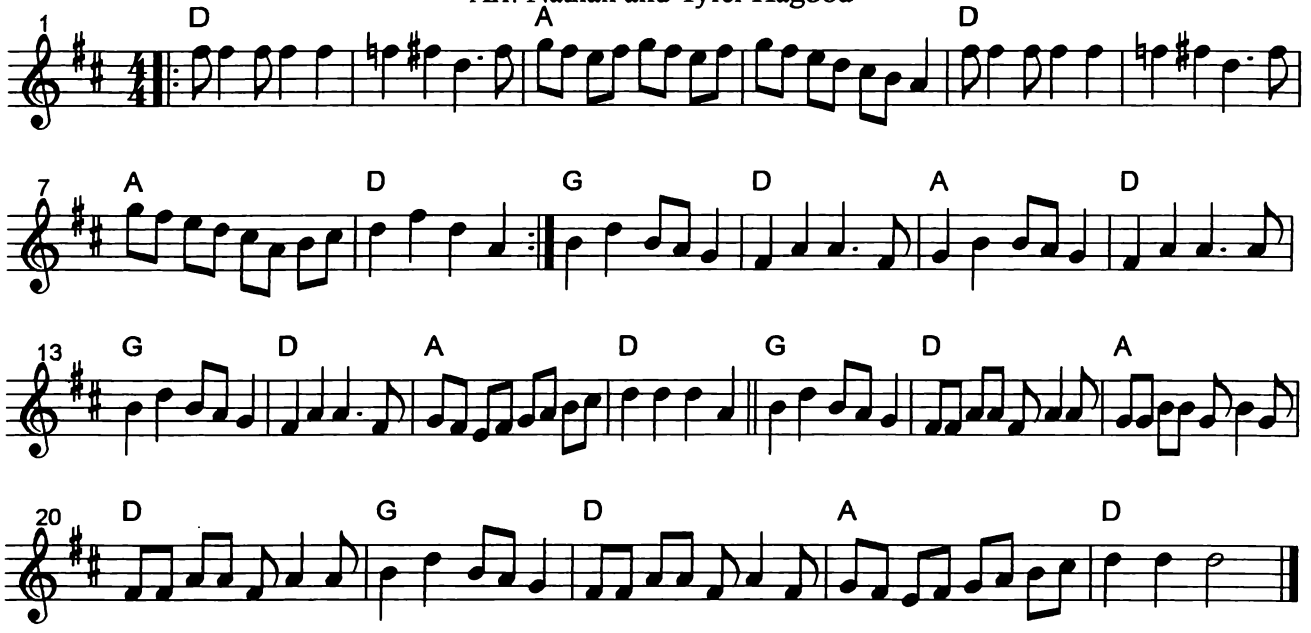


Briar Picker Brown



Bring Out the Cider

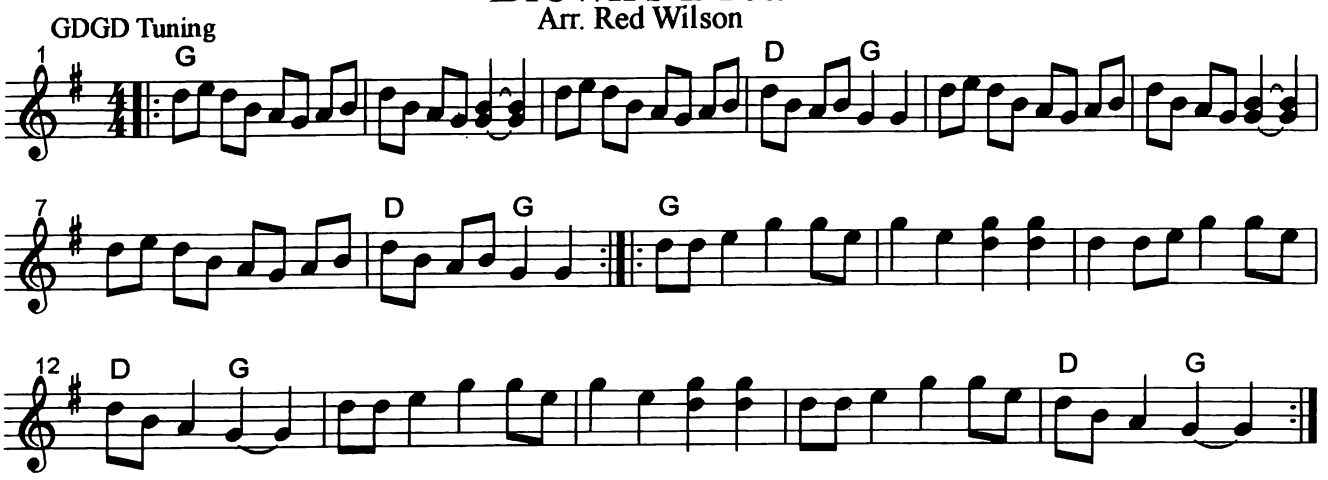
Arr. Nathan and Tyler Hagood



Brown's Dream

Arr. Red Wilson

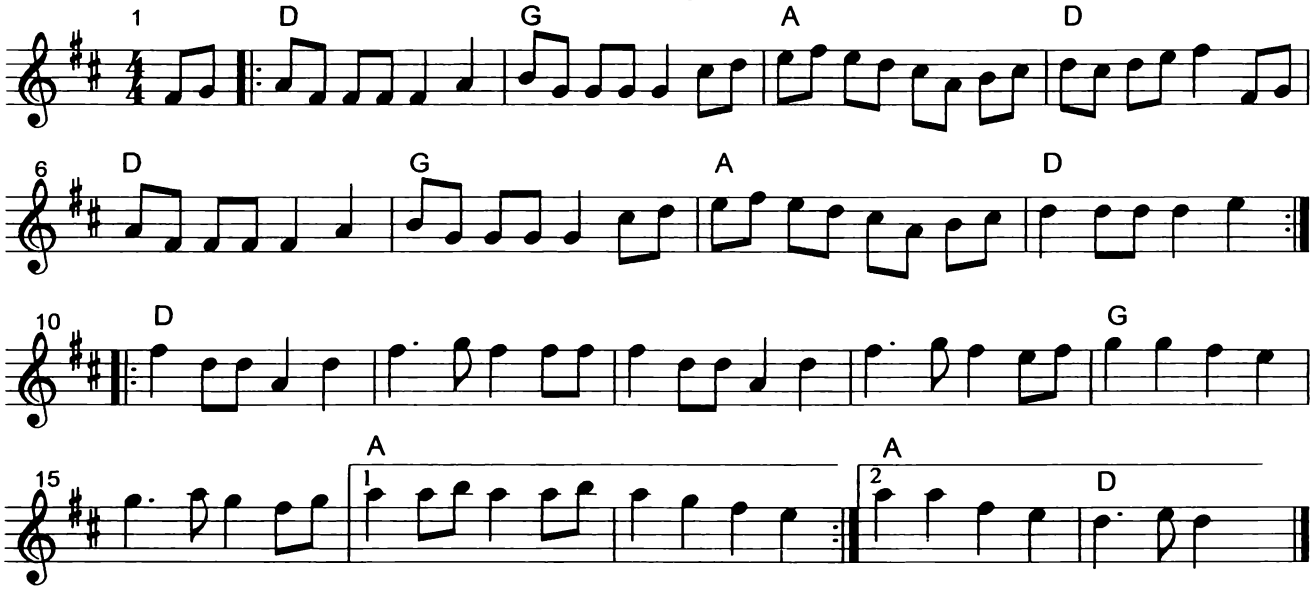
GDGD Tuning



Part A is also played one octave lower

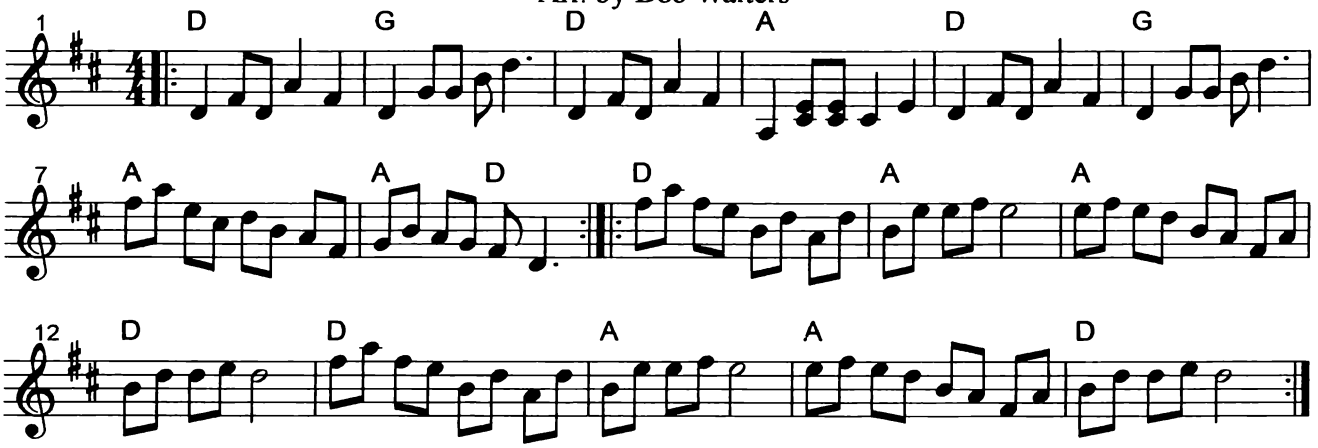
Buck Mountain

Arr. Peter Boveng



Buck Reel

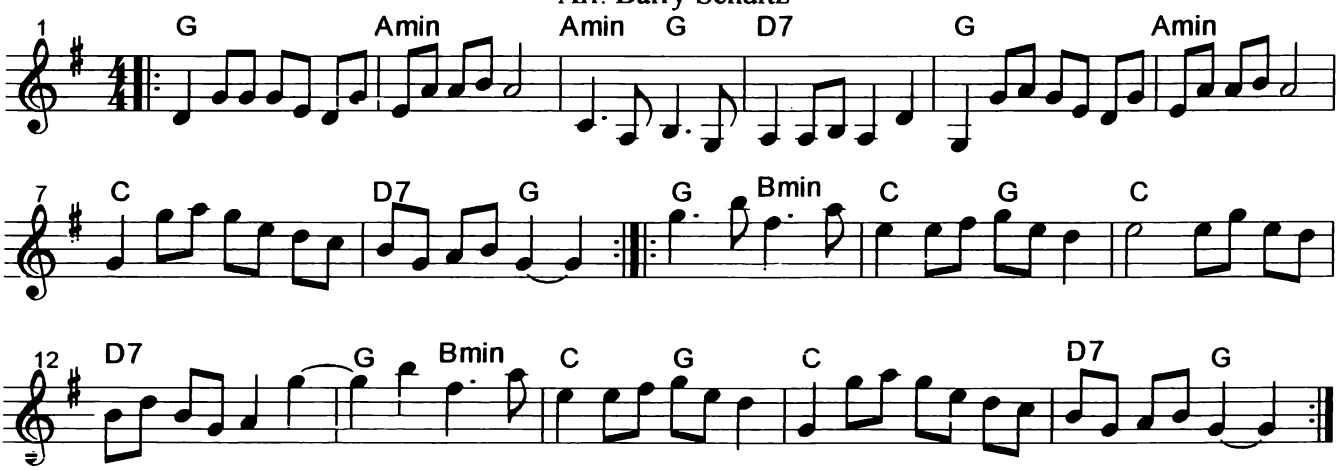
Arr. by Bob Walters



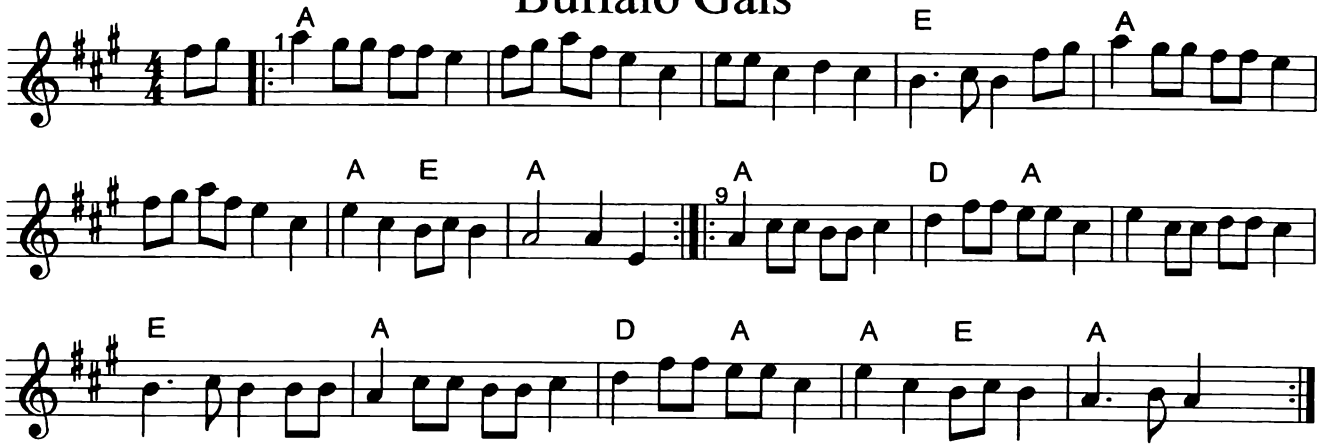
Bob Walters (1889 - 1960) was a Nebraska fiddler. The guitar sometimes played a G (IV) chord in measures 10 and 14.

Bucksnort

Arr. Barry Schultz

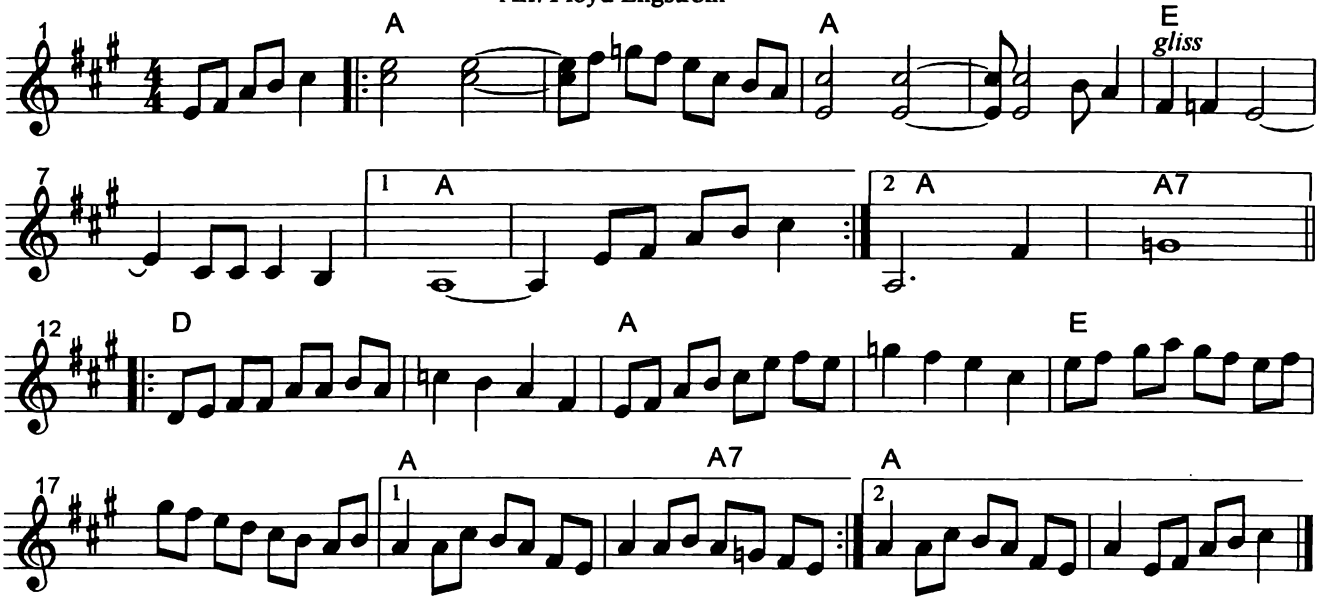


Buffalo Gals



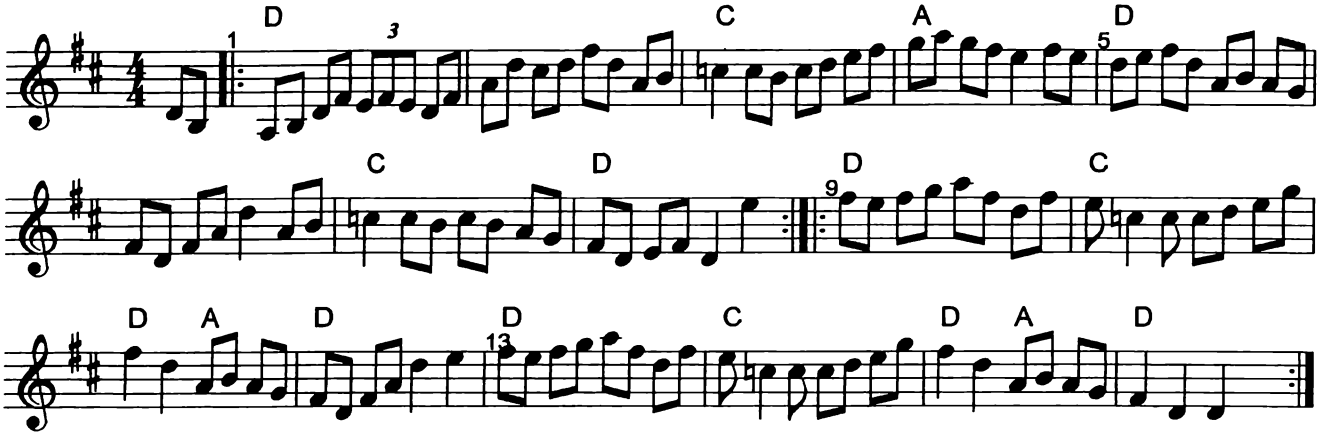
Buckshot

Arr. Floyd Engstrom



Bull Moose

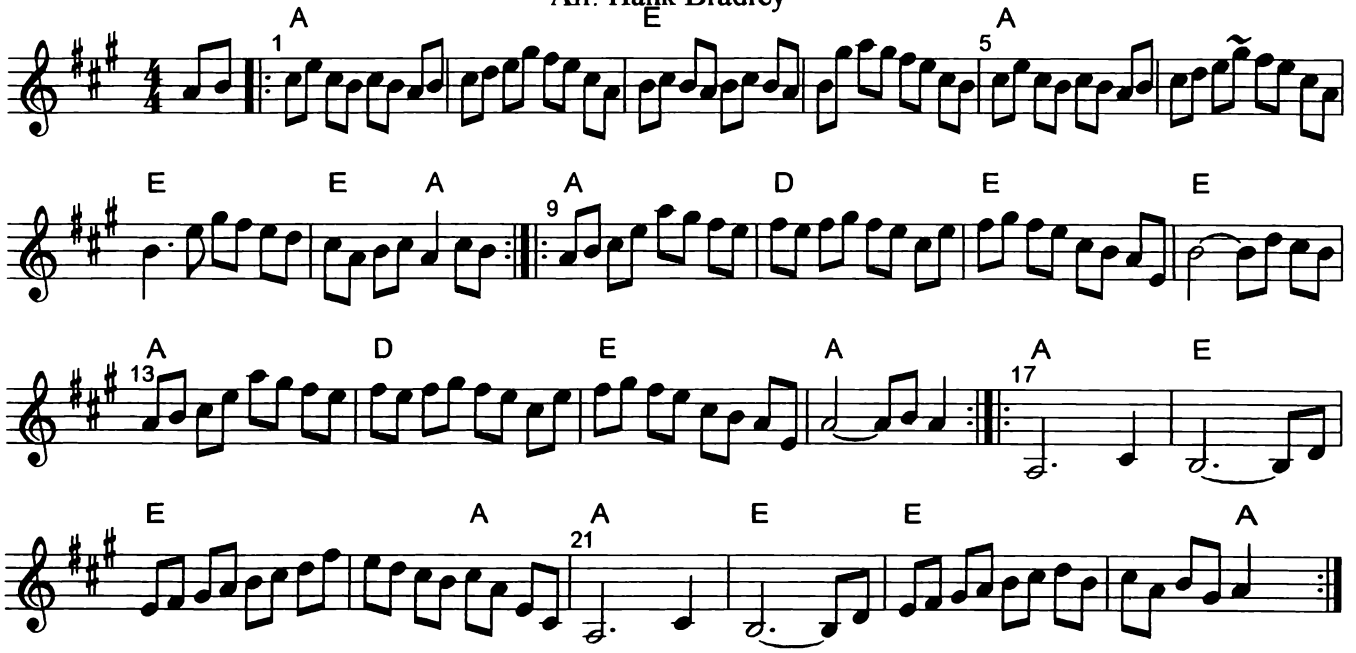
Arr. Miche Baker-Harvey/Gene Silberberg



This tune was probably written by the late, great, Canadian fiddler Andy DeJarlis. I'm including it as a public service.

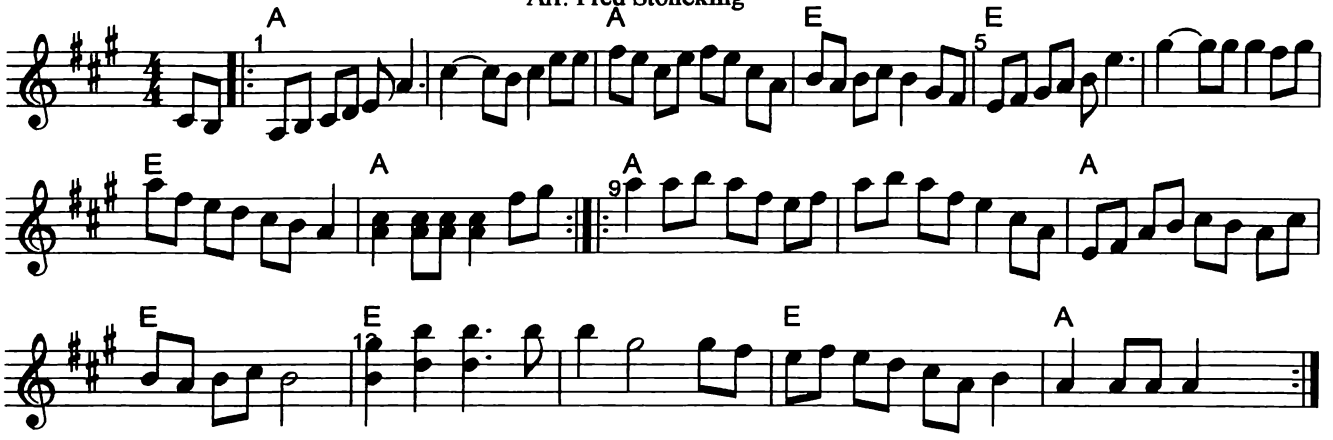
Bull At the Wagon

Arr. Hank Bradley



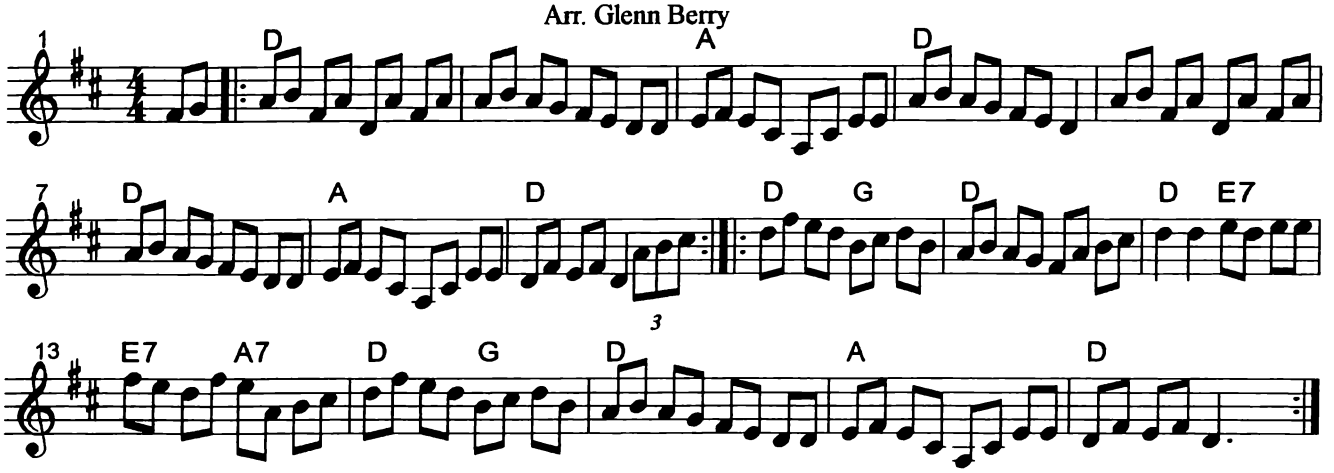
Burt County Breakdown

Arr. Fred Stoneking



Buzzard in a Pea Patch

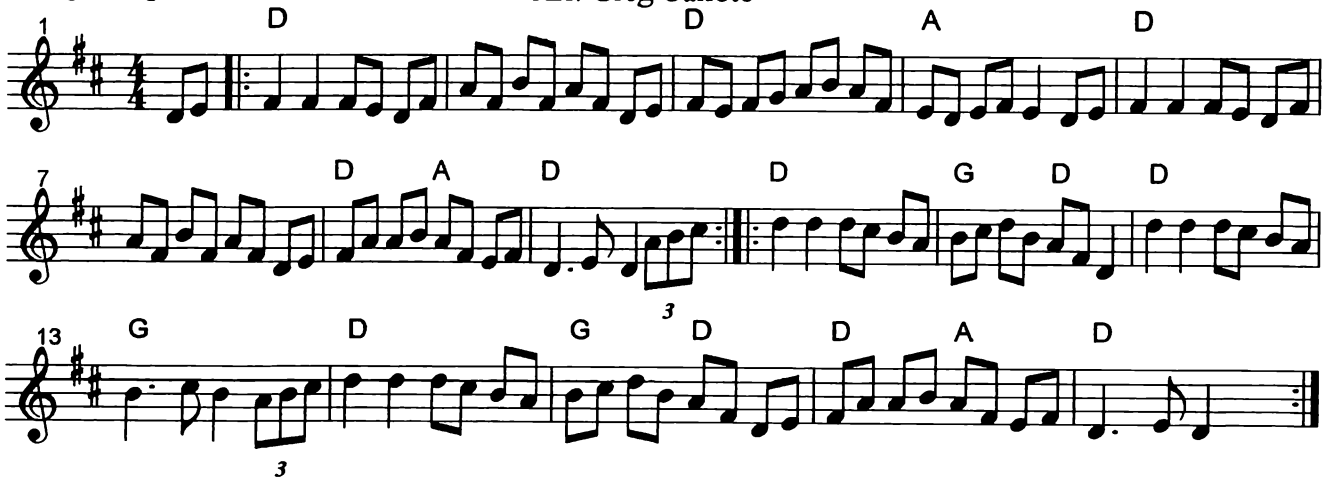
Arr. Glenn Berry



Camp Meeting on the Fourth of July

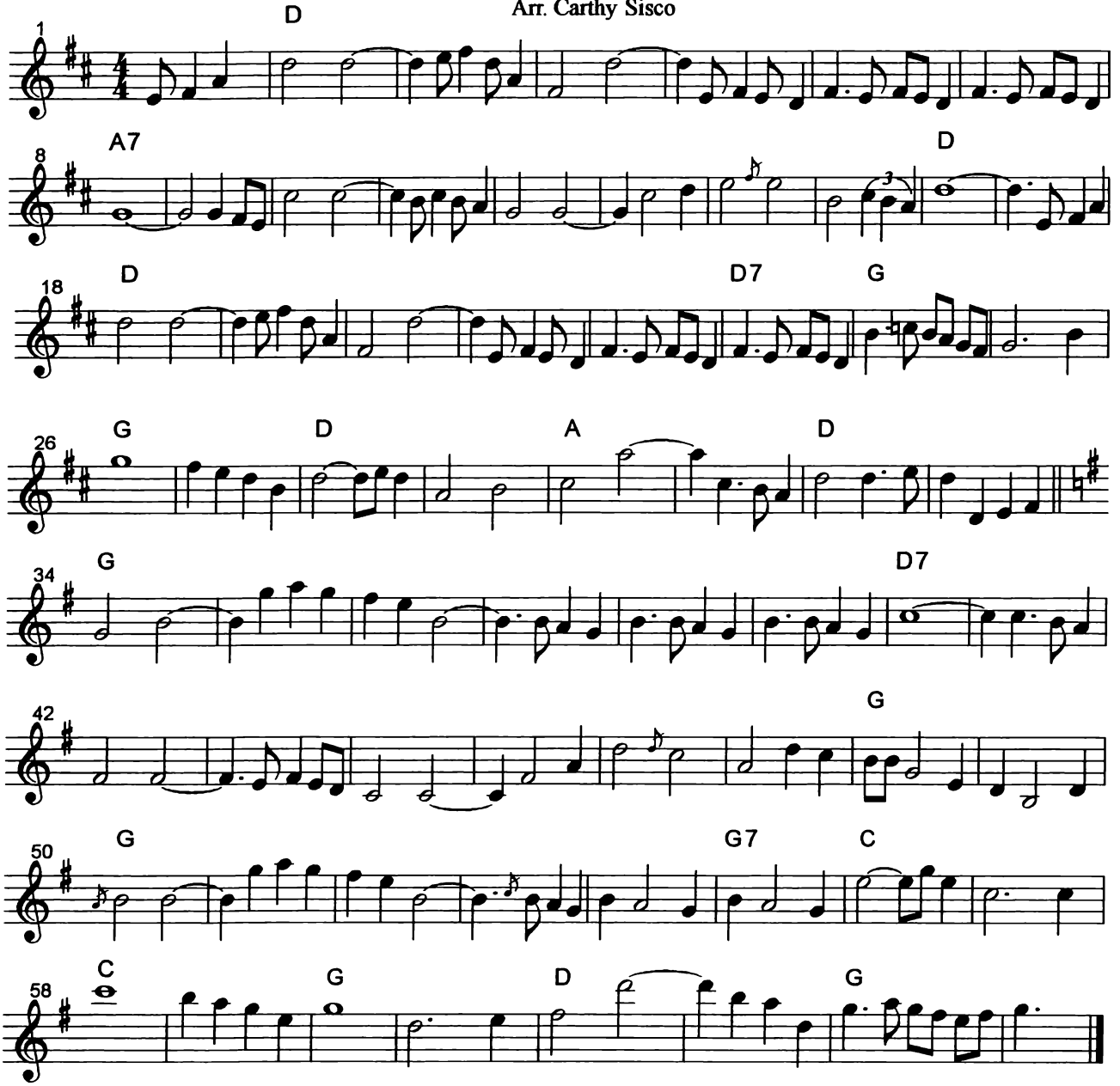
Swing the eighth notes!

Arr. Greg Canote



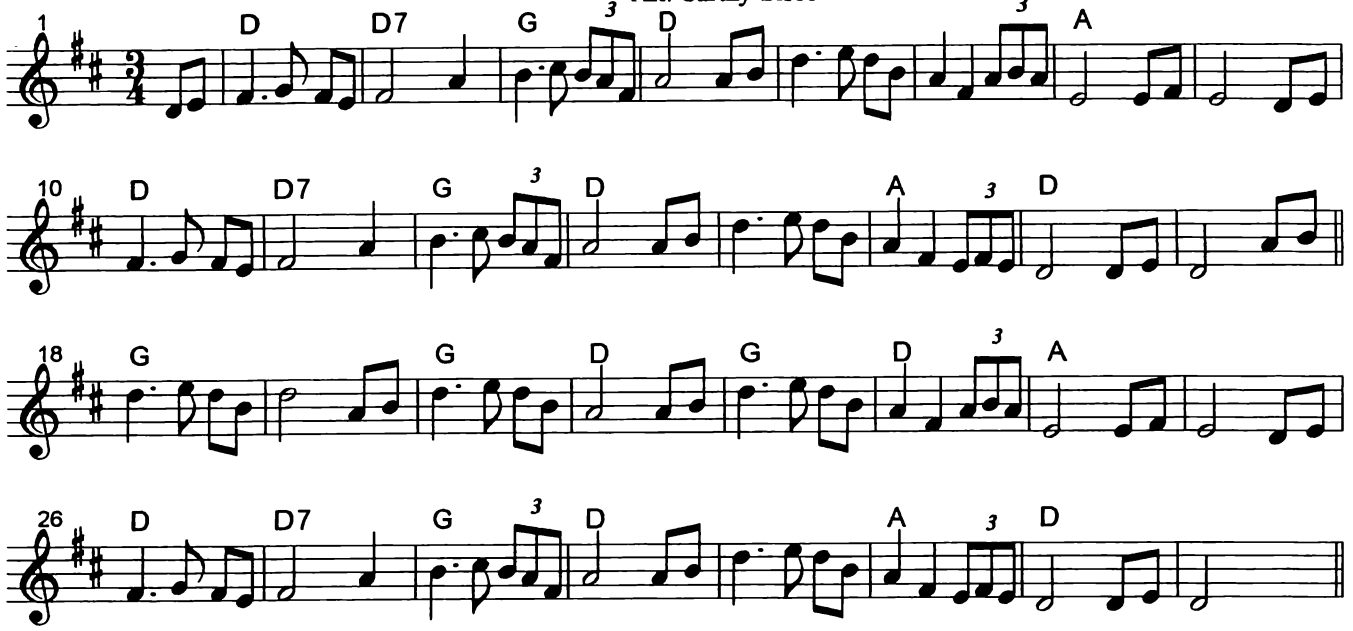
Cannonball Rag

Arr. Carthy Sisco



Carthy's Waltz

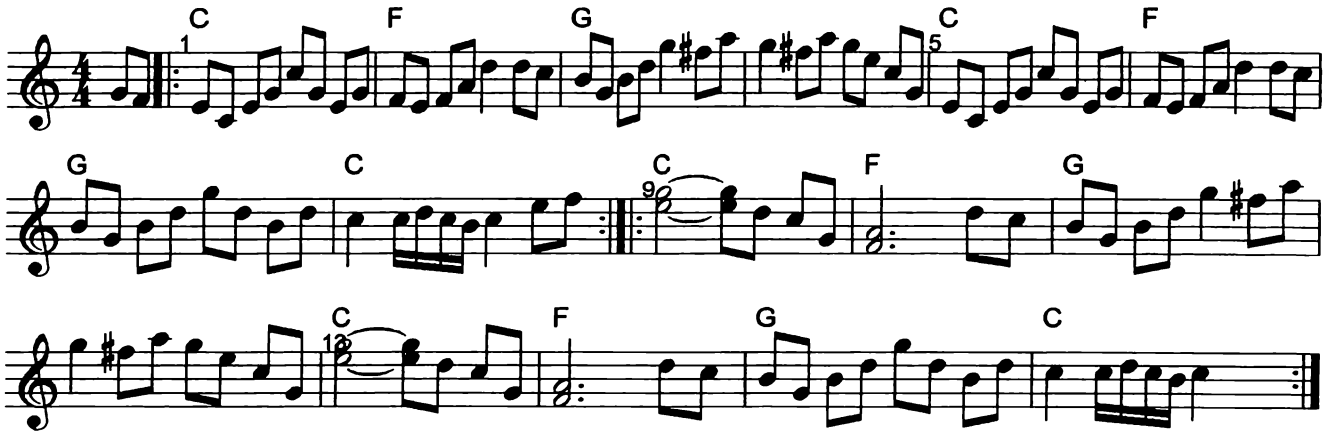
Arr. Carthy Sisco



Carthy's adaptation based on "God Only Knows Who'll Take Her Home"

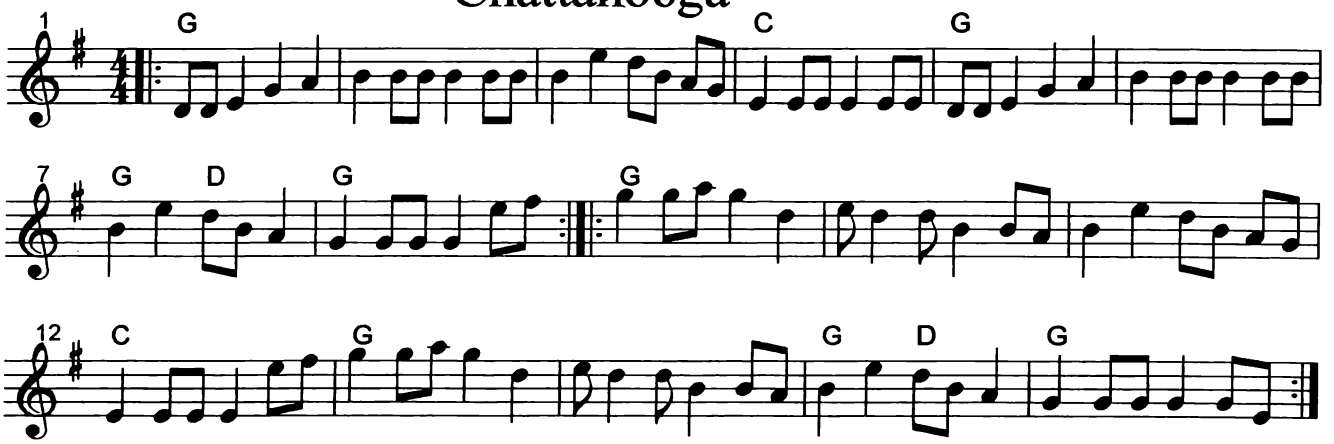
Casey's Hornpipe

Arr. Cyril Stinnett



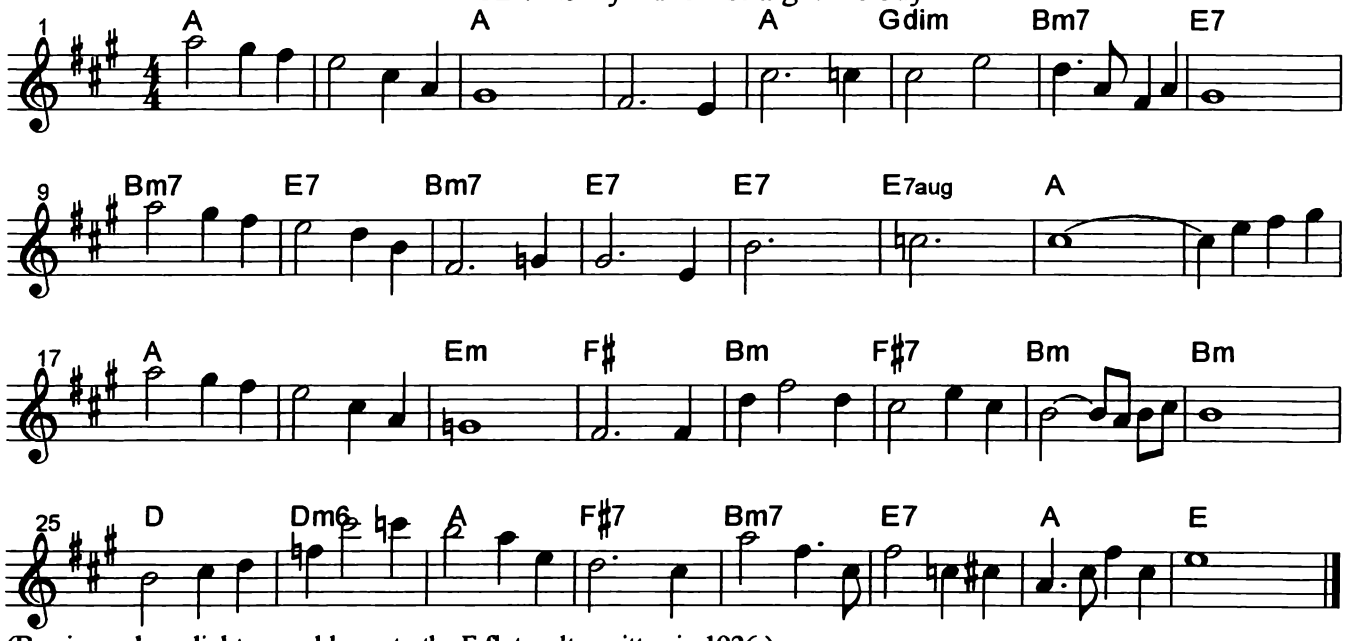
Cyril Stinnett was a Missouri fiddler born in 1912.

Chattanooga



Charmaine

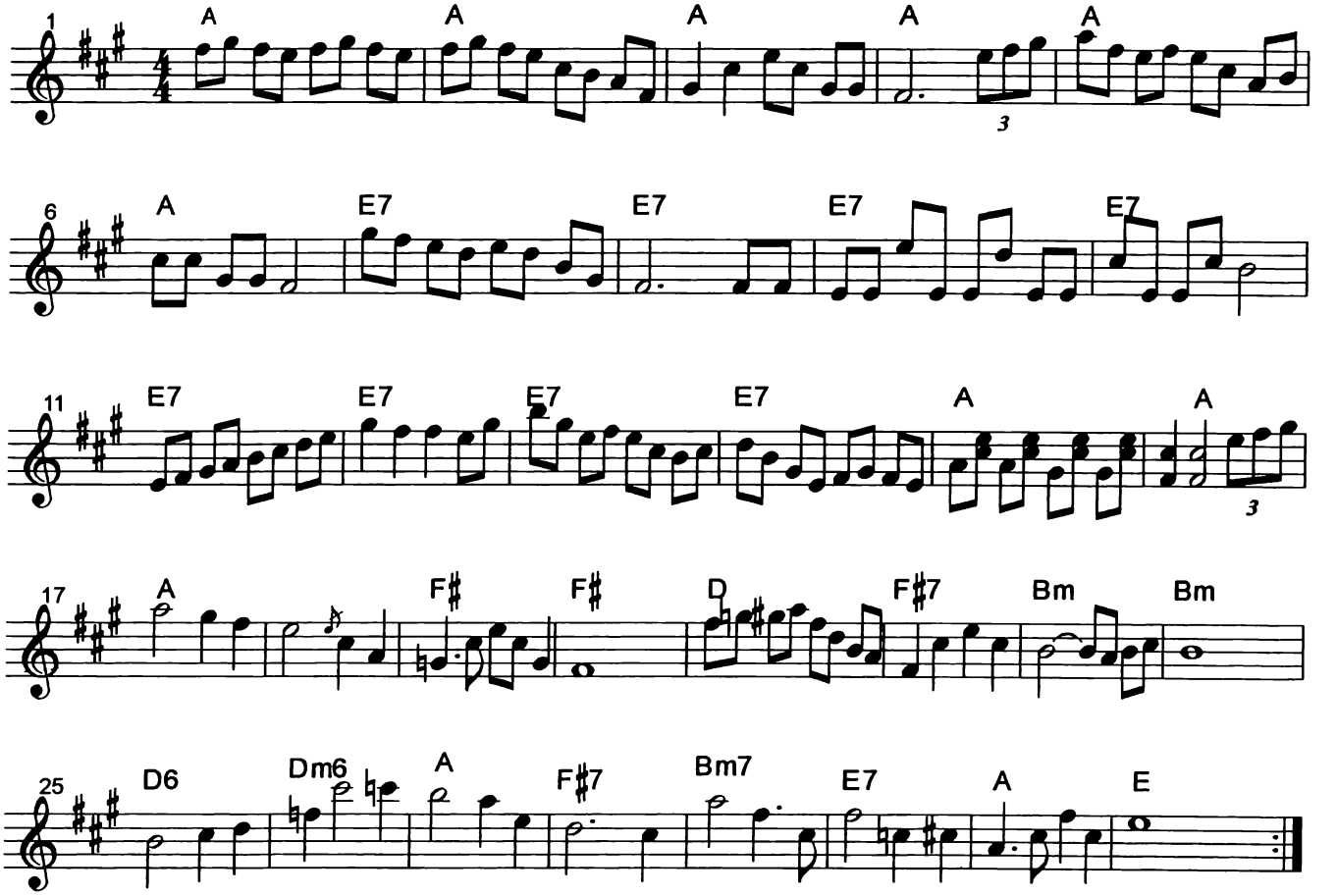
Arr. Kenny Baker--straight melody



(Bearing only a slight resemblance to the E flat waltz written in 1926.)

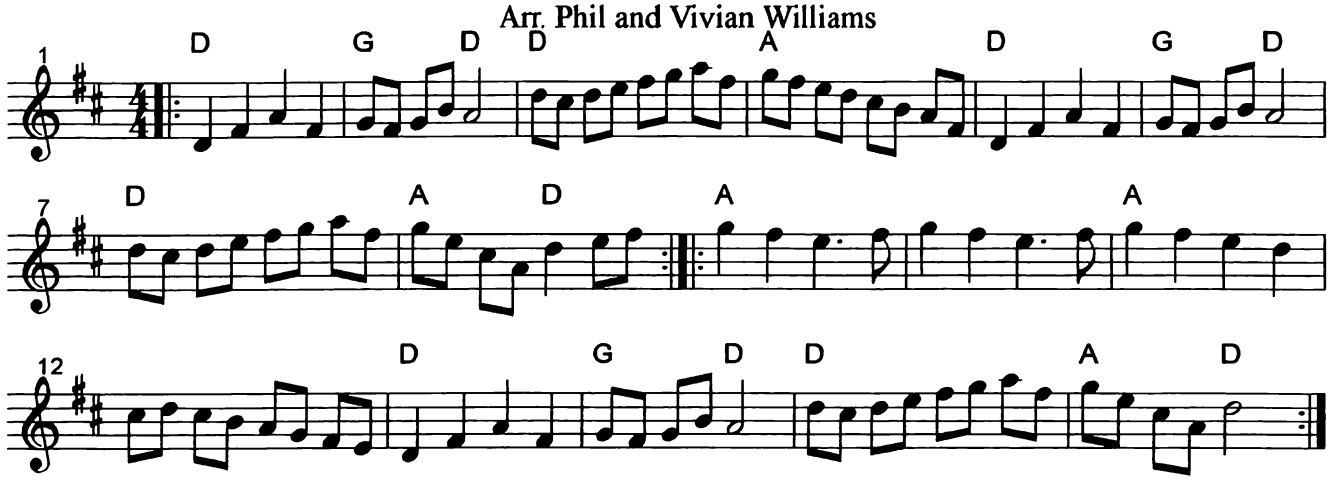
Charmaine

Arr. Kenny Baker -- swing solo



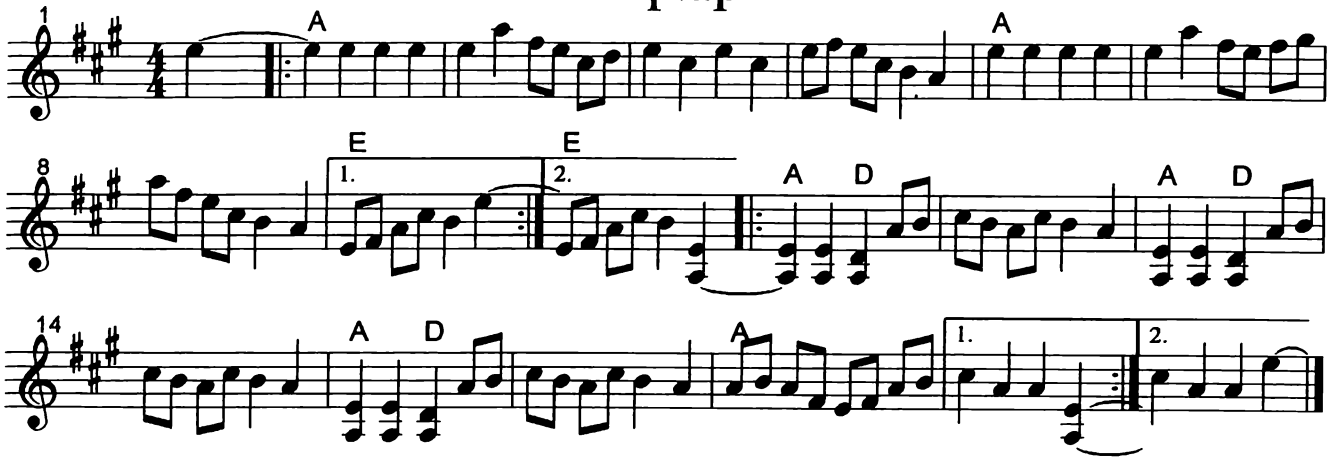
The Cheat

Arr. Phil and Vivian Williams



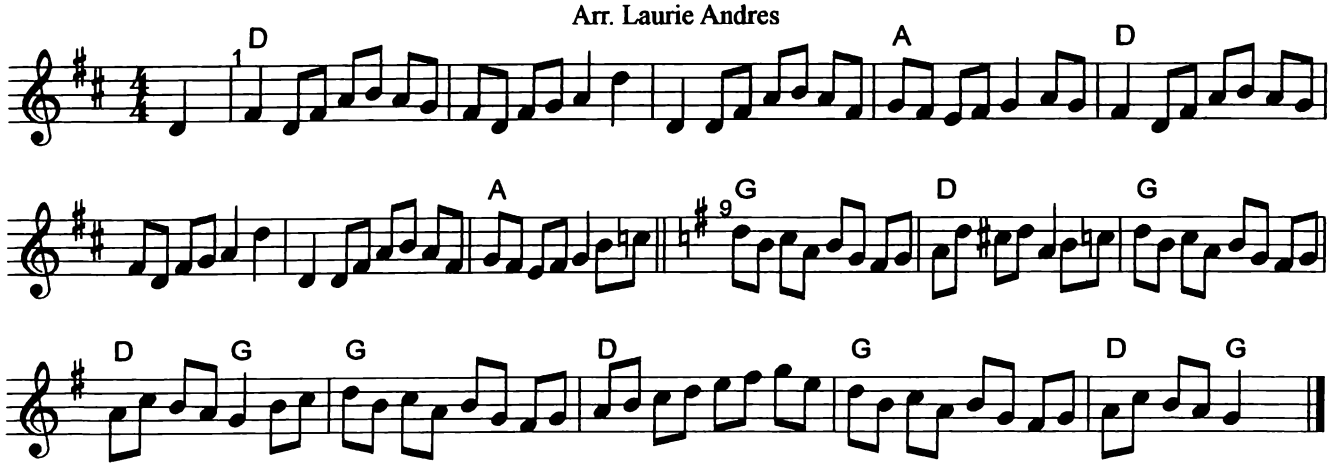
The title refers to a river in West Virginia.

Chinquapin



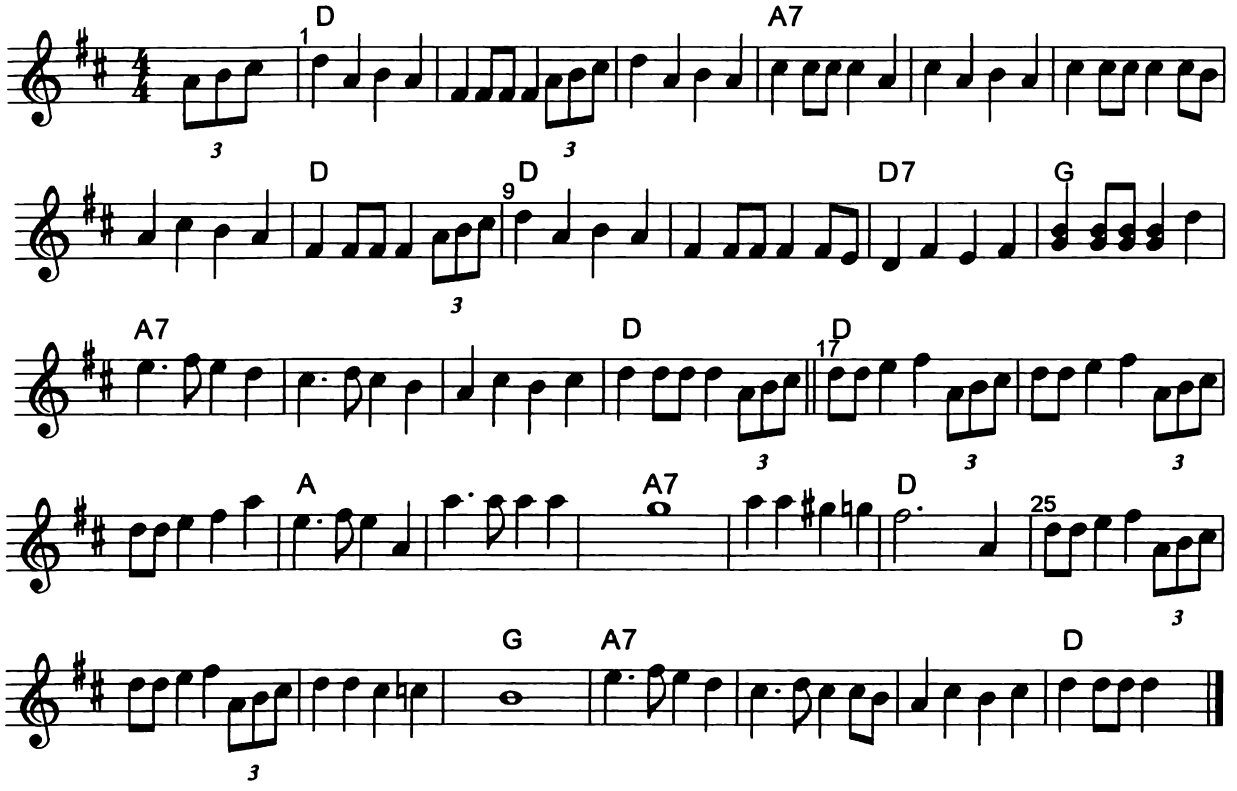
Chorus Jig

Arr. Laurie Andres



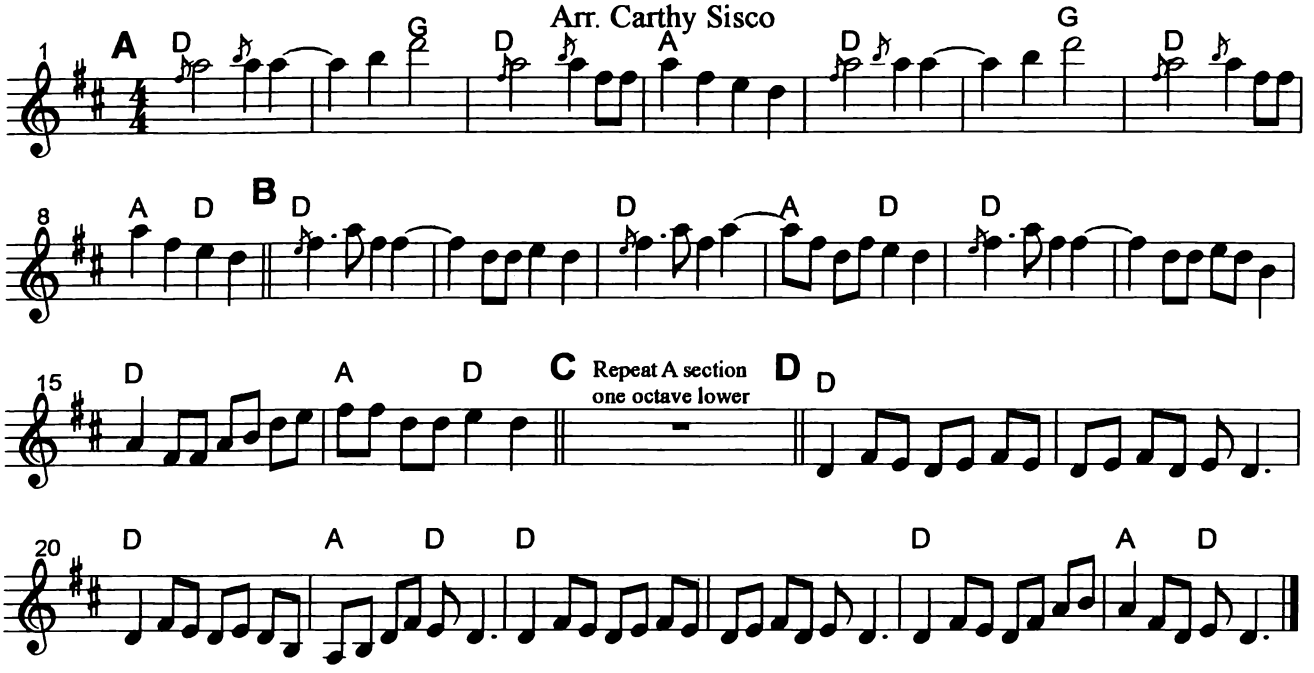
Chinese Breakdown

Arr. Vivian Williams



Chuck In the Bush

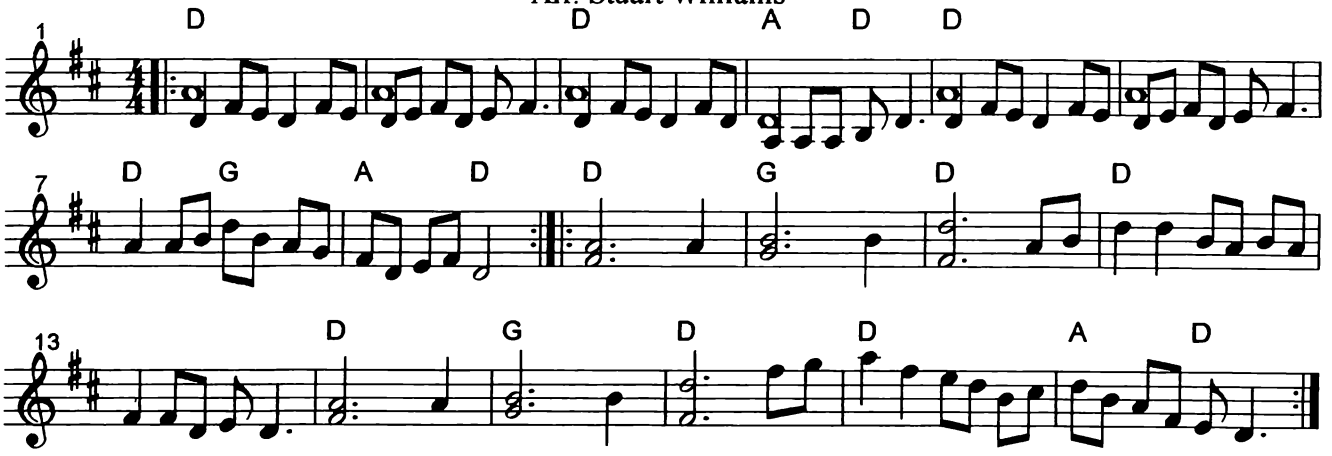
Arr. Carthy Sisco



Carthy plays one A, two B's, two C's and two D's. I'm not sure if it's a G chord in measures 2 and 6 or a D chord.

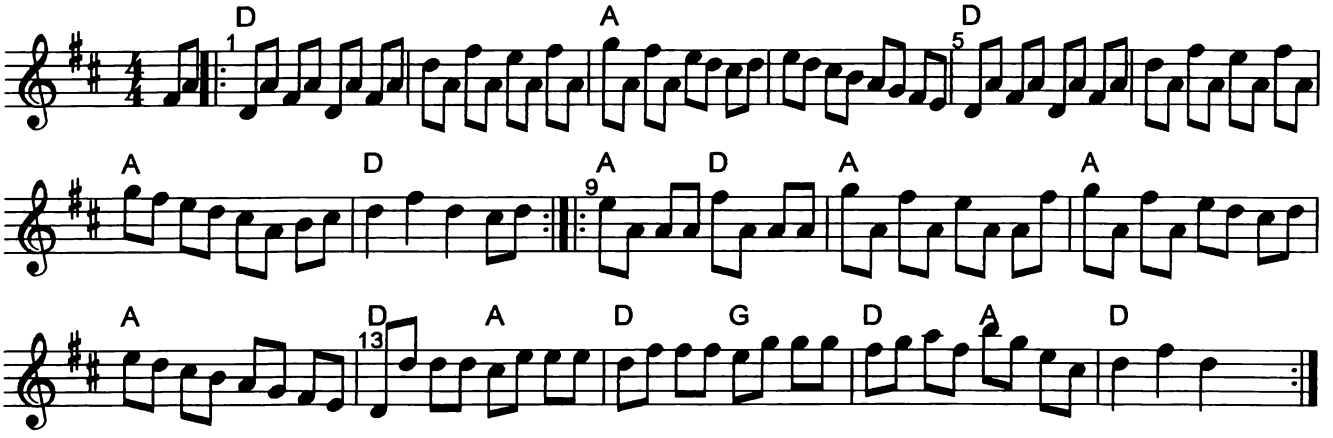
Chuck In the Bush

Arr. Stuart Williams



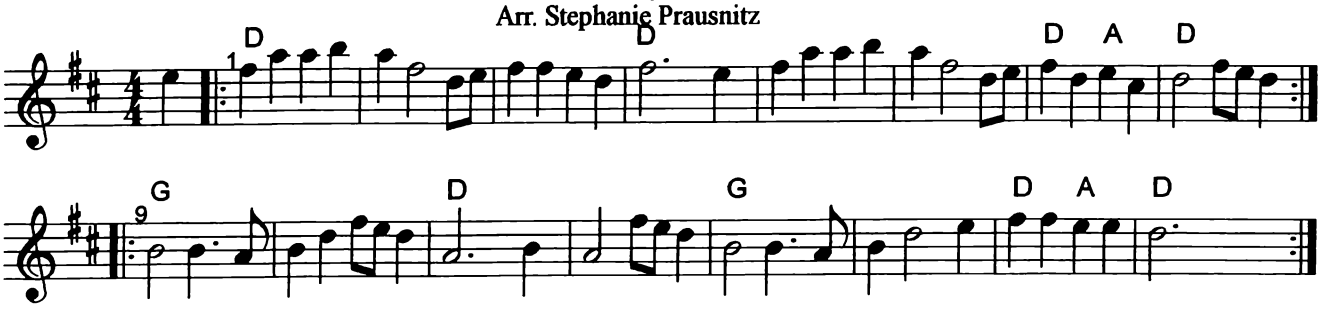
Cincinnati Hornpipe

Arr. Vivian Williams



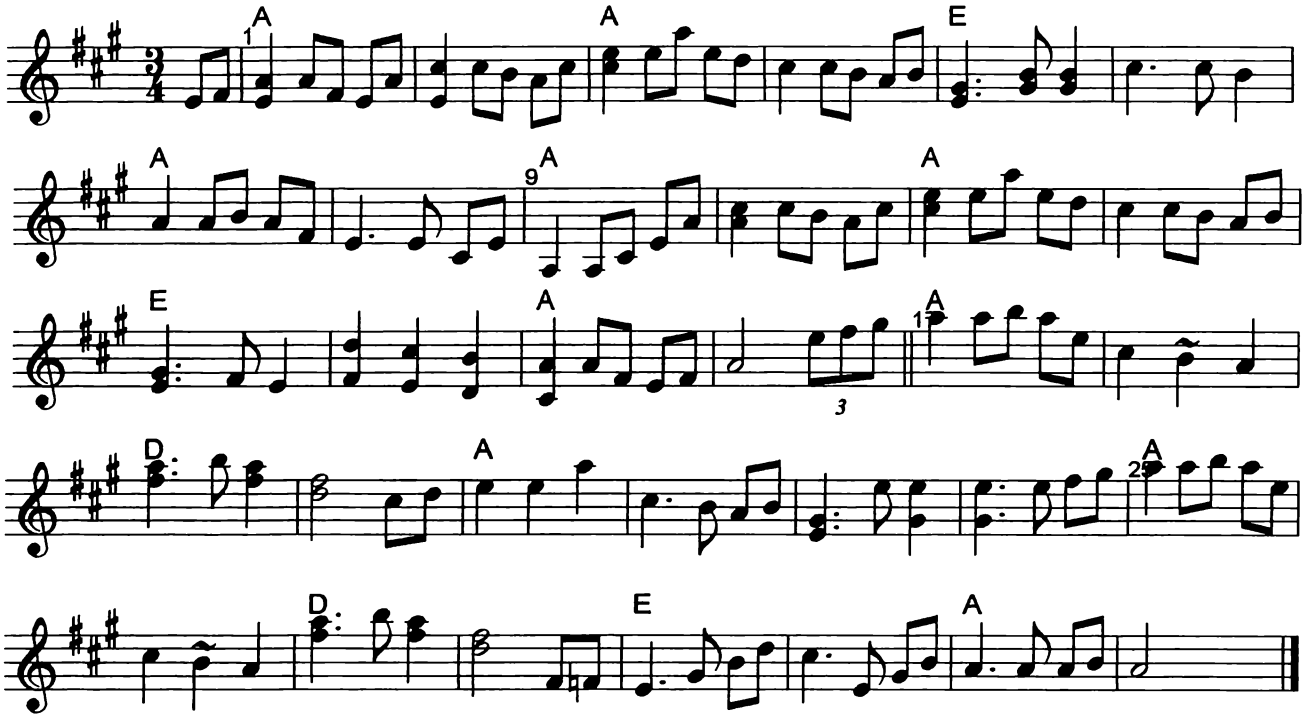
Cindy

Arr. Stephanie Prausnitz



Clark's Waltz

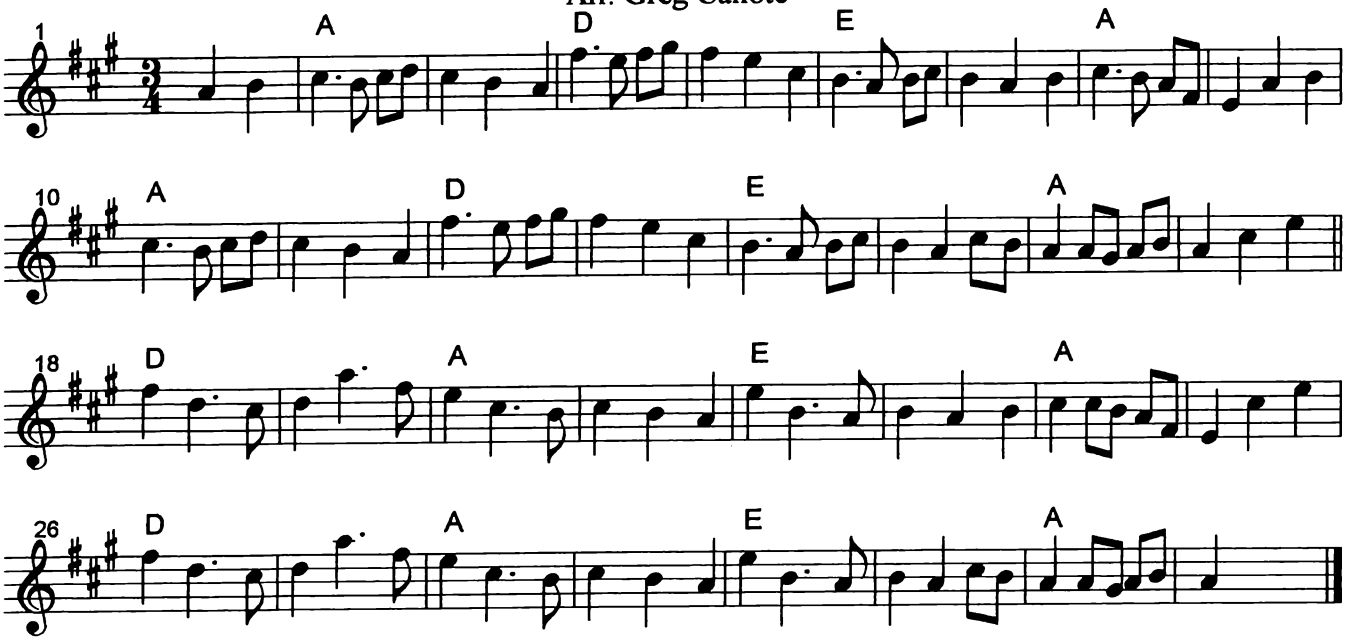
Arr. Fred Stoneking, from Pete McMahon



Fred played double stops on most of the long notes.

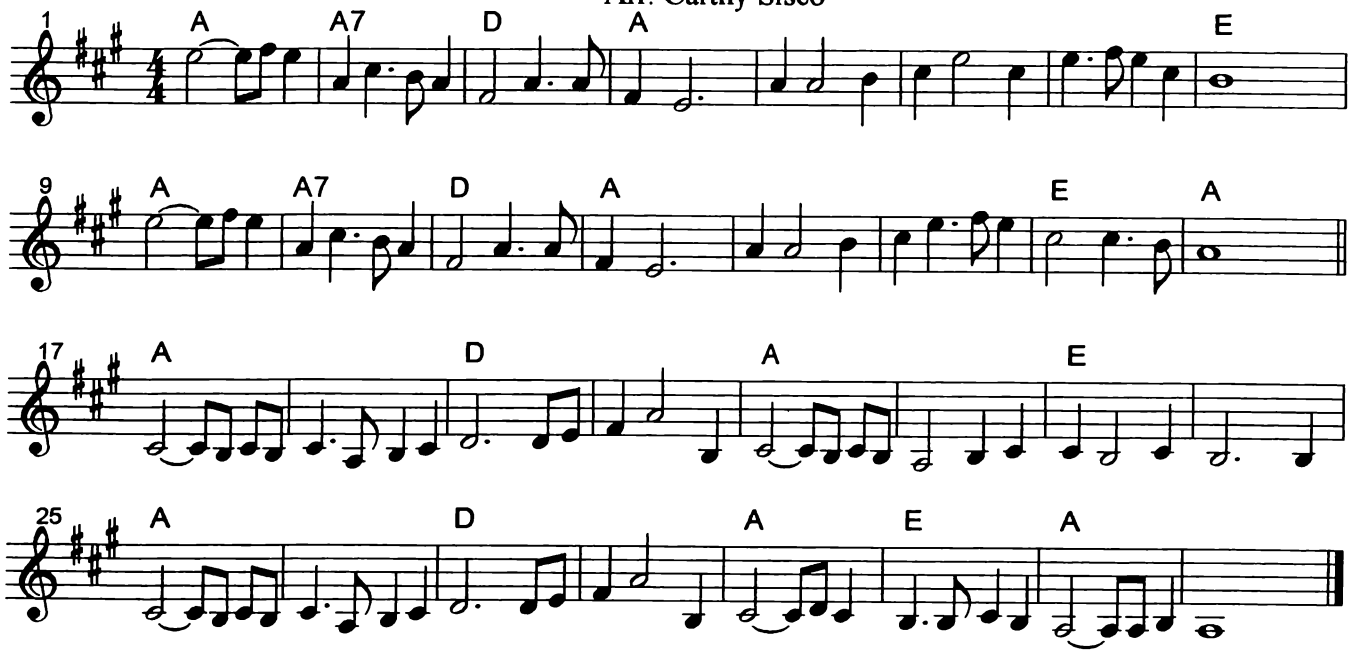
Clay Hole Waltz

Arr. Greg Canote



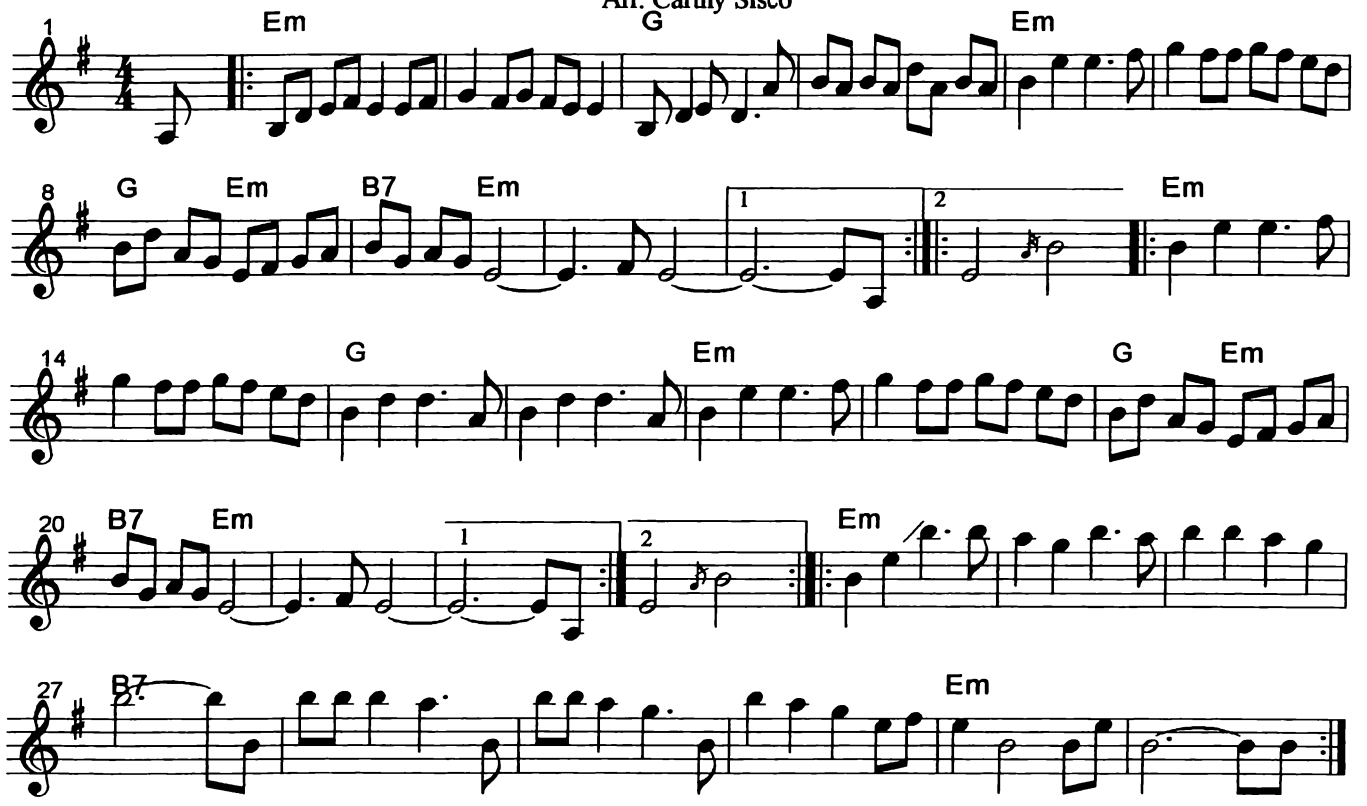
Clinch Mountain Blues

Arr. Carthy Sisco



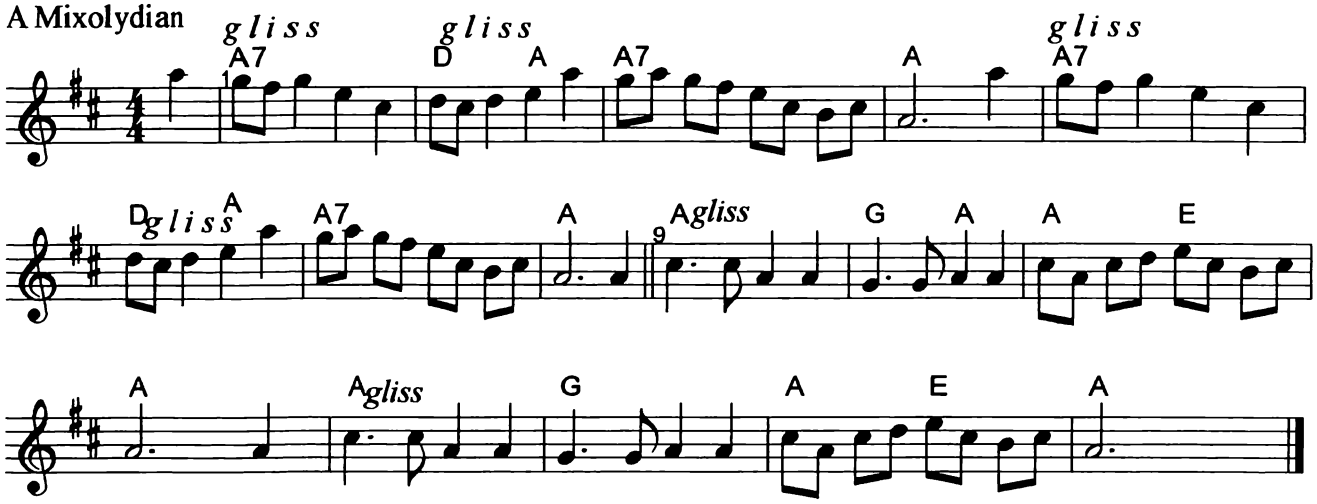
Cold Winter Night

Arr. Carthy Sisco



Cluck Ol' Hen

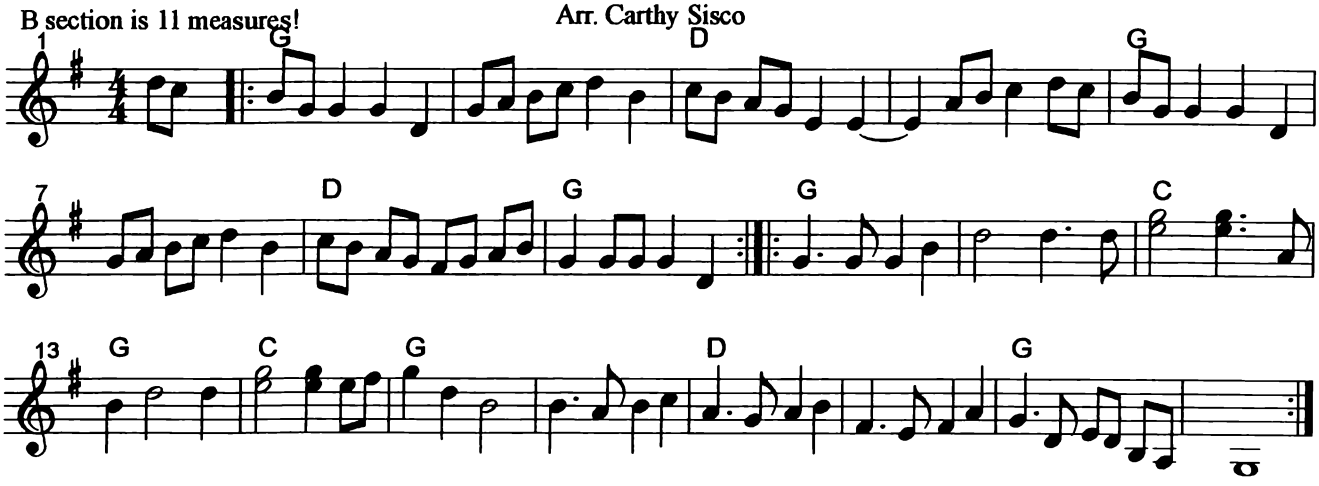
A Mixolydian



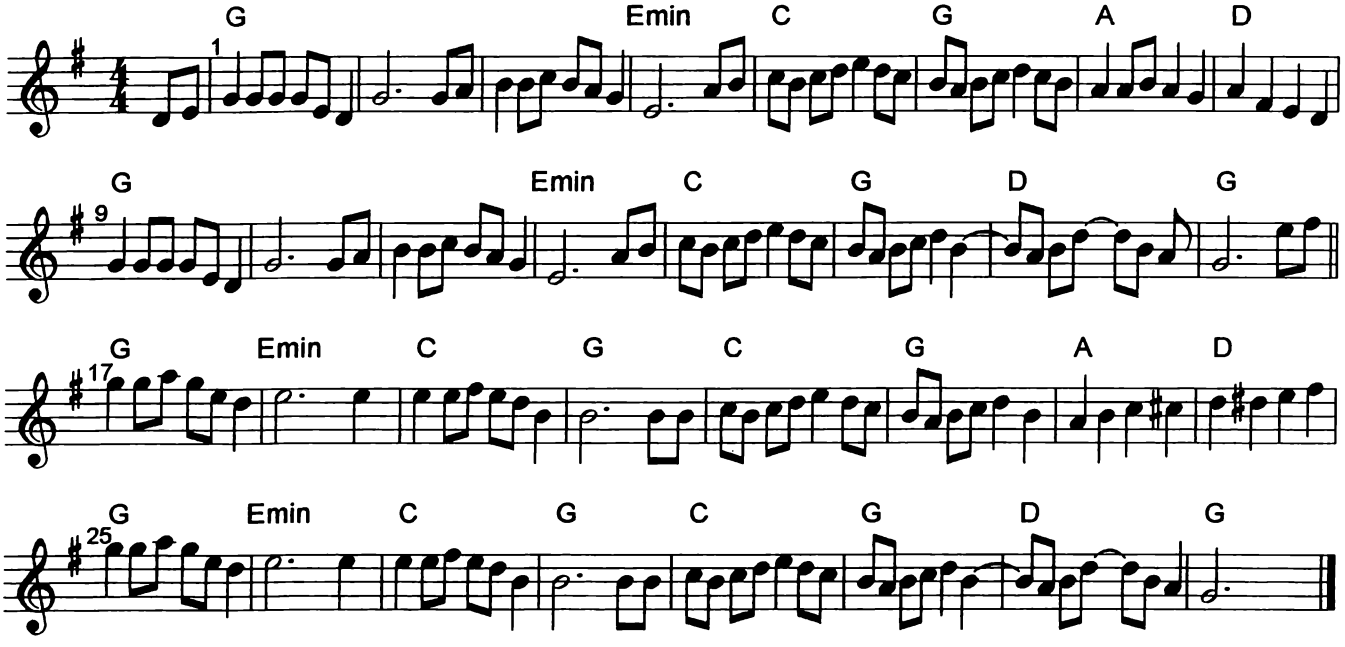
Coker Creek

Arr. Carthy Sisco

B section is 11 measures!

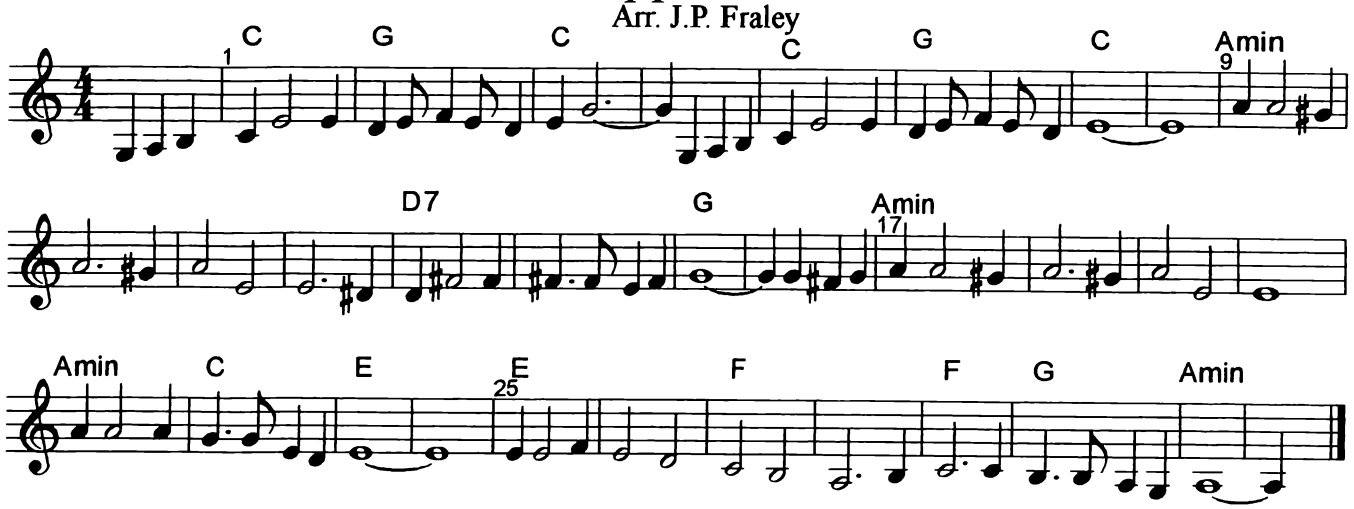


Colored Aristocracy

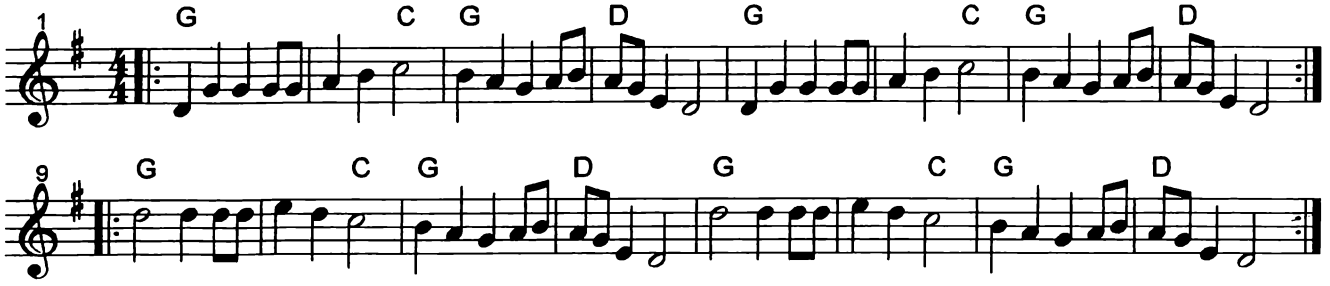


Copper Kettle

Arr. J.P. Fraley

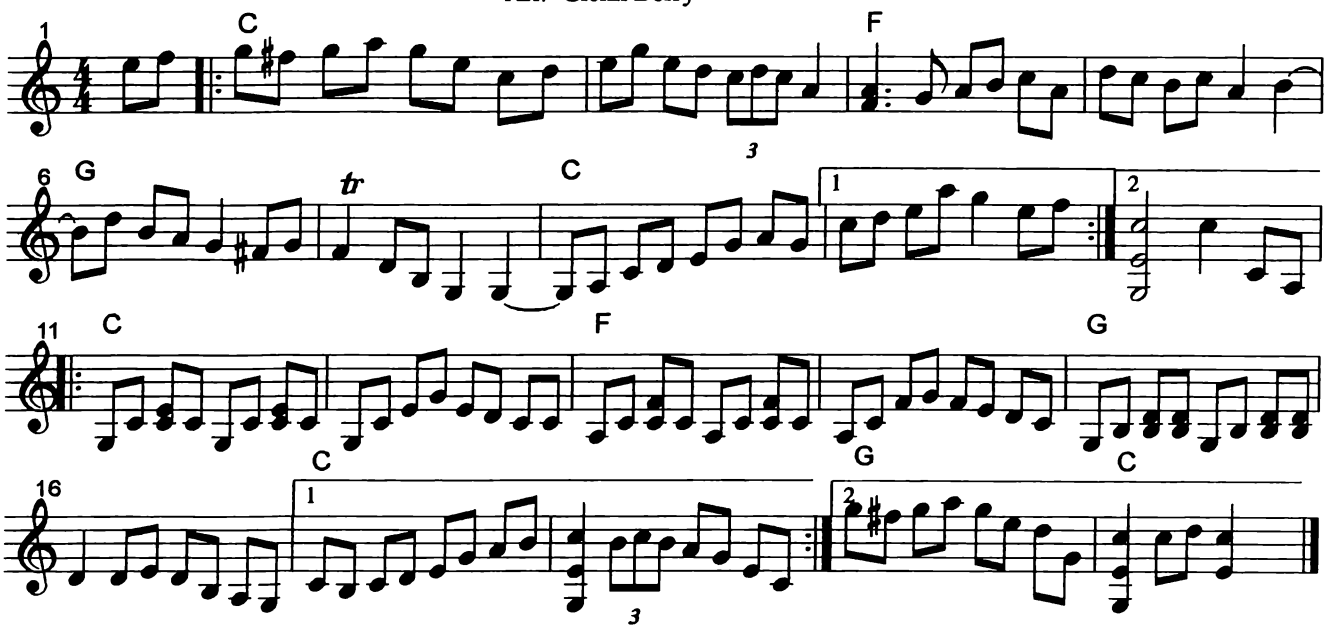


Cotton-eyed Joe



Cotton Patch Rag

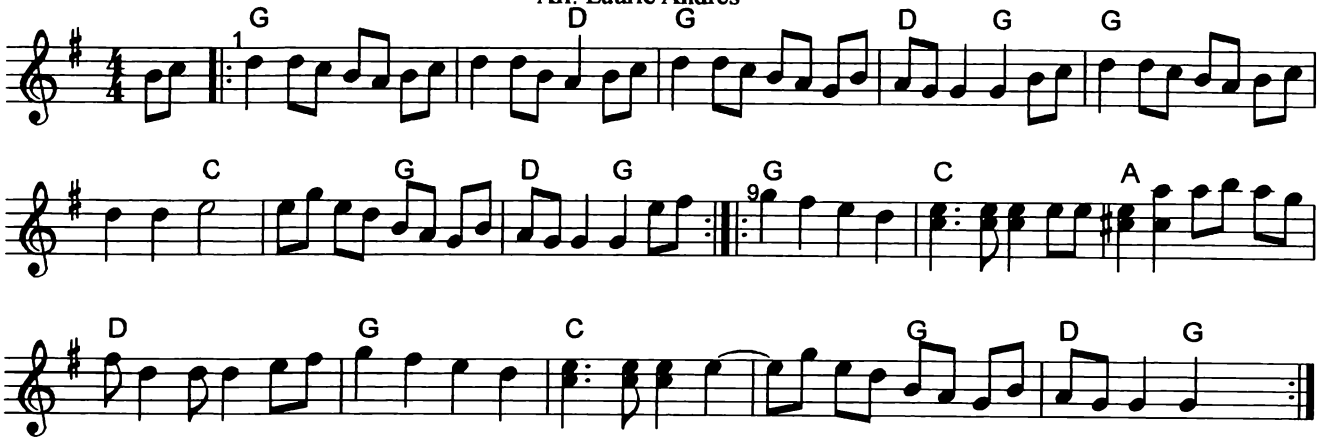
Arr. Glenn Berry



Glenn says this is the way the tune sounded "before the Texans got a hold of it".

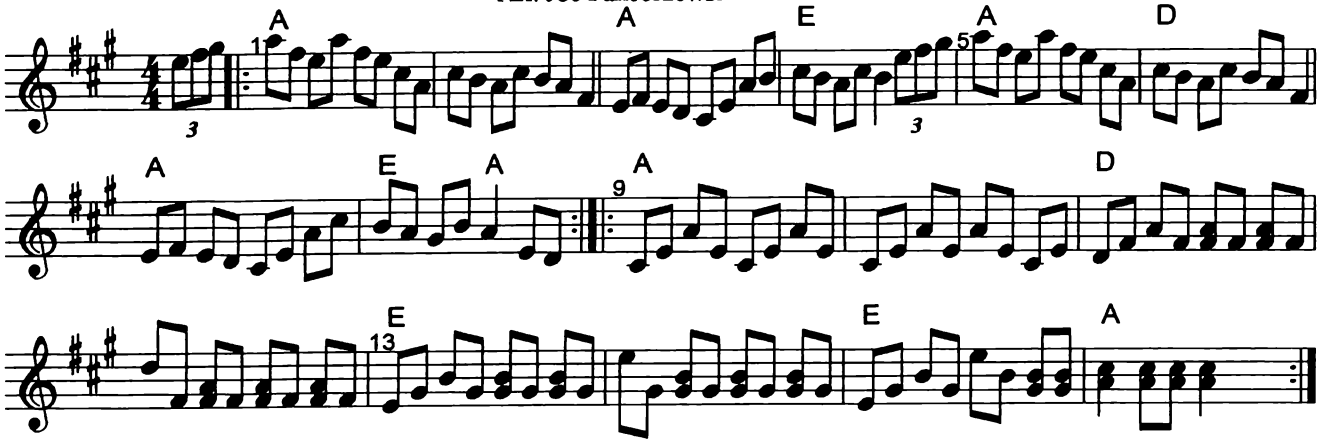
Cora Dye

Arr. Laurie Andres



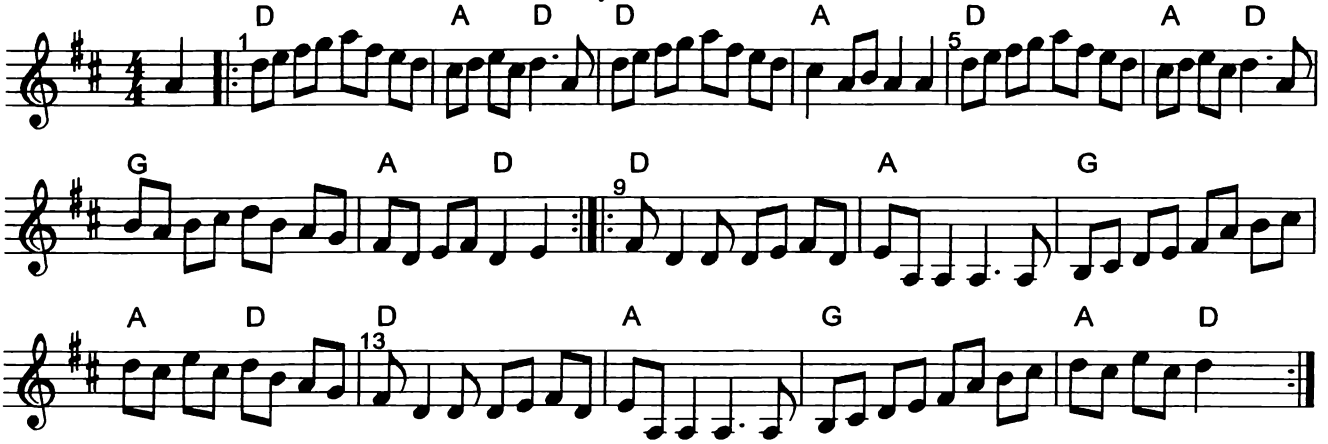
Cotton-Eyed Joe

Arr. Joe Pancerzewski



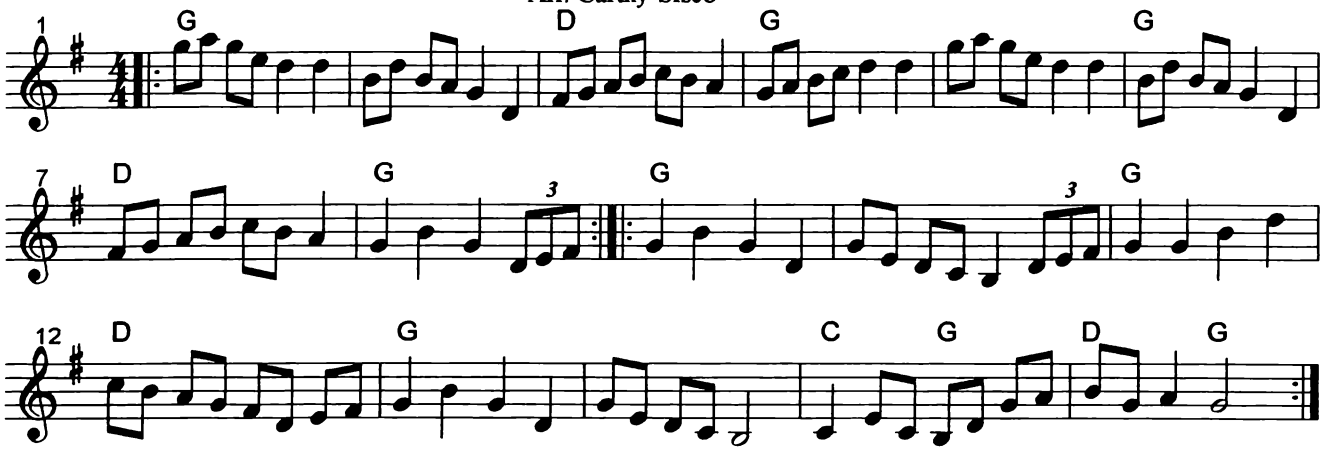
Cowboy's Dream

Arr. Tony Mates



Cowhide Boots

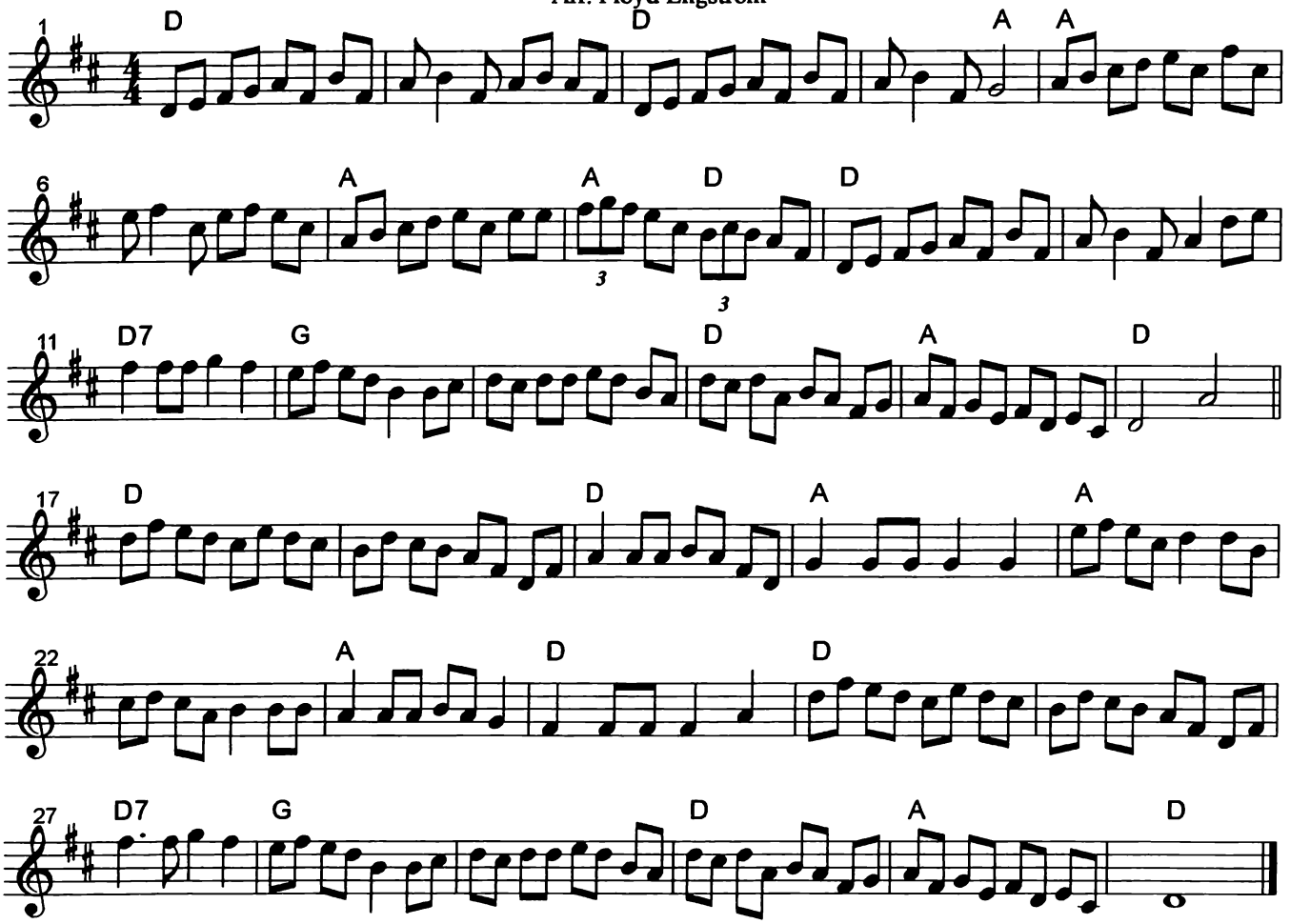
Arr. Carthy Sisco



Most fiddlers play the A and B sections opposite to that shown here, but this is the way Carthy plays it.

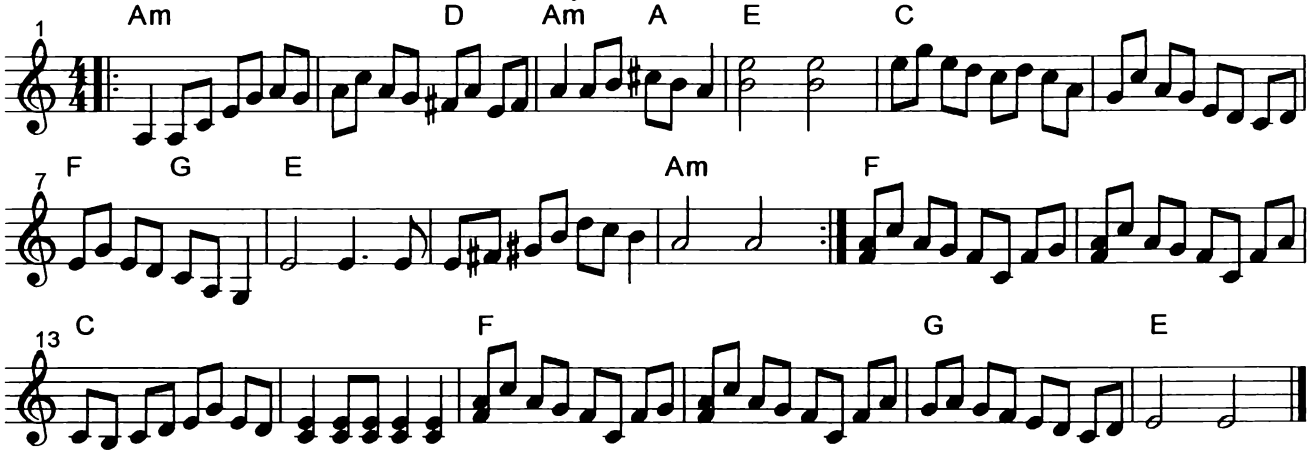
Crapshooter's Rag

Arr. Floyd Engstrom



Crazy Creek

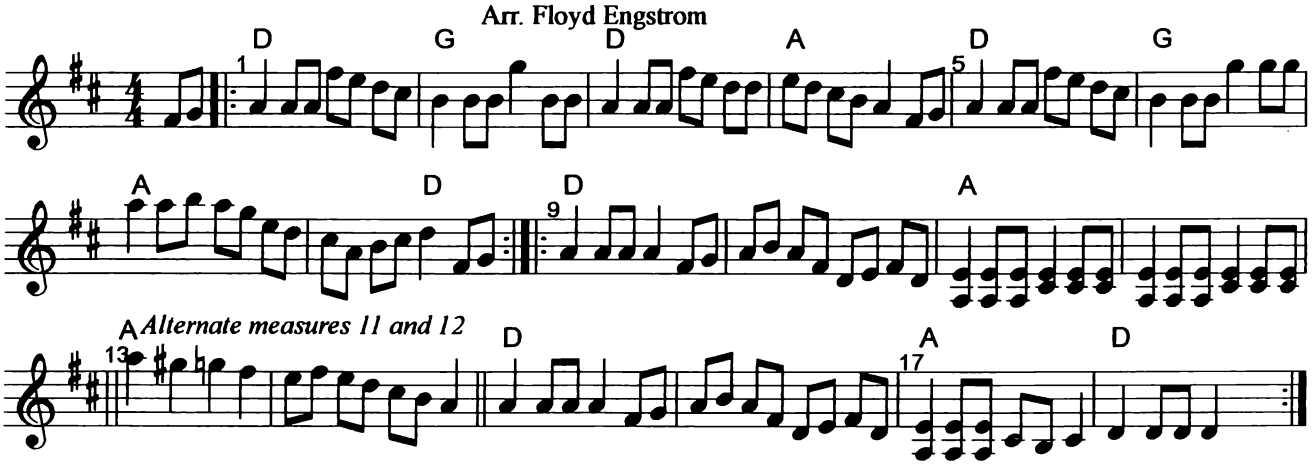
Arr. Byron Berline



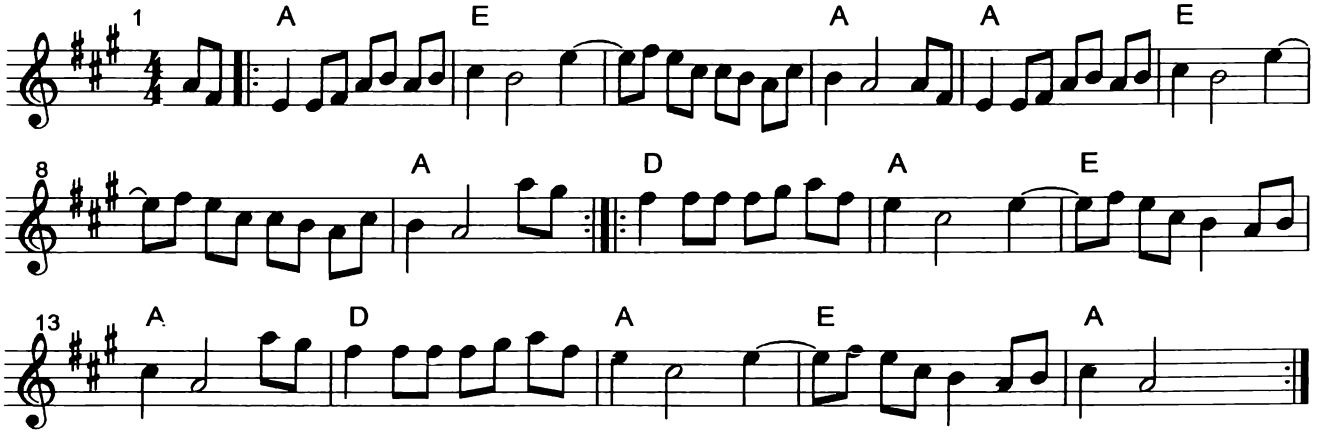
From The Dillards with Byron Berline. The liner notes say that Berline doesn't remember where he first heard this tune.

Cricket On a Hearth

Arr. Floyd Engstrom

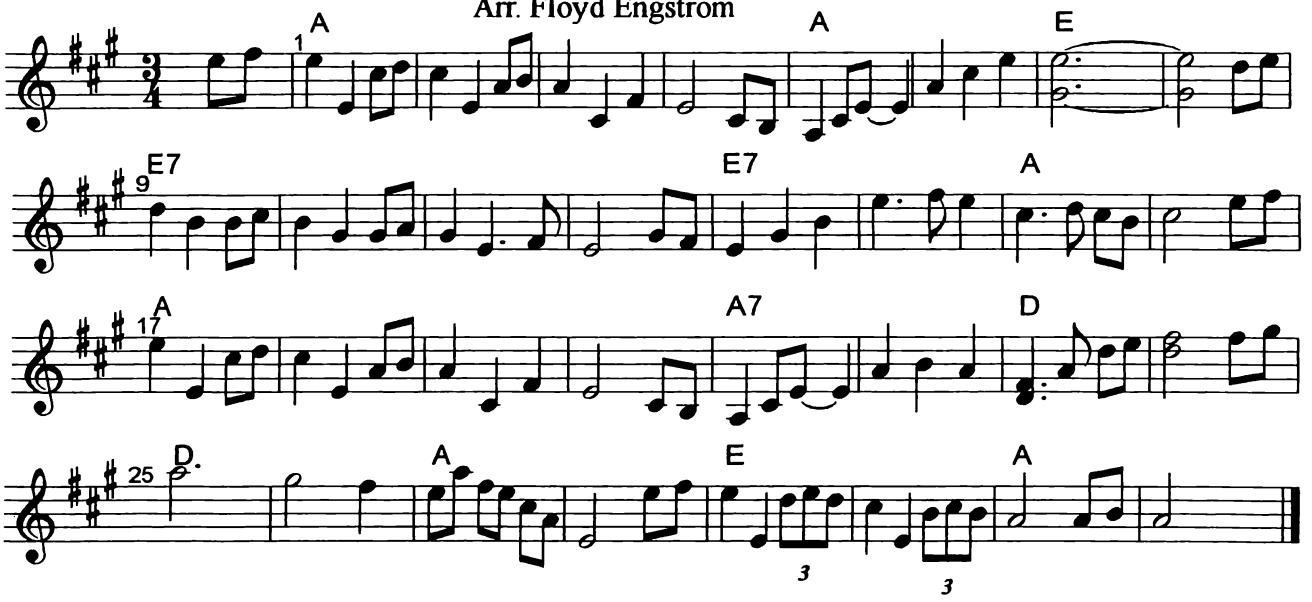


Crow Little Rooster

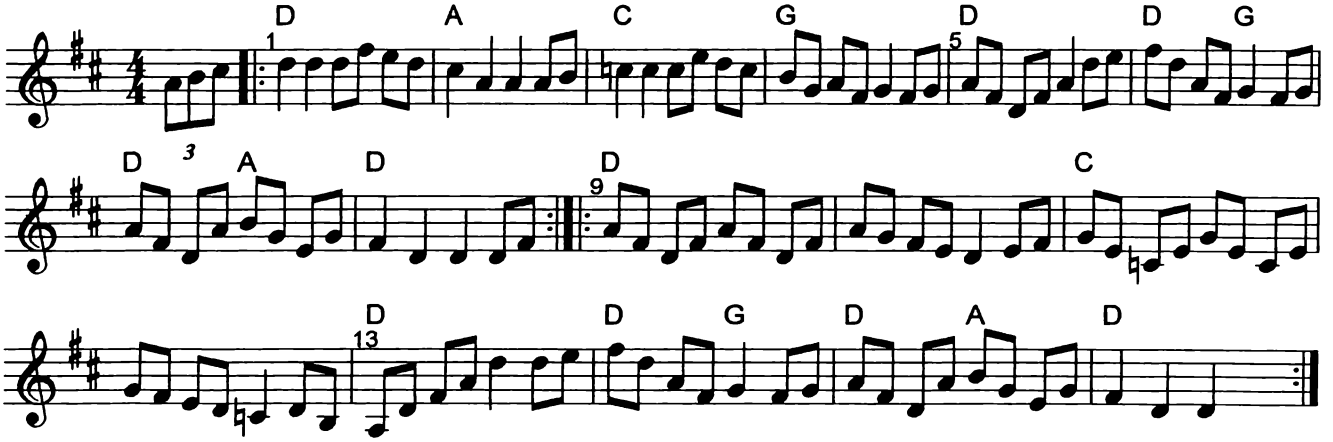


Crying Waltz

Arr. Floyd Engstrom



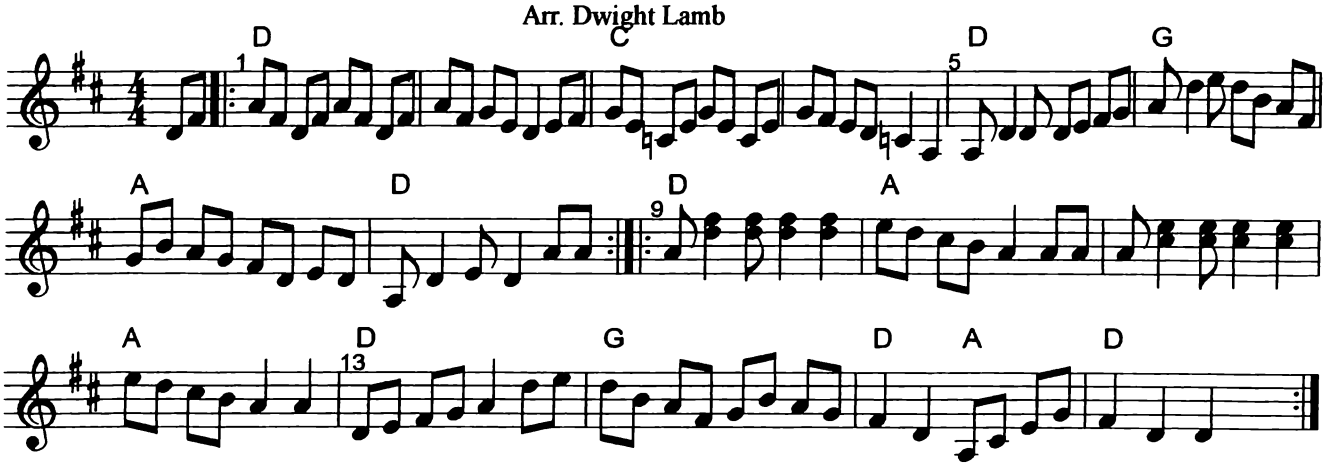
Cuckoo's Nest



This is the version of this tune I most commonly hear.

Cuckoo's Nest

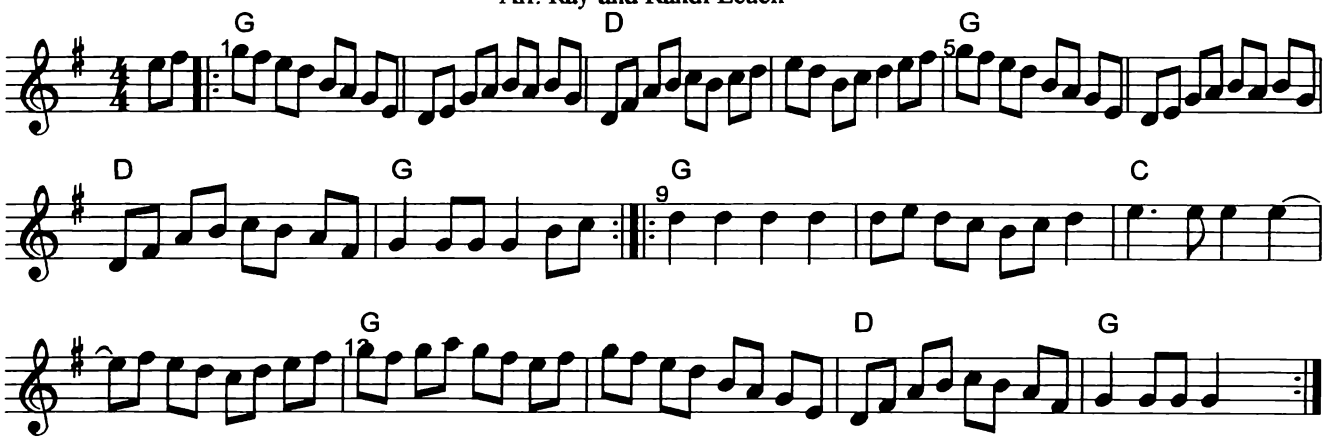
Arr. Dwight Lamb



A great arrangement from Dwight Lamb, of Onawa, Iowa

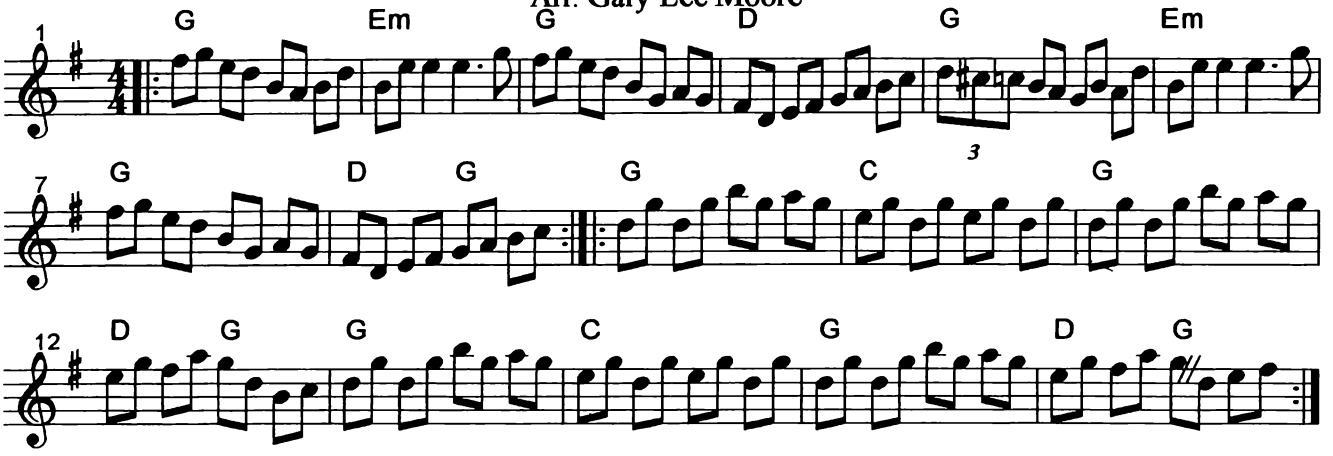
Cuffey

Arr. Ray and Randi Leach

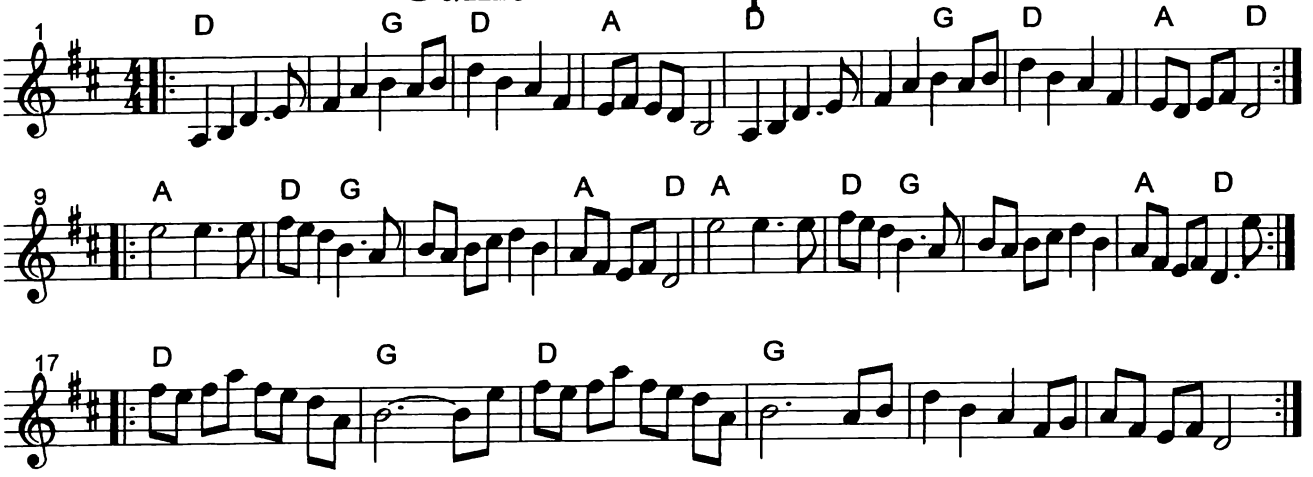


Cumberland Gap

Arr. Gary Lee Moore

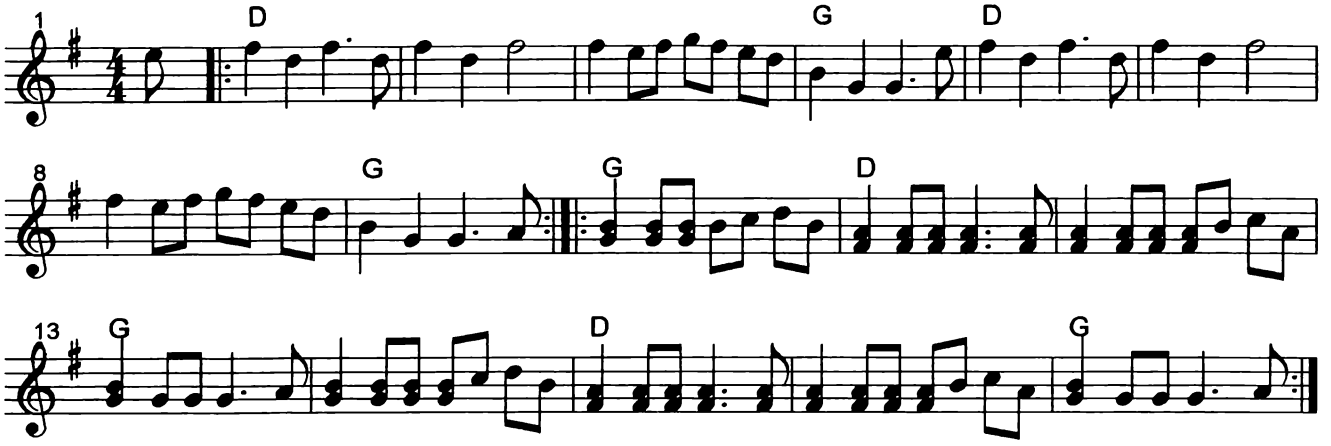


Cumberland Gap #2



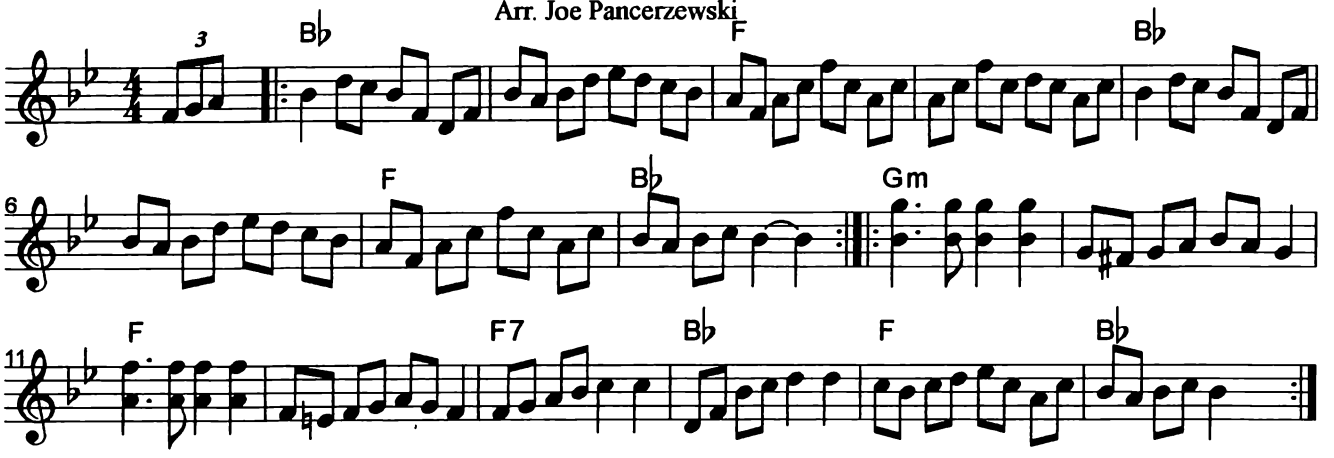
From Rich, Shera and Harley at Folklife 2001.

Cuttin' at the Point



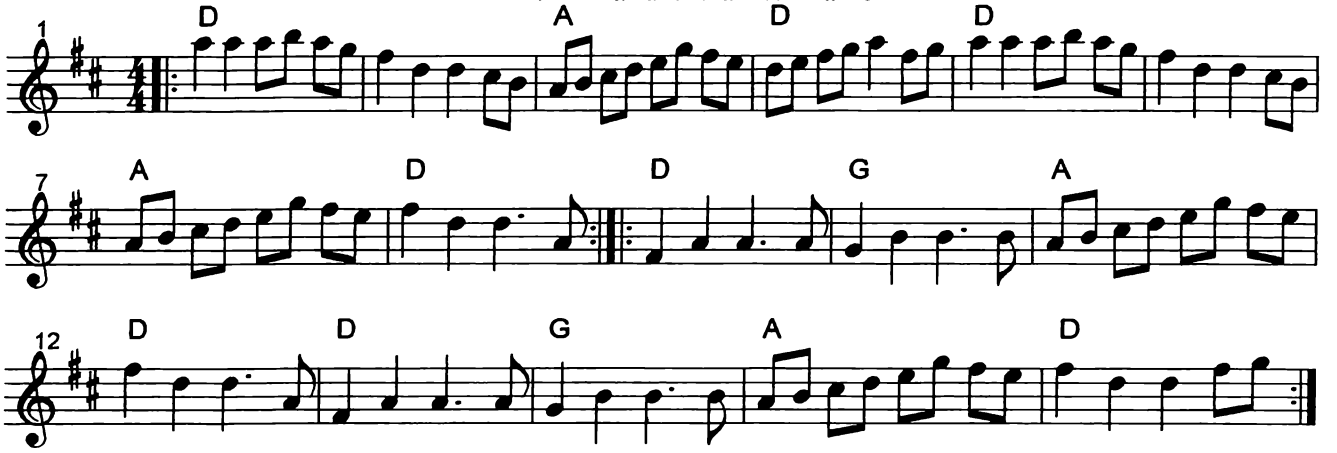
Daly's Reel

Arr. Joe Pancerzewski



Dance All Night With a Bottle In Your Hand

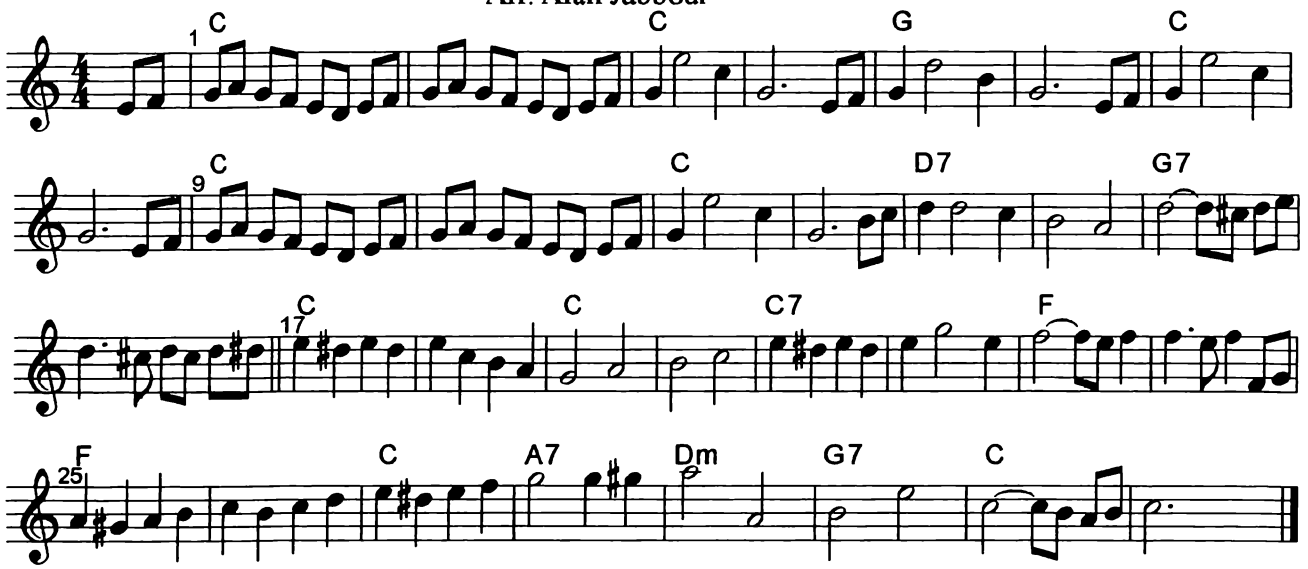
Arr. Phil and Vivian Williams



The B part of this sounds like "Little Brown Jug." It goes well with it, though my Skillet Lickers recording has just the A part.

"Dean's Favorite"

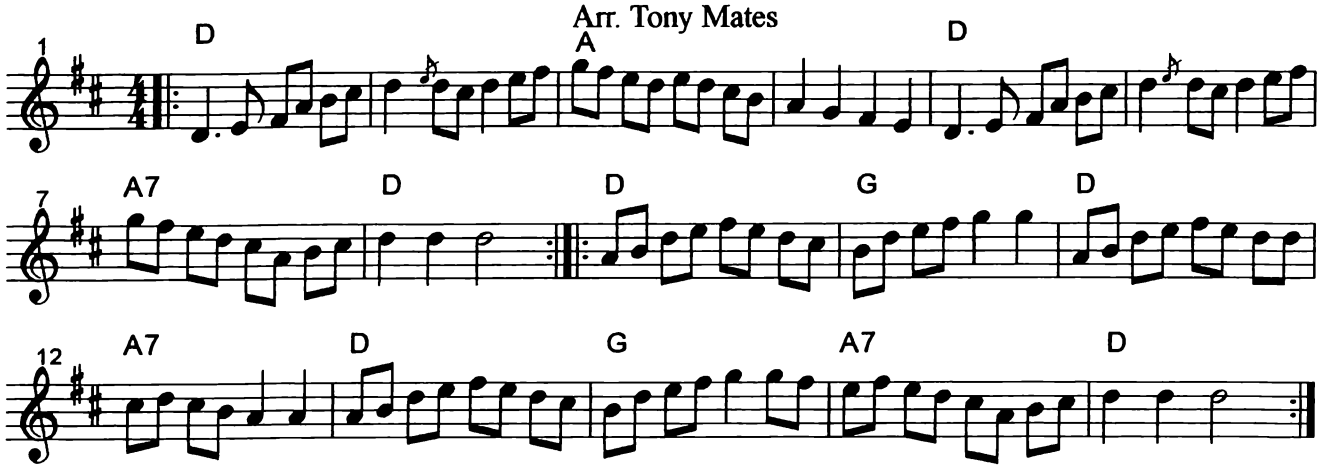
Arr. Alan Jabbour



"Dean" is Henry Reed's son, brother of James Reed, Jabbour's guitar accompanist.
The real name of the tune, if there ever was one, remains obscure. Dean apparently always requests it.

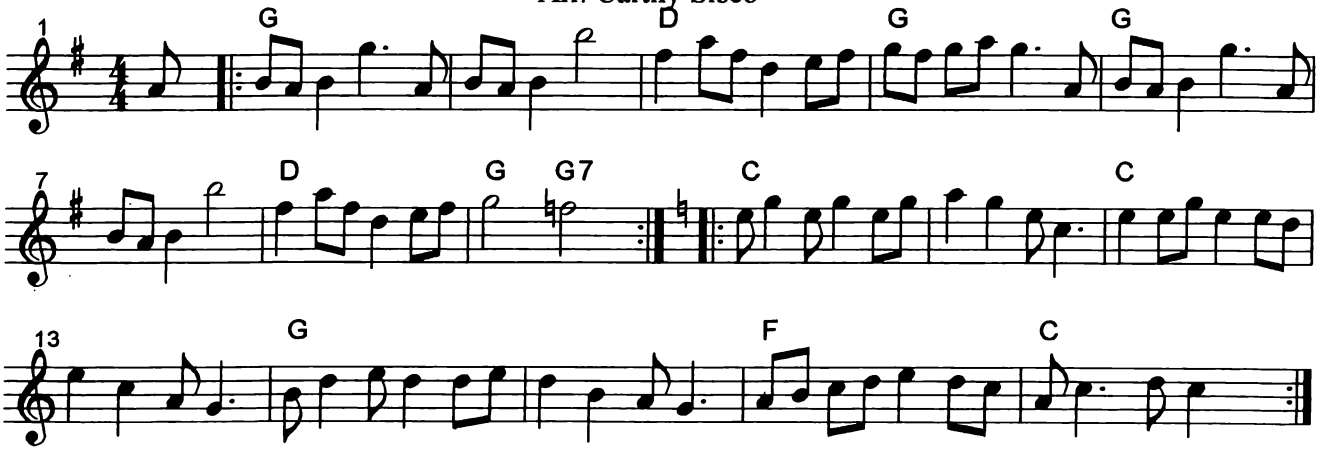
Deer Walk

Arr. Tony Mates



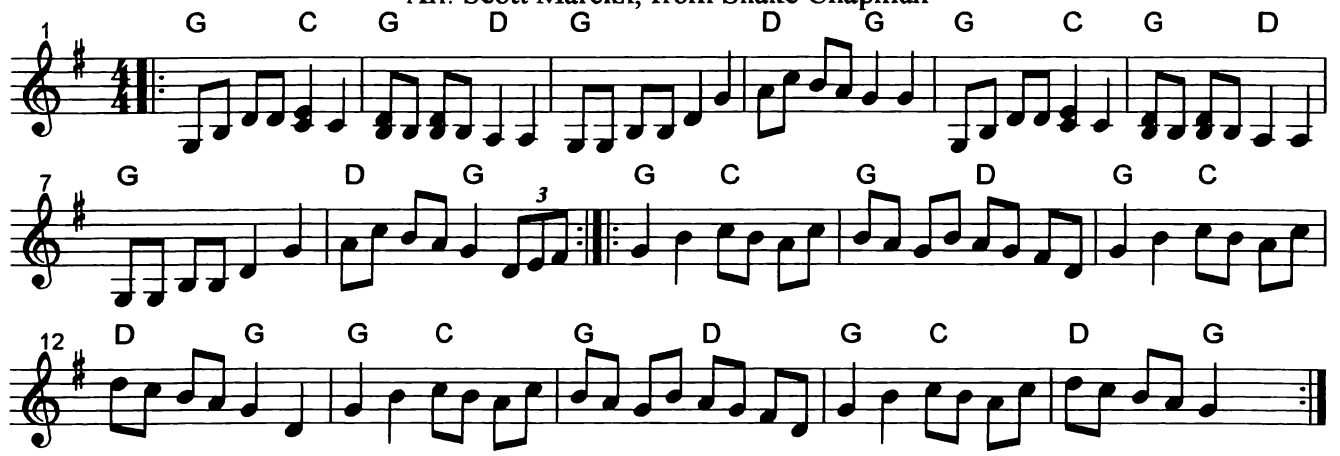
Denver Belle

Arr. Carthy Sisco



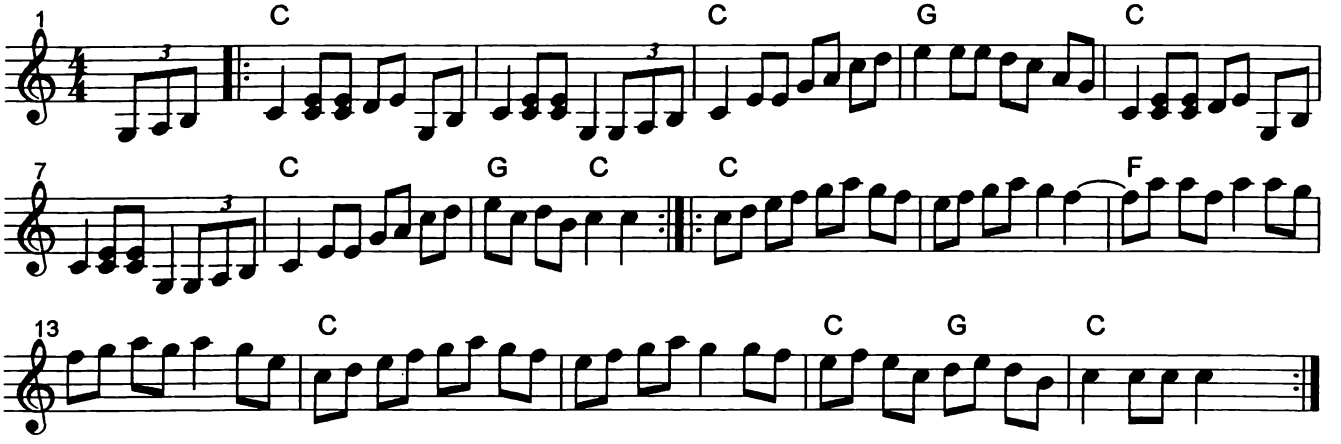
Devil Ate the Groundhog

Arr. Scott Marckx, from Snake Chapman



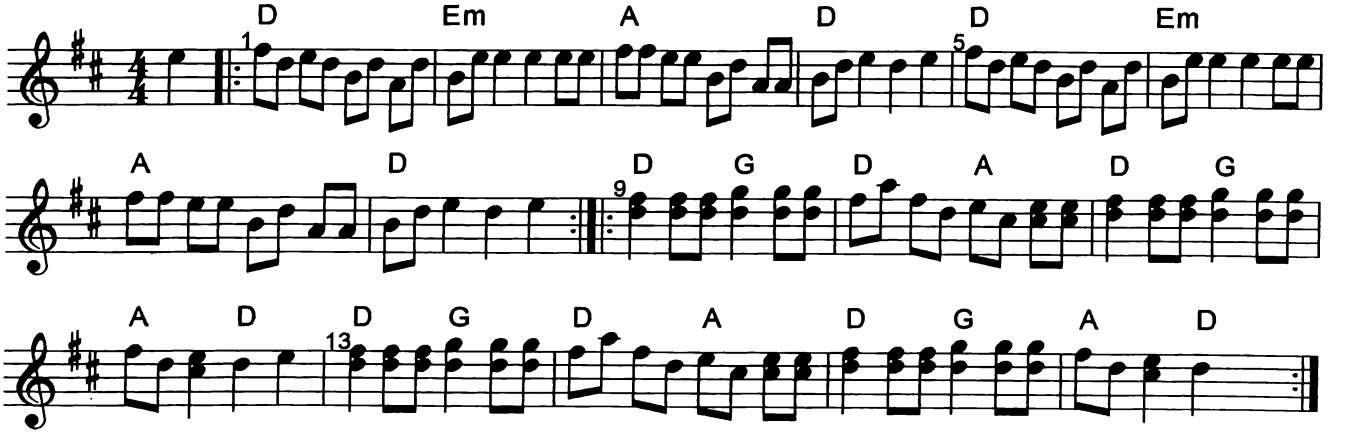
Devil in the Woodpile

Arr. Kerry Blech

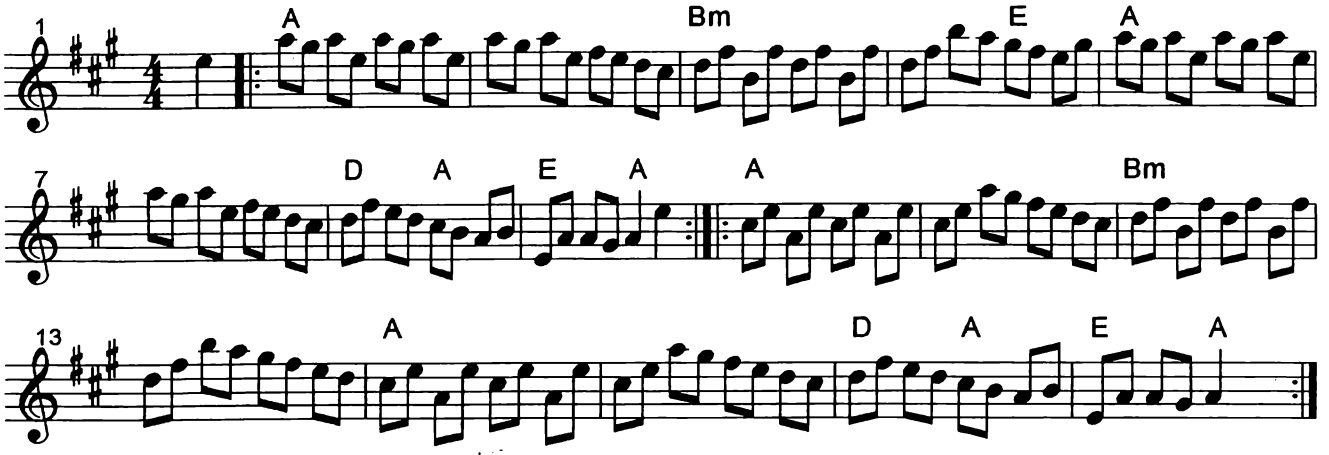


Devil In the Woodpile

Arr. Melvin Wine

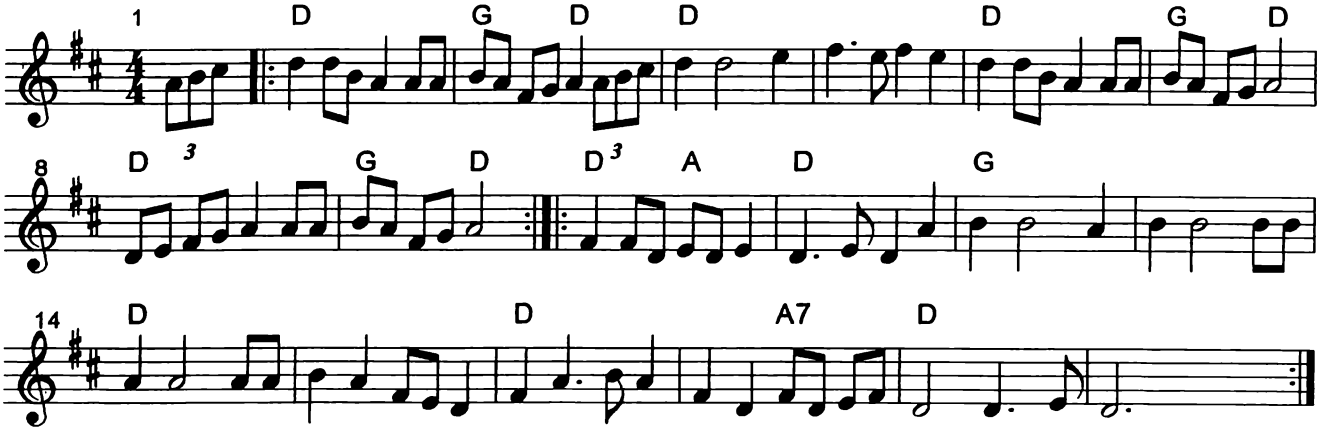


Devil's Dream

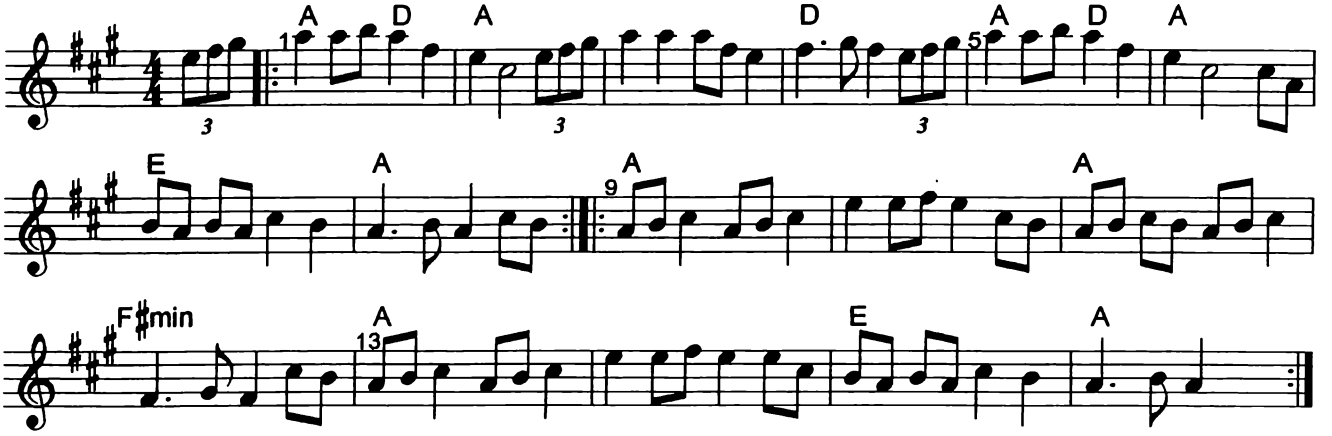


One of the first tunes I learned at NW Folklife. It's a great string-crossing exercise. I've heard both B minor and E in measures 3 and 11.

Diamond Joe



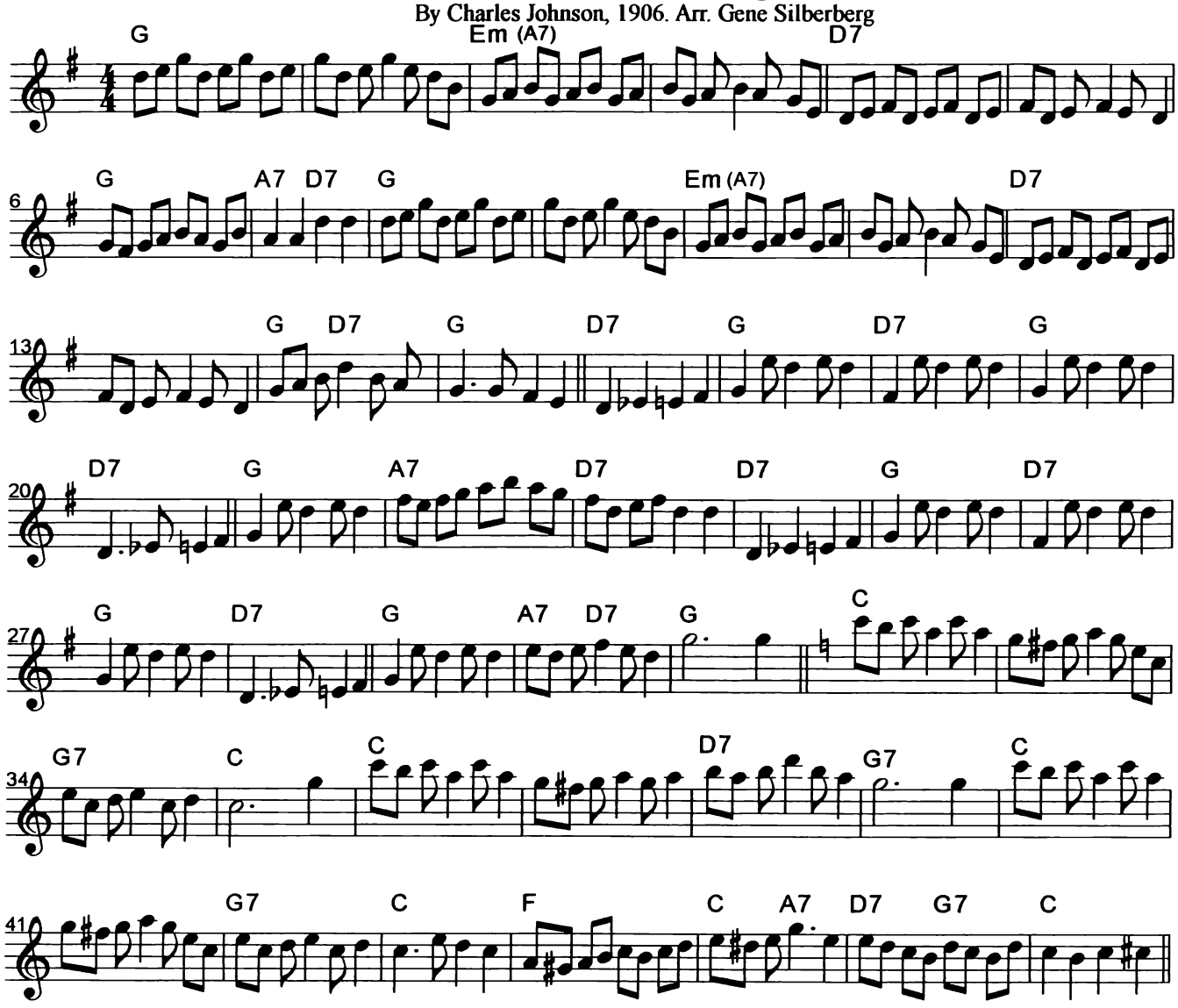
Dinah



A "D" chord also works in measure 12 instead of that F# min; I don't really know which is traditionally used.

Dill Pickles Rag

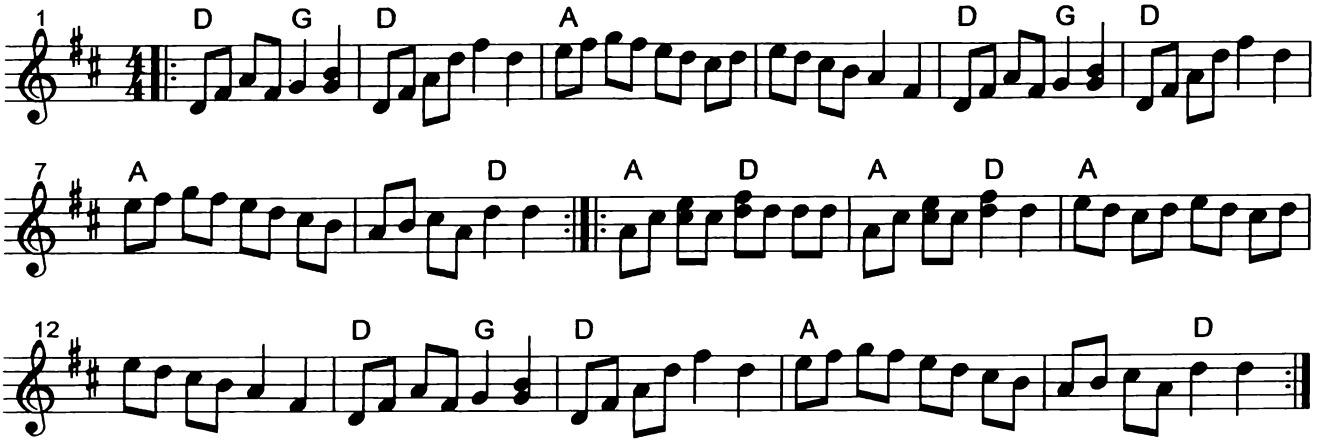
By Charles Johnson, 1906. Arr. Gene Silberberg



Most backup guitarists playan A (or A7) in measures 3 and 4 (and 10 and 11), but in the original sheet music, Johnson used E minor. One usually ends on either the A or B parts, so I wrote in the appropriate pickup notes in the last measure.

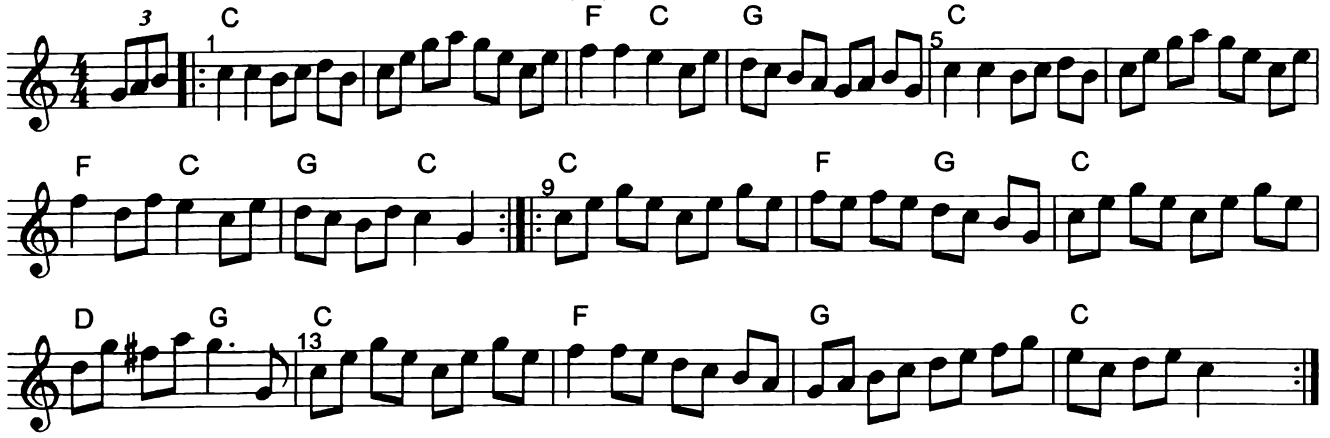
Dirty Sheet

Arr. Melvin Wine



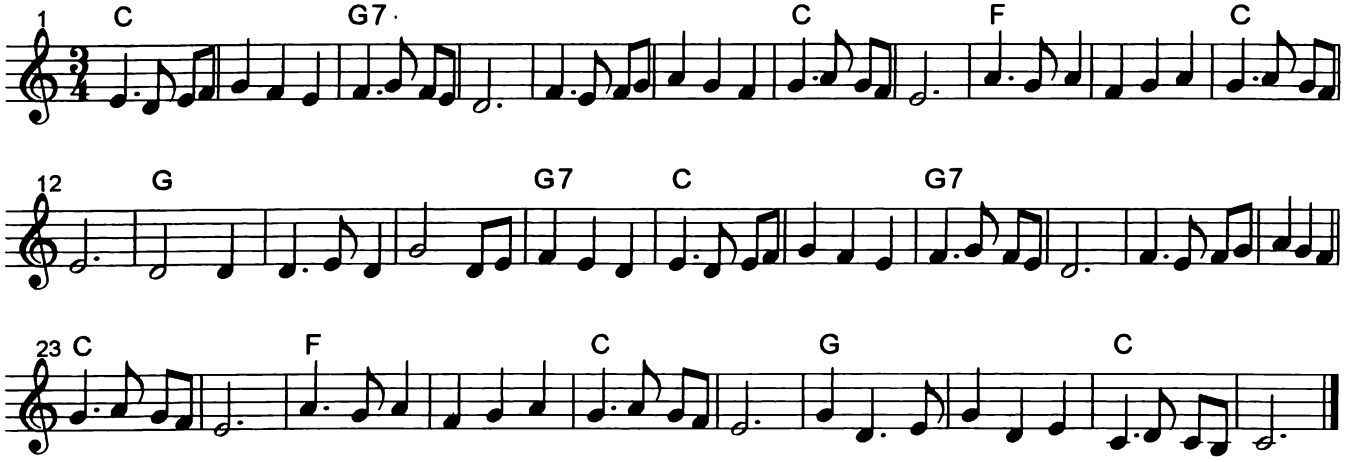
Dominion Reel

Arr. Laurie Andres



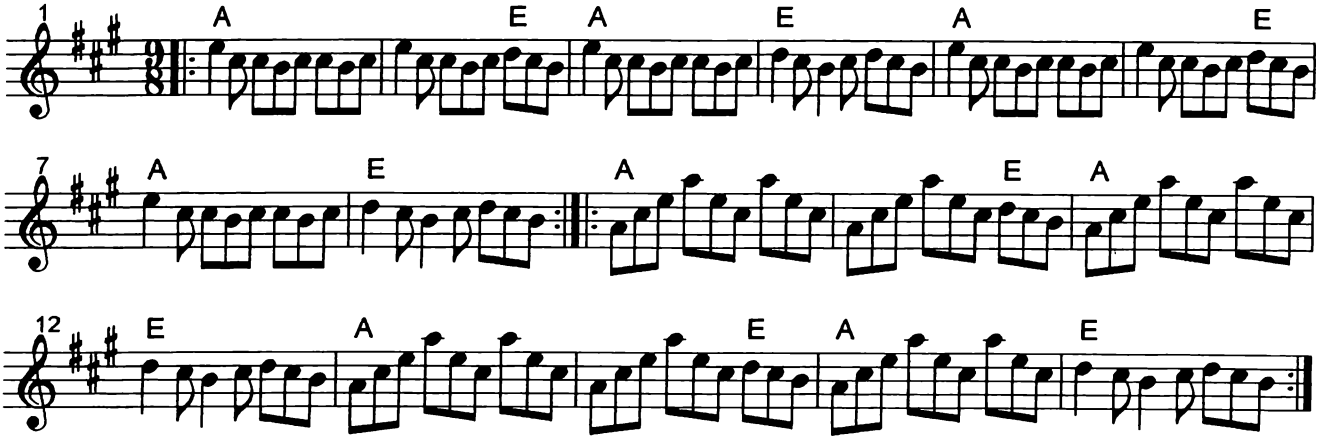
Don't You Remember the Time

Arr. Bruce Reid



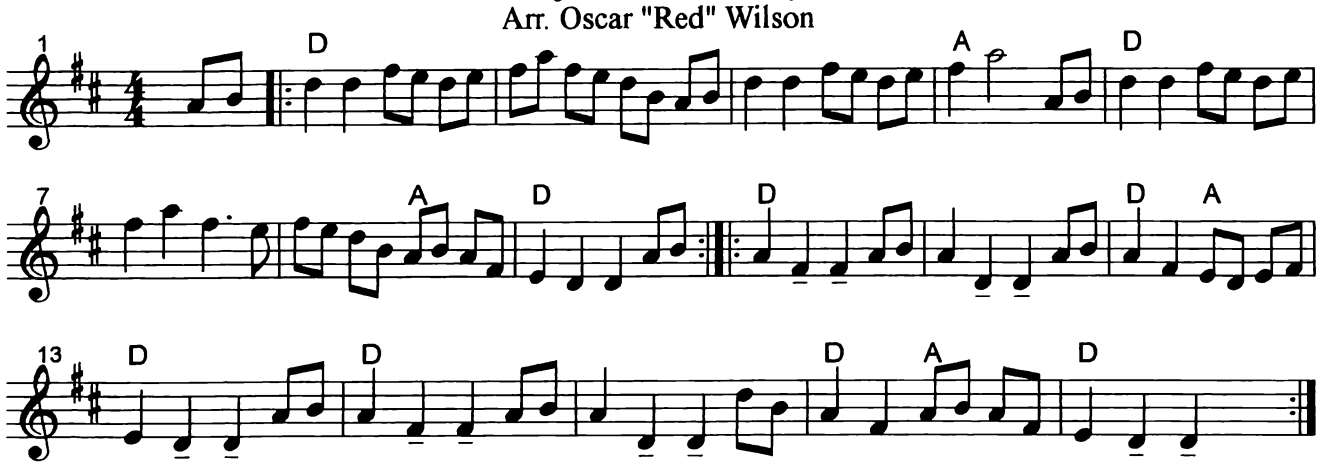
Drops of Brandy

Arr. Laurie Andres



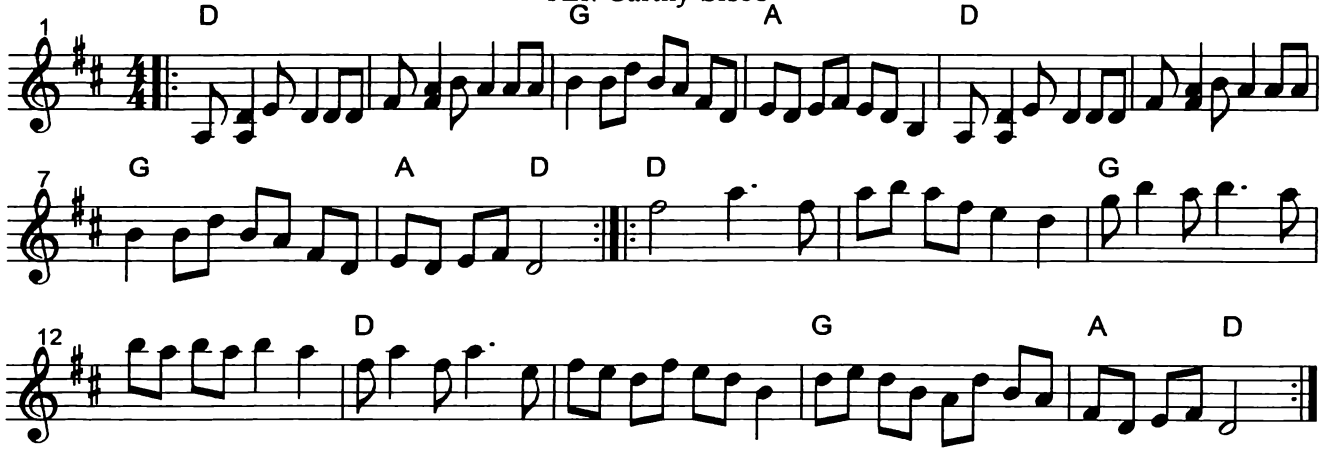
Dry and Dusty

Arr. Oscar "Red" Wilson

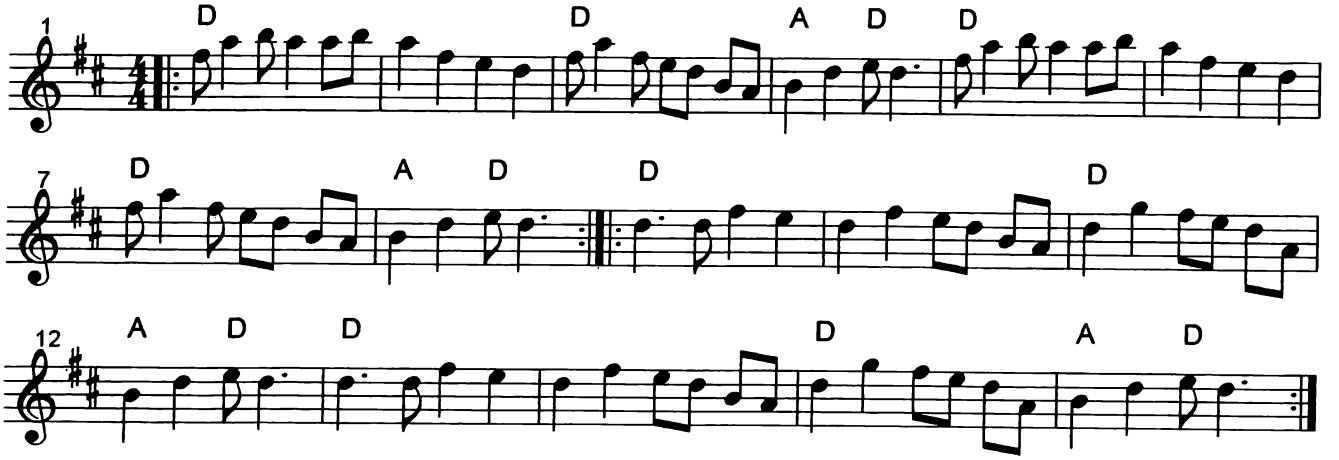


Dubuque

Arr. Carthy Sisco

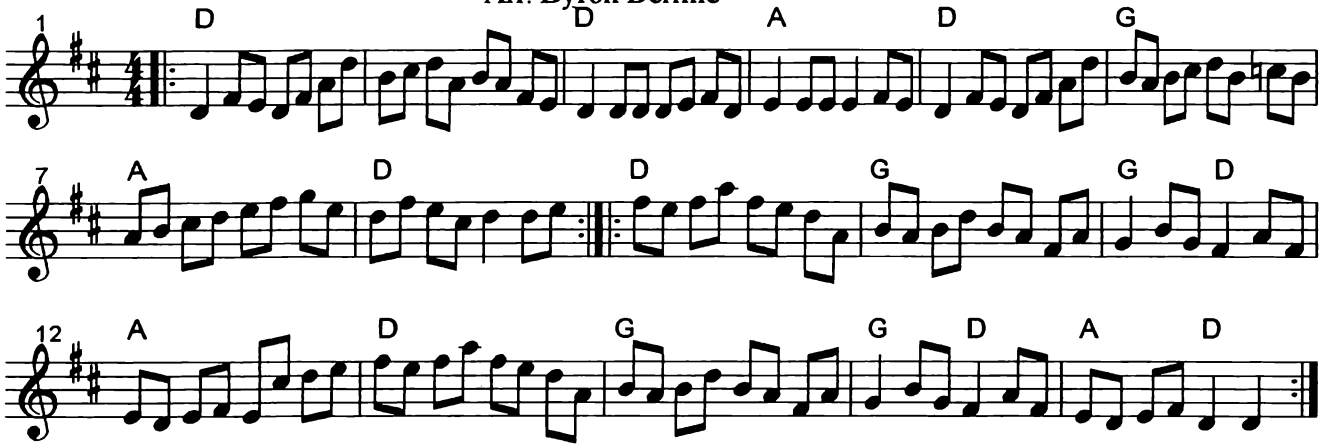


Ducks On the Mill Pond



Durang's Hornpipe

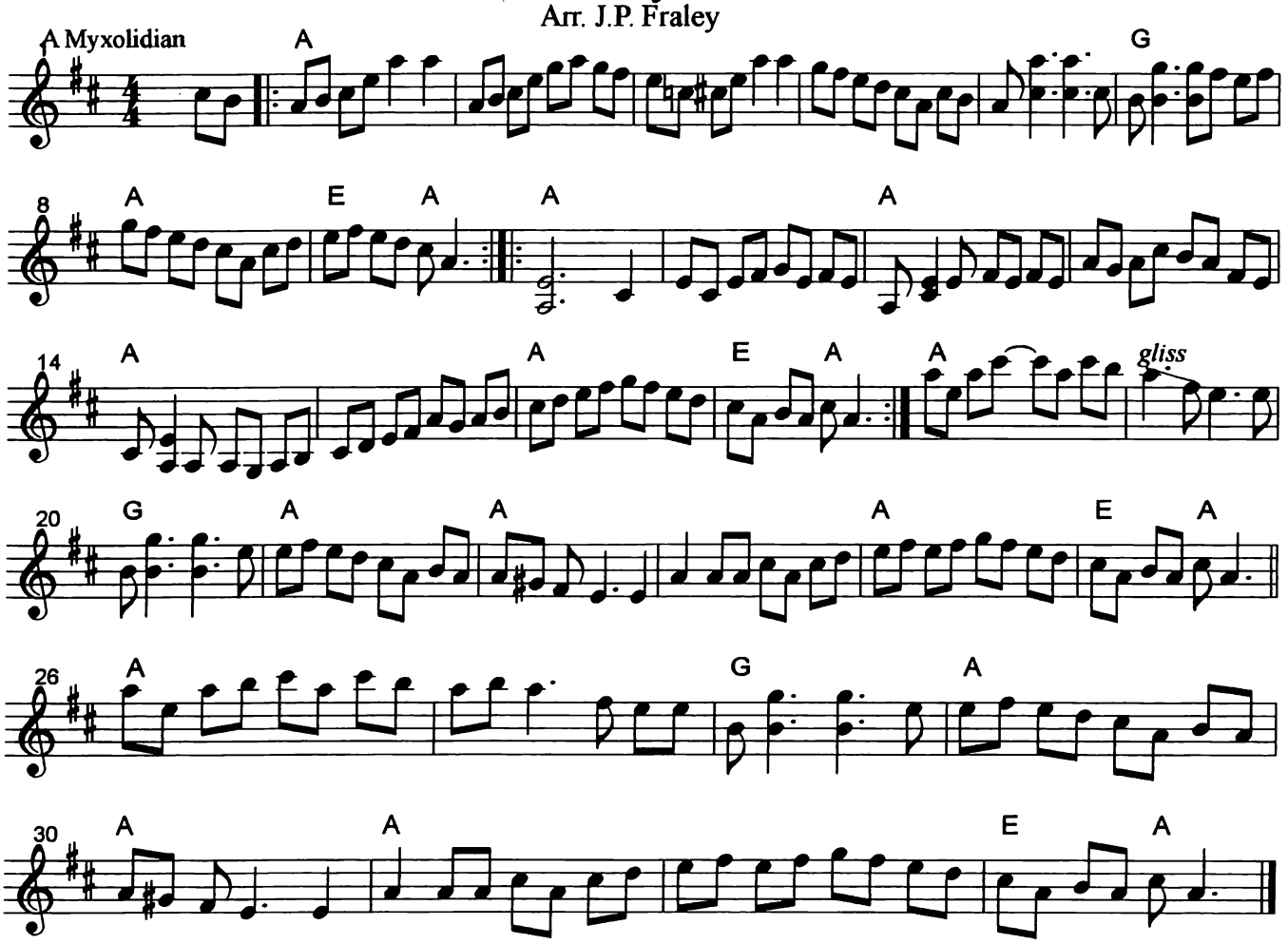
Arr. Byron Berline*



*Sort of. My arrangement of his version with the Dillards.

The Dusty Miller

Arr. J.P. Fraley

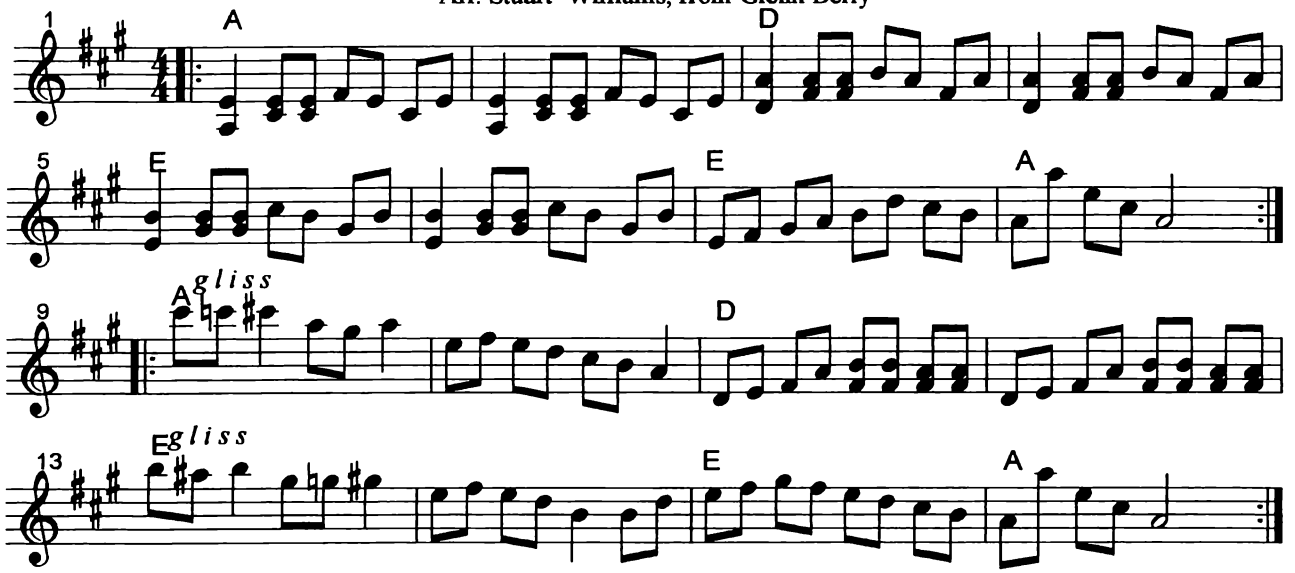


The last two sections are alternate part A's.

JP says that his father was a miller--he milled flour--and the song title refers to millers being covered with dust at the end of the day.

Durham's Reel, or Bull Durham

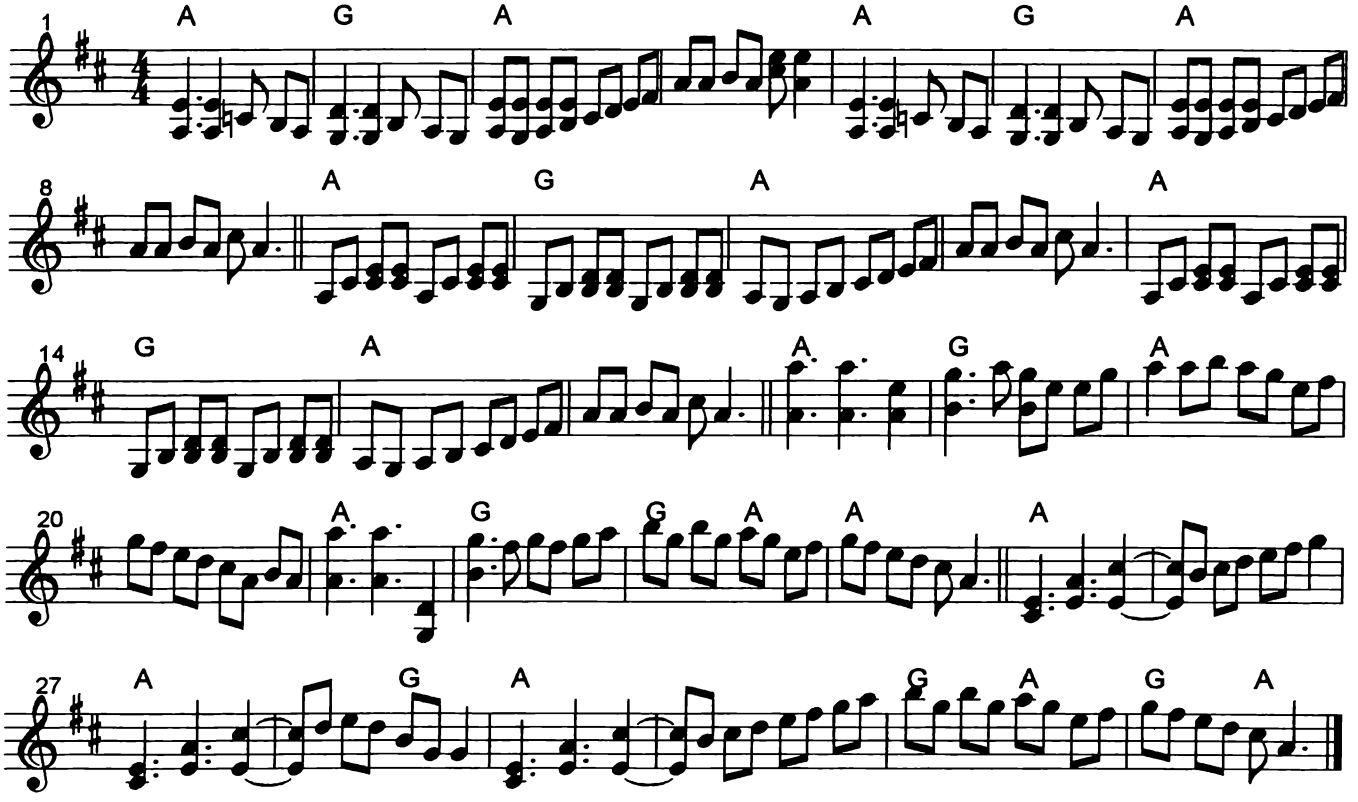
Arr. Stuart Williams, from Glenn Berry



Glenn Berry says this tune was written by one Buddy Durham, a radio fiddler in the 1930s. Durham's original B part was apparently very difficult, and this version emerged.

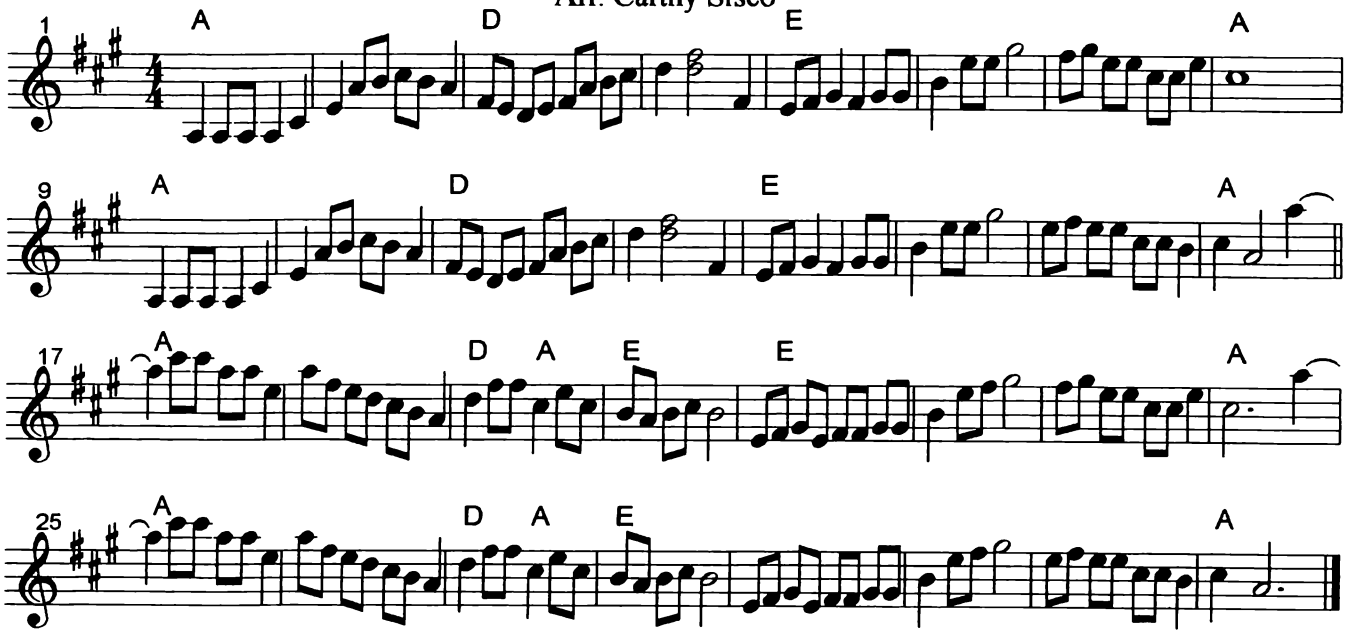
Dusty Miller

Arr. Ruthie Dornfeld



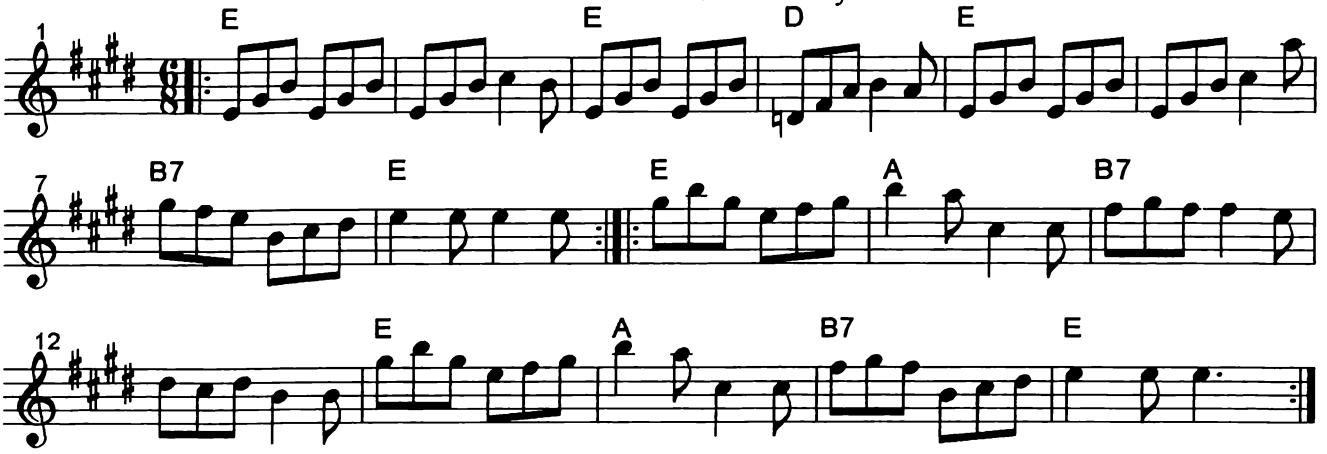
Dusty's Hornpipe

Arr. Carthy Sisco



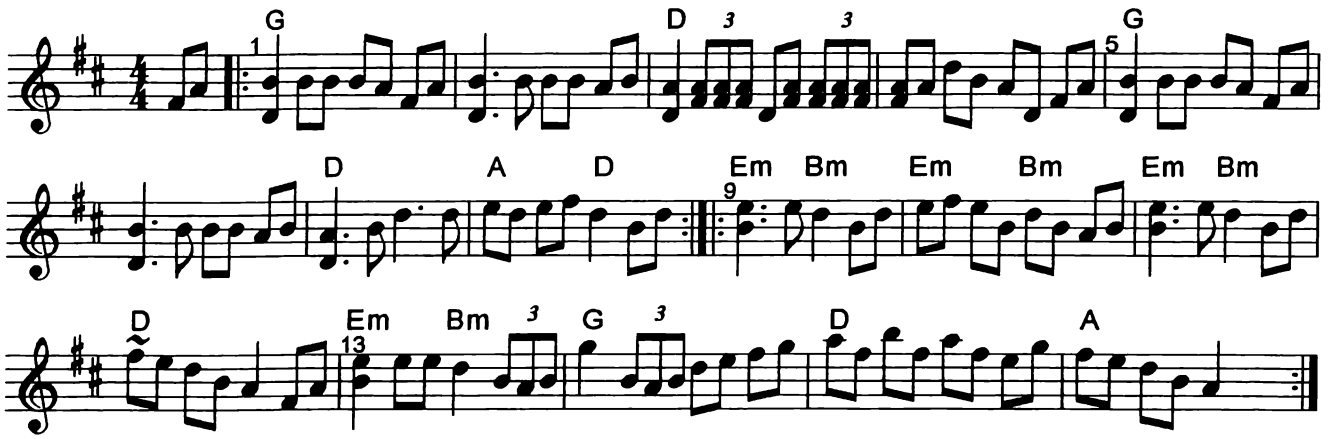
E Jig

Arr. Miche Baker-Harvey



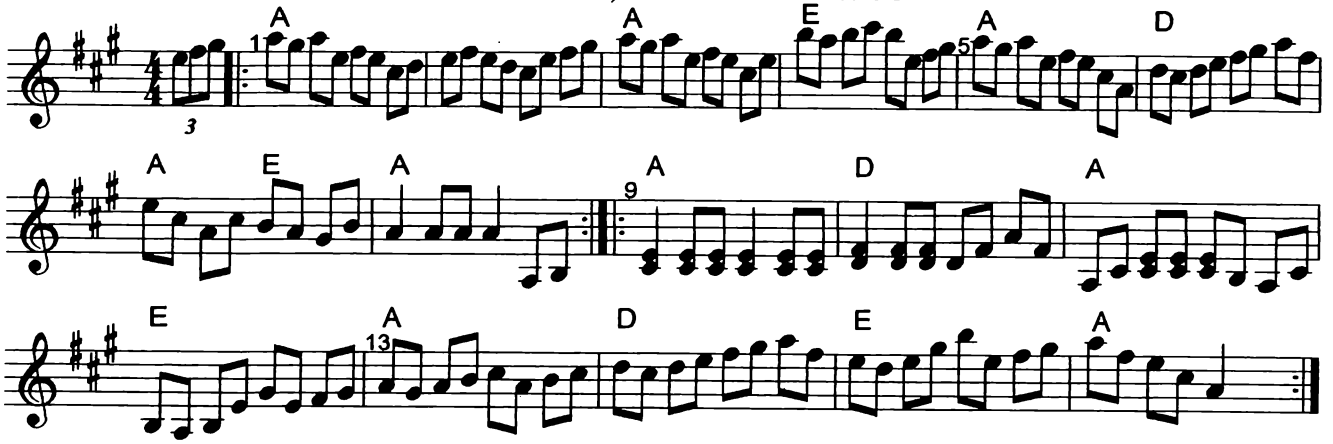
Earl's Chair

Arr. Bill Jackson



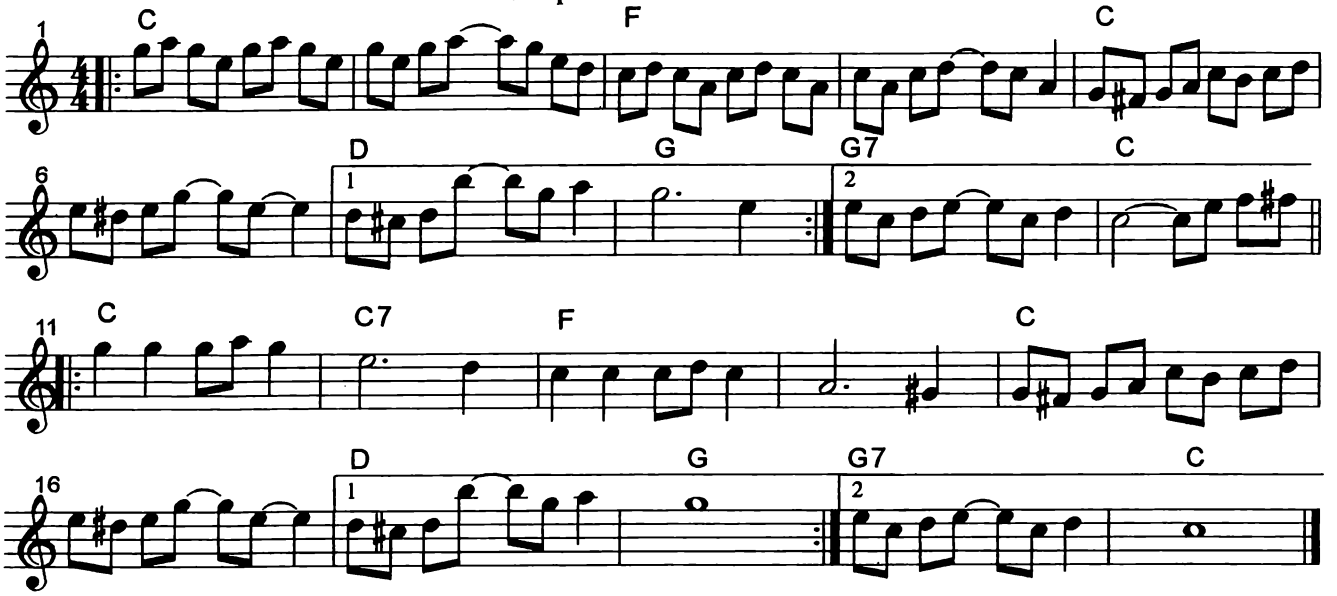
Early In the Evening

Arr. Joe Pancerzewski, from the Nelson Brothers



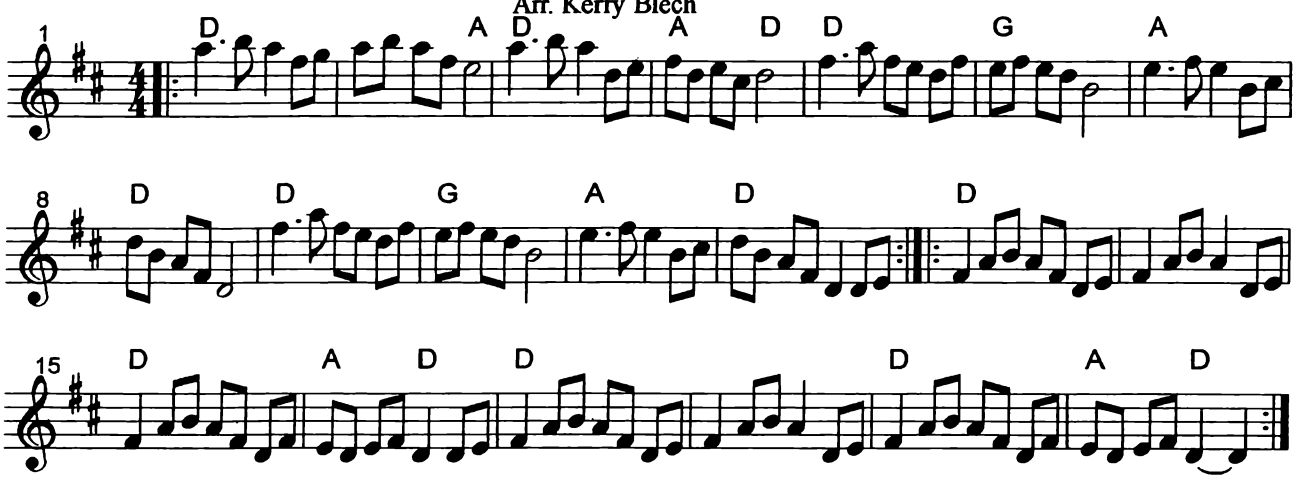
East Tennessee Blues

Arr. Stephanie Prausnitz



Eighth of January

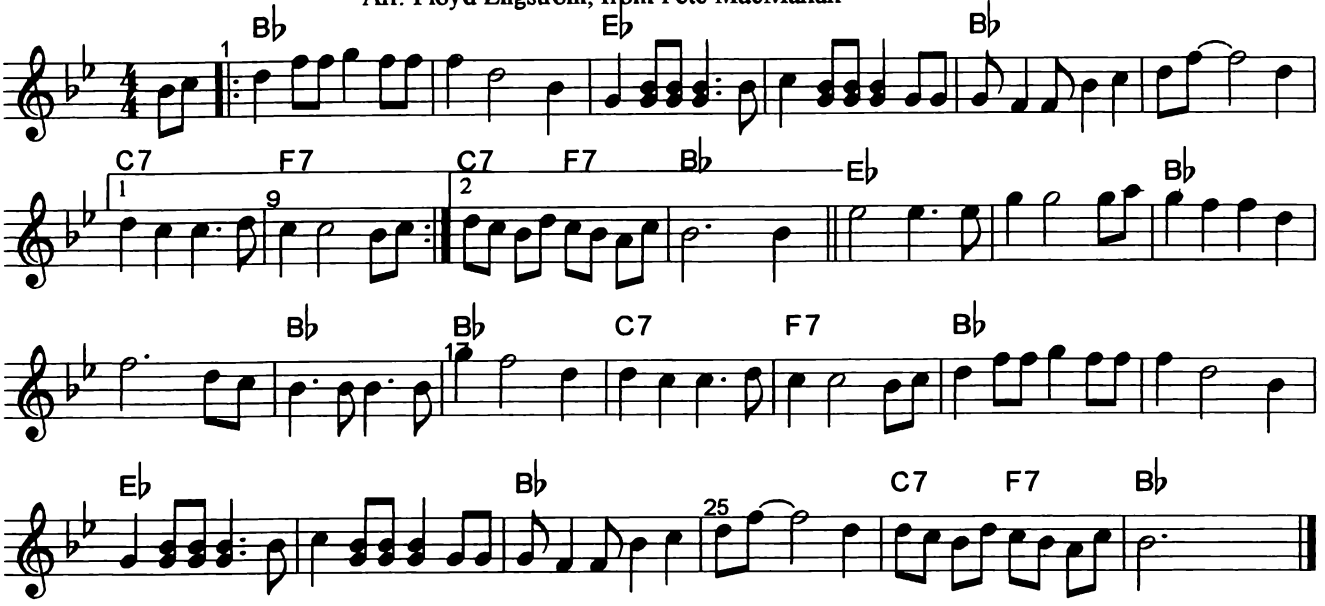
Arr. Kerry Blech



I most commonly encounter a square version of this tune, which eliminates the last four measures of the A part.

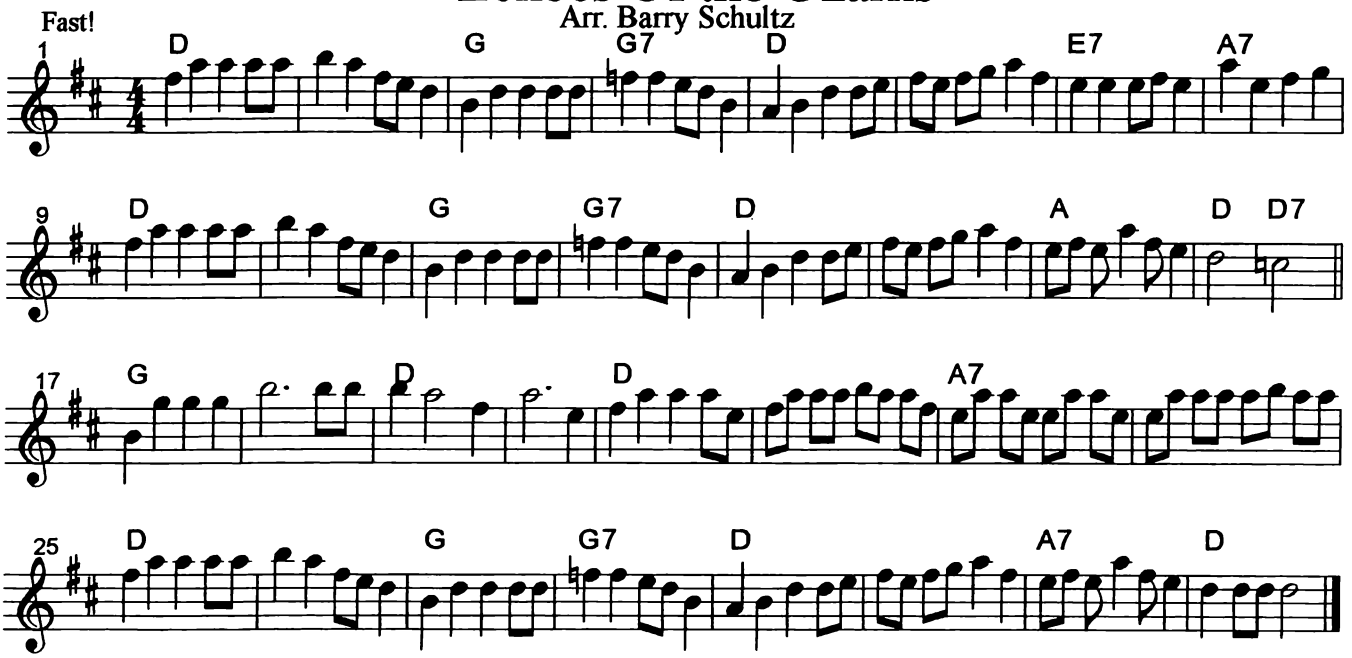
Echoes of the Ozarks

Arr. Floyd Engstrom, from Pete MacMahan



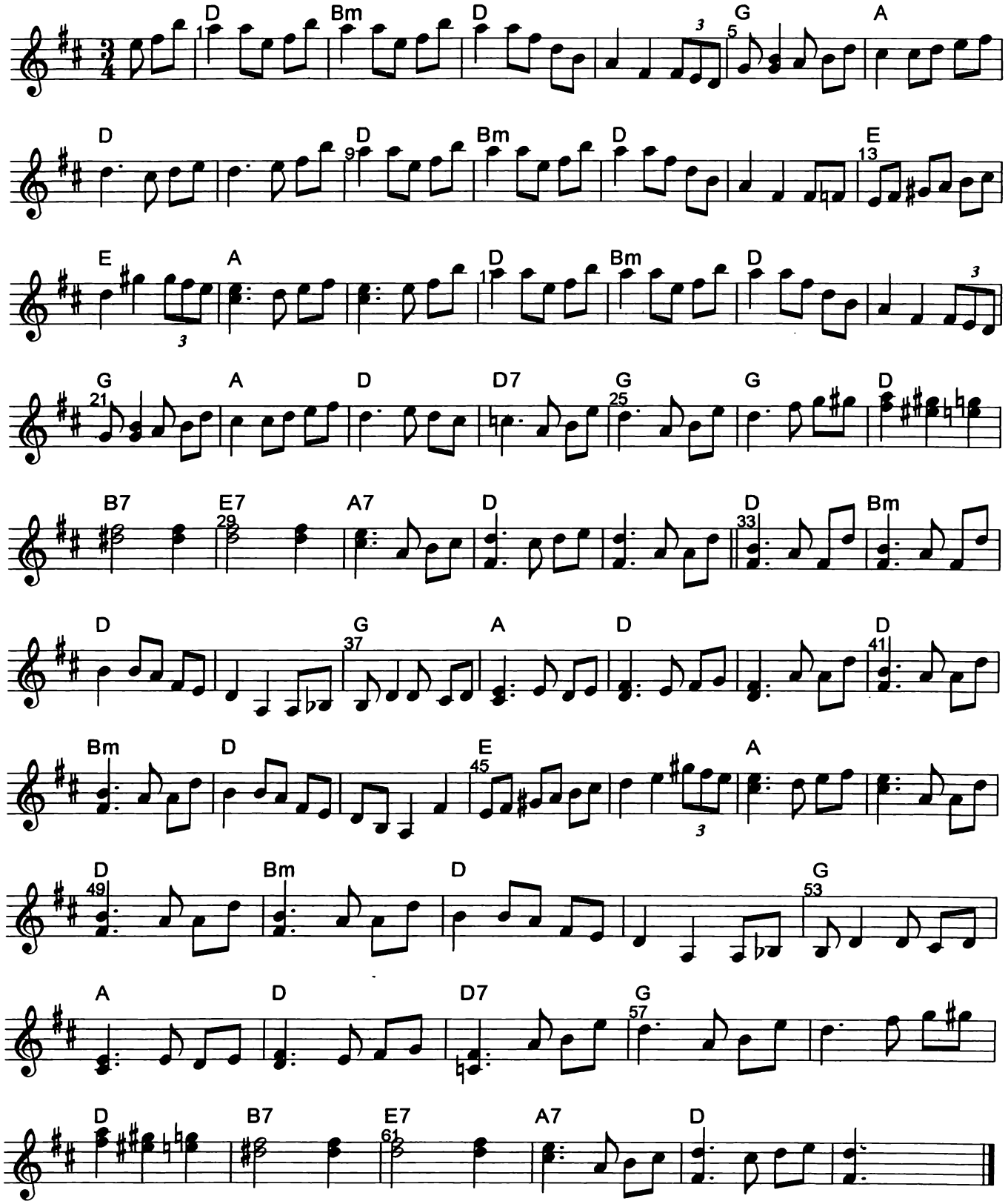
Echoes Of the Ozarks

Arr. Barry Schultz



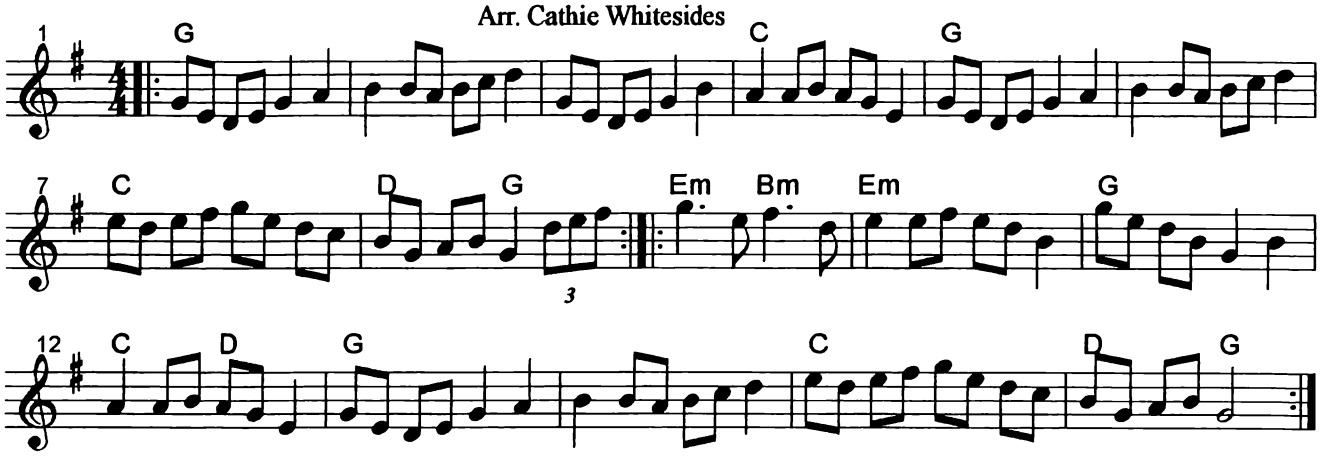
Evelyn's Waltz

Arr. Fred Stoneking

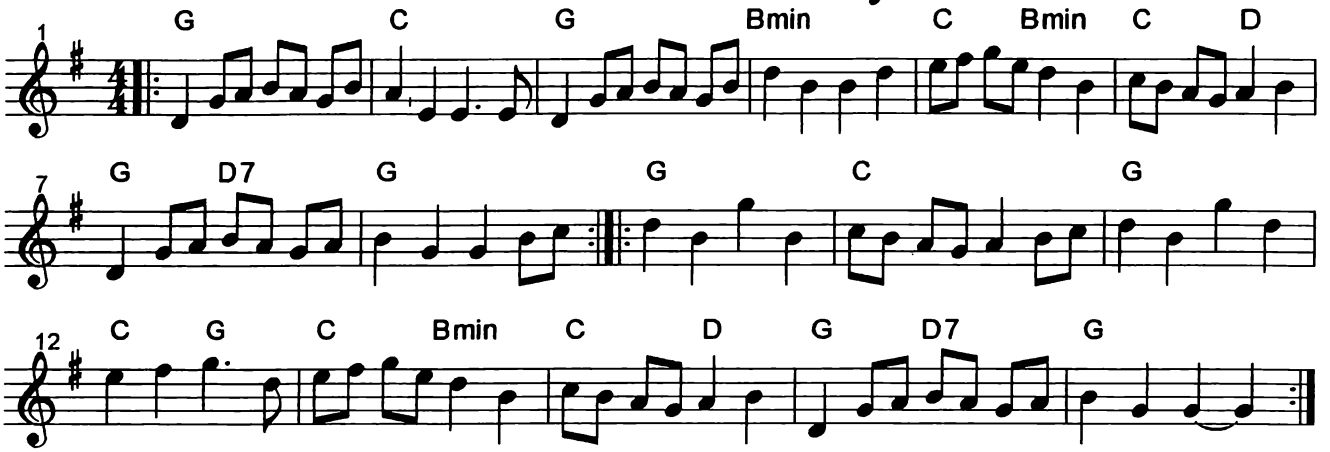


Far From Home

Arr. Cathie Whitesides



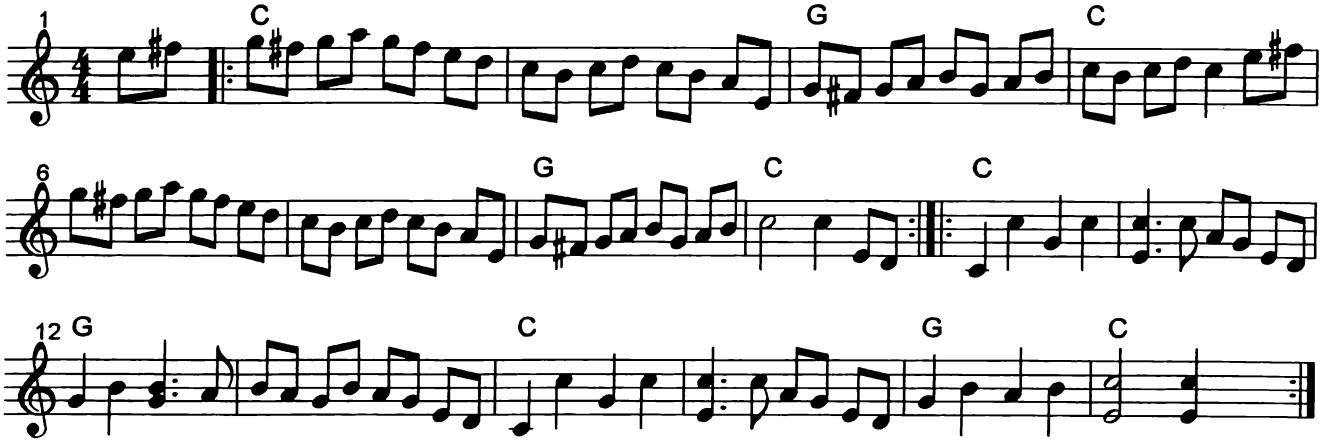
Farewell To Whiskey



Try Am6 in place of some of those C chords.

Fat Back Meat and Dumplings

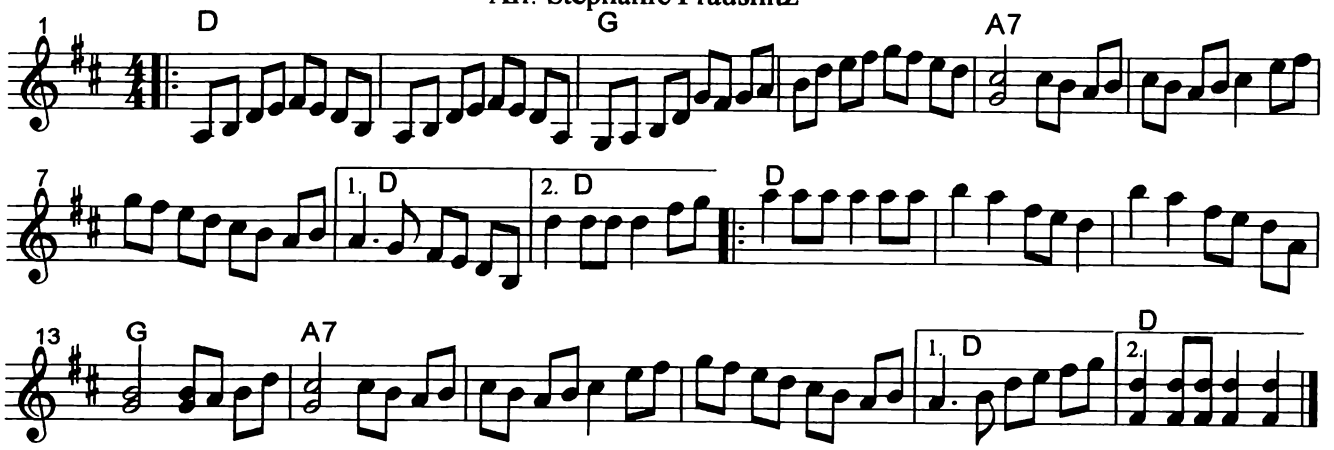
Arr. Glenn Berry



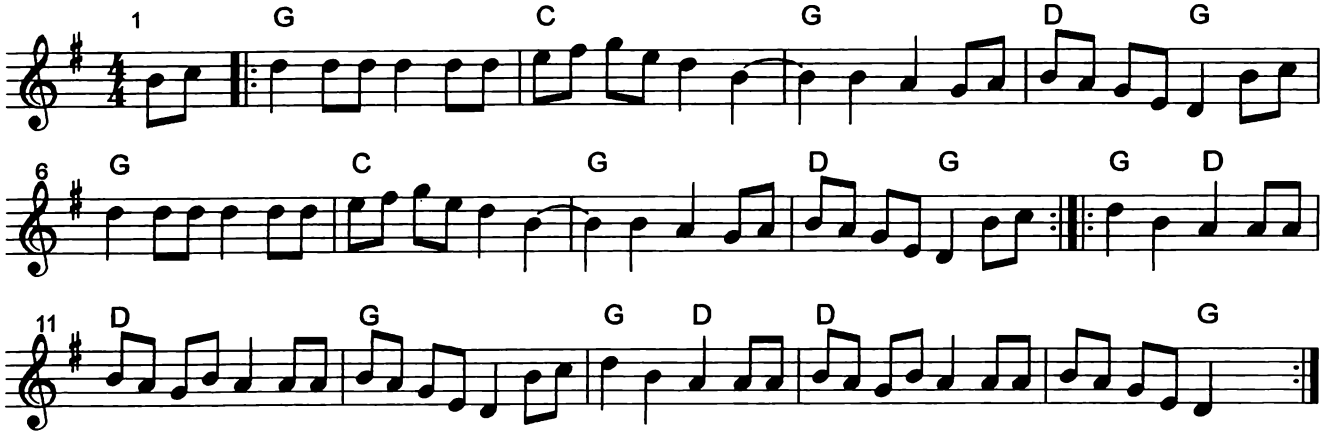
Glenn plays those high F#s; I think it's on purpose.

Fiddler's Dream

Arr. Stephanie Prausnitz



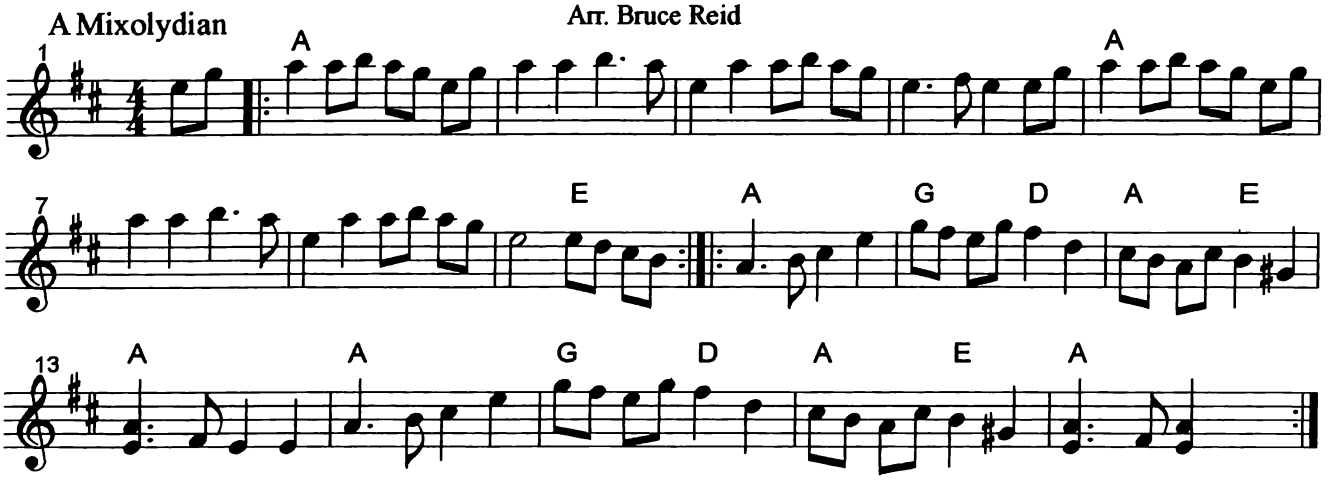
Five Miles From Town



Five Miles of Ellum Wood

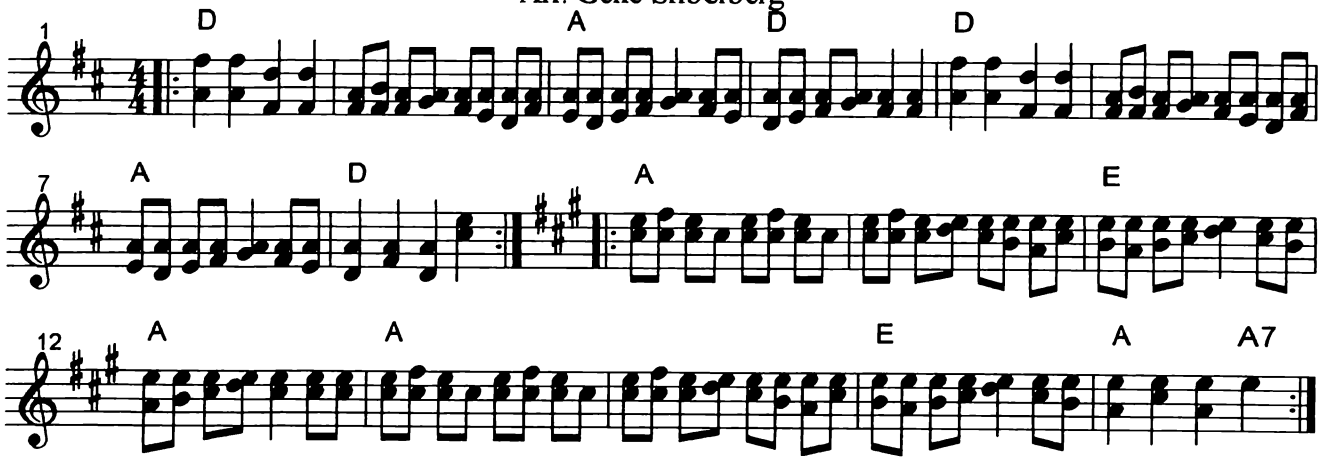
A Mixolydian

Arr. Bruce Reid



Flop-Eared Mule

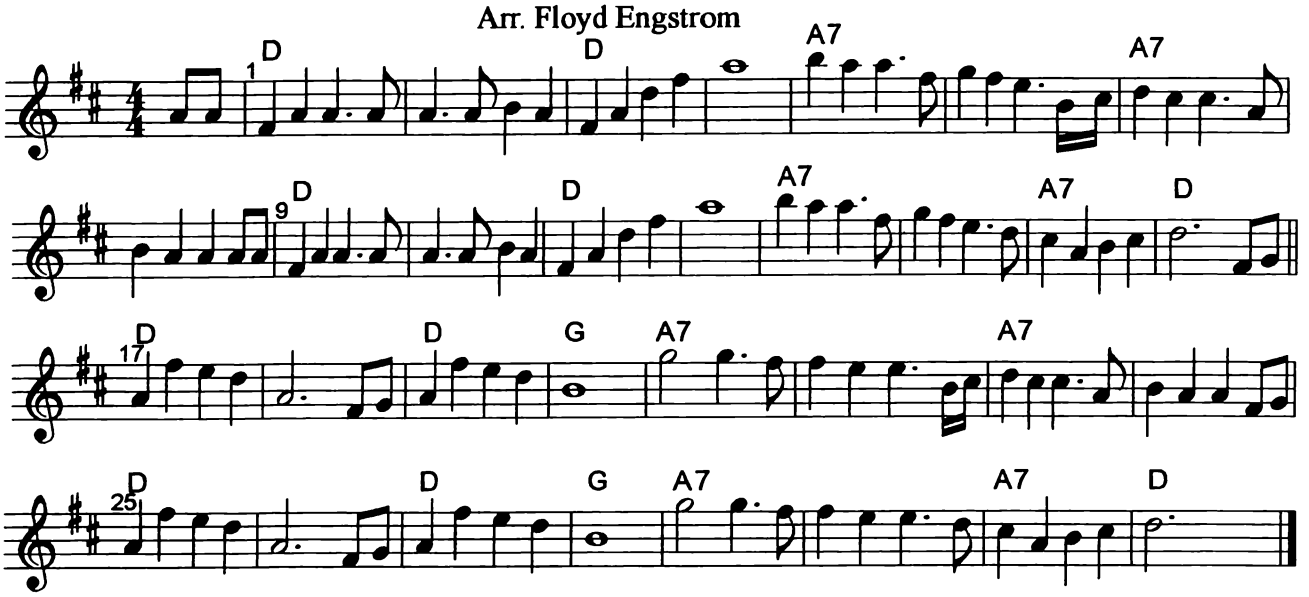
Arr. Gene Silberberg



On the the second time on the B section, an A7 on the last note leads back nicely to the D chord for the A section.

"Floyd's Tune"

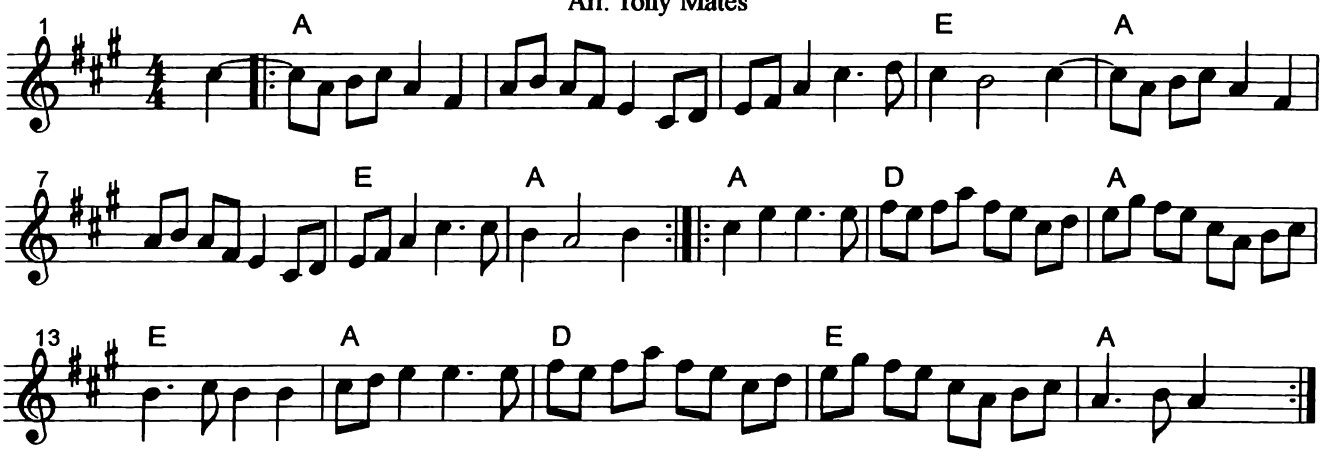
Arr. Floyd Engstrom



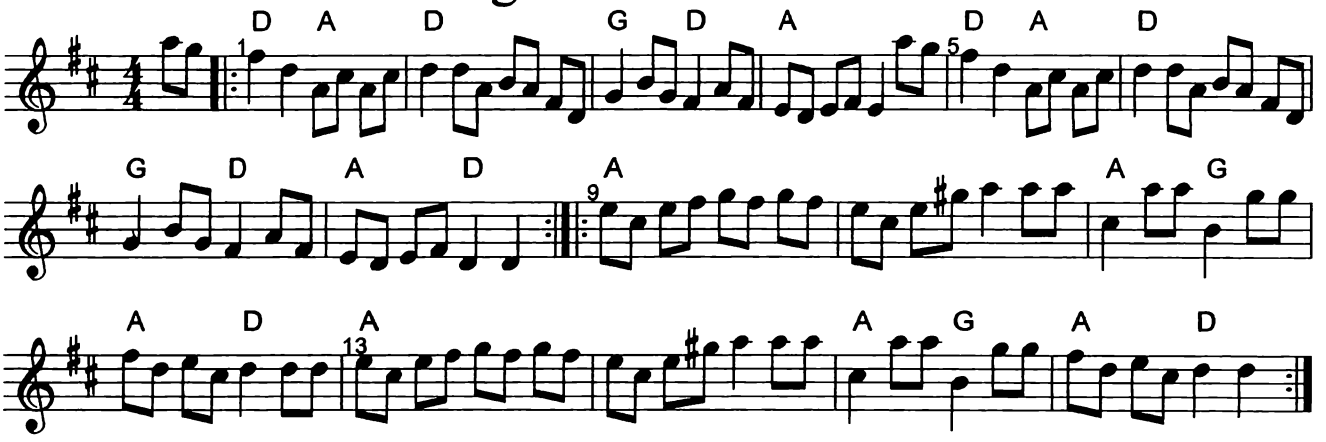
Last I asked, Floyd couldn't remember the name of this tune.

Fly Around My Pretty Little Miss

Arr. Tony Mates

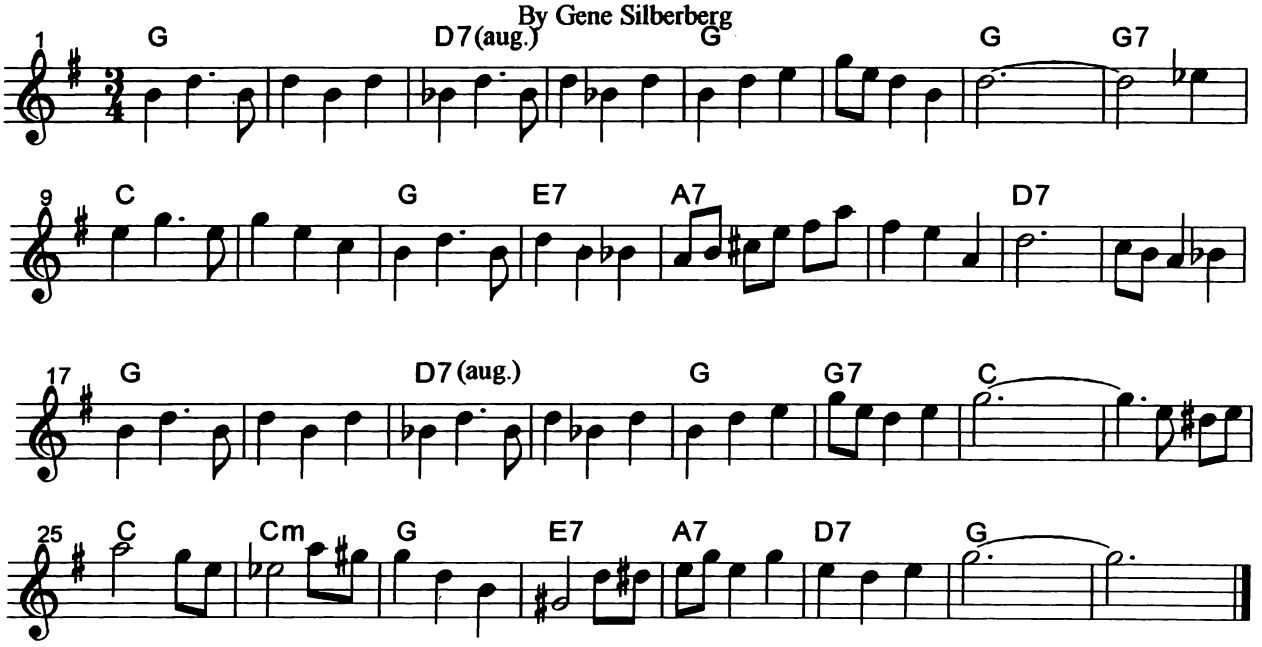


Folding Down the Sheets



For Boots

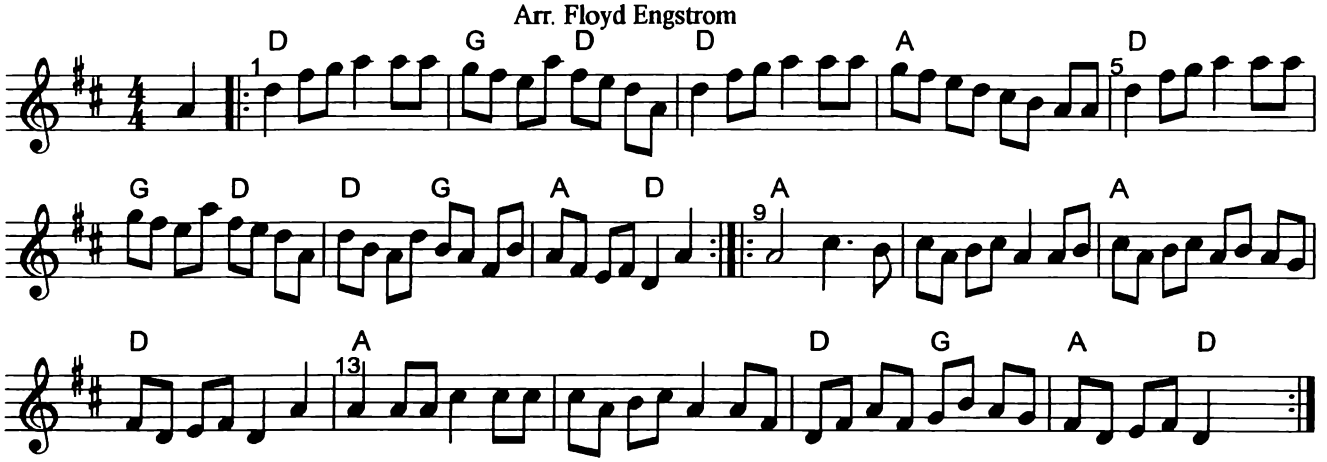
By Gene Silberberg



I wrote this in memory of Richard C. Houlahan, known as "Boots" to his musician friends. Boots was a fine trumpet player who formed the Rainy City Jazz Band after World War II. He played traditional 1920s jazz, and especially New Orleans Jazz, with great sensitivity. We played together in the Rainier Jazz Band from 1980 until the mid nineties. He got the name Boots because a neighbor's dog of that name died shortly before his birth, and his older sister thought he was the dog's reincarnation. Boots was always grateful the dog wasn't named Fido. I originally wrote this as a two-step, but it was a lousy fiddle tune, so I made it a waltz.

Forked Deer

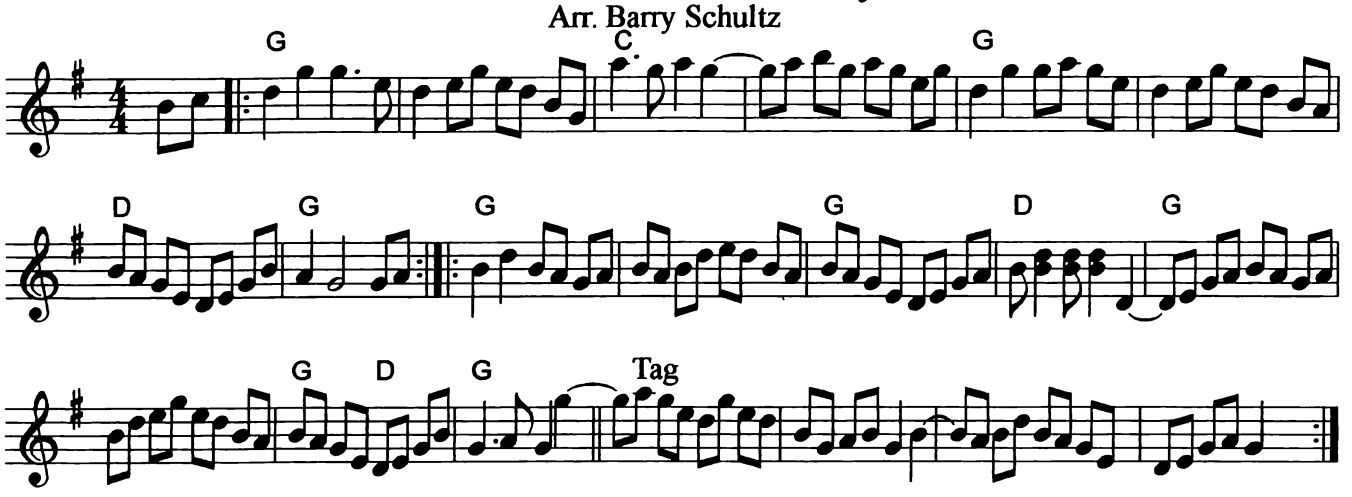
Arr. Floyd Engstrom



Everyone plays this slightly differently; I like Floyd's because it flows easily.

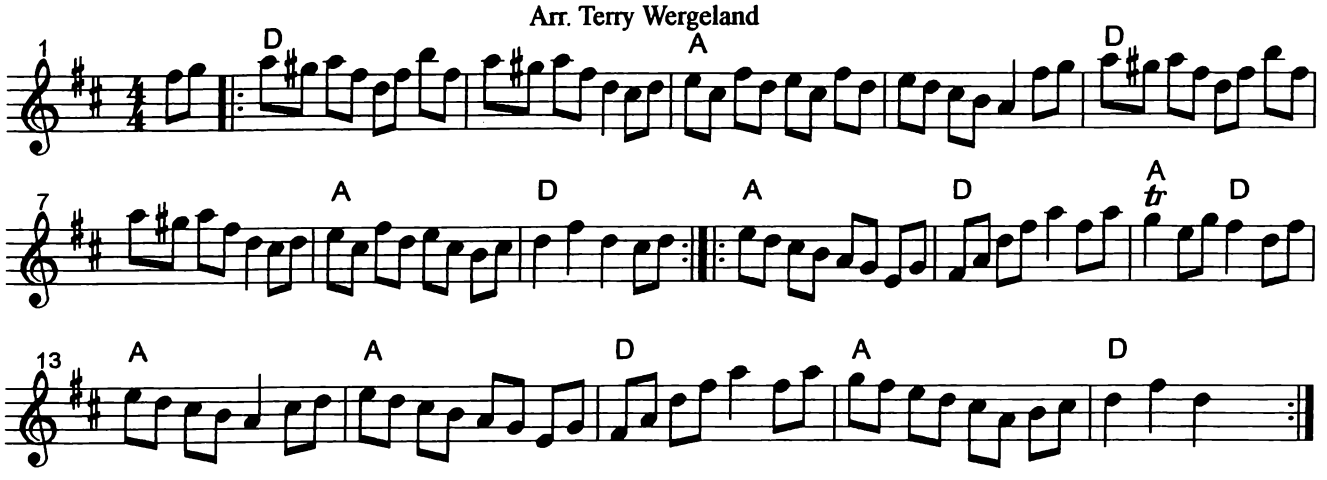
The Forks of Sandy

Arr. Barry Schultz



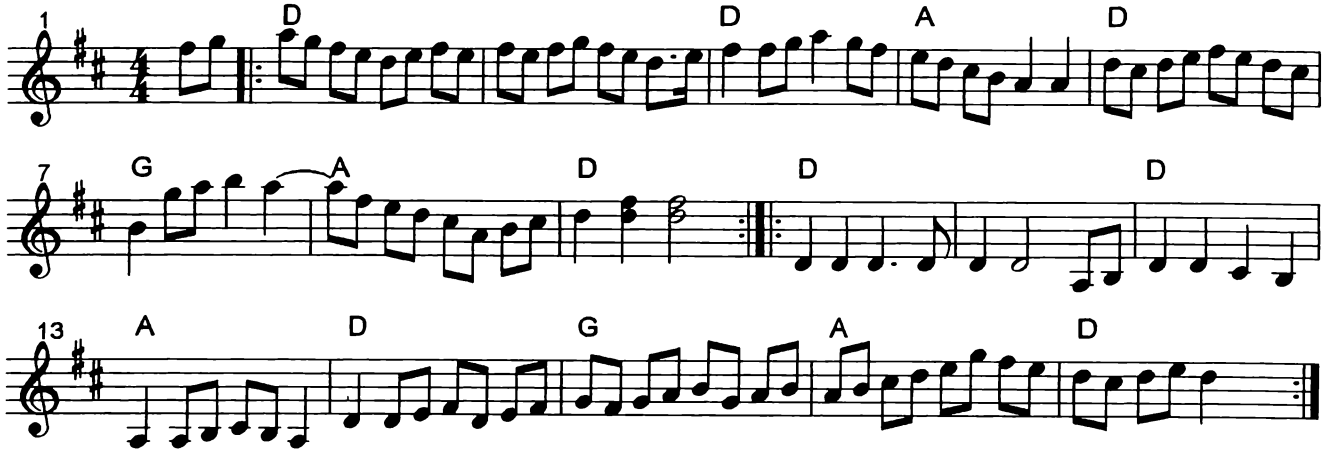
Ike Forrester's Reel

Arr. Terry Wergeland



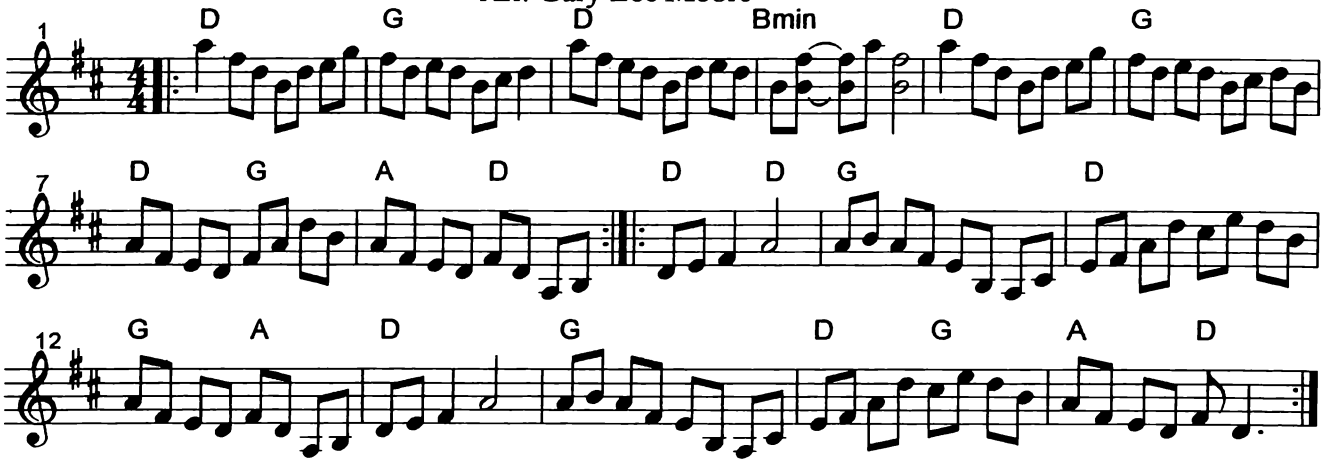
Fortune

Arr. Vivian Williams



Forty-nine Cats In a Barrel

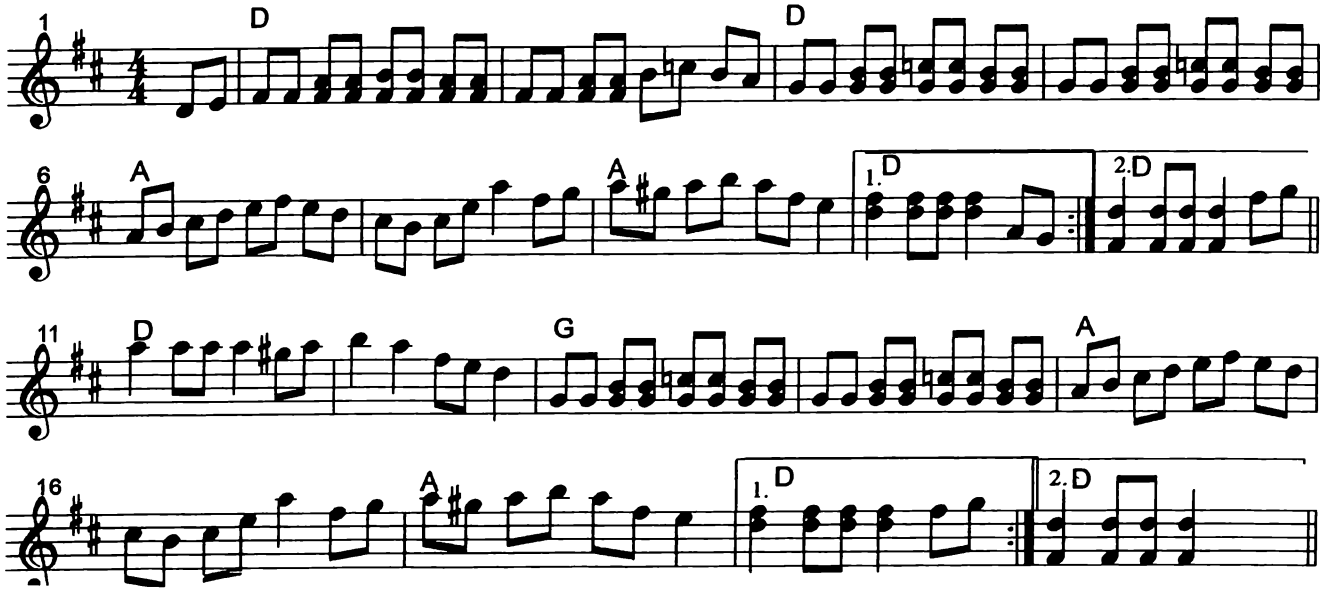
Arr. Gary Lee Moore



Gayle Hopson, Gary's great accompanist on guitar, walked through a lot of passing chords not shown above. The chords I put in sort of capture what he did, sort of.

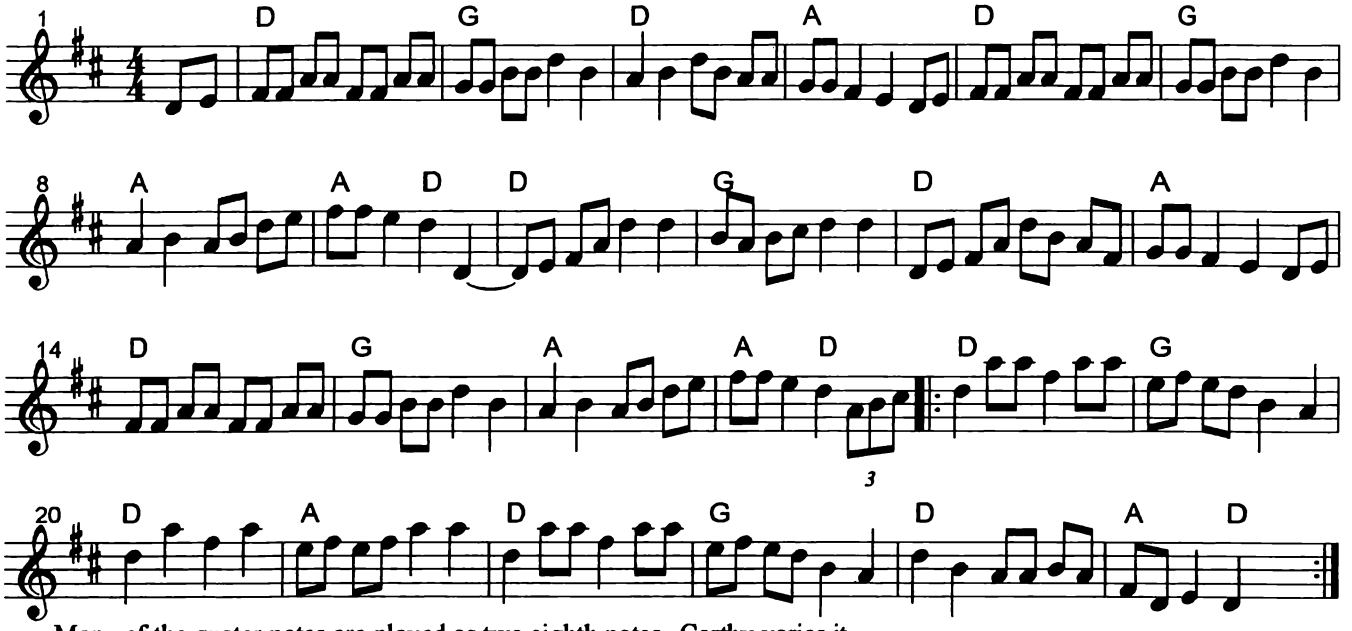
Francis Grant's Reel

Arr.Jack Link/Howie Meltzer



Frieda

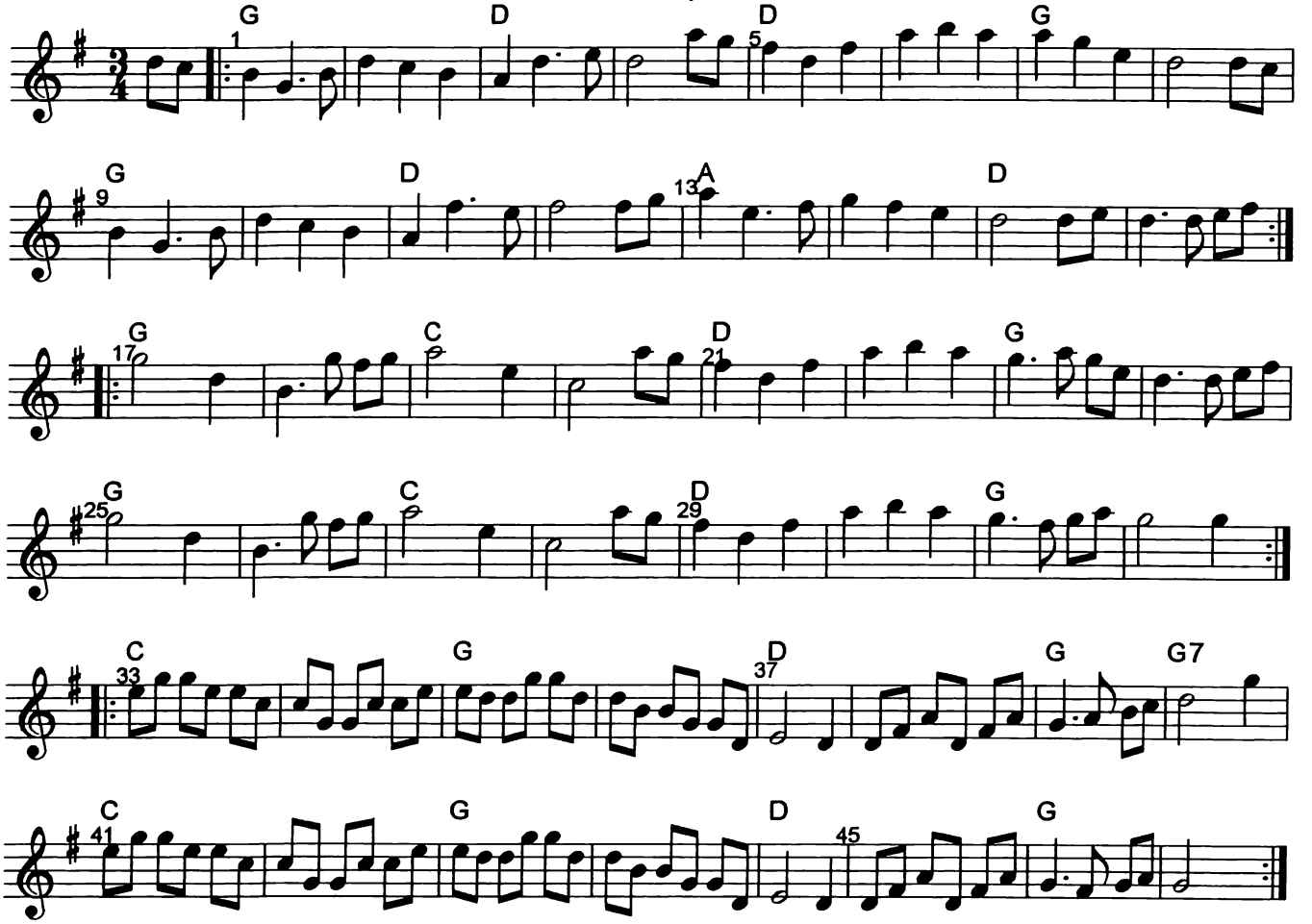
Arr. Carthy Sisco



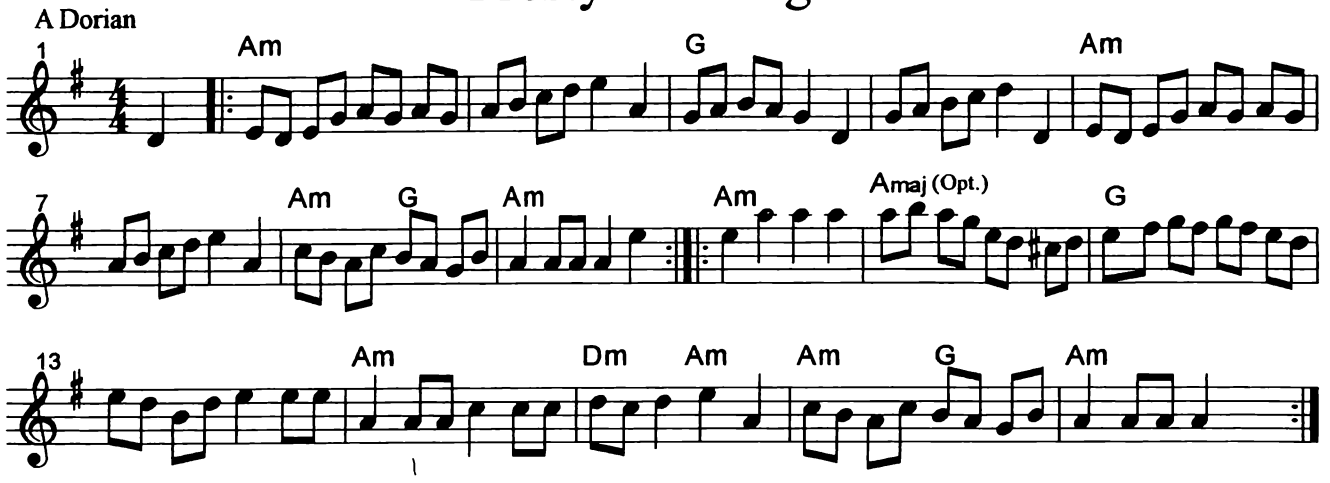
Many of the quater notes are played as two eighth notes--Carthy varies it.

Frisco to Cape Cod

Arr. Miche Baker-Harvey, from Jeff Anderson

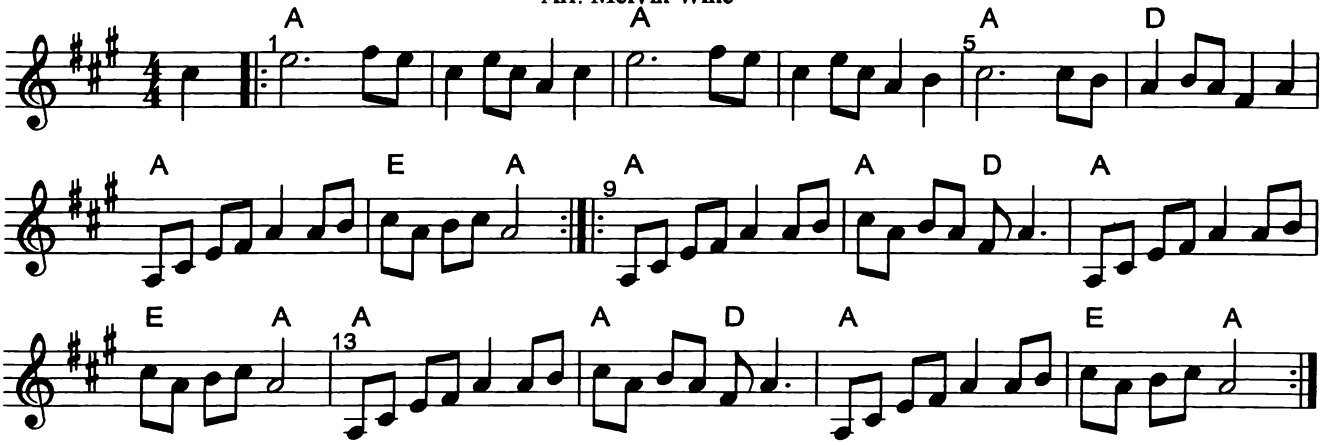


Frosty Morning



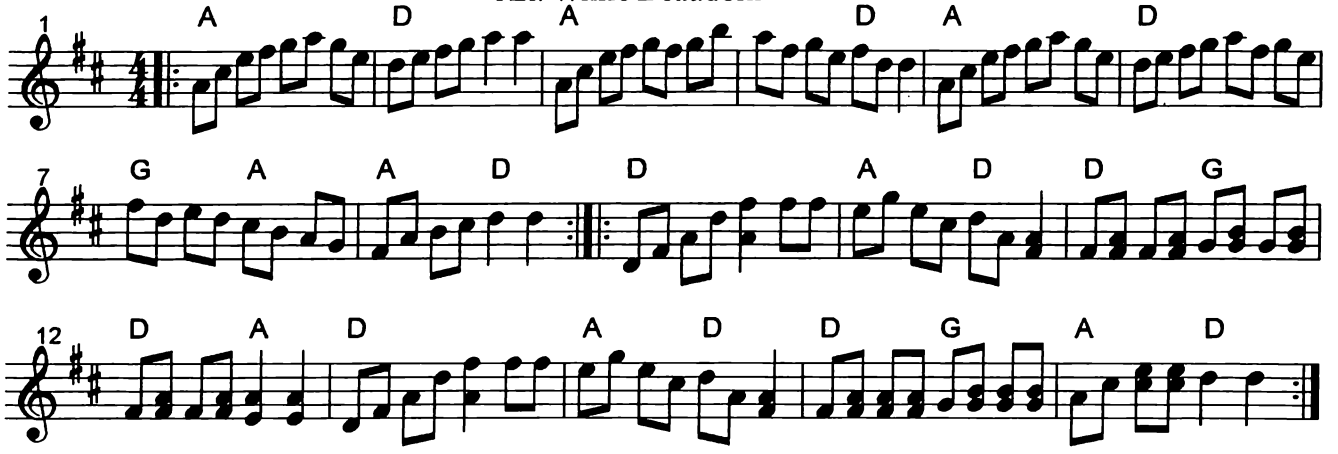
Frosty Morning

Arr. Melvin Wine



Gallop Malbay

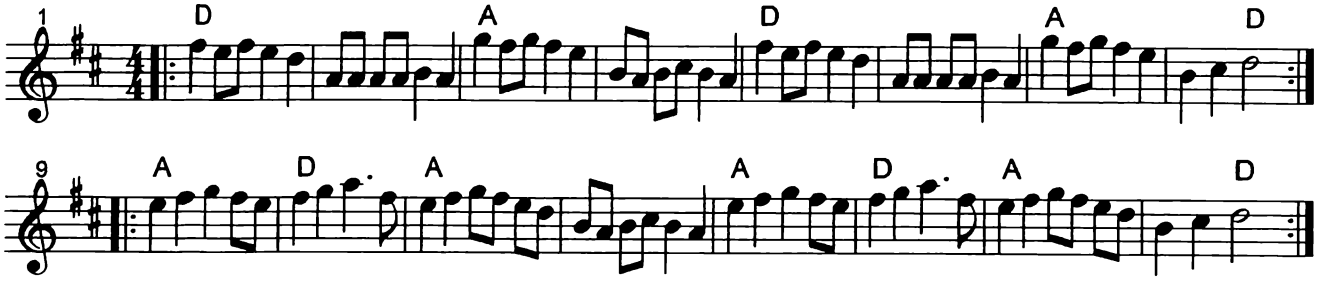
Arr. Willie Beaudoin



Willie Beaudoin, from Burlington VT, played this delightful Quebecois reel at Fiddle Tunes 2001.
I'm quite sure Willie played the parts in this order, but some knowledgable people tell me this is backwards.

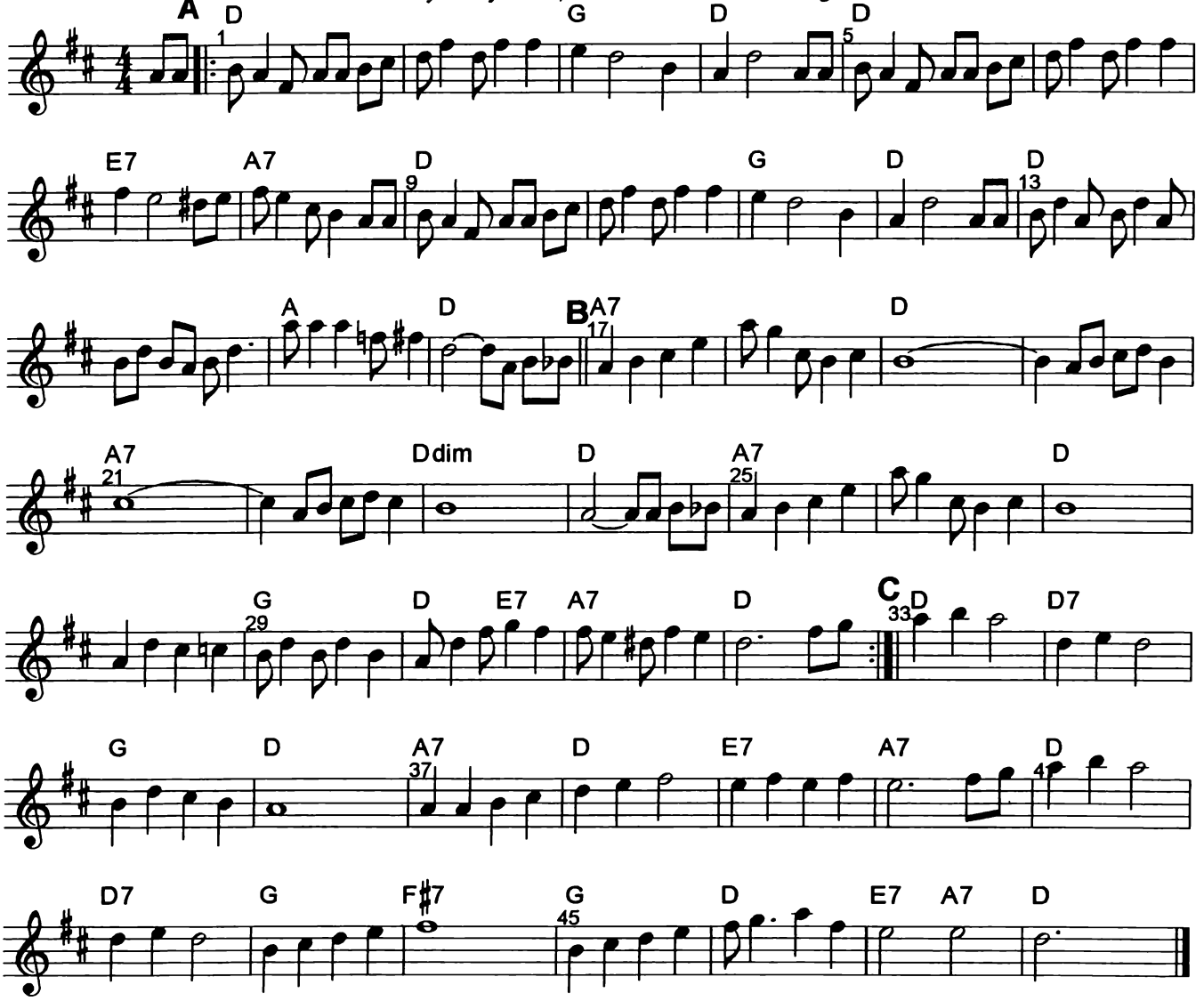
Gaspe Reel

Arr. Laurie Andres



At a Georgia Camp Meeting

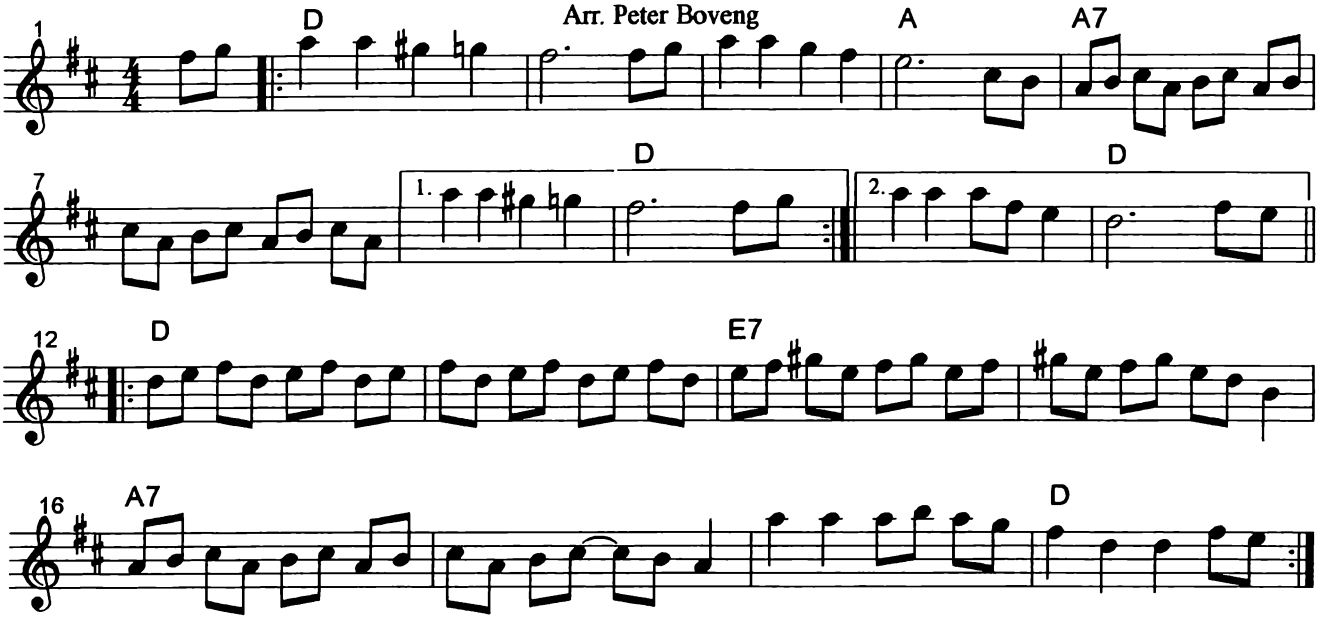
By Kerry Mills, 1898. Arr. Gene Silberberg



The typical routine for playing these old cakewalks is to play the A and B parts a number of times, and at the end, play the C part (the "trio") once and then go back to and end on the B part.

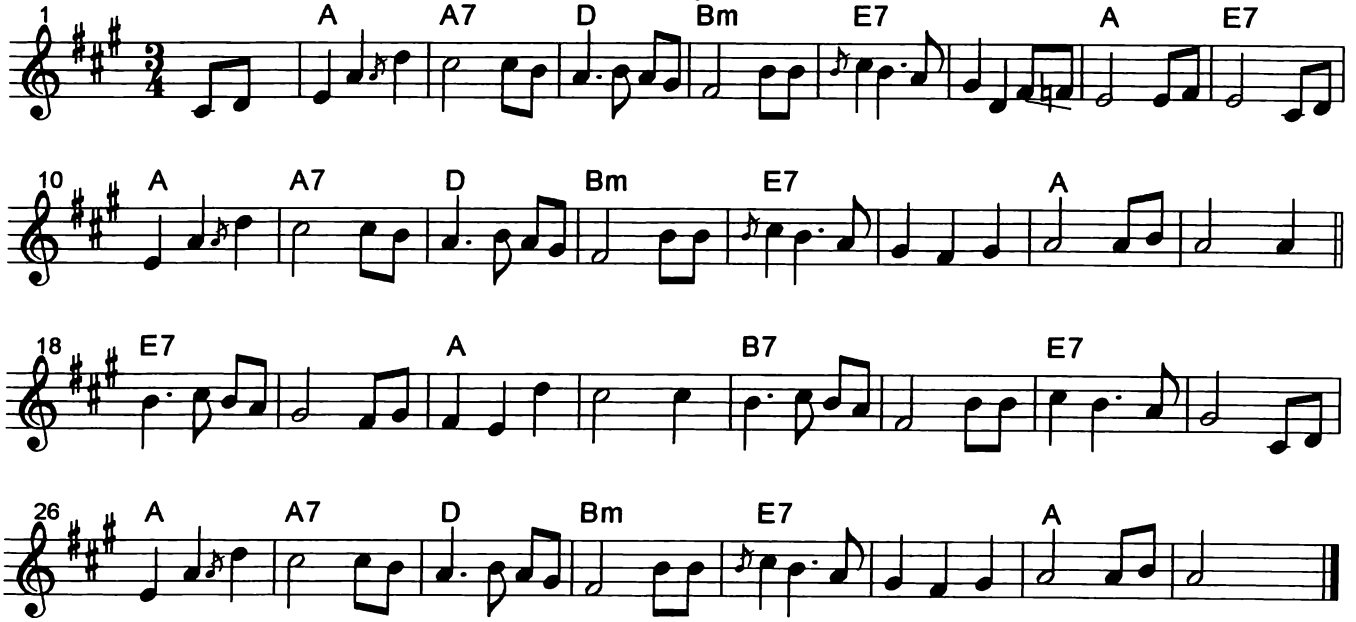
Georgia Fox Trot

Arr. Peter Boveng



Gesthemane Waltz

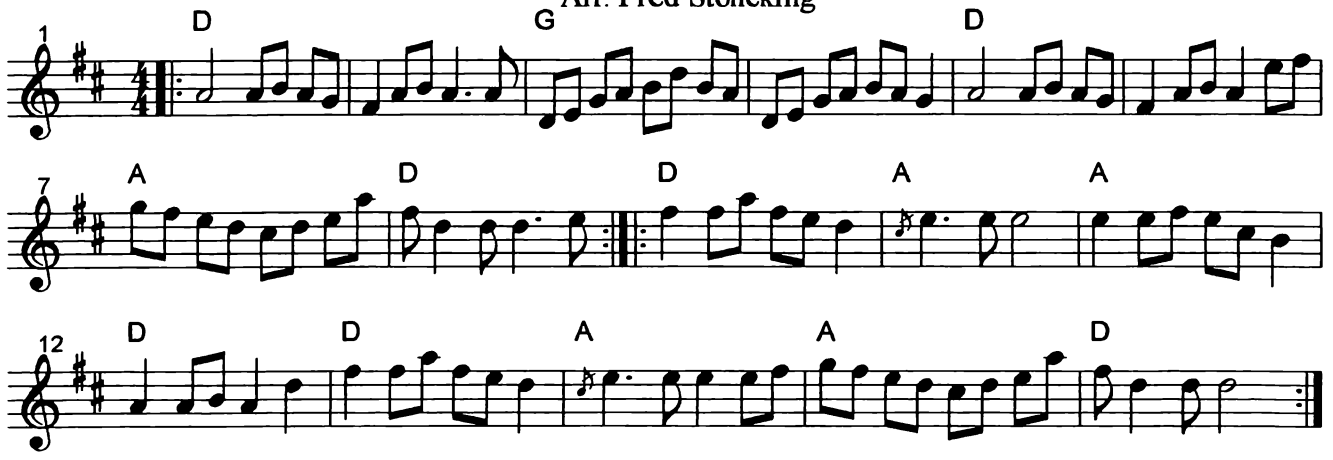
Arr. Carthy Sisco



D and B7 also sound OK instead of those B minors.

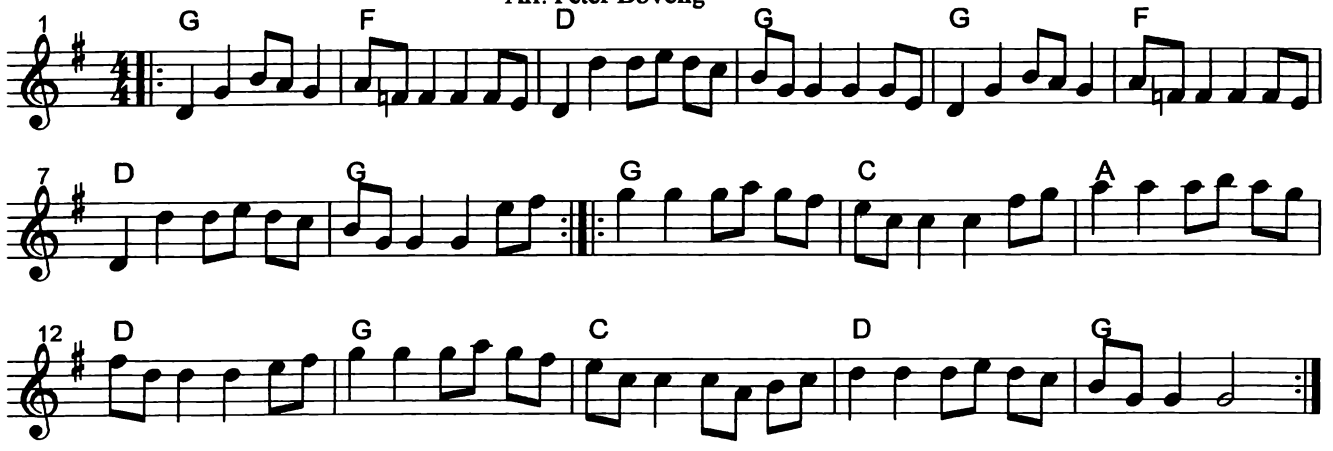
Gill Saw

Arr. Fred Stoneking



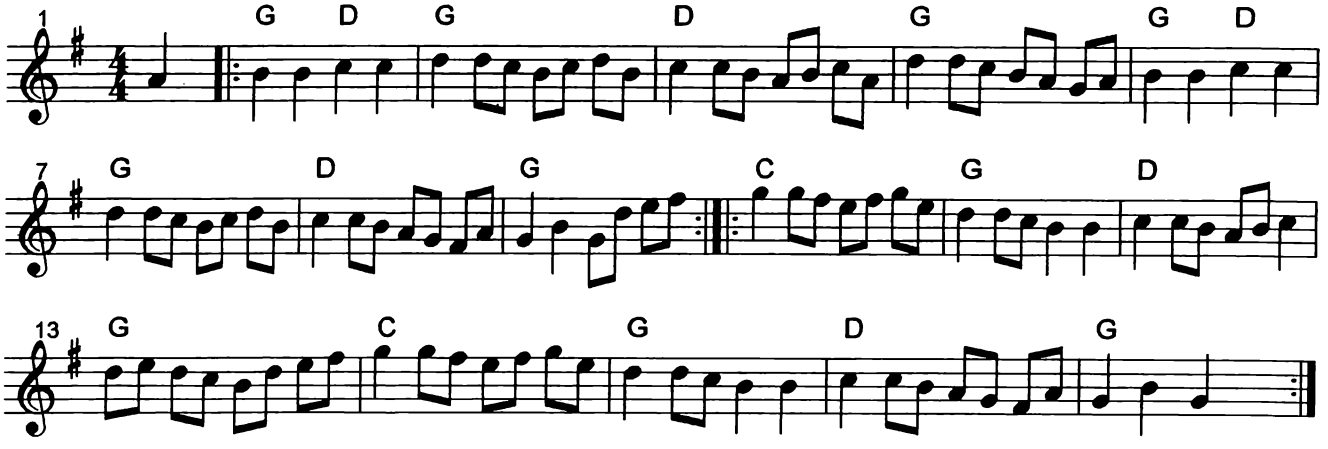
Give the Fiddler a Dram

Arr. Peter Boveng

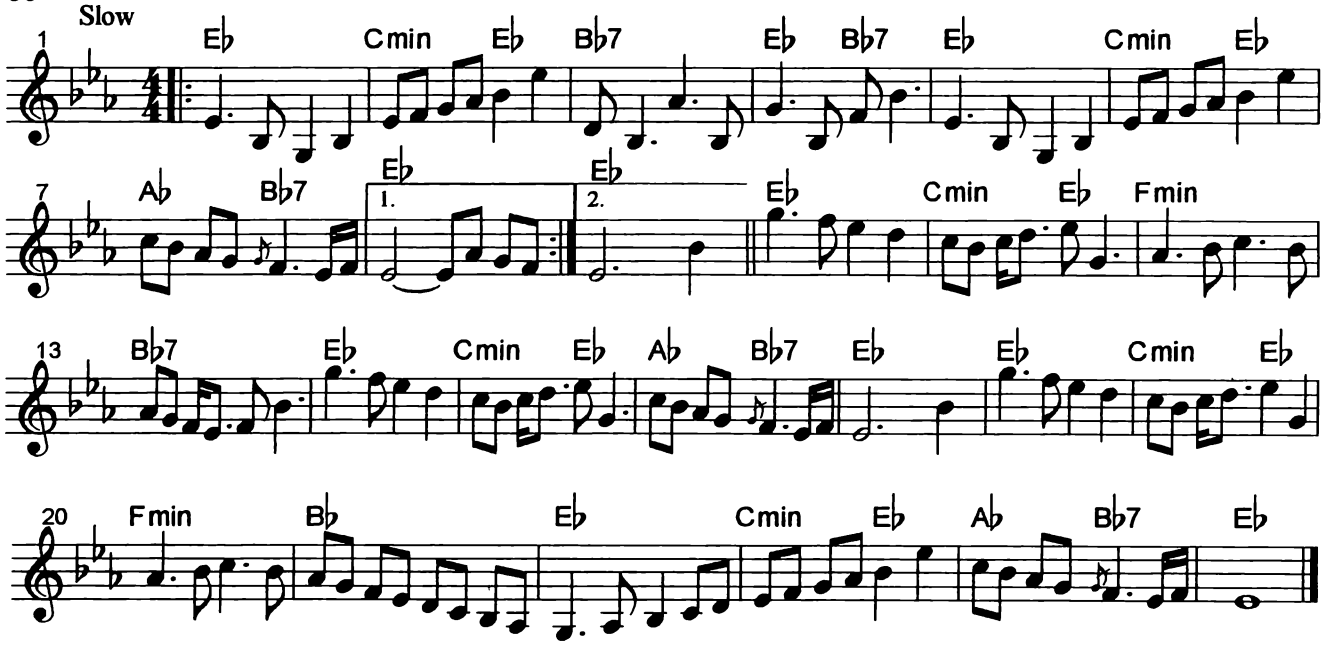


Glise de Sherbrooke

Arr. Laurie Andres

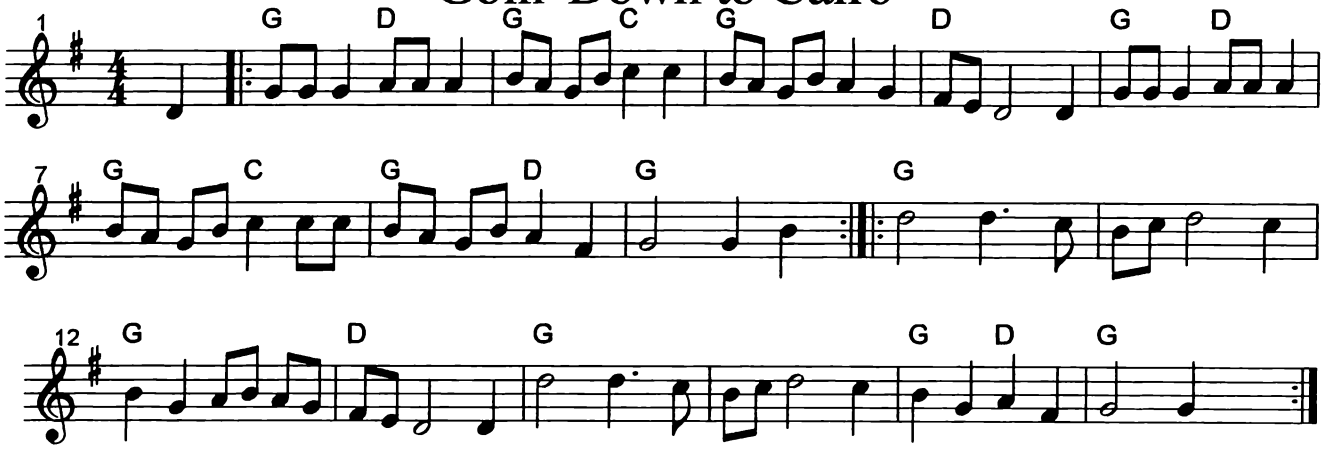


Glories of a Star



It's really nice to go directly into Banks Hornpipe after playing this.

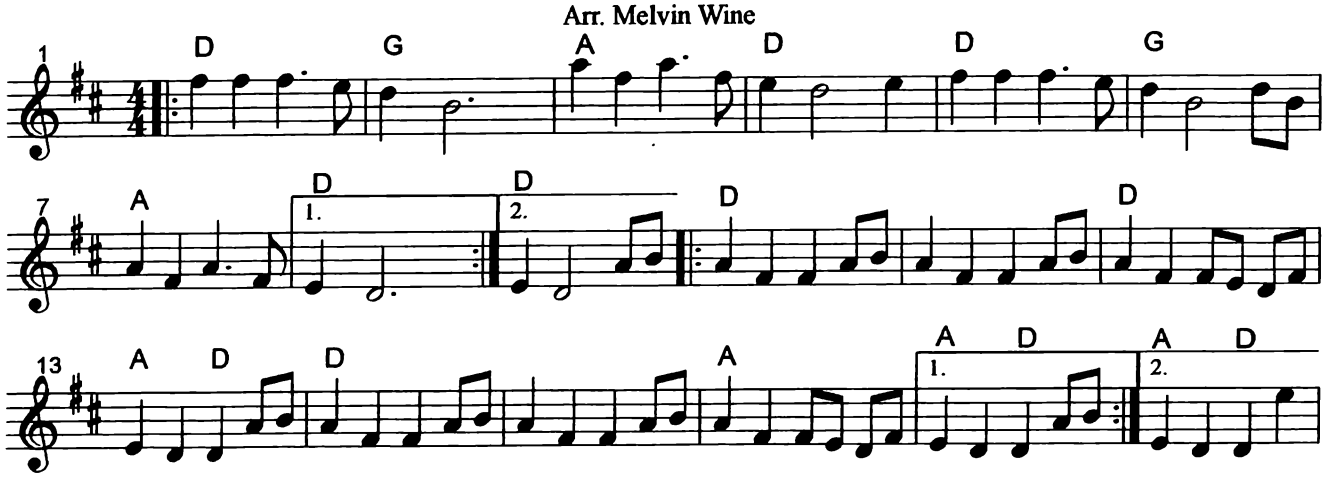
Goin' Down to Cairo



Another version of Good-bye Liza Jane

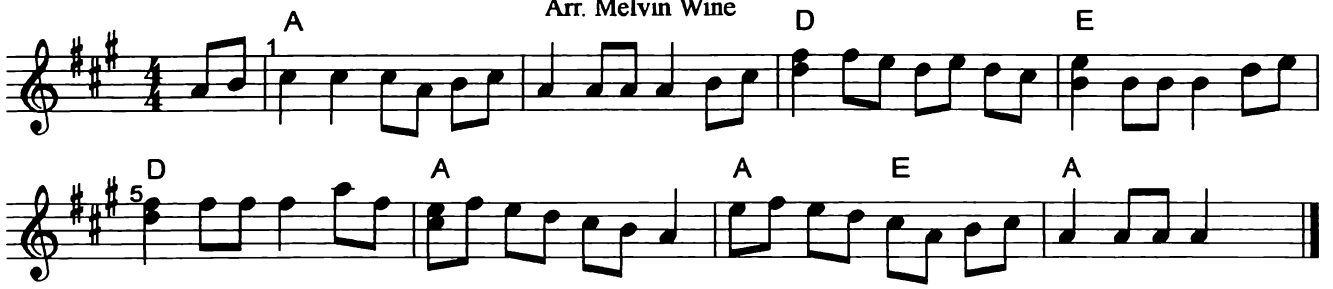
Goin' Down To Georgio

Arr. Melvin Wine



Goin' Down To Town

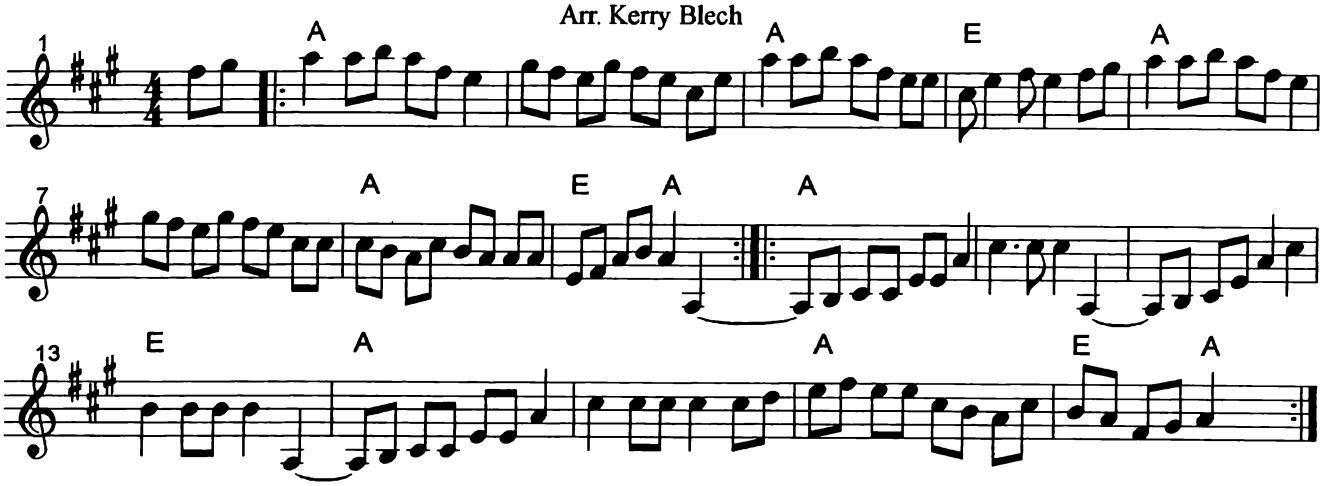
Arr. Melvin Wine



2X each as written and one octave below.

Goin' to a Free State

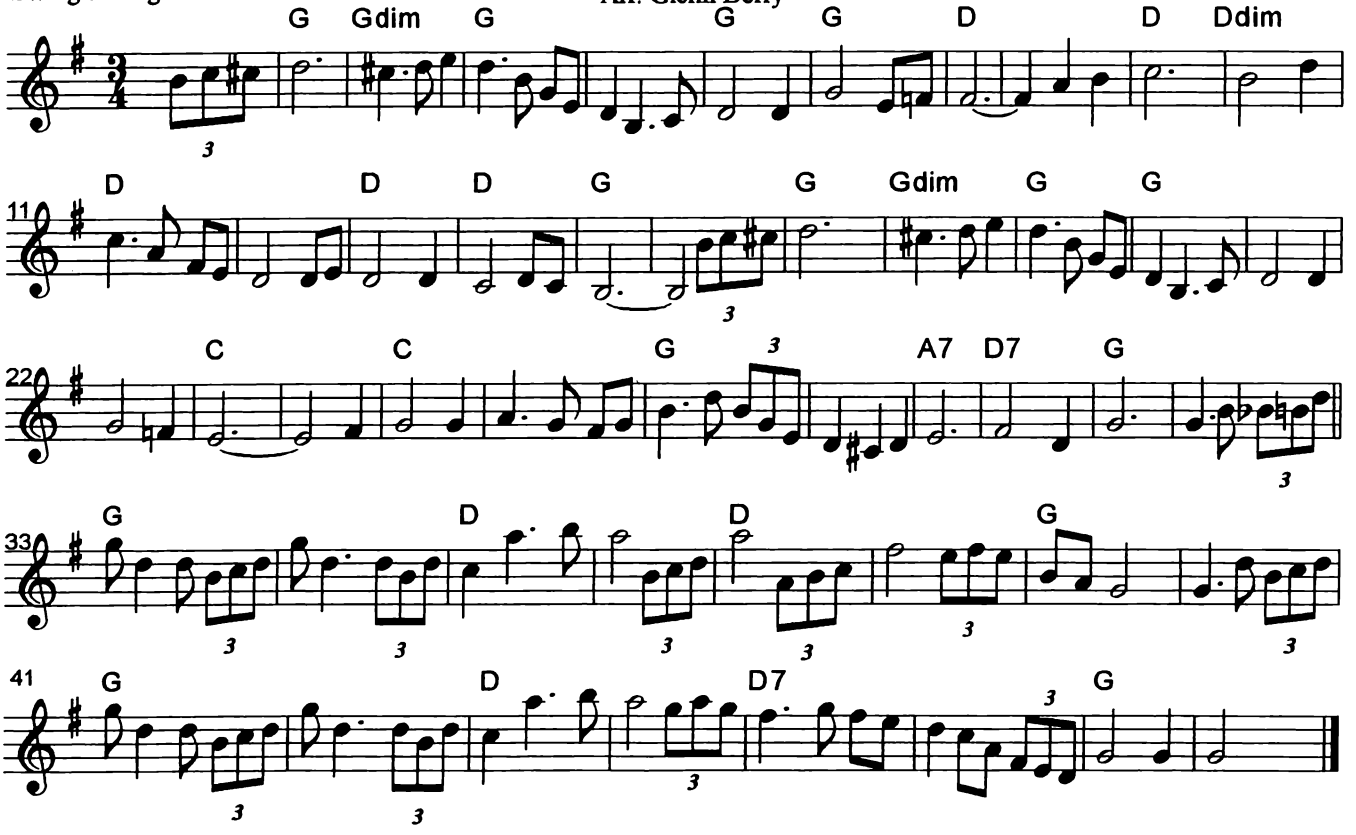
Arr. Kerry Blech



Golden Dawn Waltz

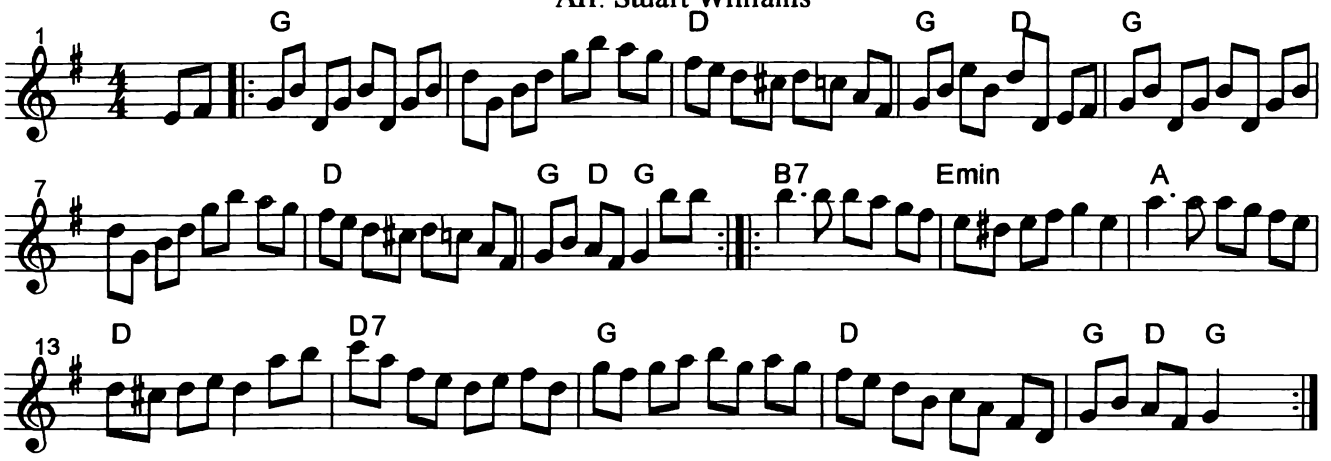
Swing the eighth notes!

Arr. Glenn Berry



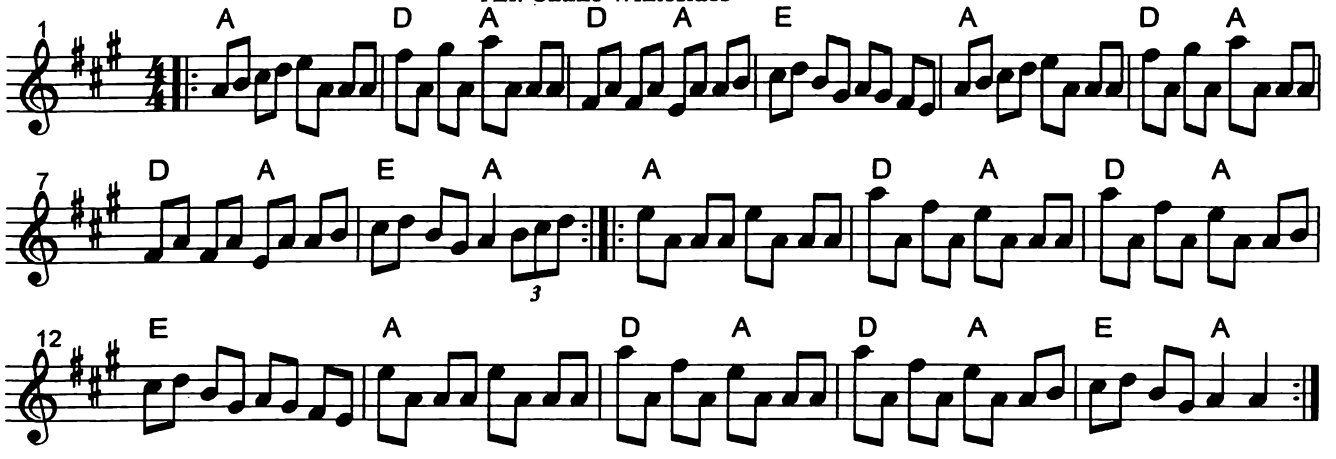
Golden Eagle Hornpipe

Arr. Stuart Williams



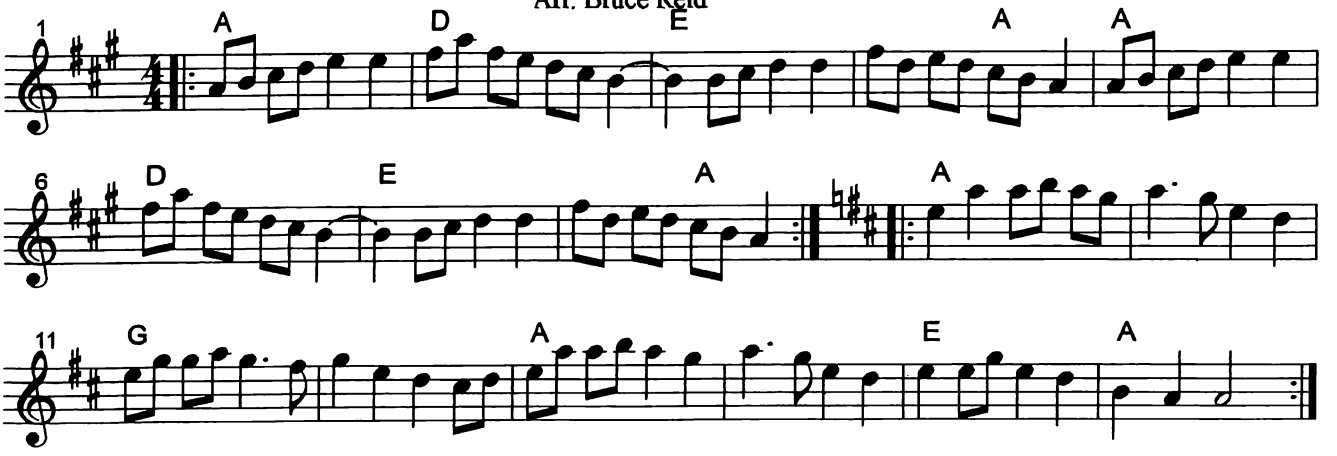
Good for the Tongue

Arr. Cathie Whitesides



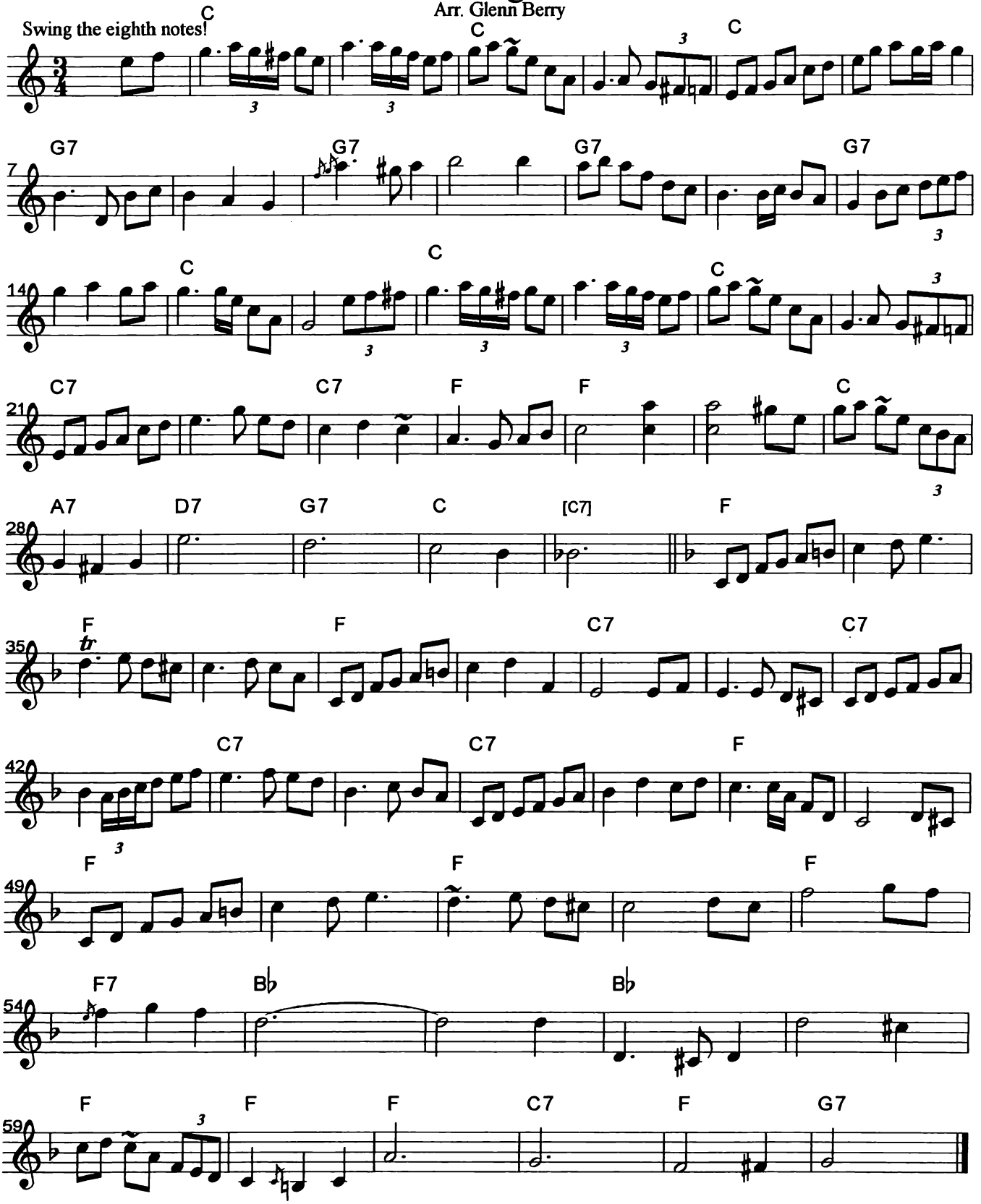
Goodbye Girls, I'm Goin' to Boston

Arr. Bruce Reid



Good Night Waltz

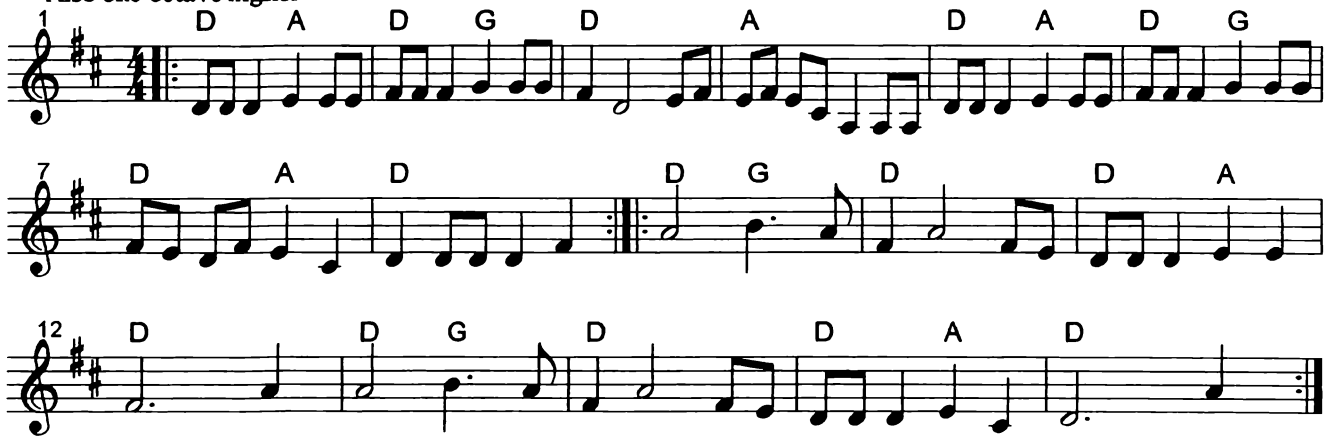
Arr. Glenn Berry



Glenn swings the eighth notes quite broadly.

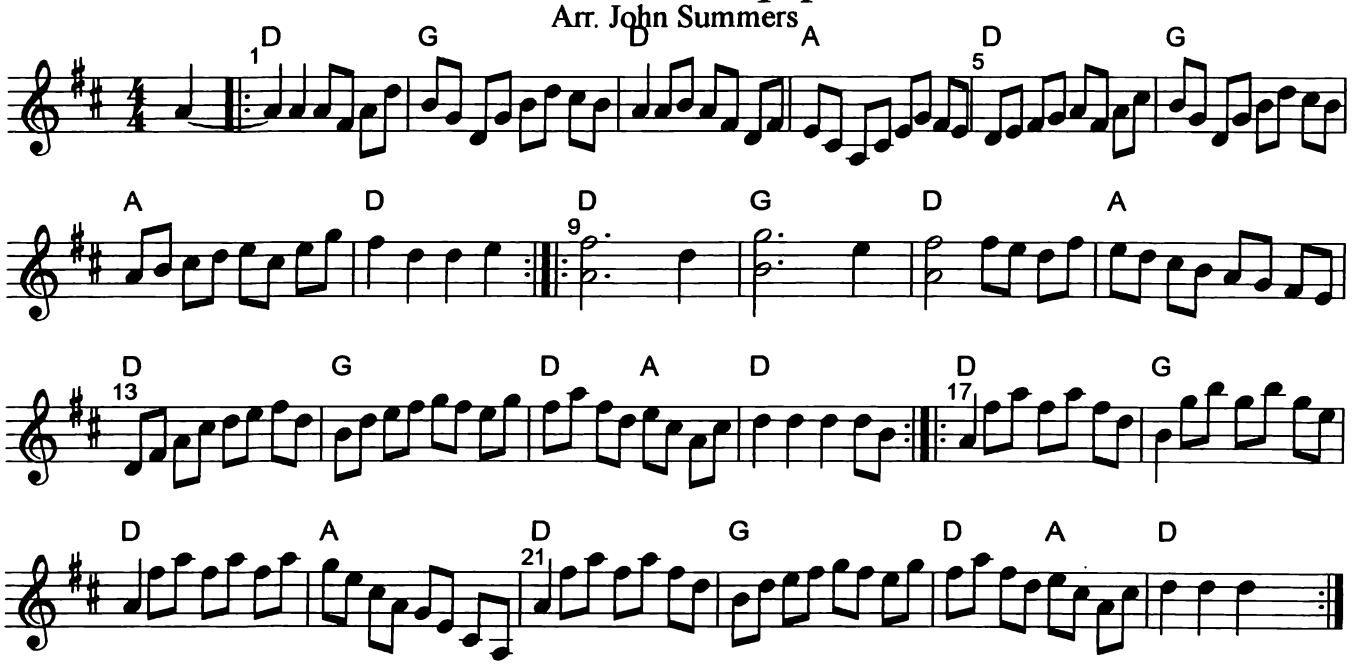
Goodbye Liza Jane

Also one octave higher



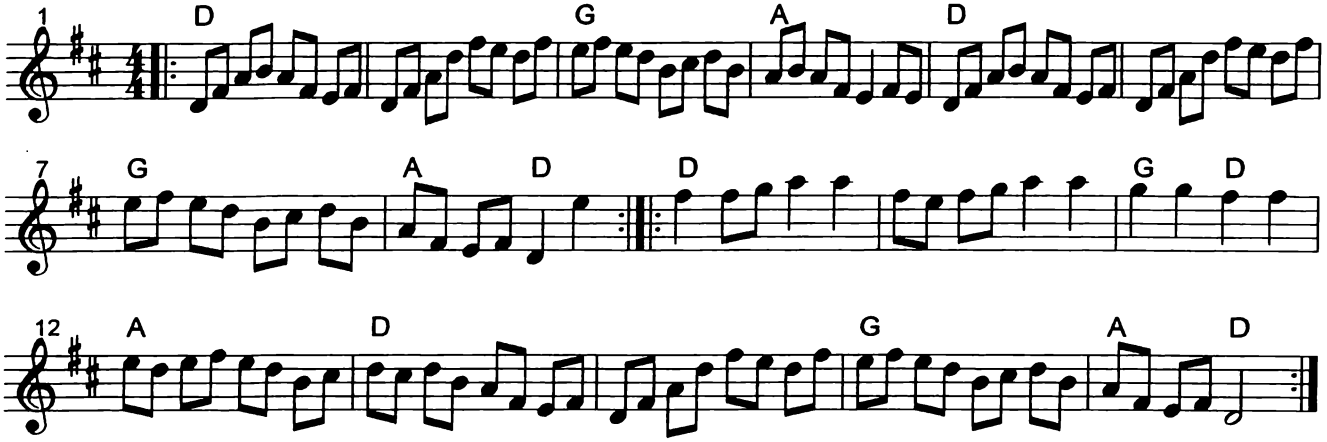
Grand Hornpipe

Arr. John Summers



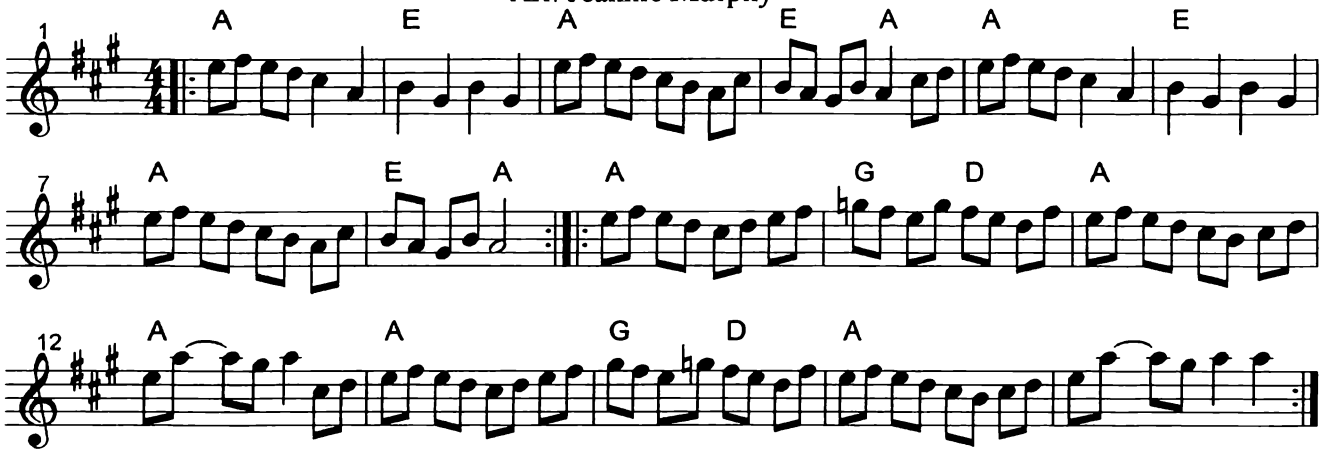
Grand Picnic

Arr. Charlie Martin



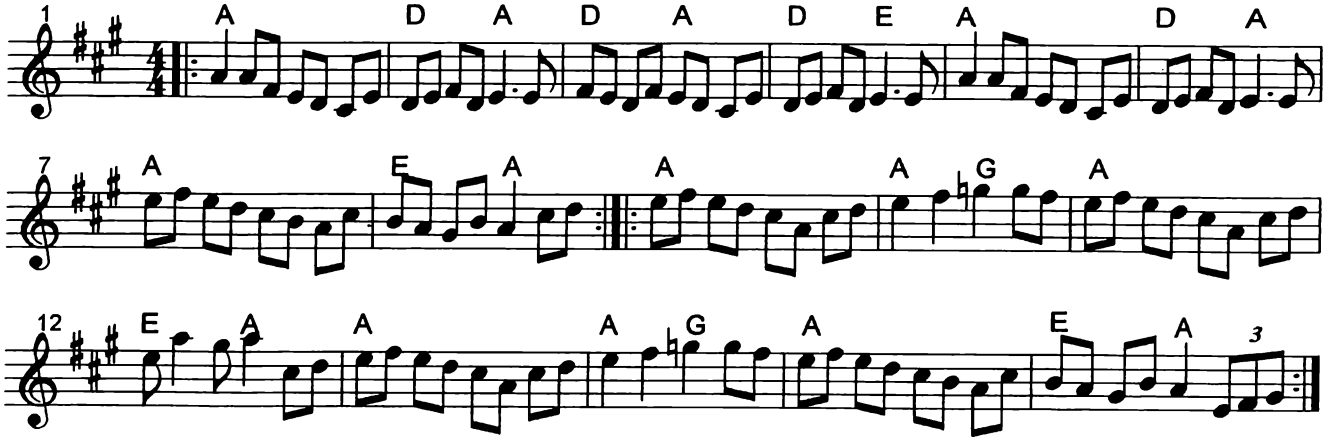
Granny Will Your Dog Bite

Arr. Jeannie Murphy



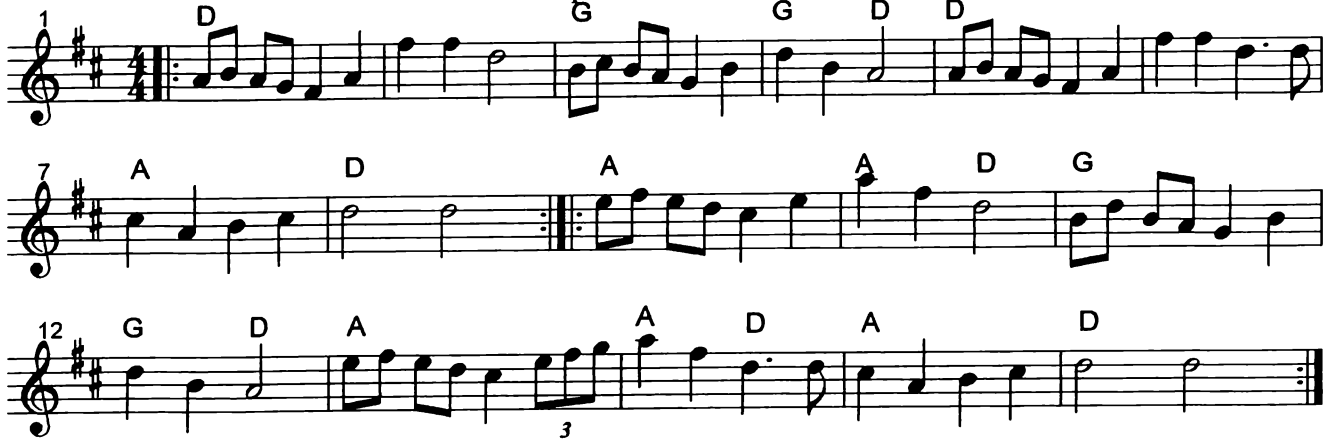
Granny Will Your Dog Bite

Arr. Vivian Williams



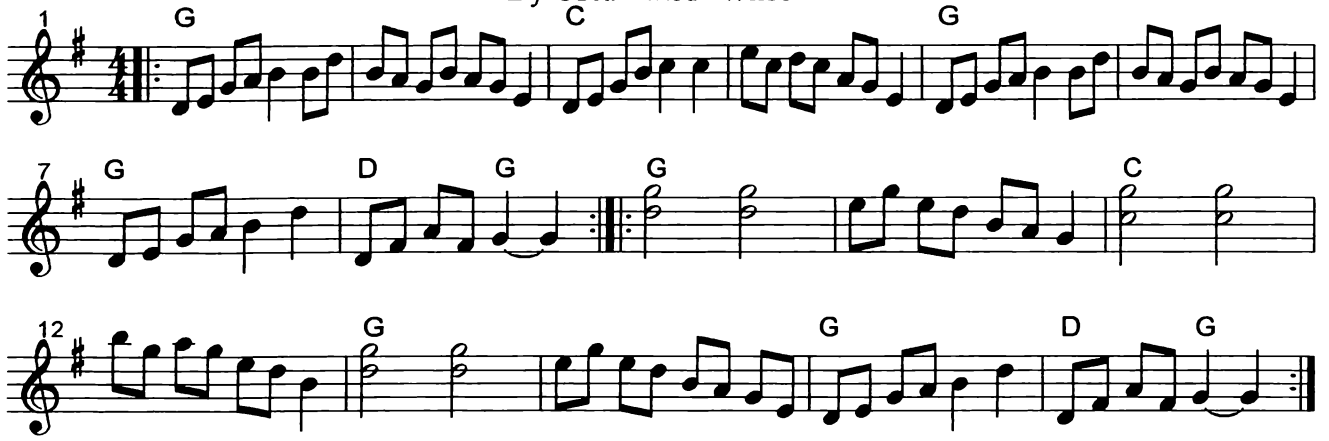
Grasshopper on a Sweet Potato Vine

Arr. Stephanie Prausnitz



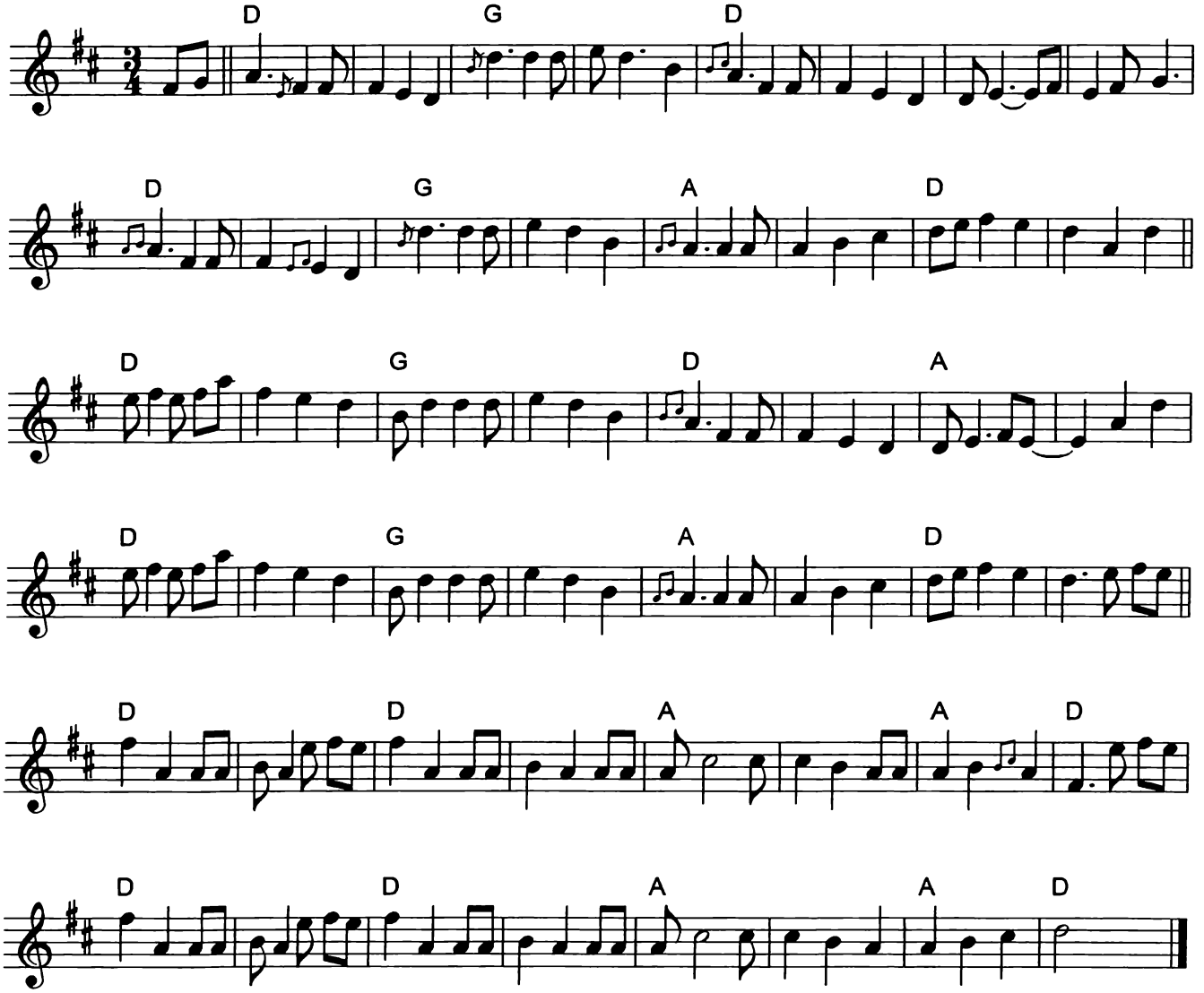
Grassy Creek

By Oscar "Red" Wilson



Green Green Grass Of Ireland

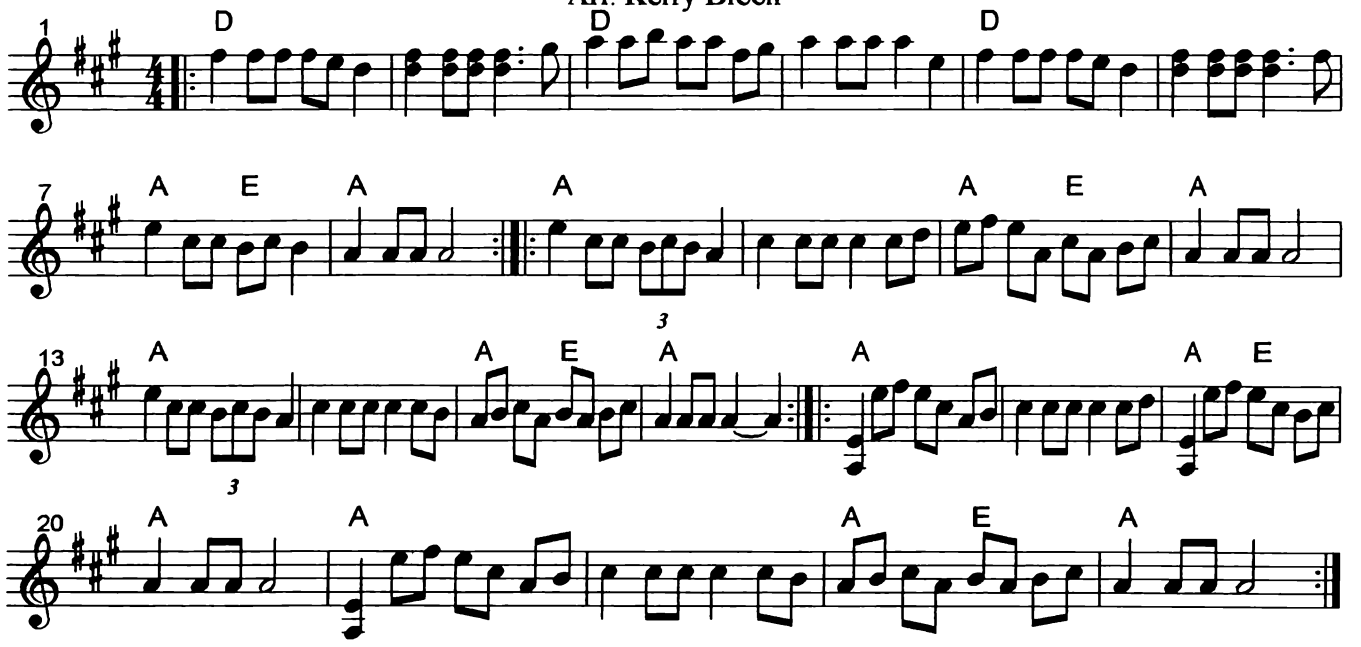
Arr. Jim Ketterman



The eighth notes at the bgininning of measures are really slow grace notes.

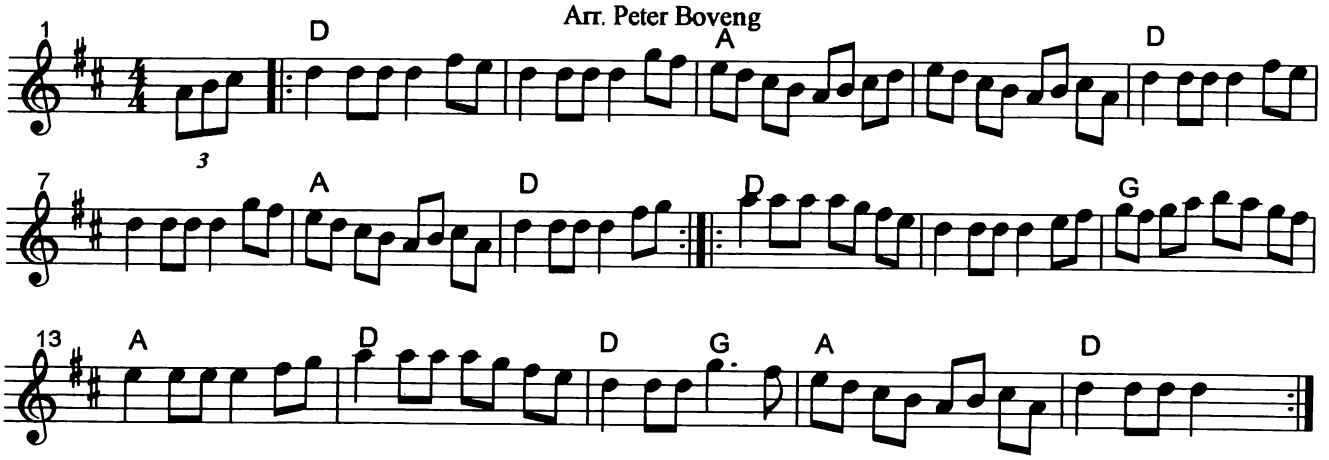
Great Big Taters In the Sandy Land

Arr. Kerry Blech



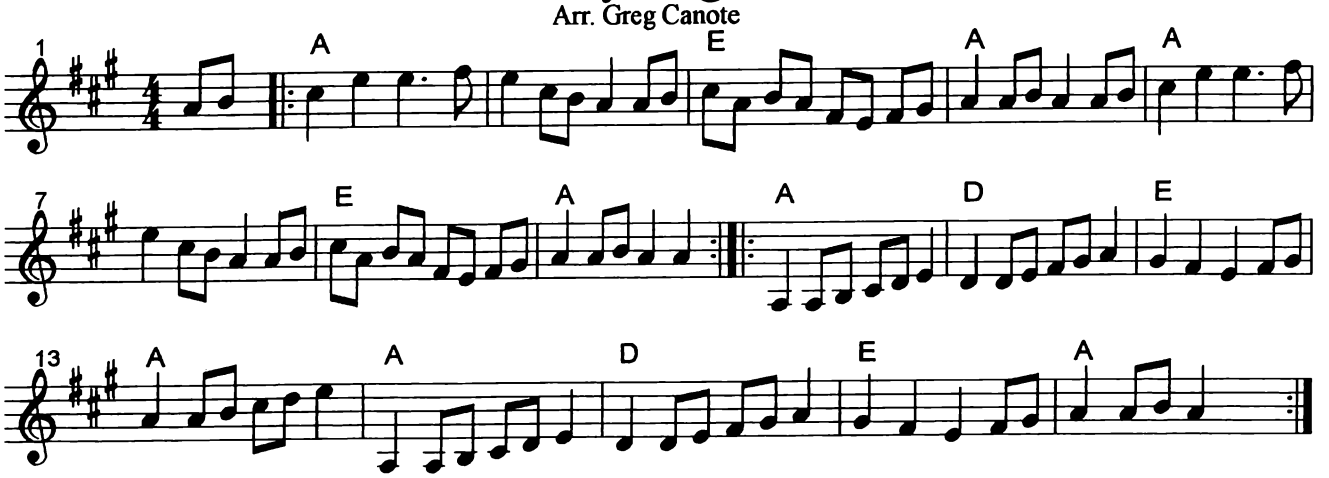
Green Willis

Arr. Peter Boveng



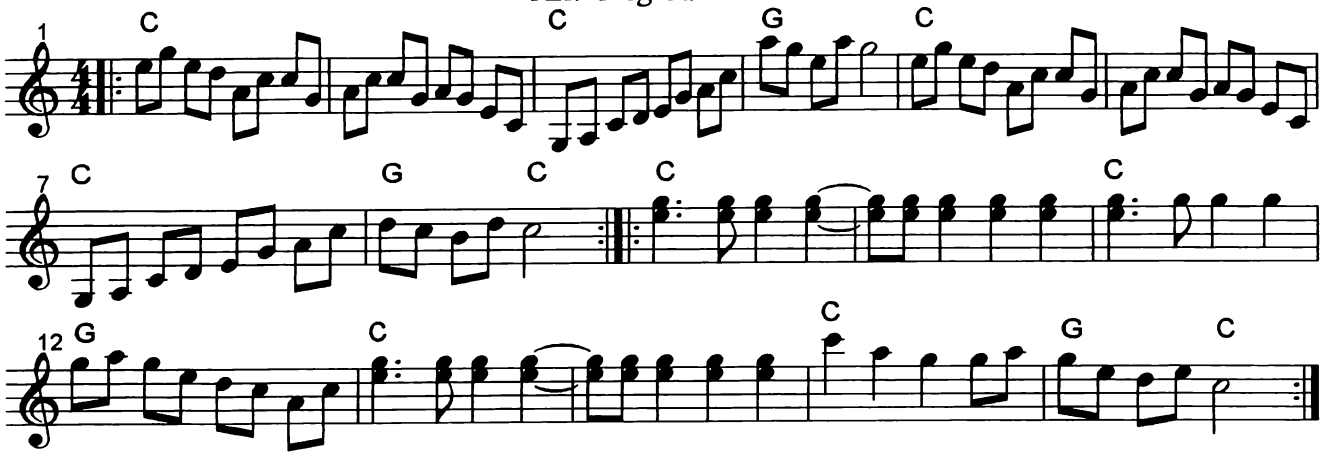
Grey Eagle

Arr. Greg Canote



Grey Eagle #2

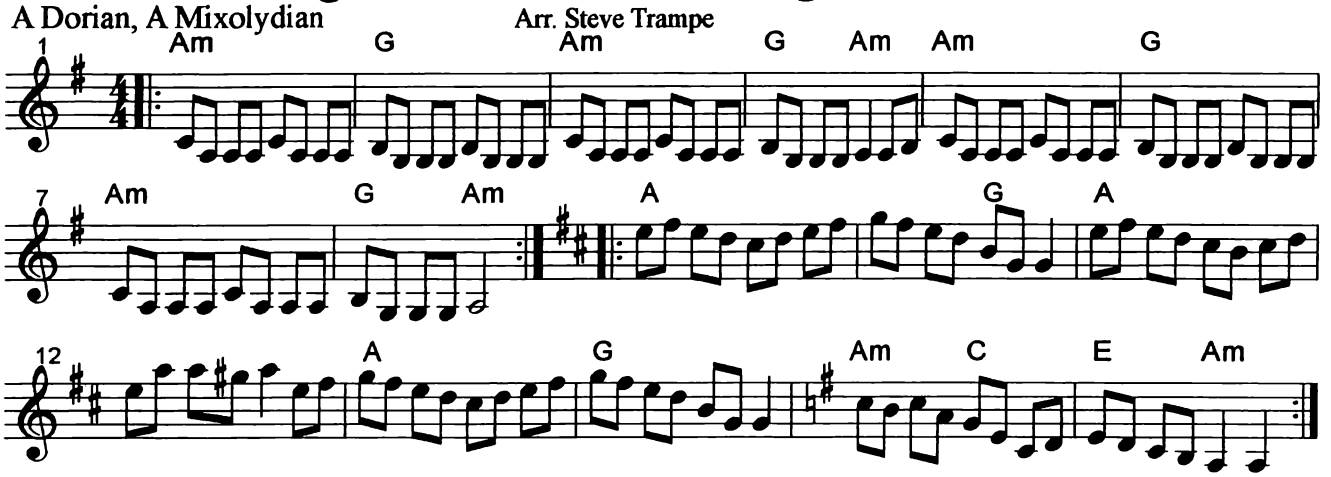
Arr. Greg Canote



Growling Old Men, Grumbling Old Women

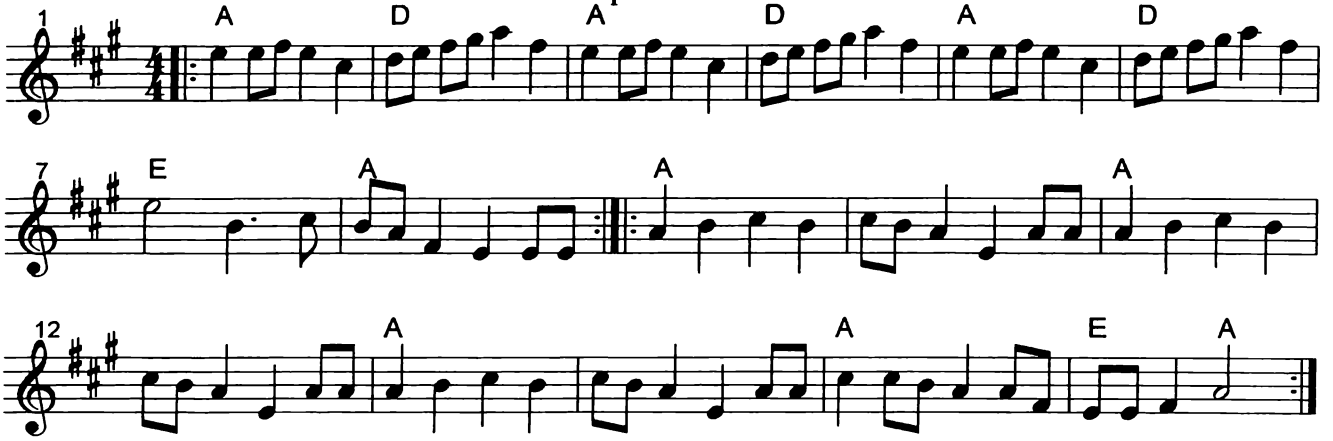
A Dorian, A Mixolydian

Arr. Steve Trampe



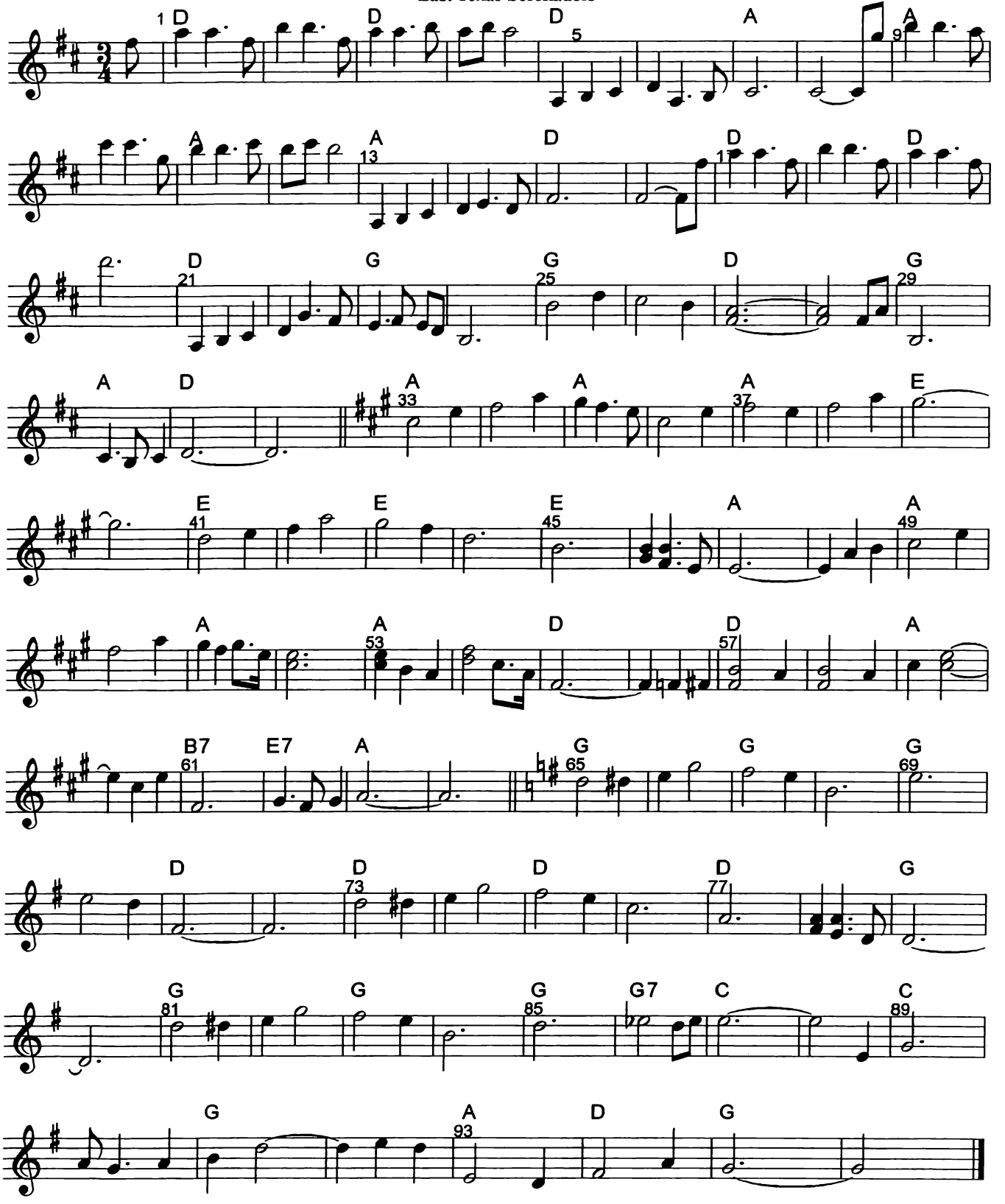
Grubb Springs

Arr. Stephanie Prausnitz



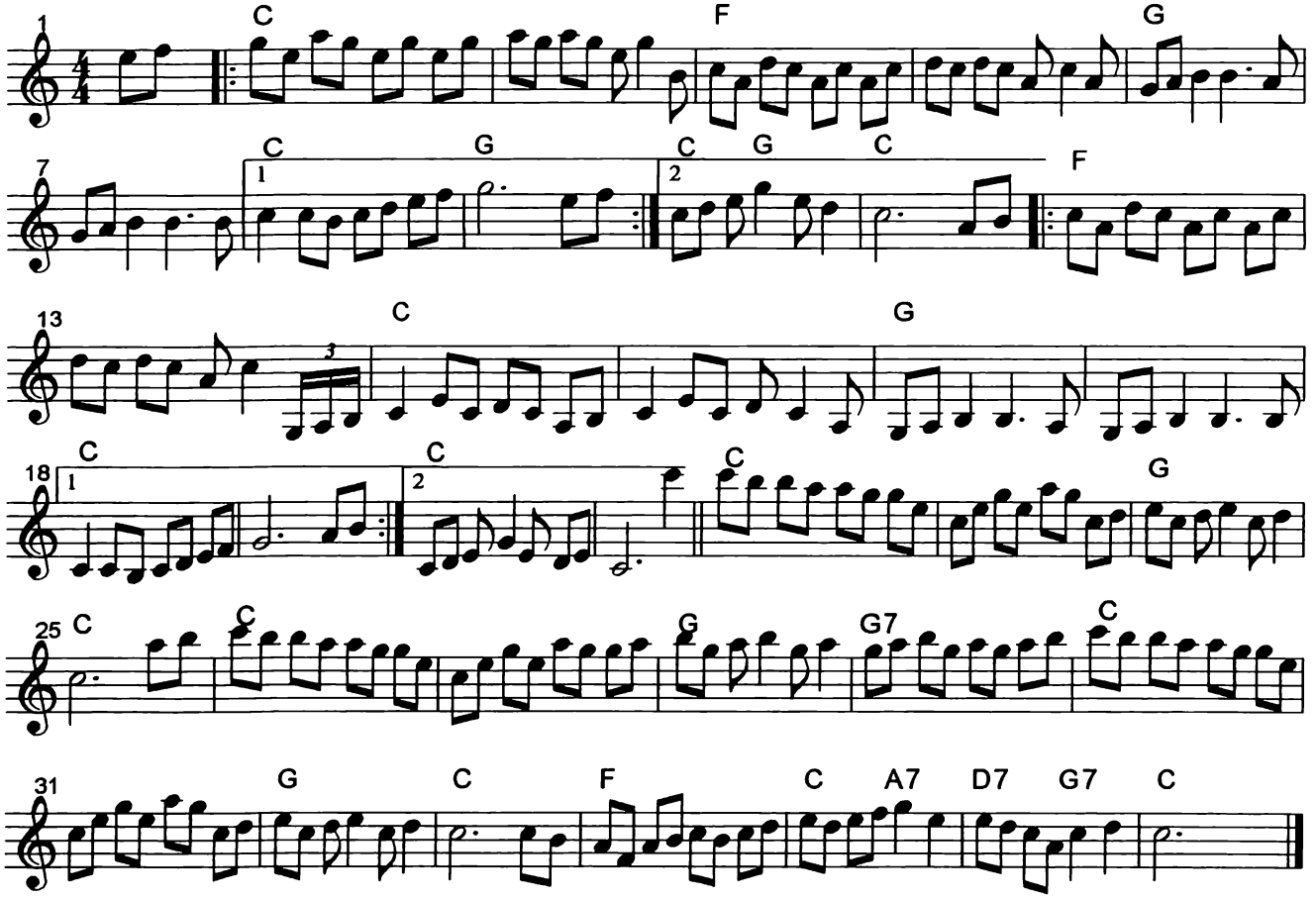
Gulf Breeze Waltz

East Texas Serenaders



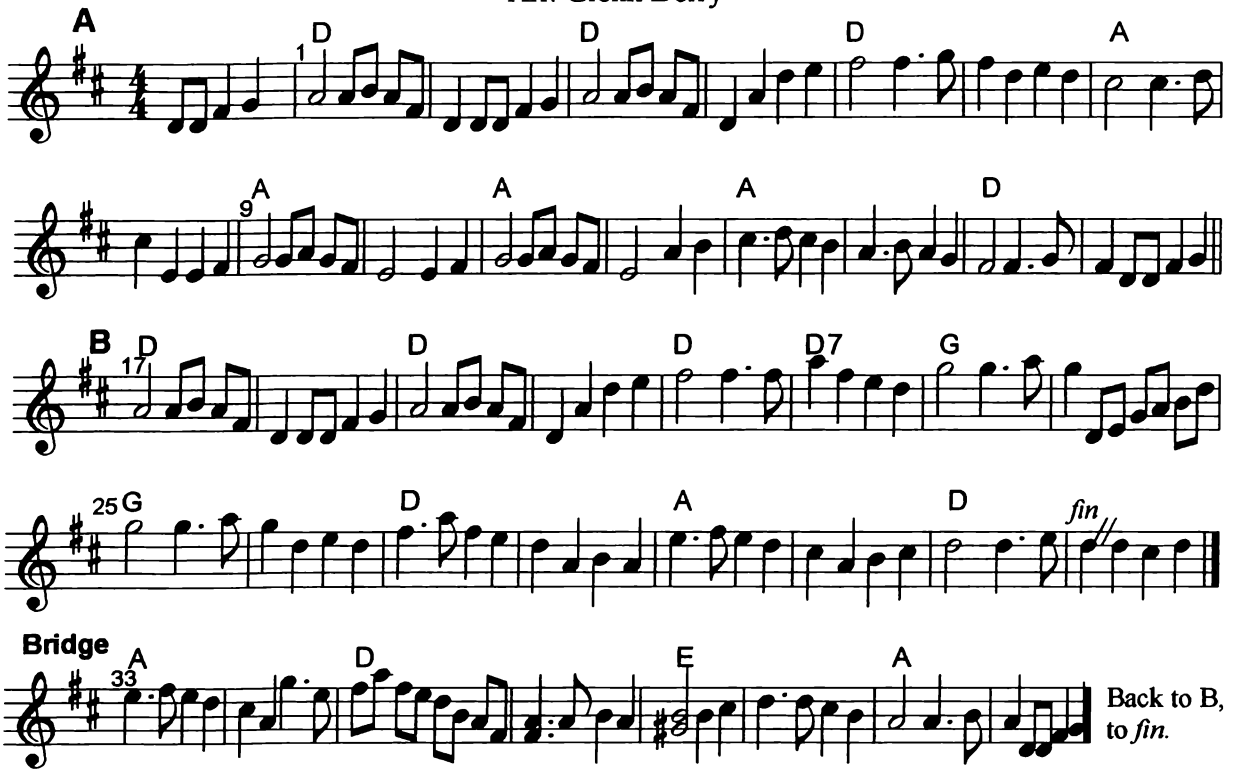
Hale's Rag

Arr. Hank Bradley



"Hank's Tune"

Arr. Glenn Berry

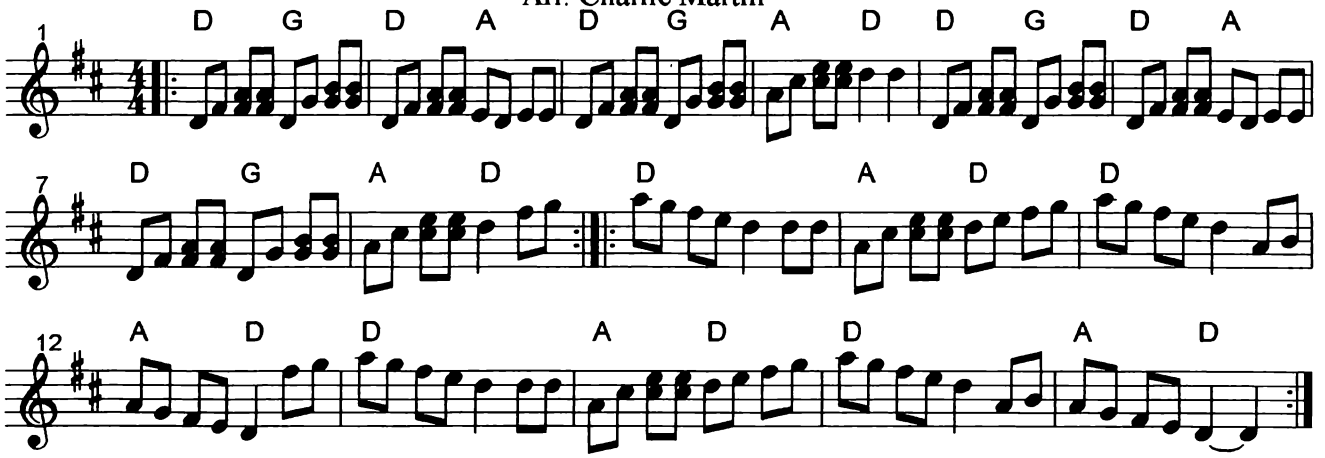


Back to B, to *fin.*

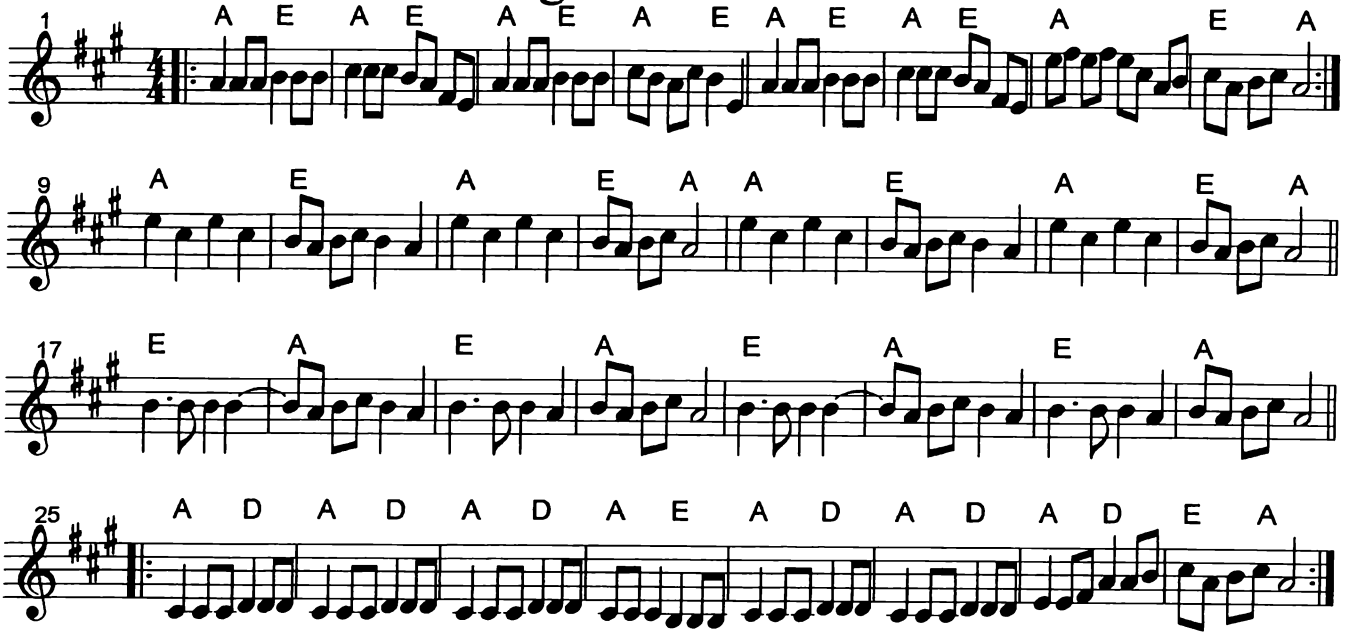
Glenn Berry attributes this tune to Henry Mitchell, who apparently never mentioned its title.

Hair Lip Susie

Arr. Charlie Martin

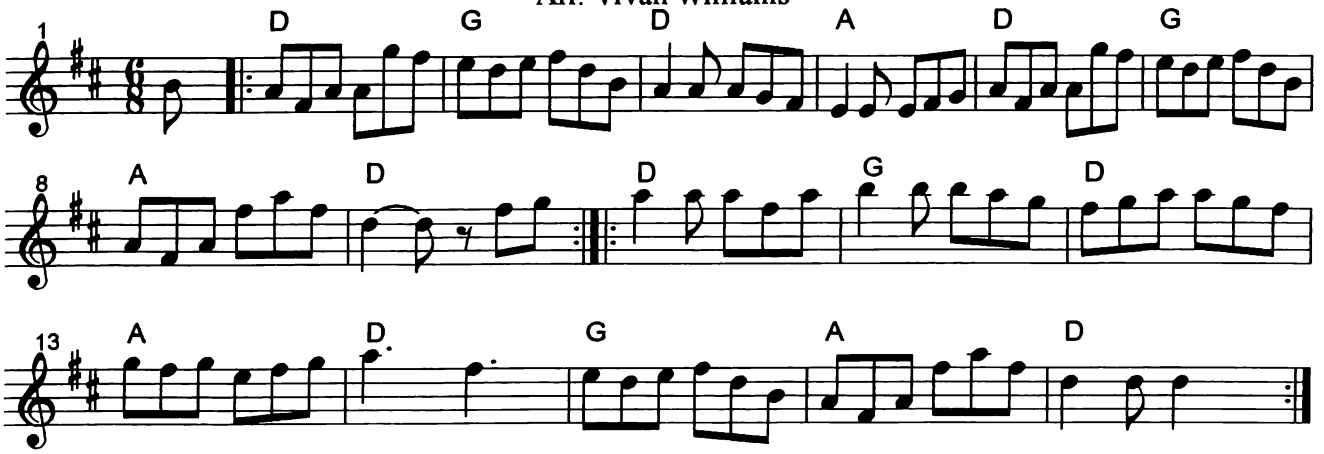


Hanged Man's Reel

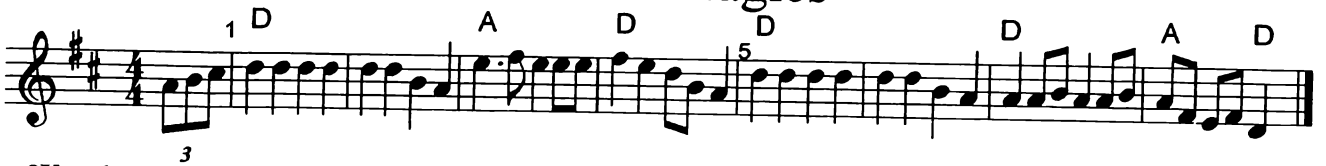


Haste to the Wedding

Arr. Vivan Williams



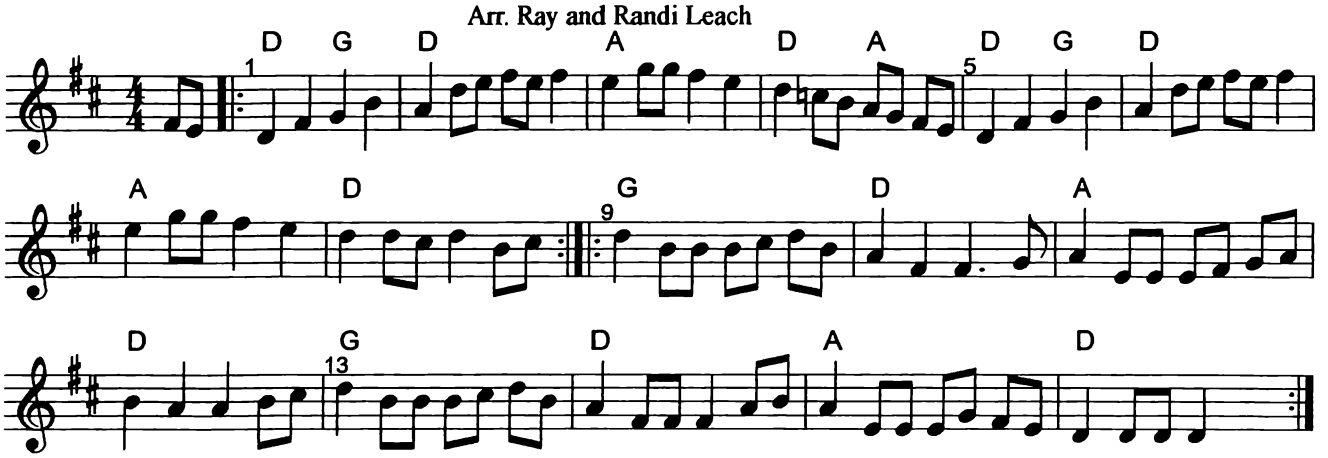
Hawks and Eagles



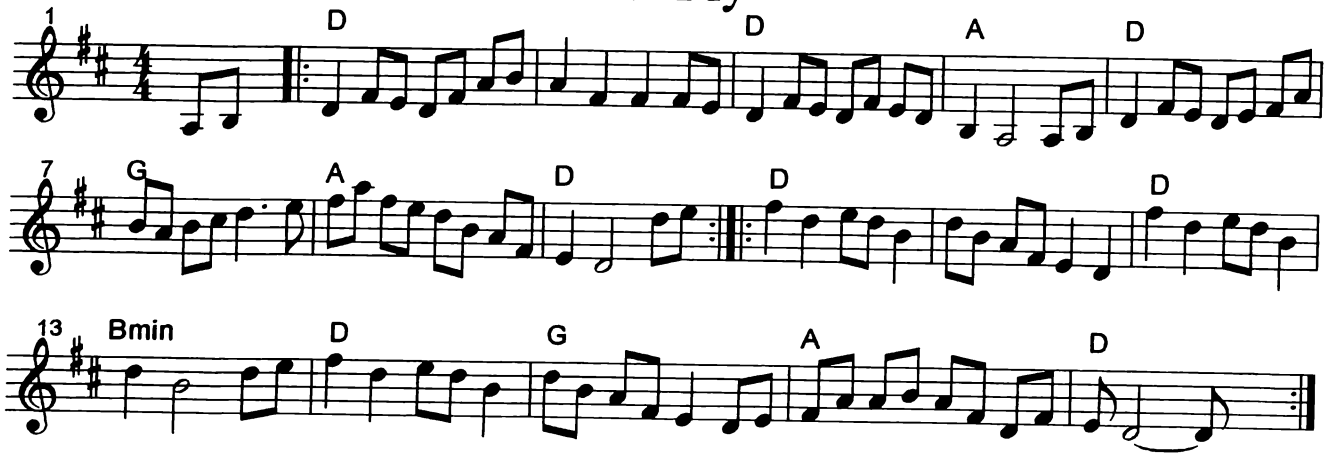
2X each as written and one octave lower.

Heel and Toe Polka

Arr. Ray and Randi Leach

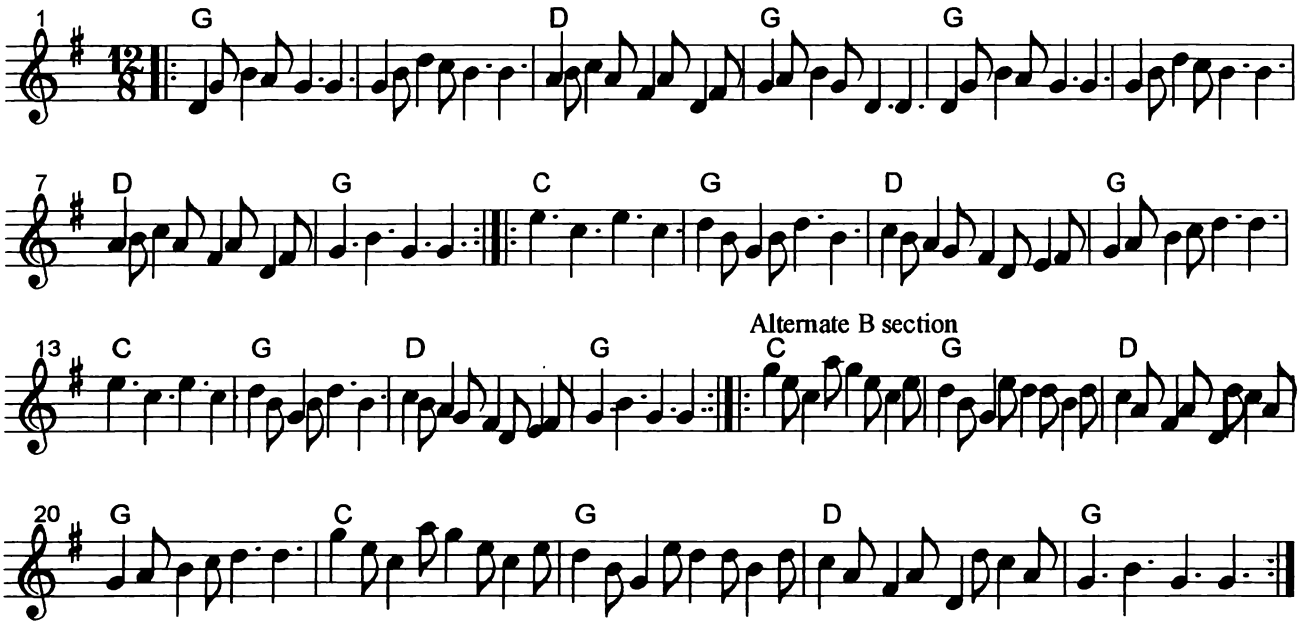


Heel Fly



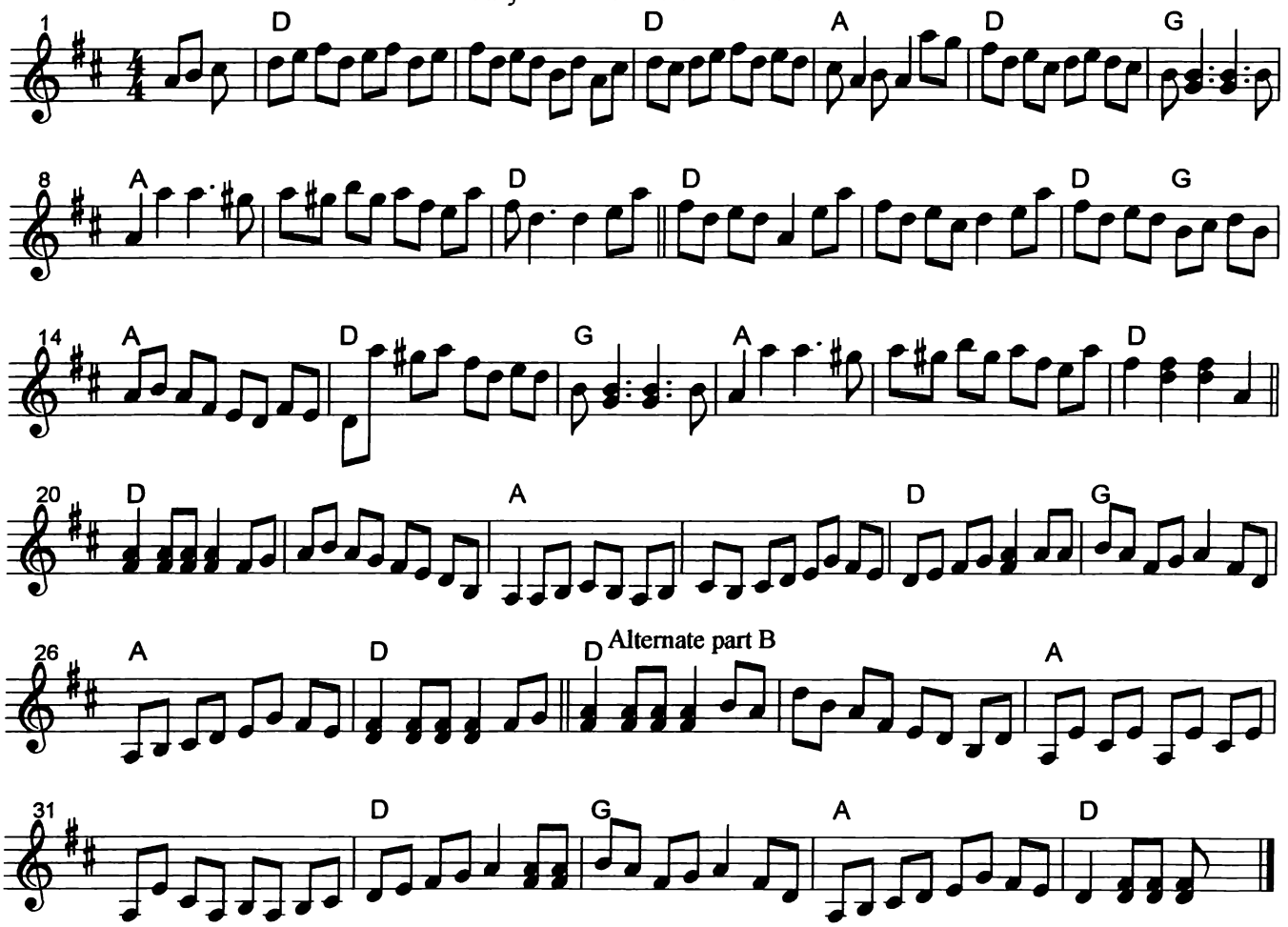
"Hejsan Grabbar"

Arr. Alan Ede



Hell Among the Yearlings

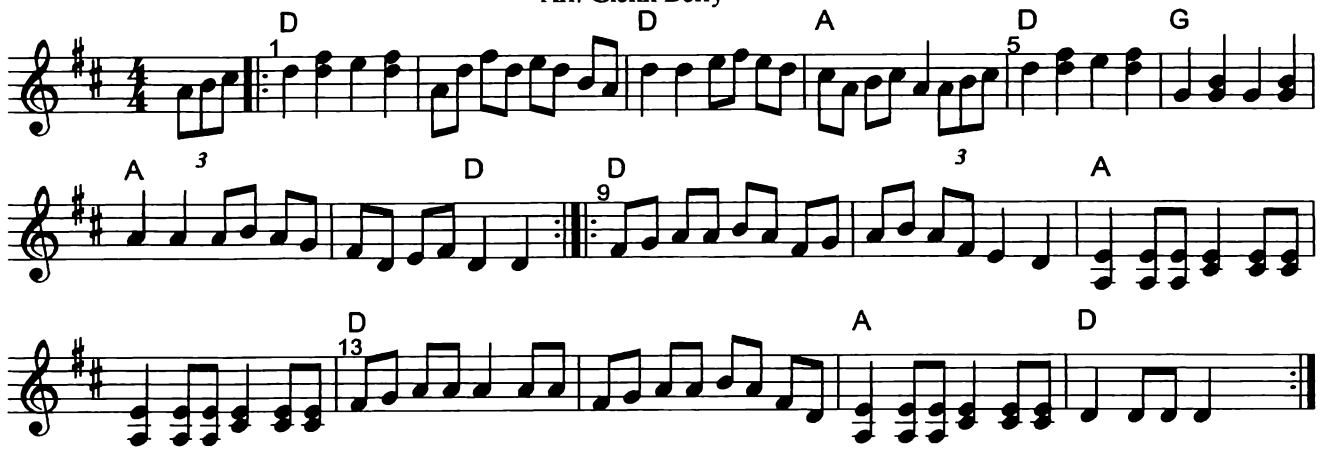
Arr. Gary Lee Moore/Vivian Williams



I learned the tune this way from Gary Lee Moore; Vivian Williams played it almost the same way, with the extra measure in part A.

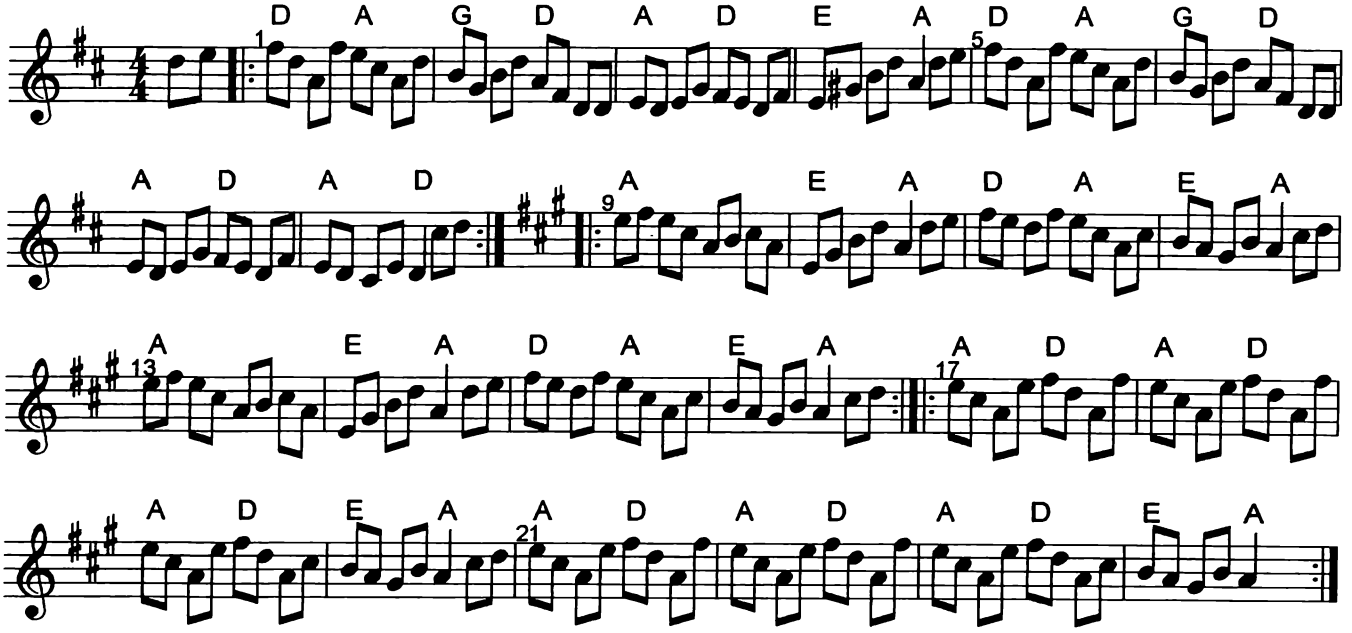
Hell Among the Yearlings

Arr. Glenn Berry



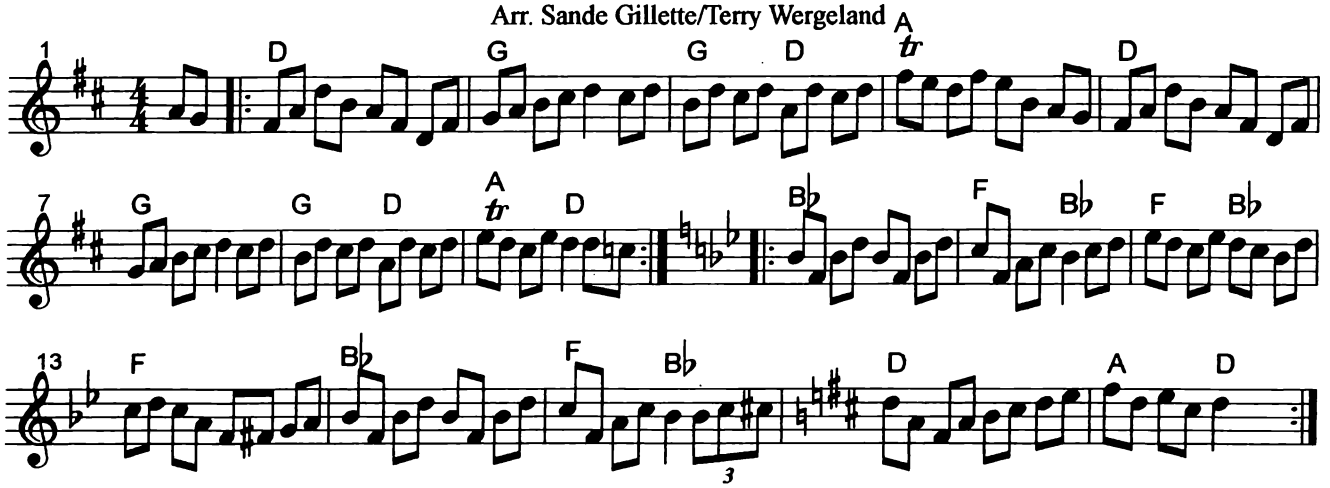
Herman's Hornpipe

Arr. Floyd Engstrom



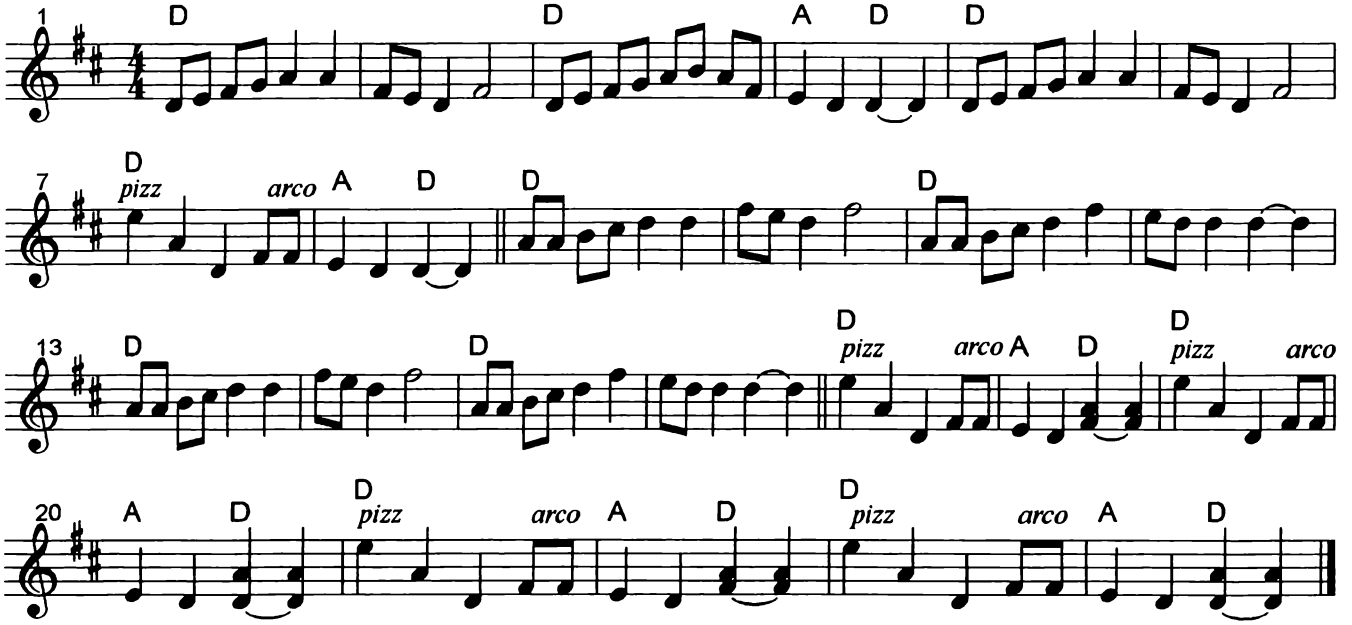
Hippodrome

Arr. Sande Gillette/Terry Wergeland



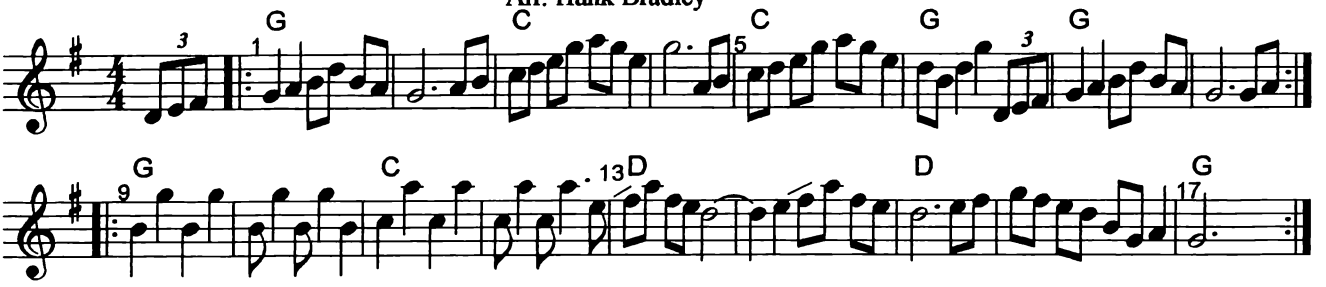
"Hit the Floor, Drunk Old Man"

Arr. Mel Durham



Hobb Dye

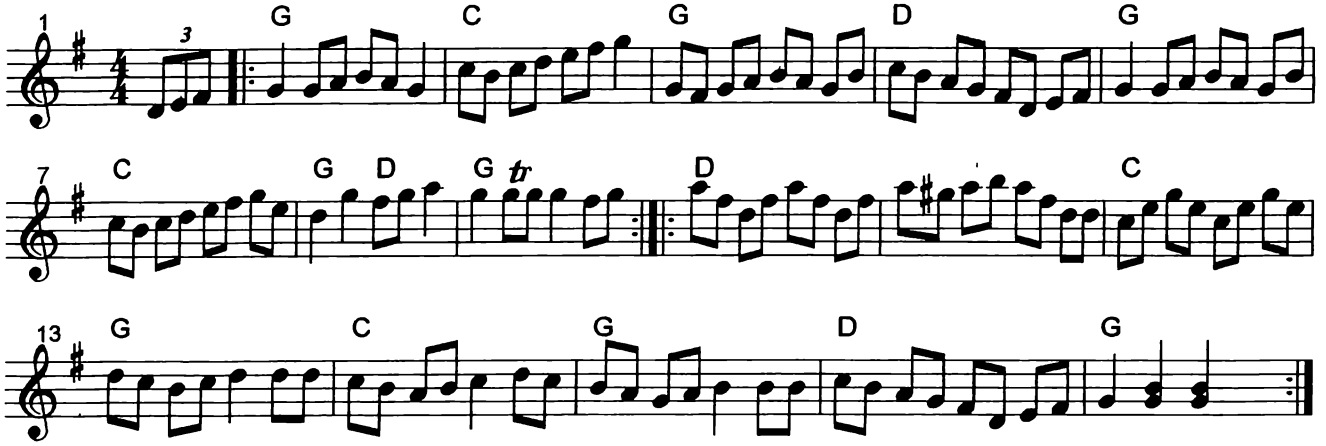
Arr. Hank Bradley



Note the *glisssandos* in measures 13 and 14.

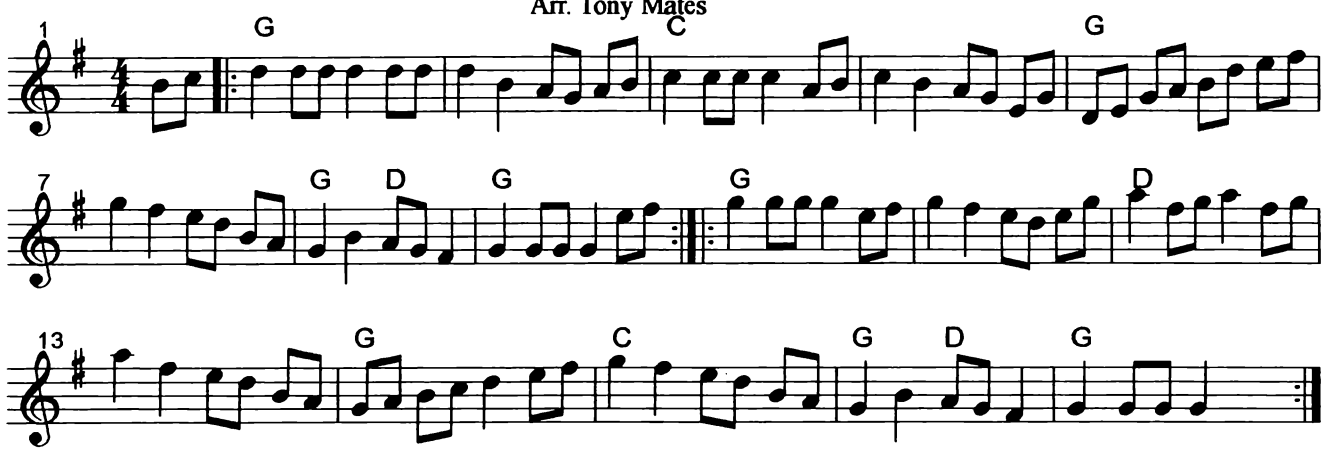
Hog Trough Reel

Arr. Stuart Williams



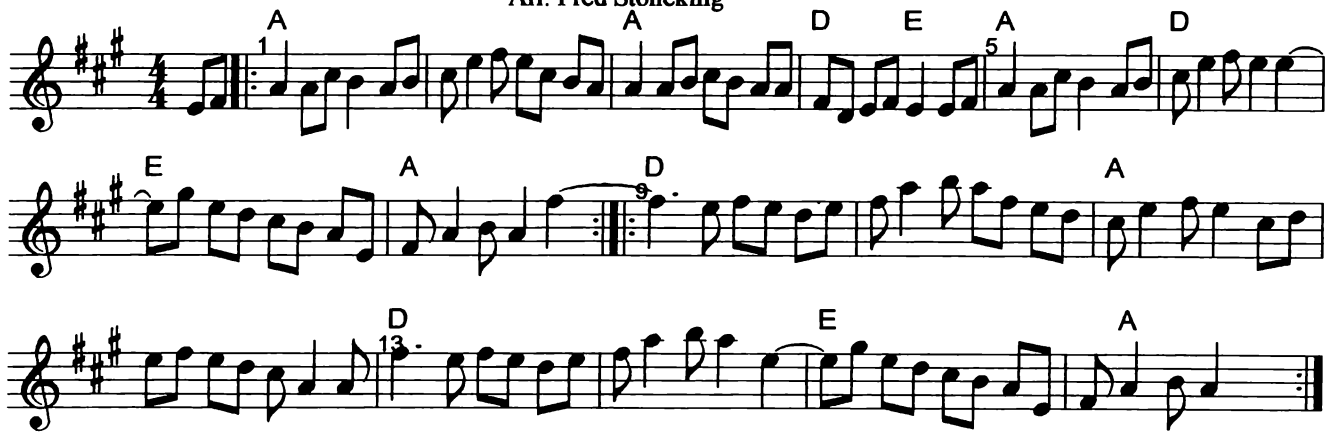
Hollow Poplar

Arr. Tony Mates



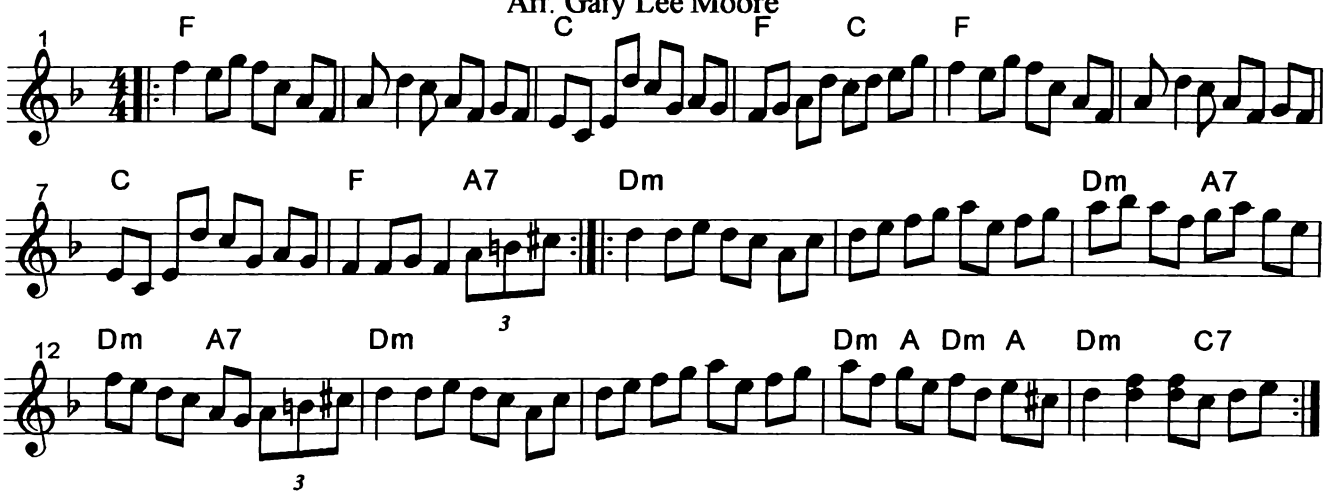
Horse And Buggy-O

Arr. Fred Stoneking



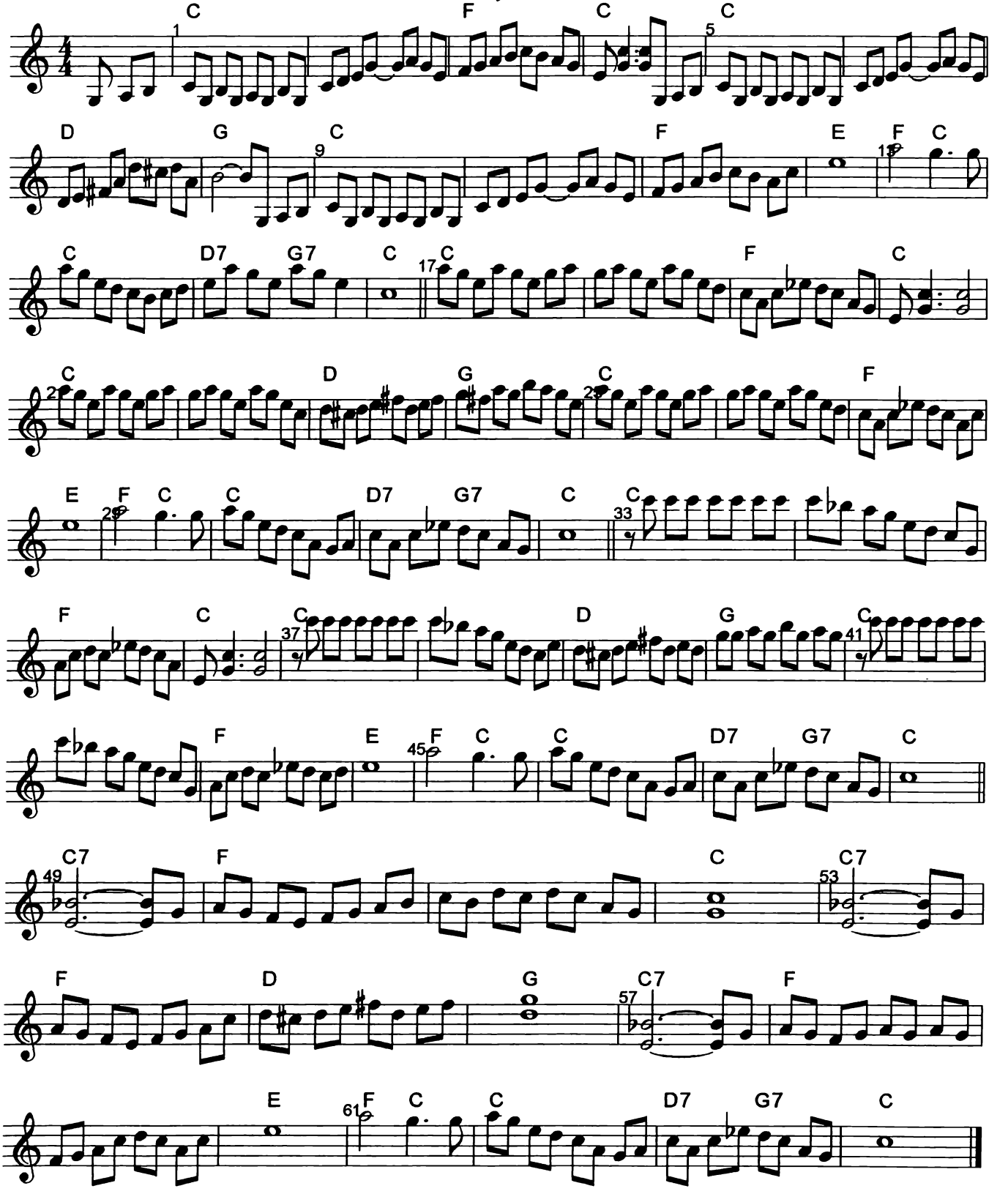
Hot Springs

Arr. Gary Lee Moore



Hot Foot

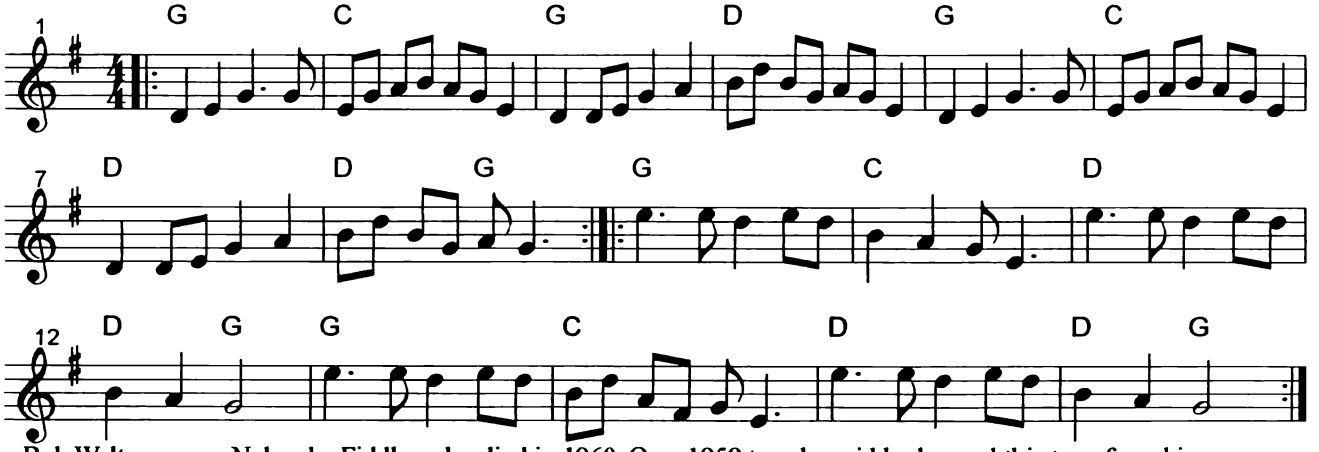
Arr. Gary Lee Moore



Gary played many variations; the above captures the flavor of it but not all the notes.

Tune in G

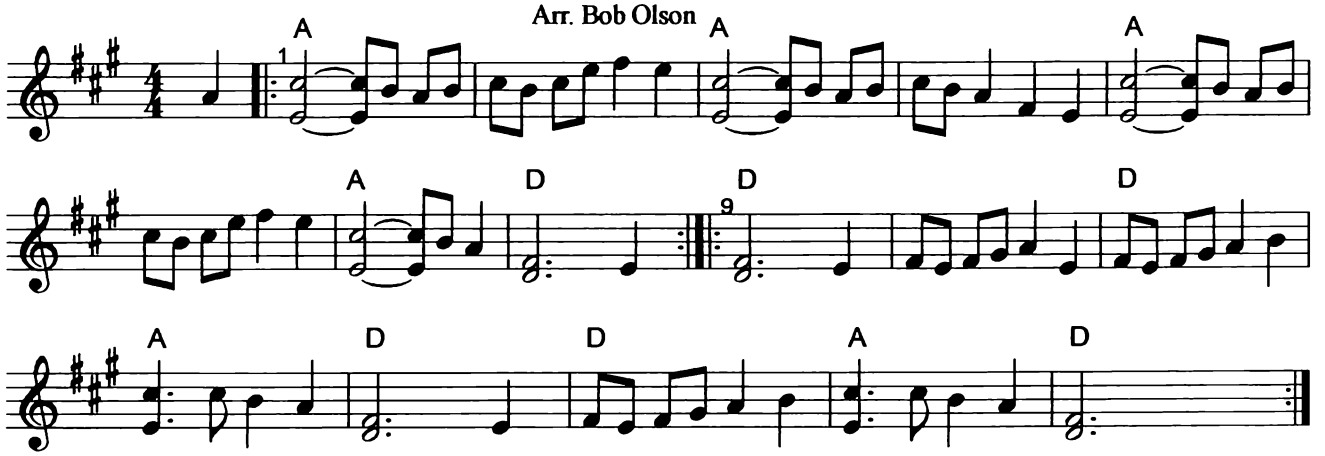
From Bob Walters



Bob Walters was a Nebraska Fiddler who died in 1960. On a 1958 tape he said he learned this tune from his great grand dad and joked that he thought it was a thousand years old.

Hunting the Buffalo

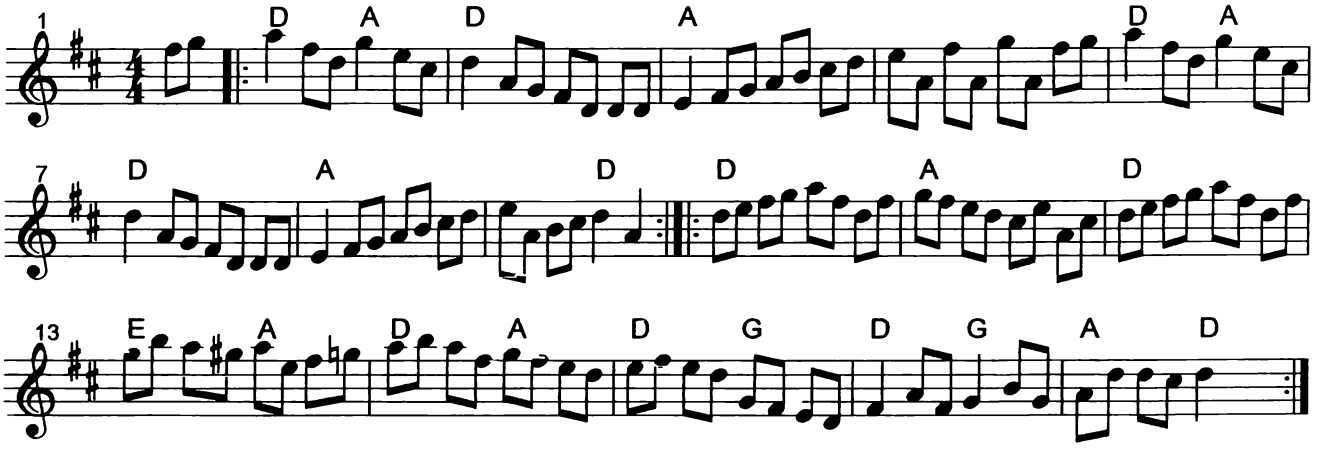
Arr. Bob Olson



Bob plays F# minor in measures 8, 13 and 16, but today I prefer D major.

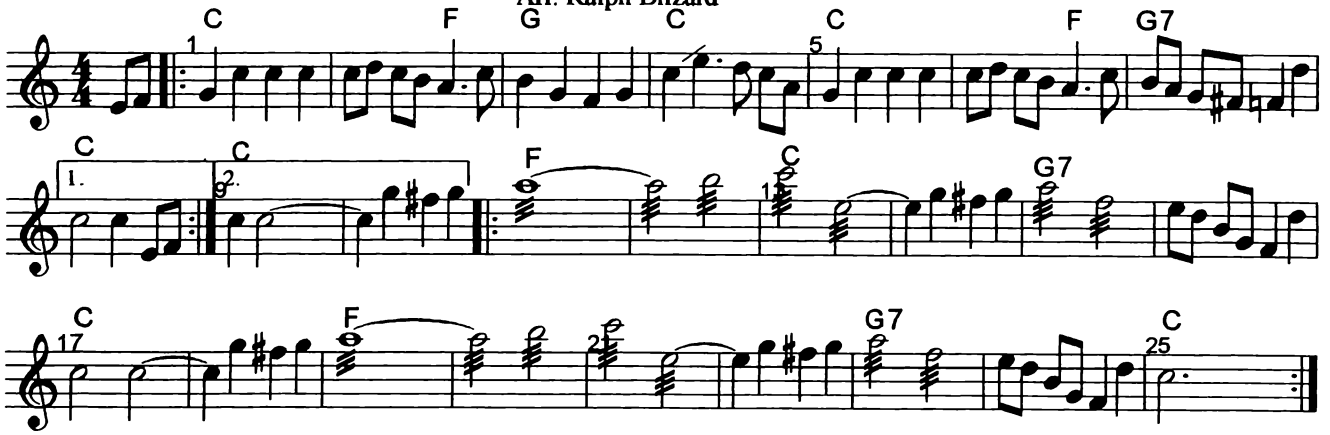
John Howatt's Reel

Arr. Ruthie Dornfeld



Hy Patillion (Petition)

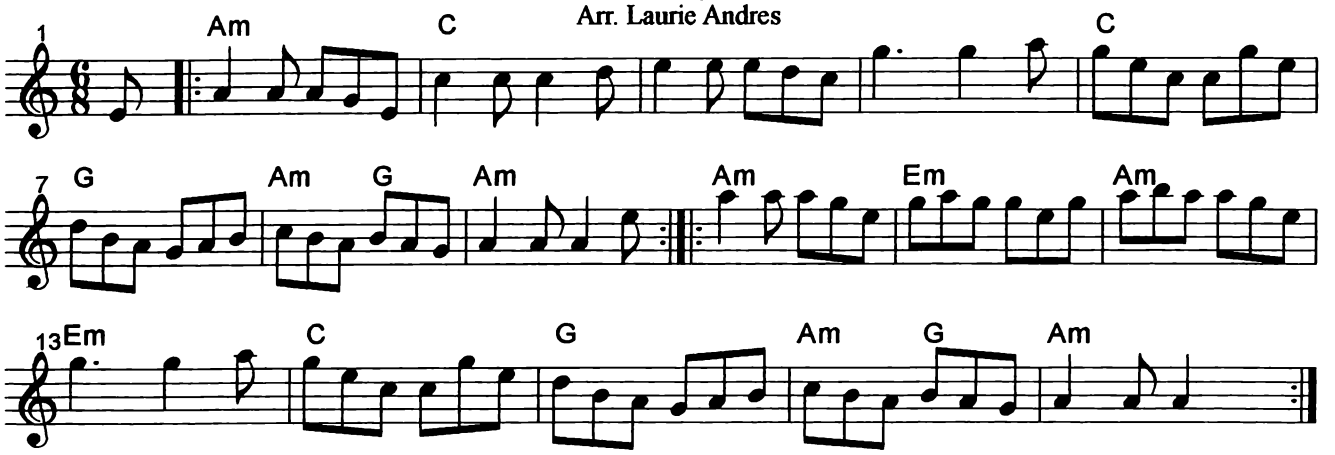
Arr. Ralph Blizard



The long notes in the B part are played with a tremelo.

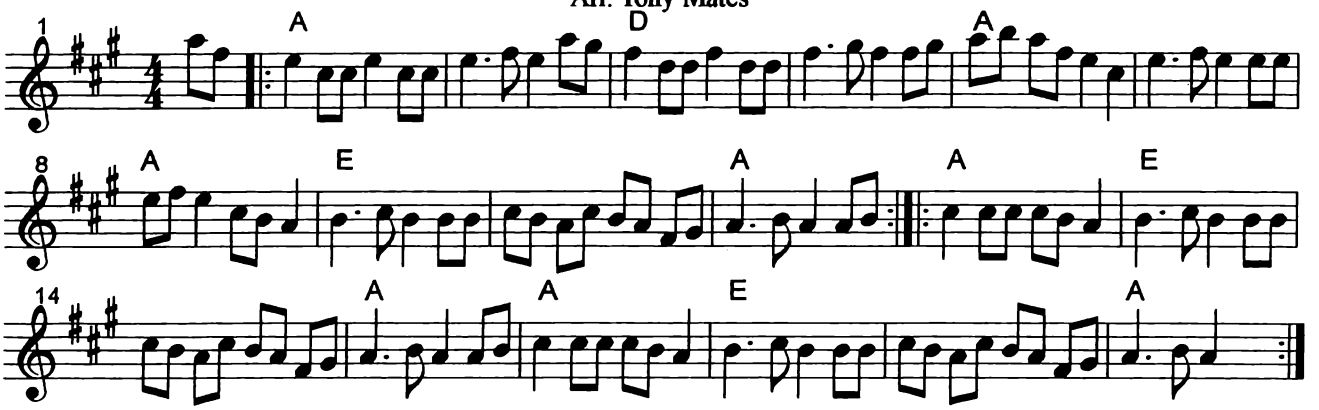
I Lost My Love

Arr. Laurie Andres



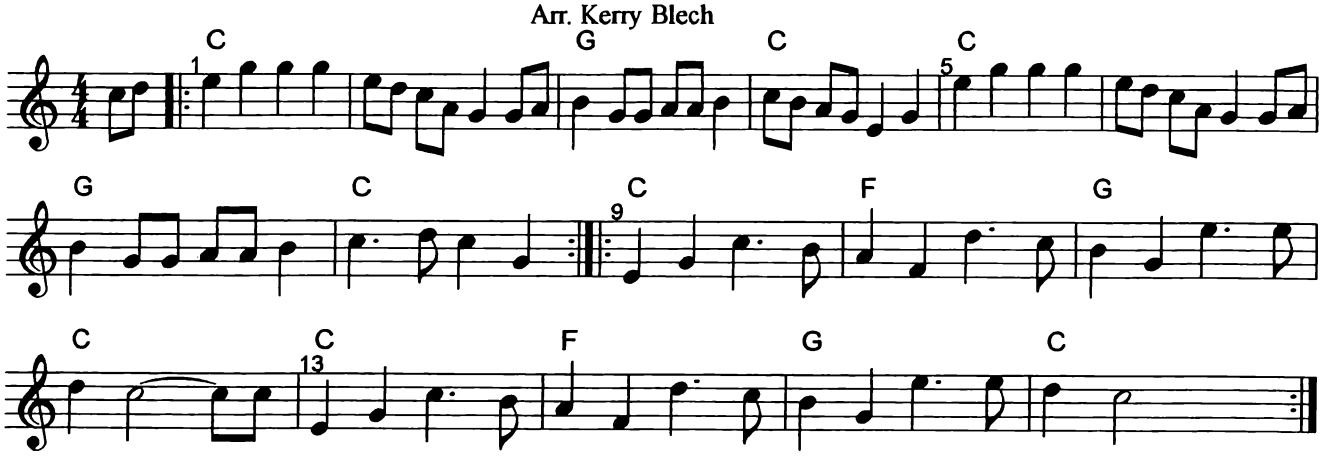
I Wished I Had My Time Again

Arr. Tony Mates



"Iberia Breakdown"

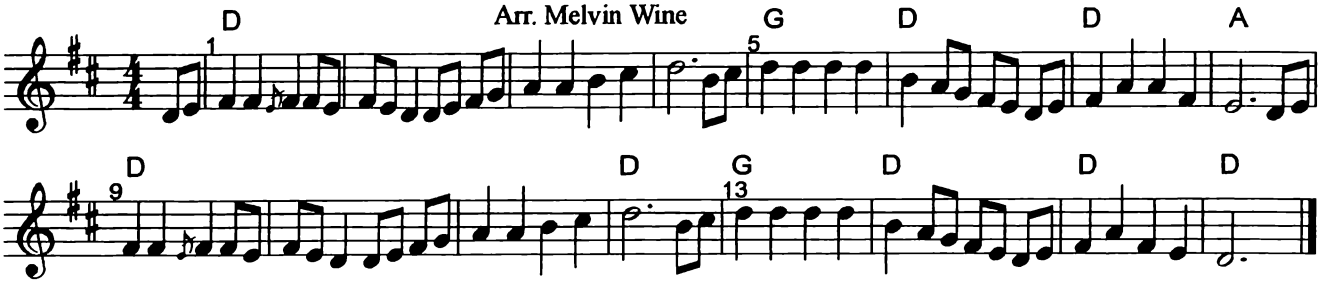
Arr. Kerry Blech



According to Kerry, the title of this tune is unknown; it is sometimes (incorrectly) referred to as Iberia Breakdown.

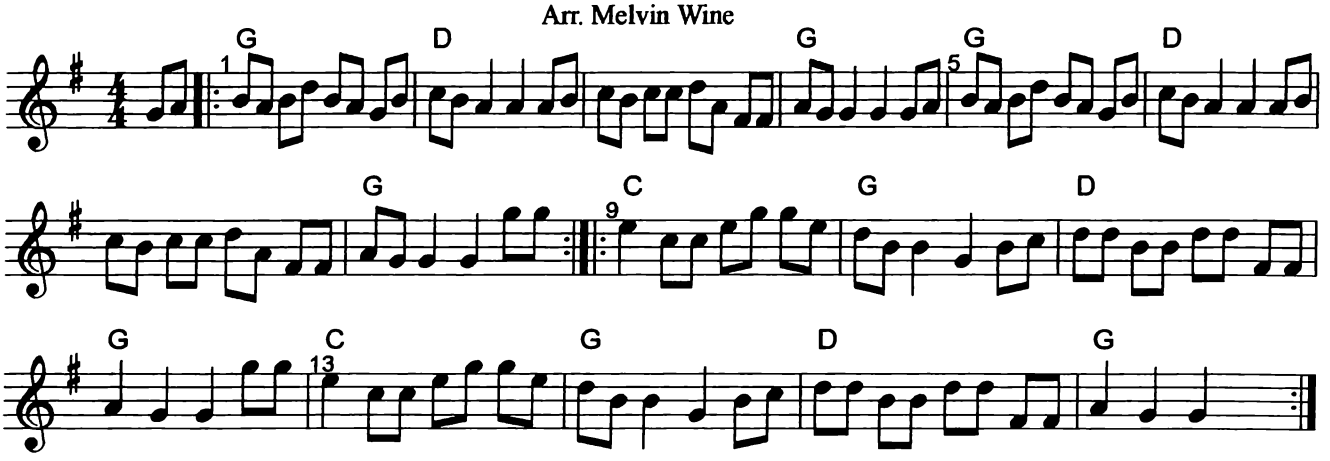
I'd Rather Be An Old Time Christian Than Anything Else I Know

Arr. Melvin Wine



I'm a Nice Old Man

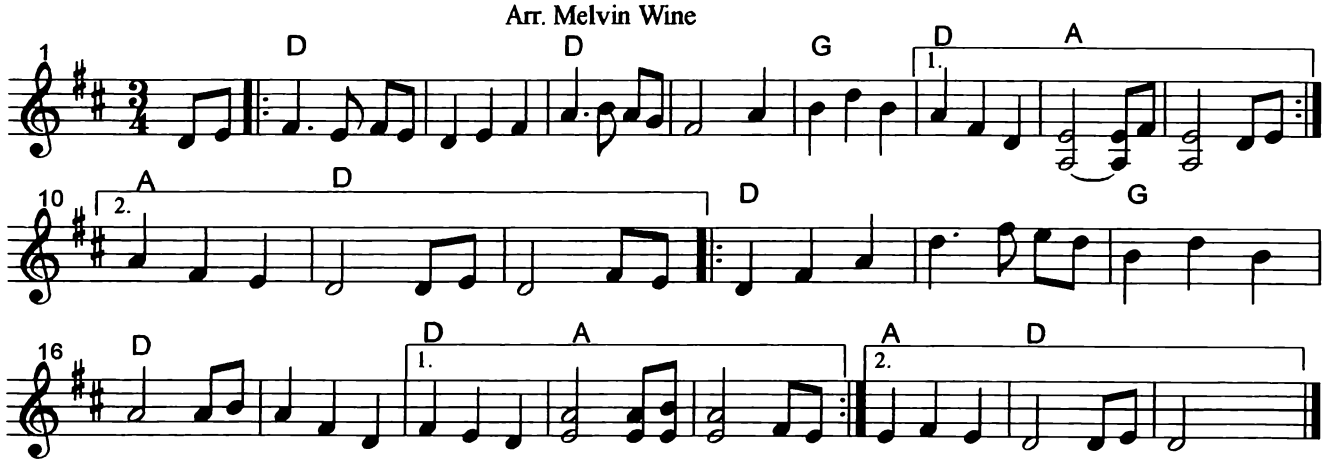
Arr. Melvin Wine



Chorus:
I'm a nice old man, I'm a nice old man
I'm a jolly yankee farmer but I'm a nice old man

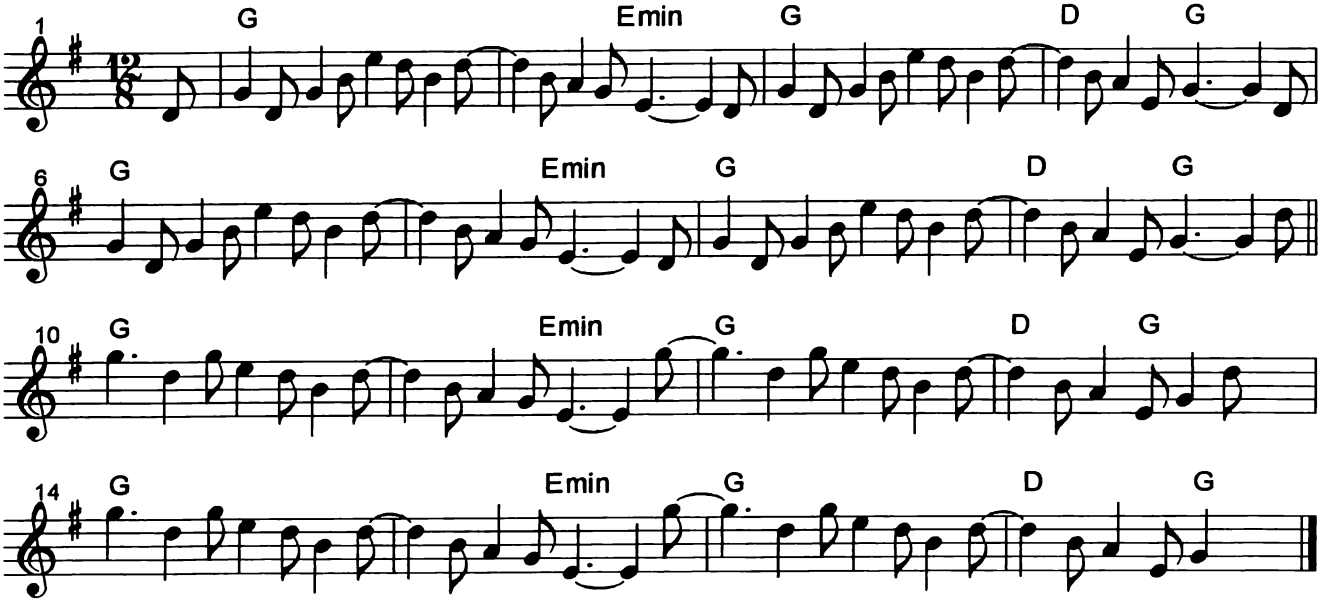
In a Land Where We'll Never Grow Old

Arr. Melvin Wine



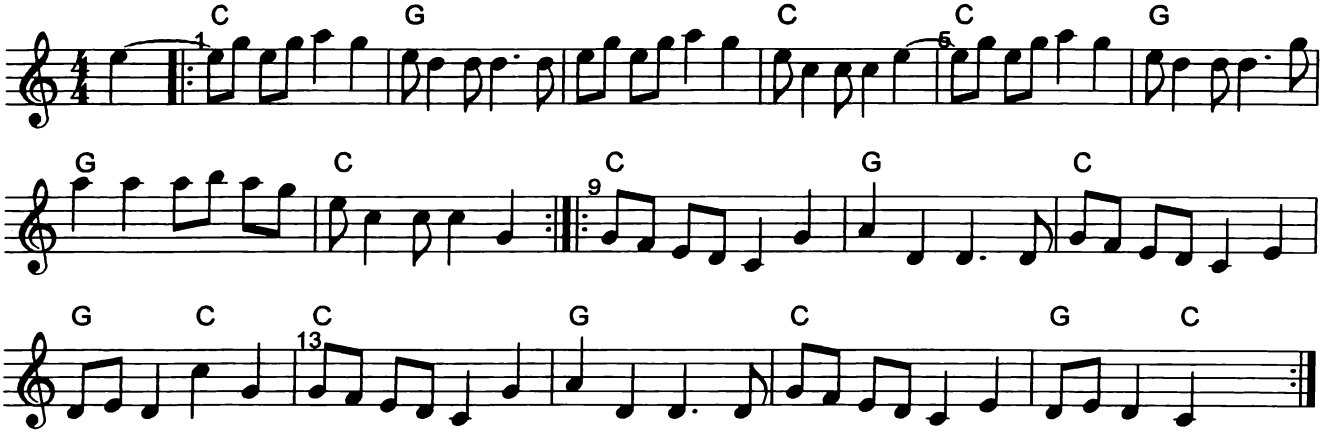
In I Come, A Little Bee

Arr. Scott Marckx



Indian Ate a Woodchuck

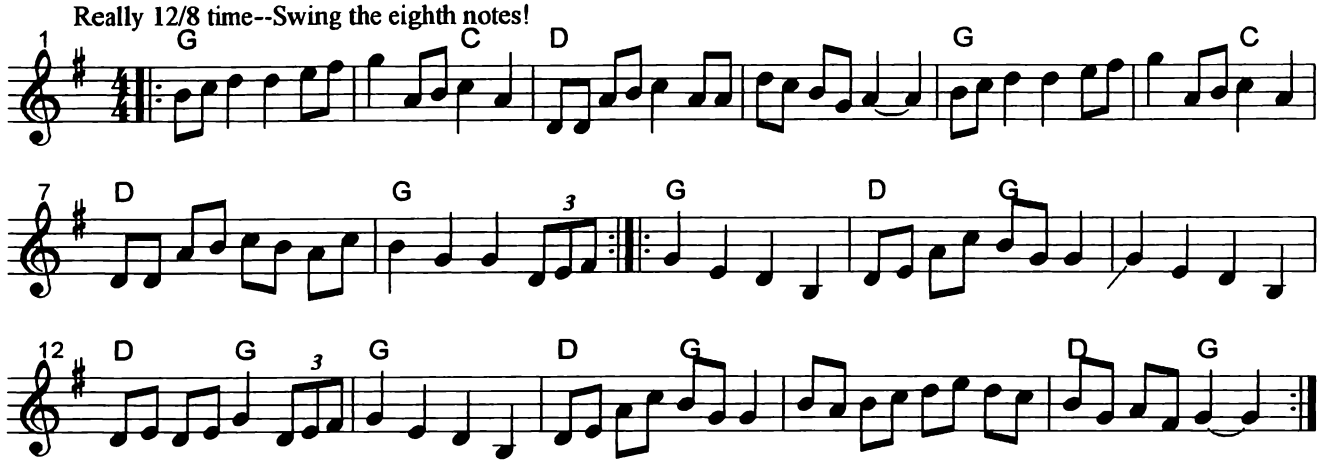
Arr. Mark Gaponoff, after John Salyer



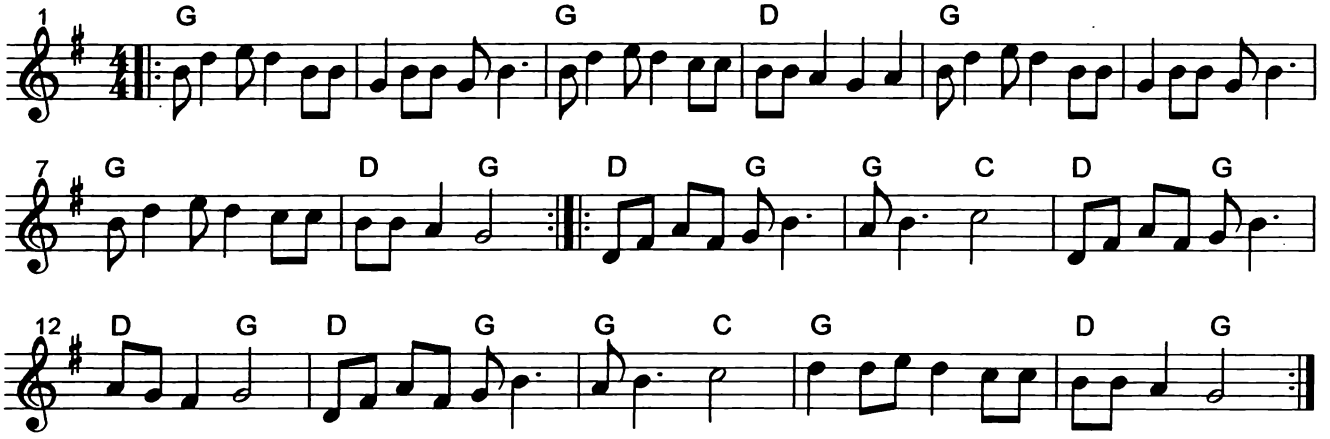
Indian Killed a Woodcock

Arr. Glenn Berry/Stuart Williams

Really 12/8 time--Swing the eighth notes!

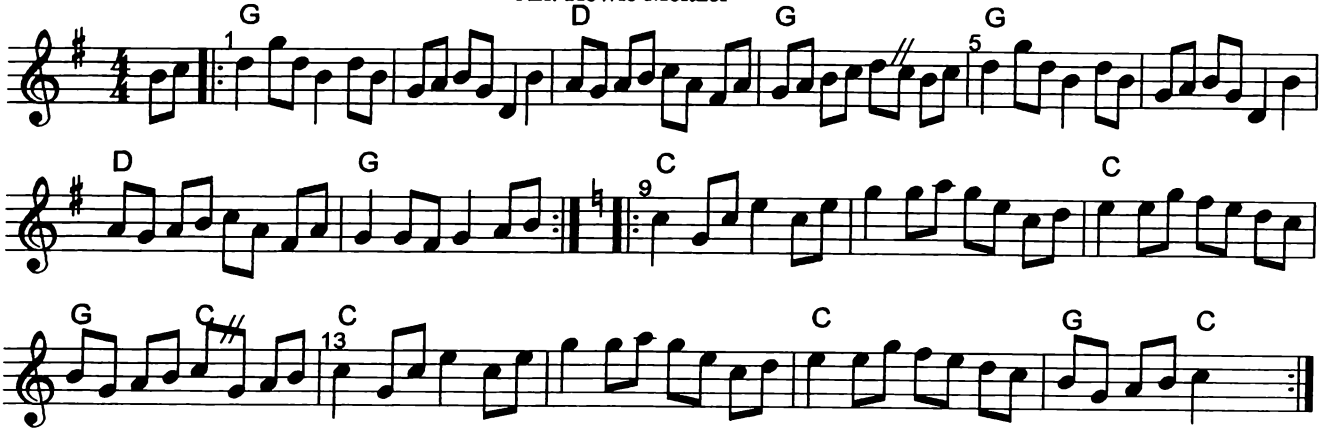


Indian Nation



Indian Reel

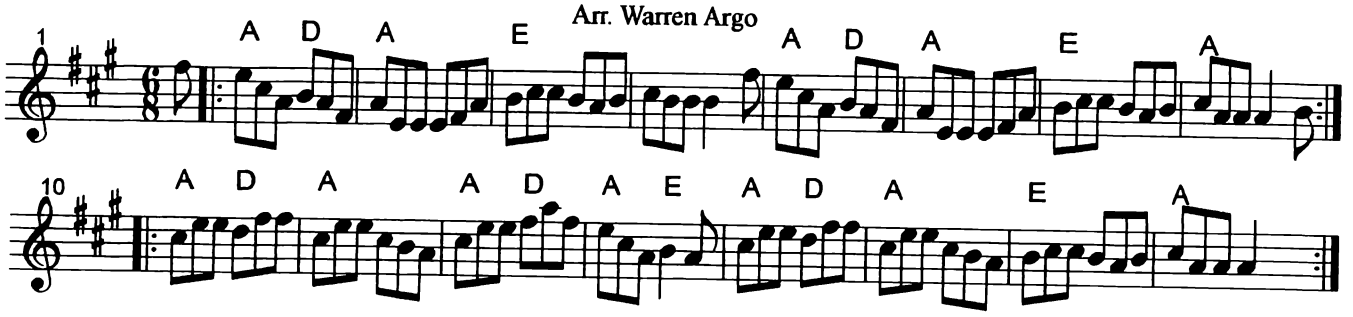
Arr. Howie Meltzer



A nice import from Canada from Howie Meltzer.
The double slash marks indicate phrase endings; you need a little pause (rubato) there.

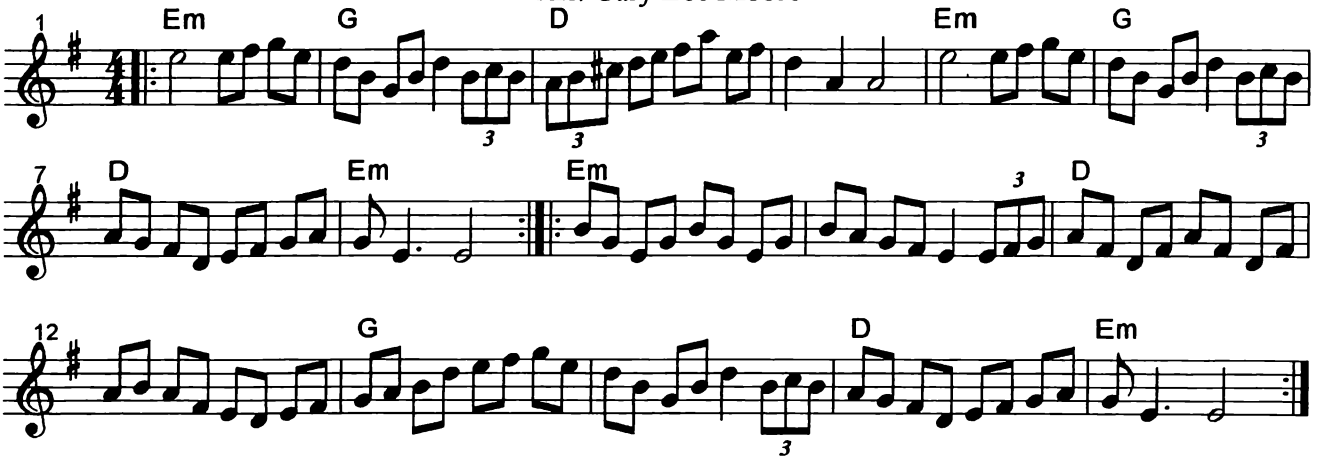
Irishman's Heart to the Ladies

Arr. Warren Argo



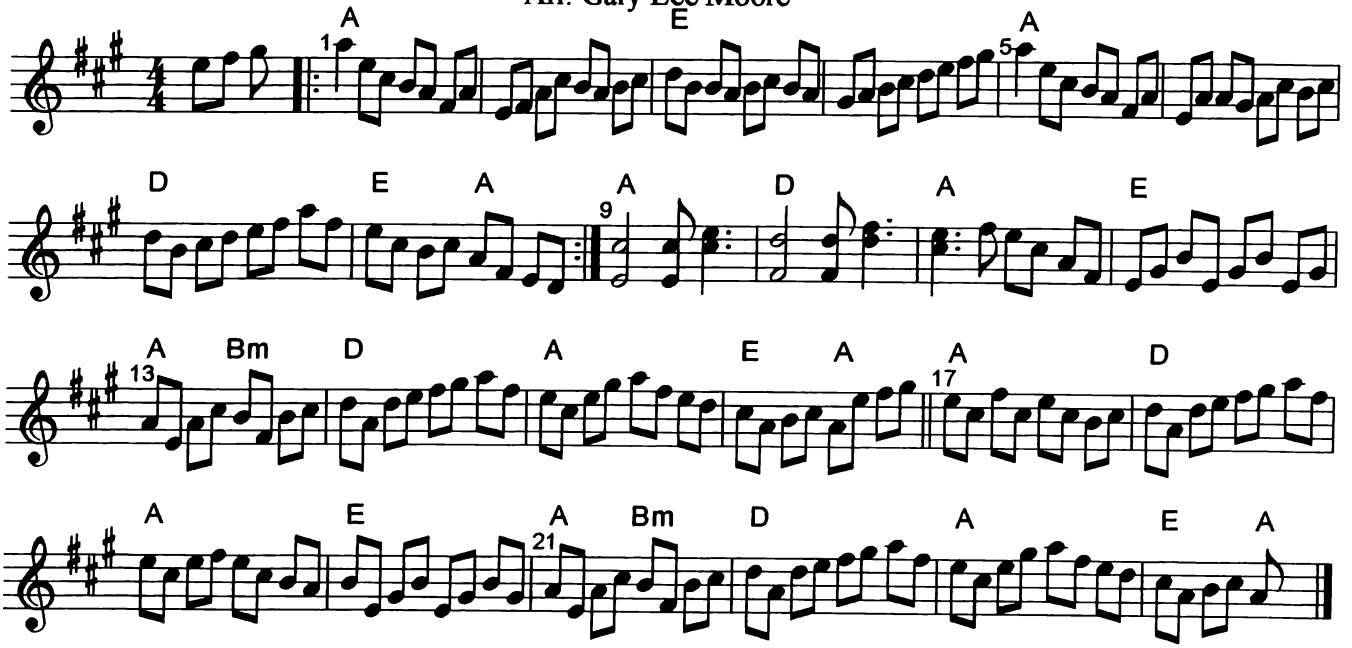
Jacky Tar

Arr. Gary Lee Moore



Jack of Diamonds

Arr. Gary Lee Moore

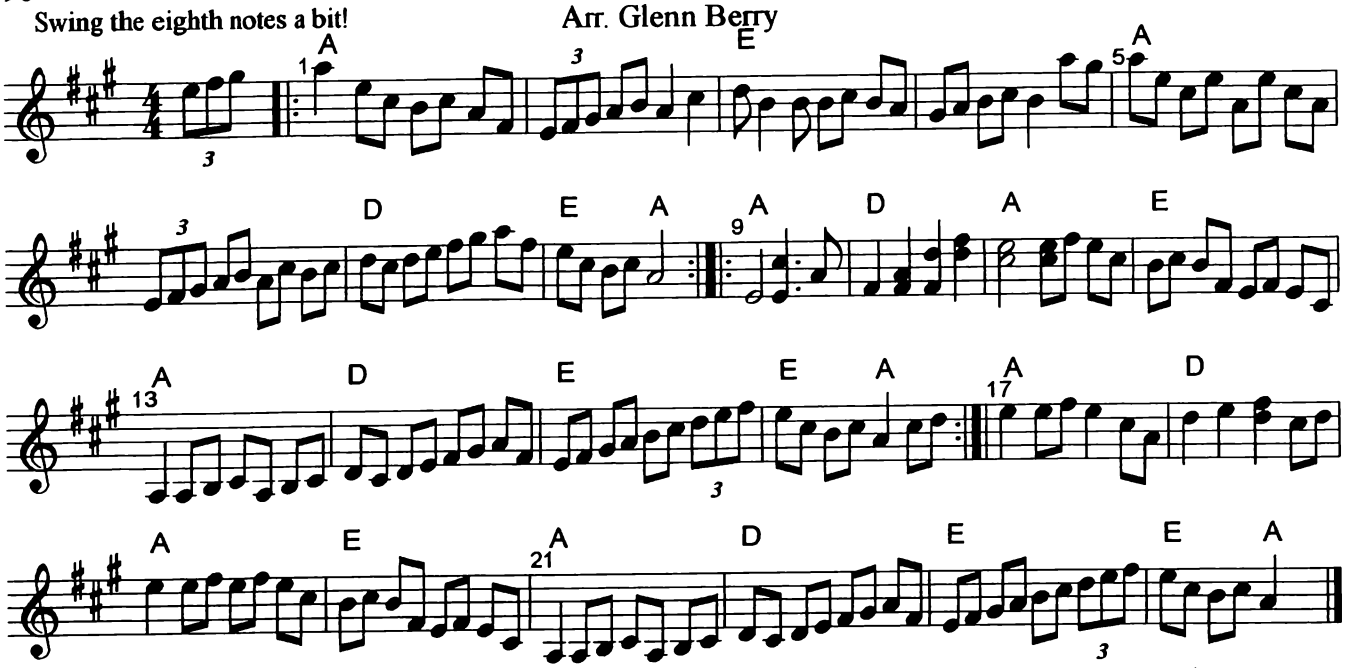


The last section, beginning in measure 17, is an alternate B section.

Jack of Diamonds

Swing the eighth notes a bit!

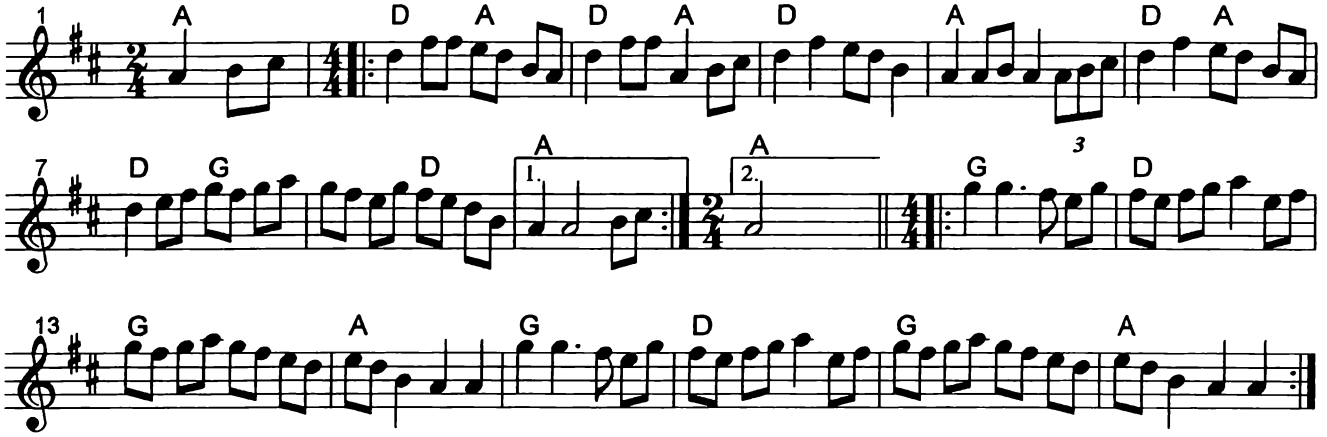
Arr. Glenn Berry



The last section, beginning in measure 17, is an alternate B section, which Glenn plays after going back to the top.

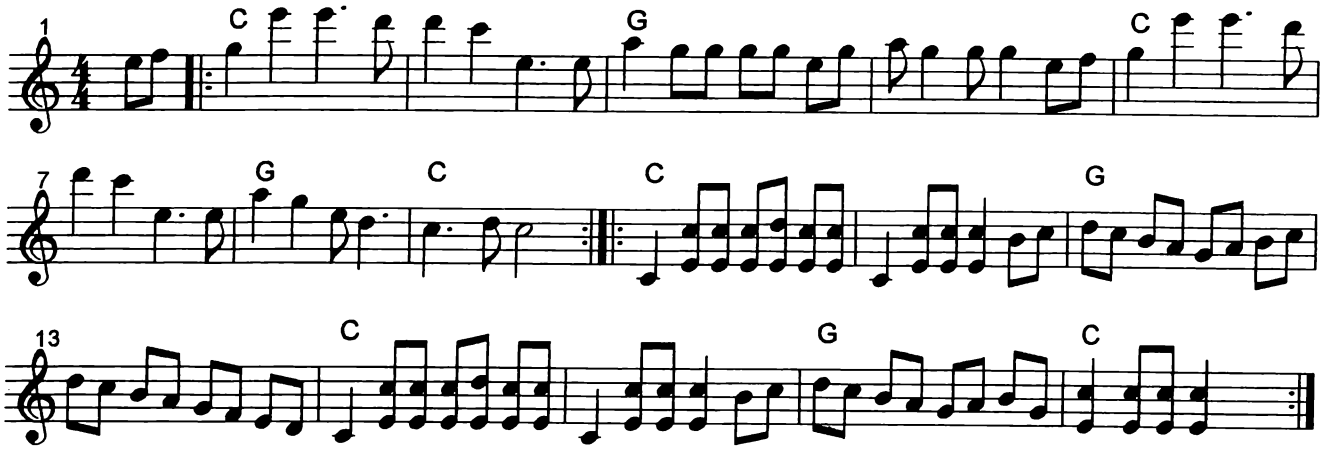
Jack Wilson

Arr. Bruce Reid



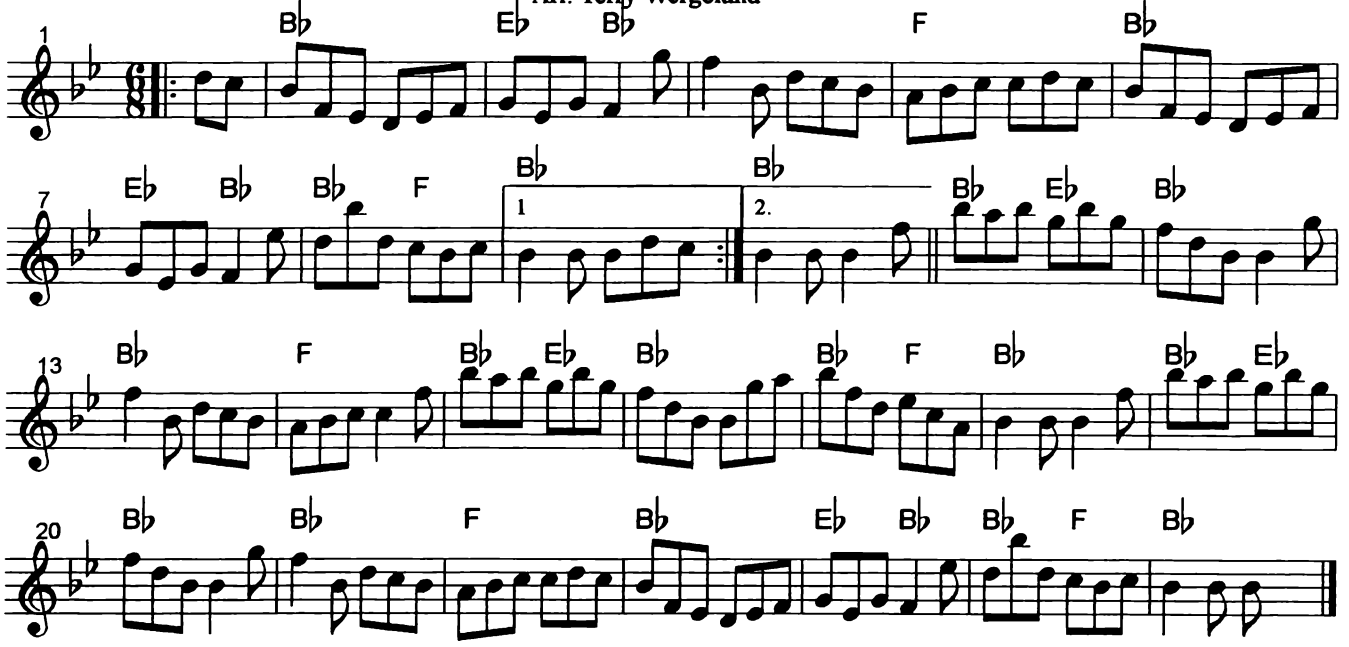
Jan's Tune

Arr. Tony Mates, from Brad Leftwich



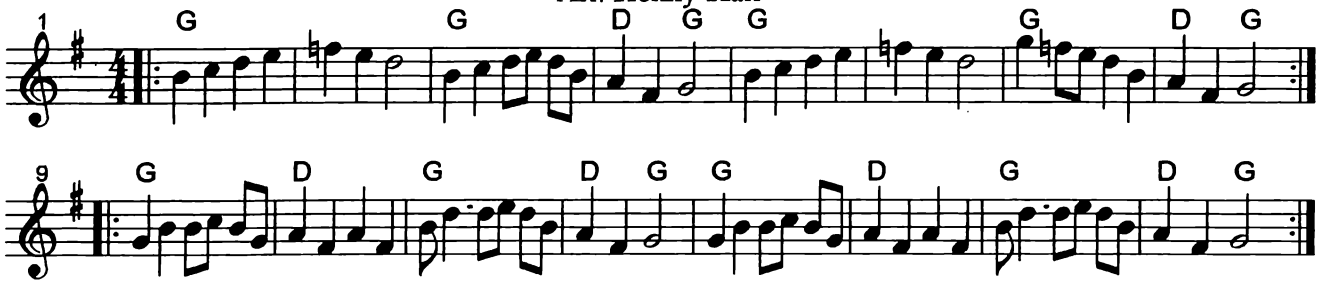
Janet Beaton's

Arr. Terry Wergeland



Jawbones

Arr. Kenny Hall

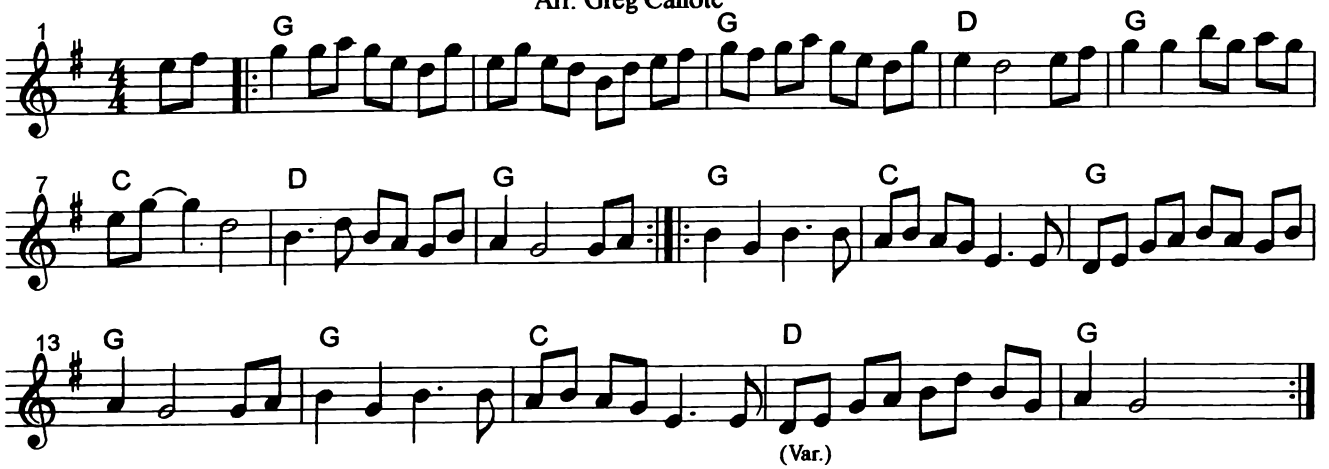


A part:
Jawbones she can walk and talk
Jawbones eats with a knife and fork
Set that jawbones on a fence
Ain't seen nothing of a jawbones since.

B Part:
Love jawbones both night and day
Love jawbones and fly away.

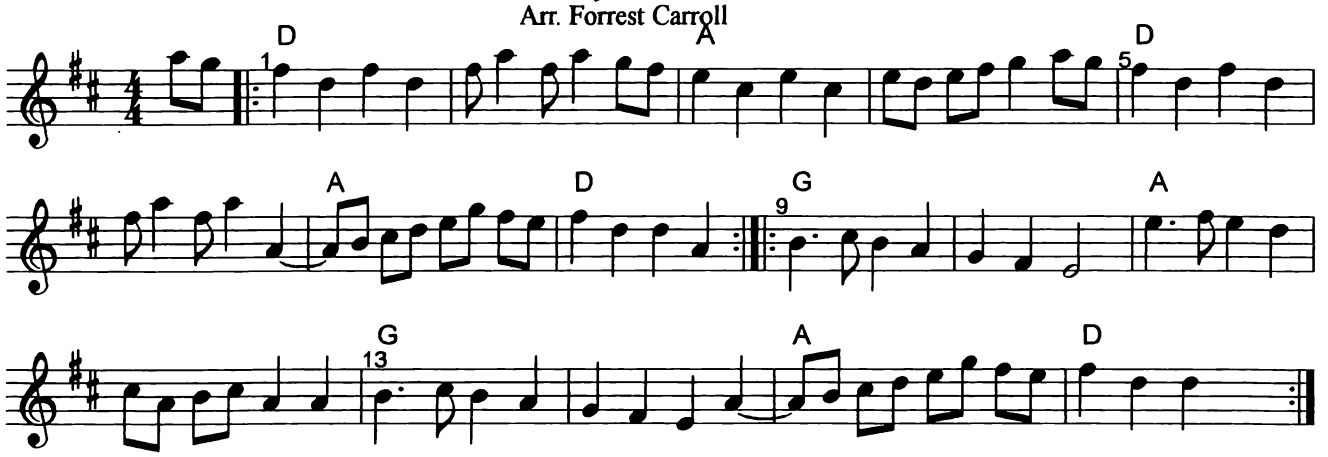
Jaybird Died of a Whooping Cough

Arr. Greg Canote



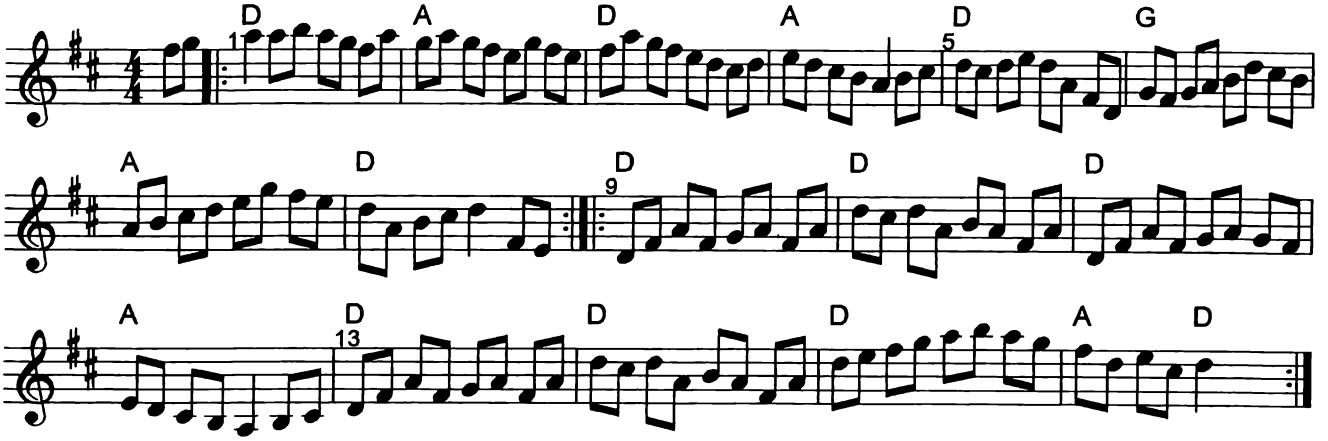
Jaybird

Arr. Forrest Carroll

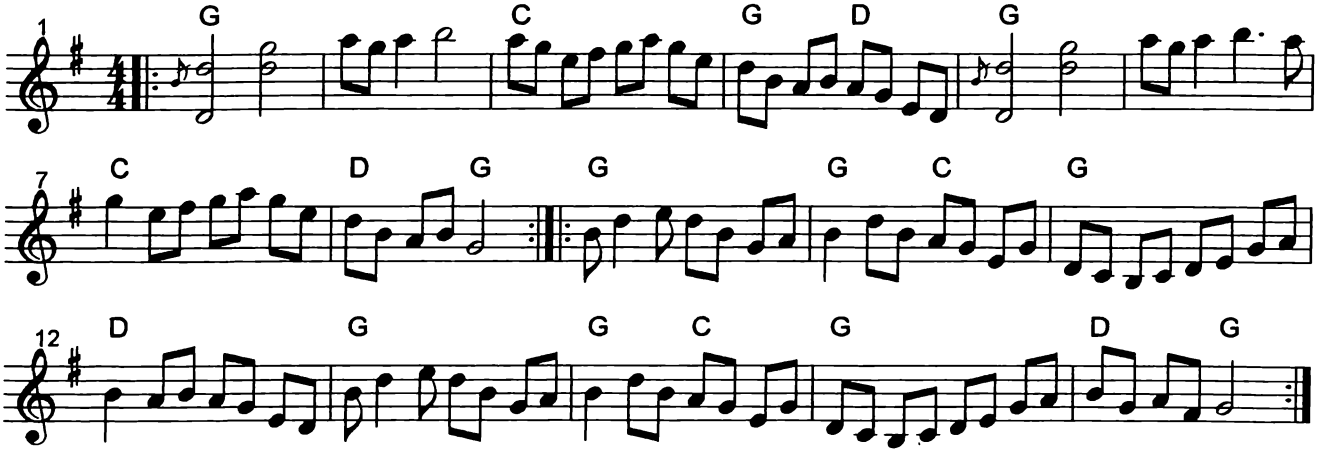


Jean "Le Tip" or "LaFit"

Arr. Vivan Williams

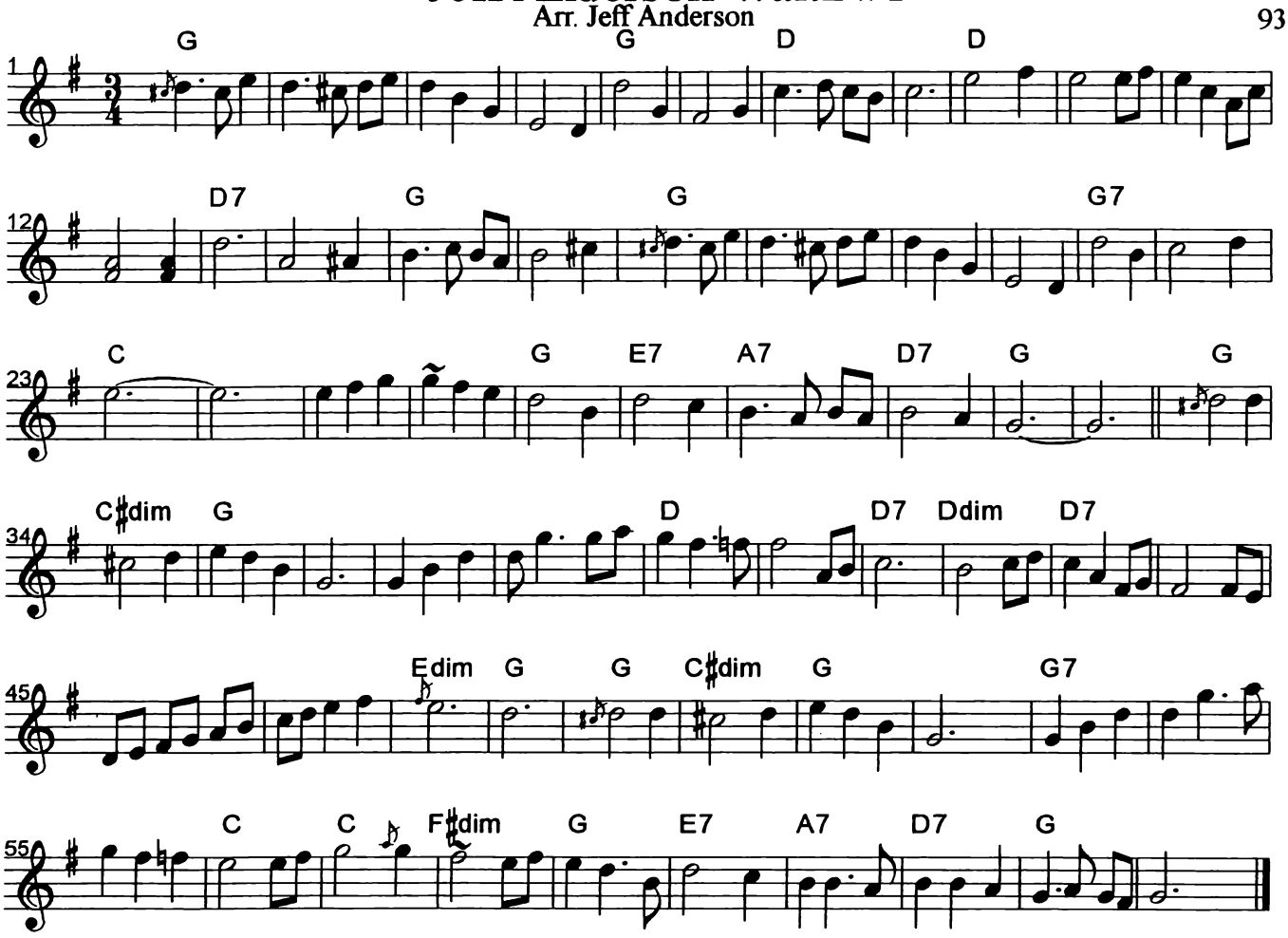


Jeff City



Jeff Anderson Waltz #1

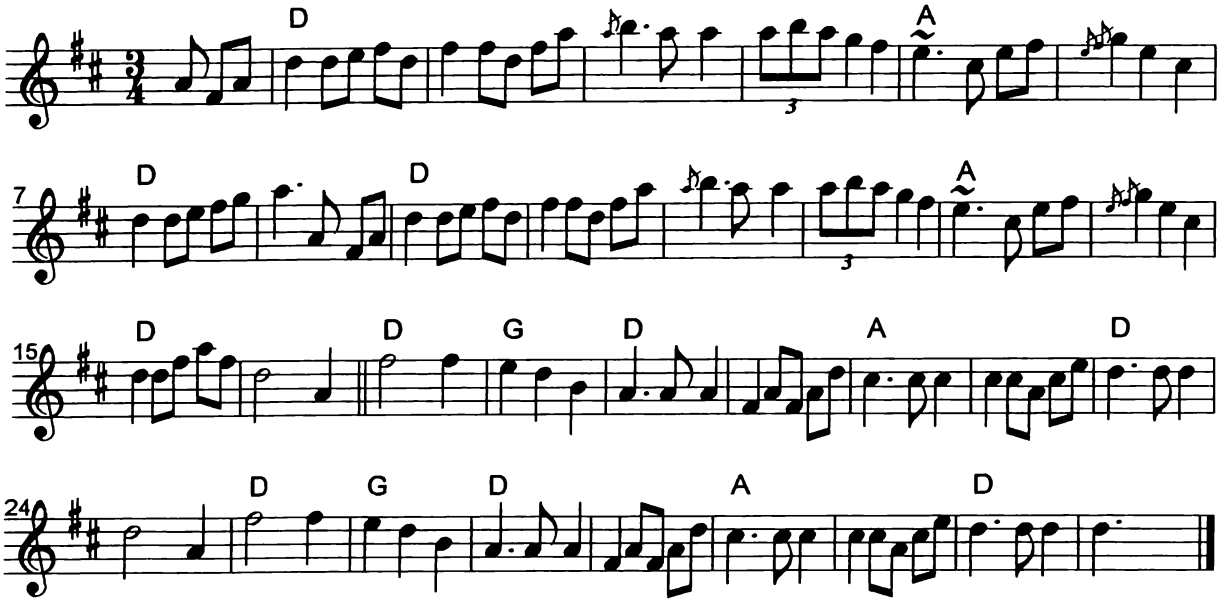
Arr. Jeff Anderson



Jeff says this is an old waltz his grandfather played in N. Dakota. He says his grandparents never knew its name.
It's Scandinavian in origin. They matched it with Over the Waves, because the chords match up.
He also said he would have to tweak this transcription to get it exactly like he plays it.

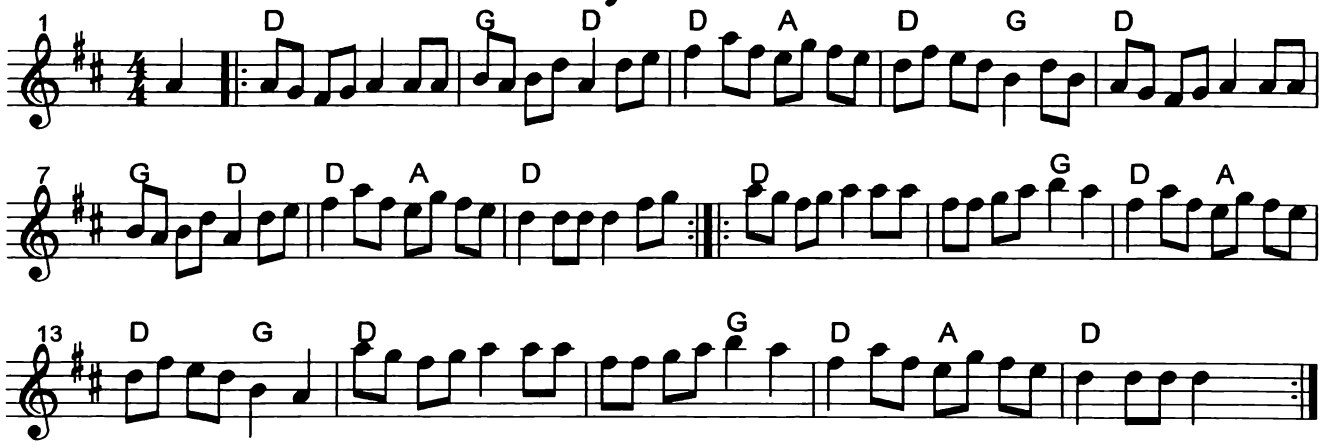
Jeff Anderson Waltz #2

Arr. Jeff Anderson



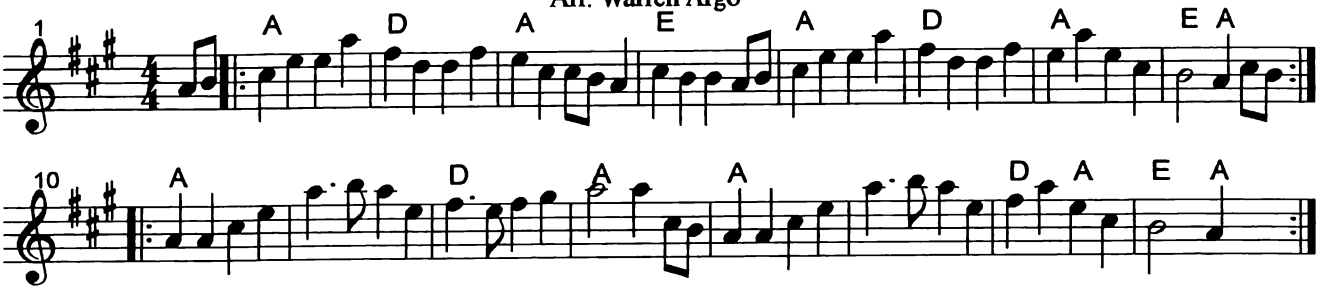
This is another old waltz Jeff's grandfather played in N. Dakota. He says his grandparents never knew its name.
It's Scandinavian in origin. He again said he would have to tweak this transcription to get it exactly like he plays it.

Jenny Baker



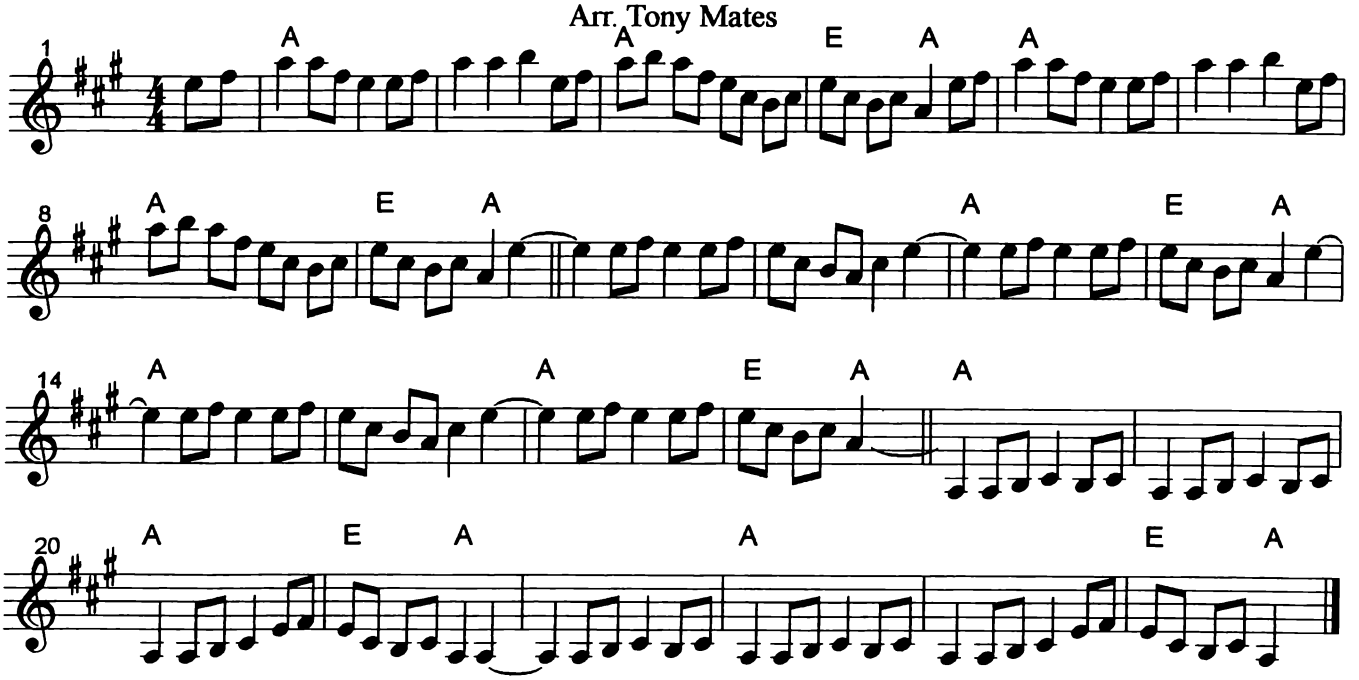
Jenny's Gone to Linton

Arr. Warren Argo



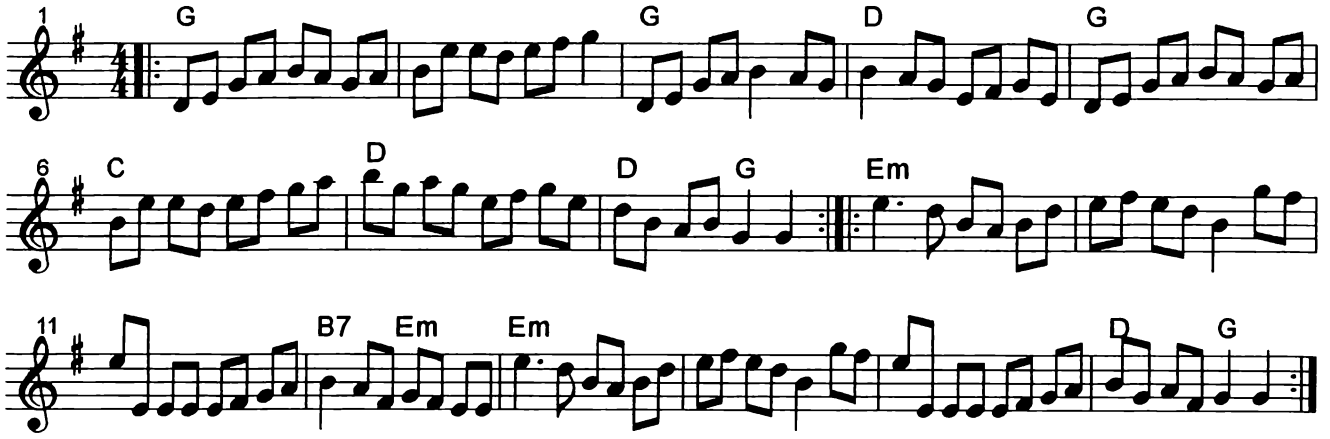
John Brown's Dream

Arr. Tony Mates



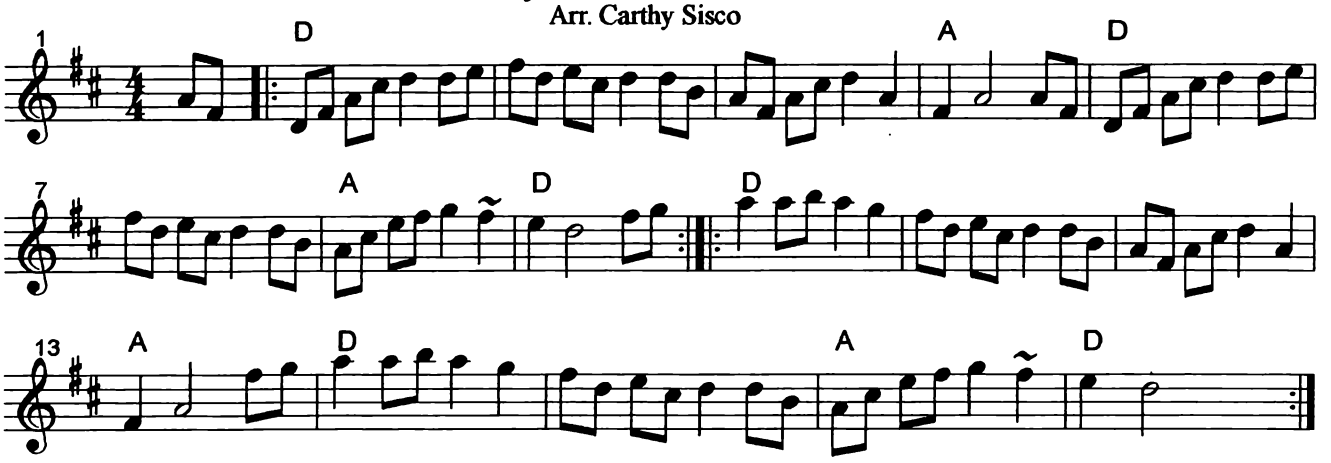
Jimmy In the Swamp

Arr. Ruthie Dornfeld



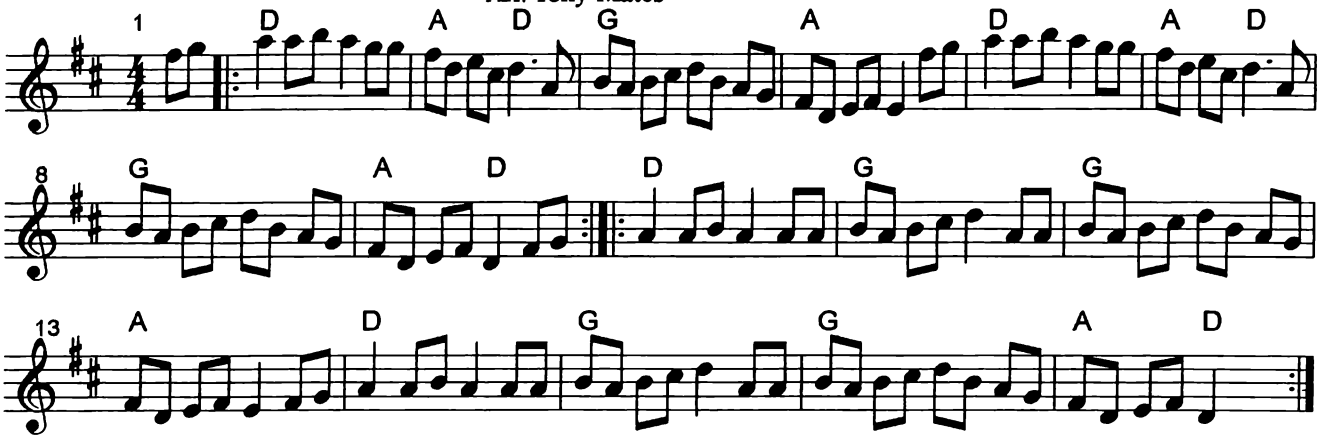
Johnny Don't Get Drunk

Arr. Carthy Sisco



Johnny Don't Get Drunk

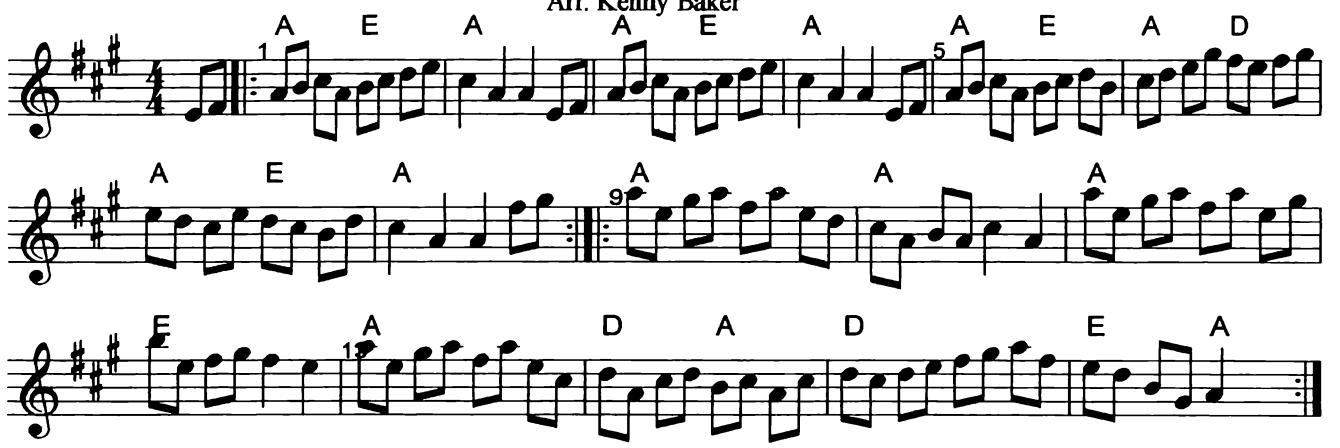
Arr. Tony Mates



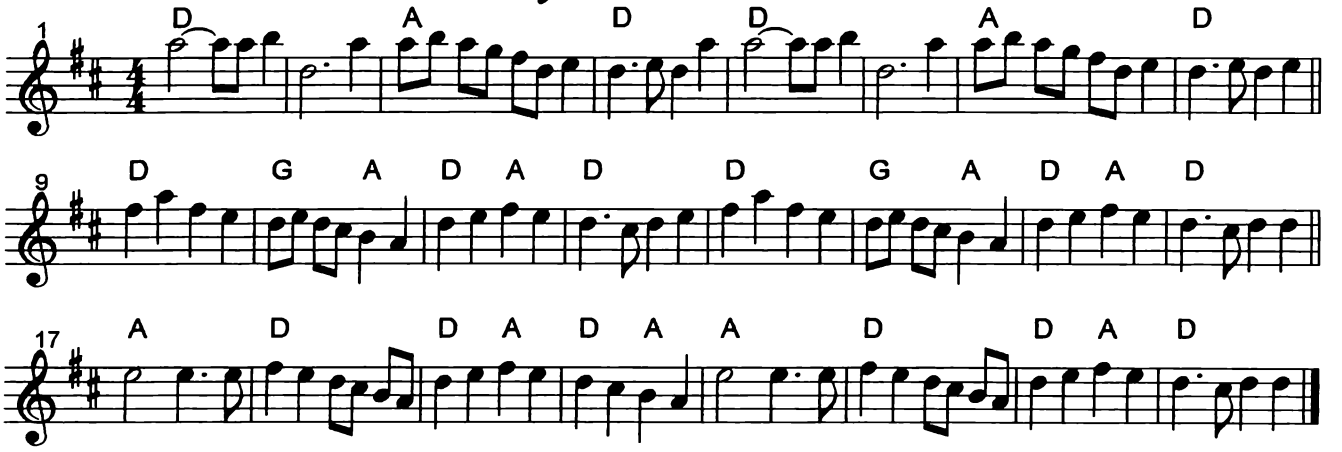
I hear this version more commonly than Carthy Sisco's; in fact I've never heard anyone but Carthy play his version.

Johnny the Blacksmith

Arr. Kenny Baker

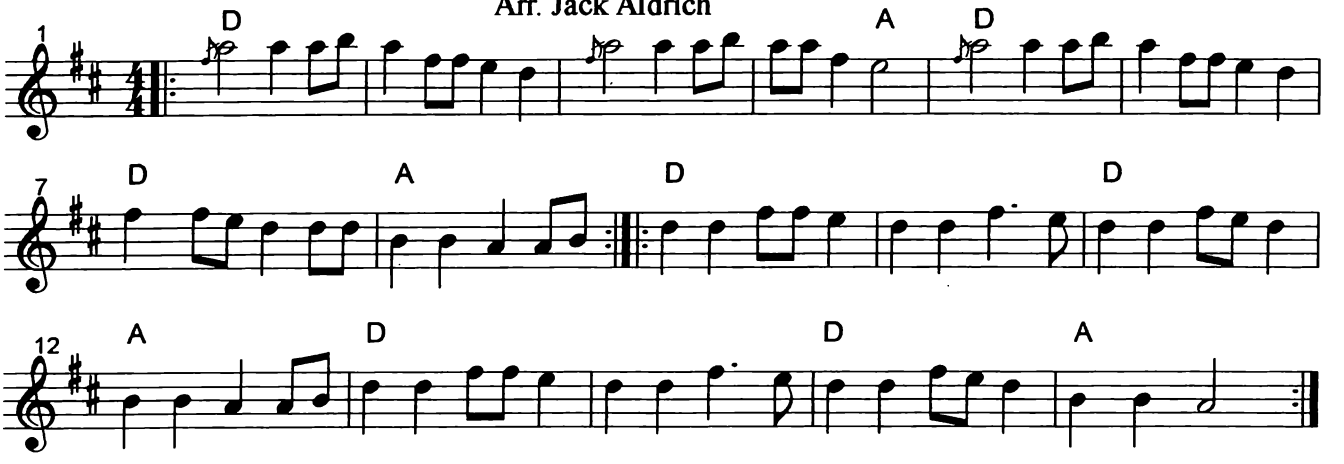


Johnny's Lover's Gone



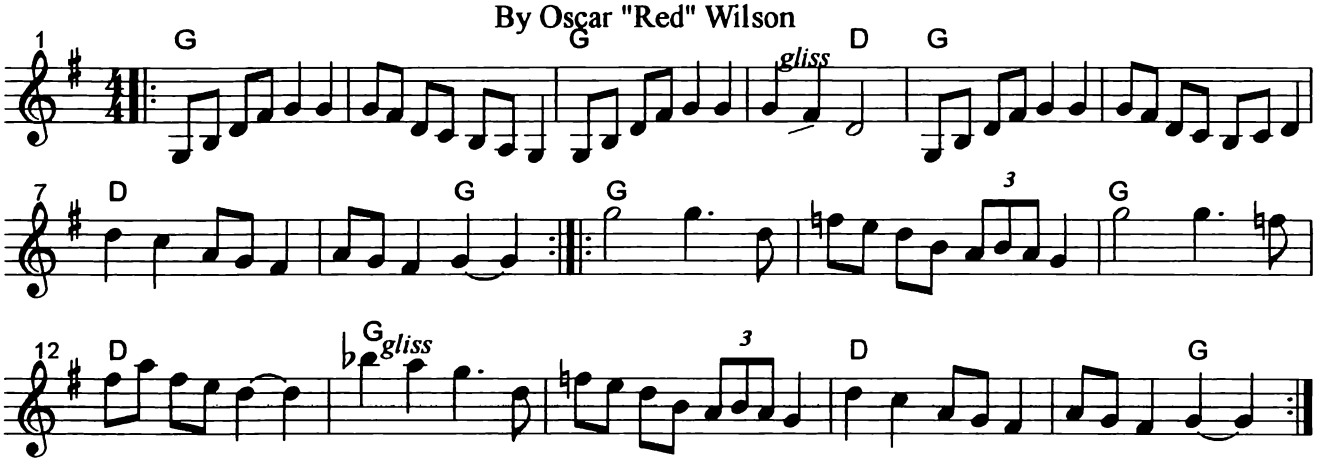
Johnson Boys

Arr. Jack Aldrich



Jonesboro

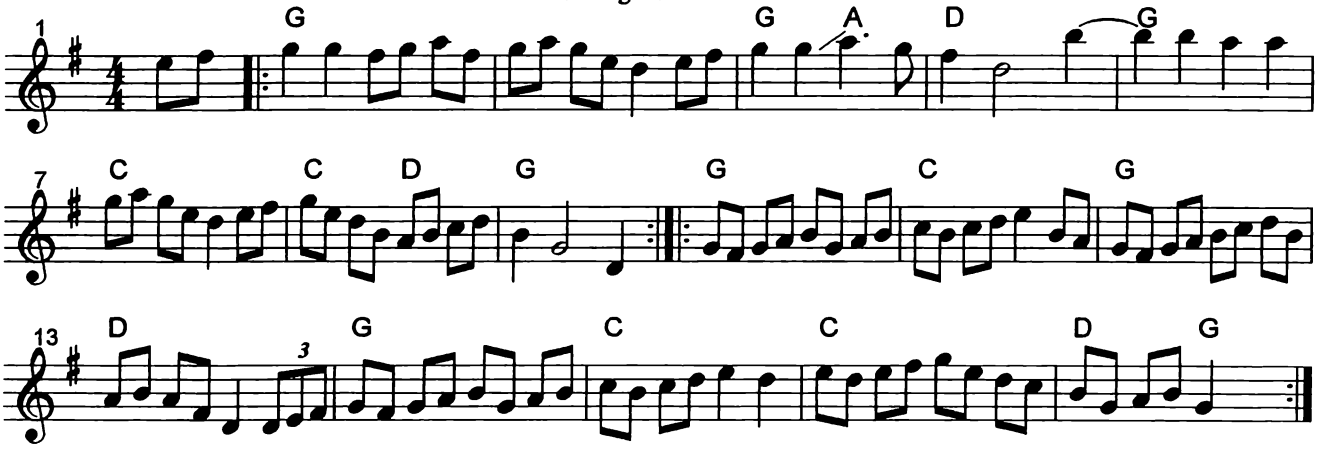
By Oscar "Red" Wilson



Some people play F natural in measures 2 and 6. In measure 13, Red plays a B flat to B natural gliss, then to the G

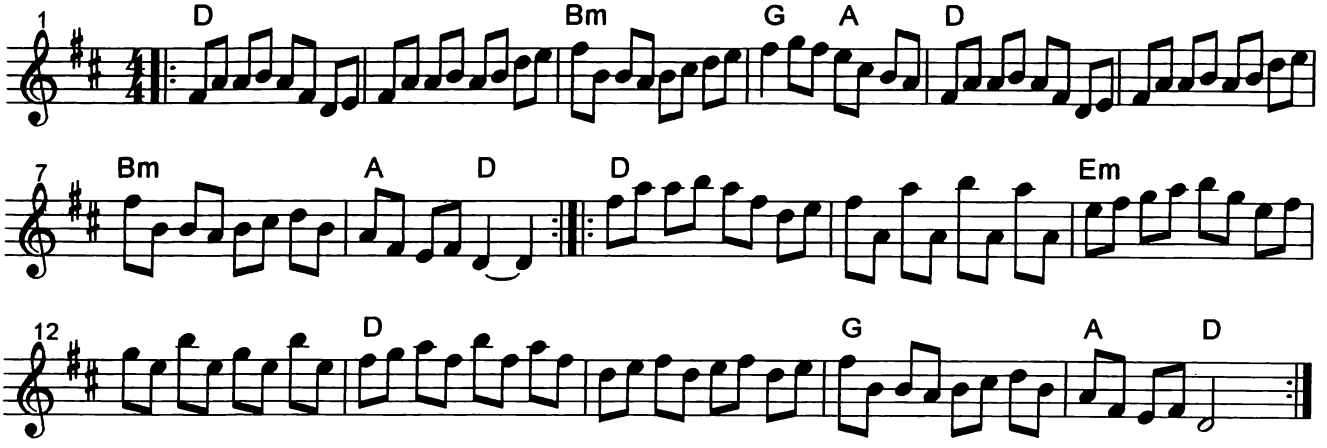
Jordan is a Hard Road

Arr. Greg Canote



Judy's Reel/Maid Behind the Bar

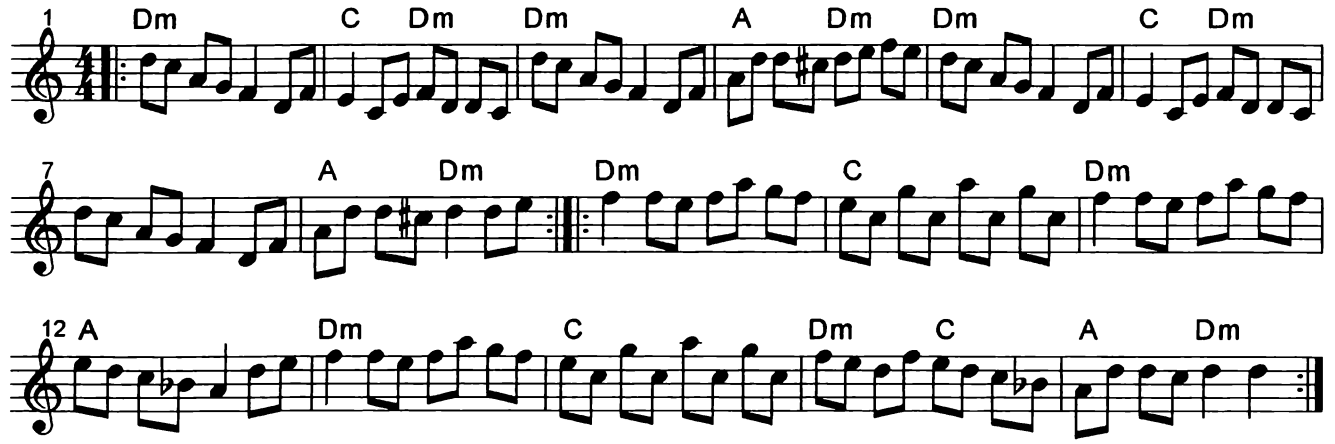
Arr. Cathie Whitesides



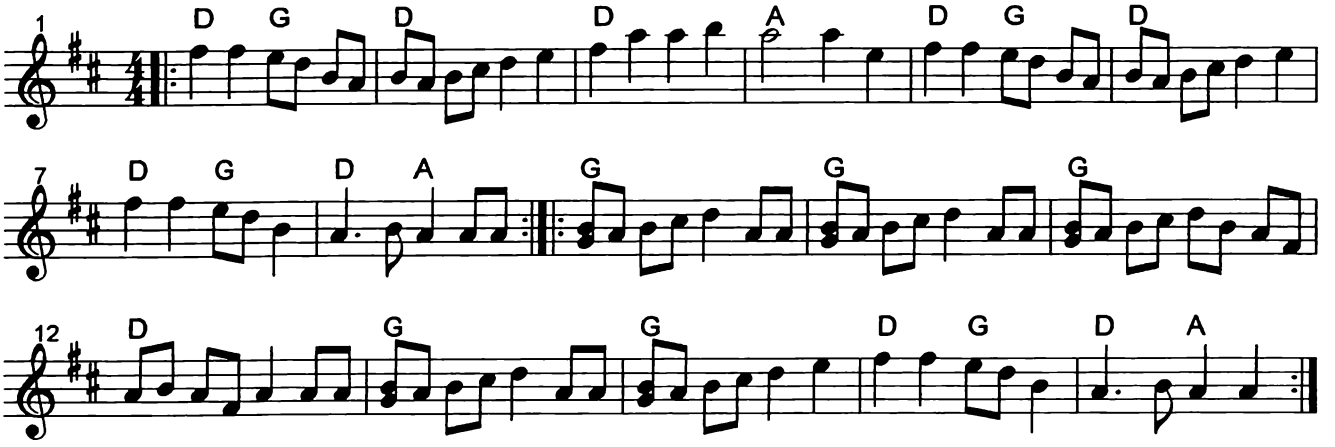
Julia Delaney

Arr. Cathie Whitesides

D Dorian

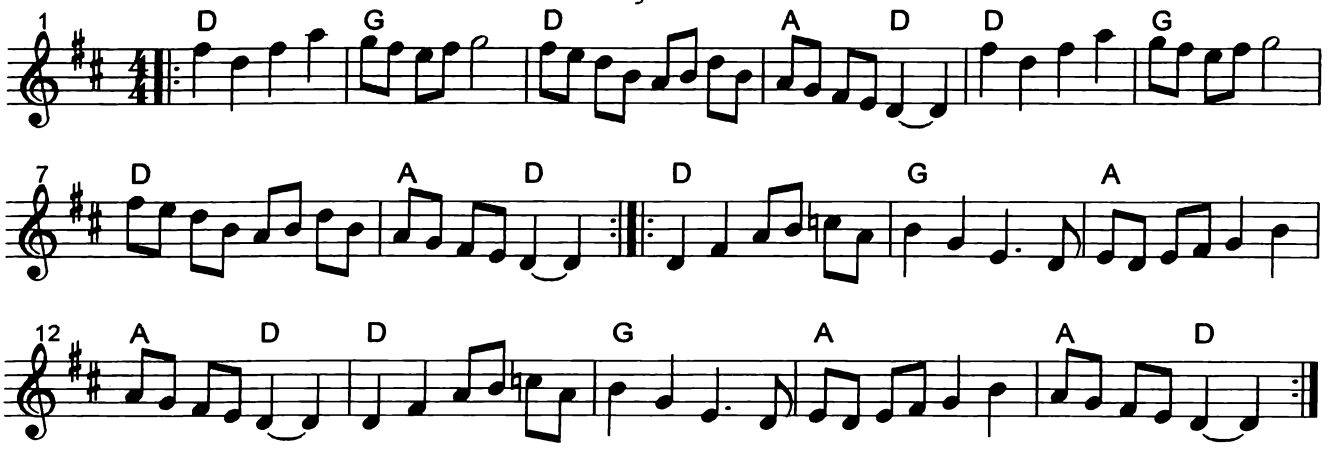


Julie Ann Johnson



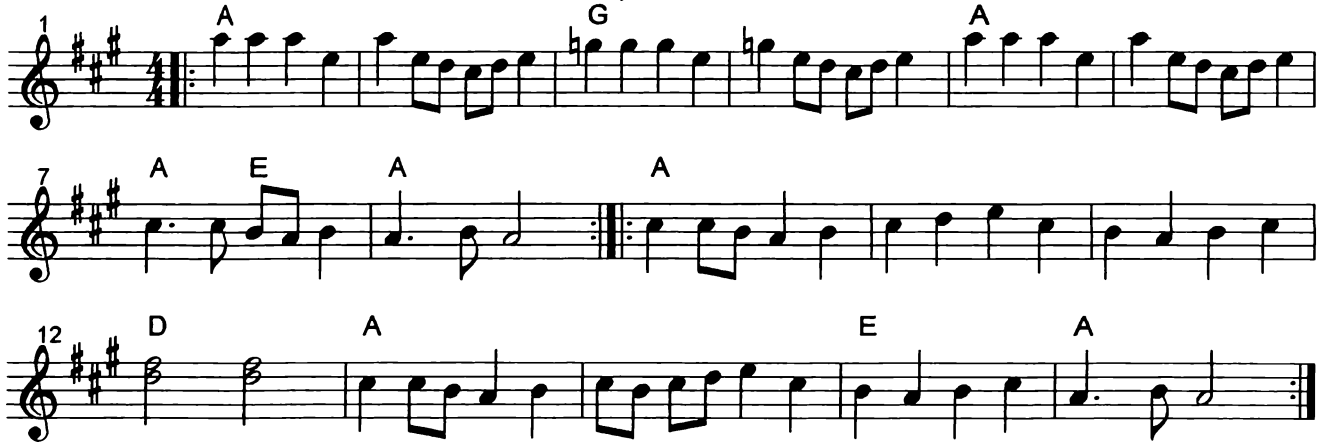
Jump Jim Crow

Arr. Tony Mates



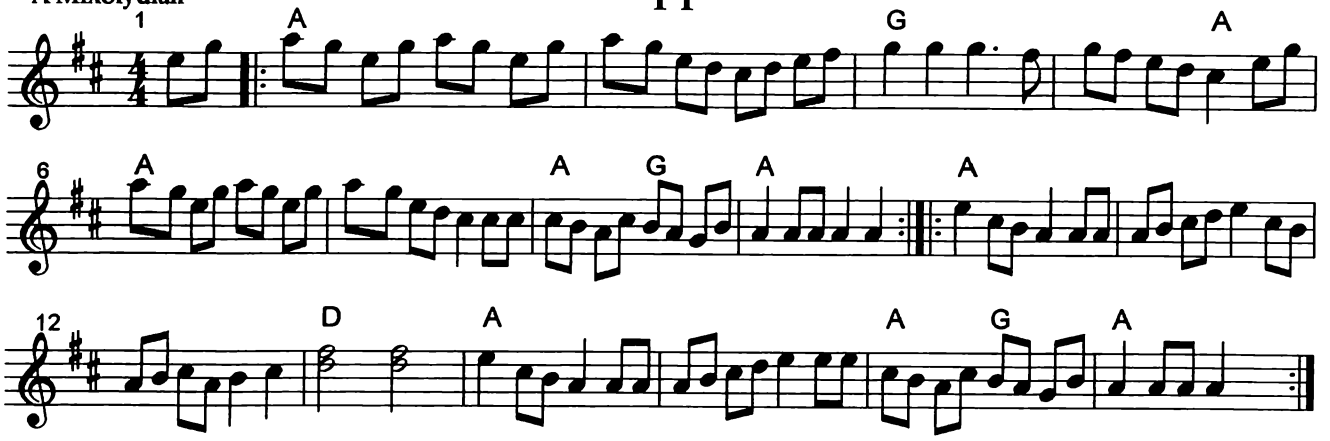
June Apple

Arr. Carthy Sisco



June Apple

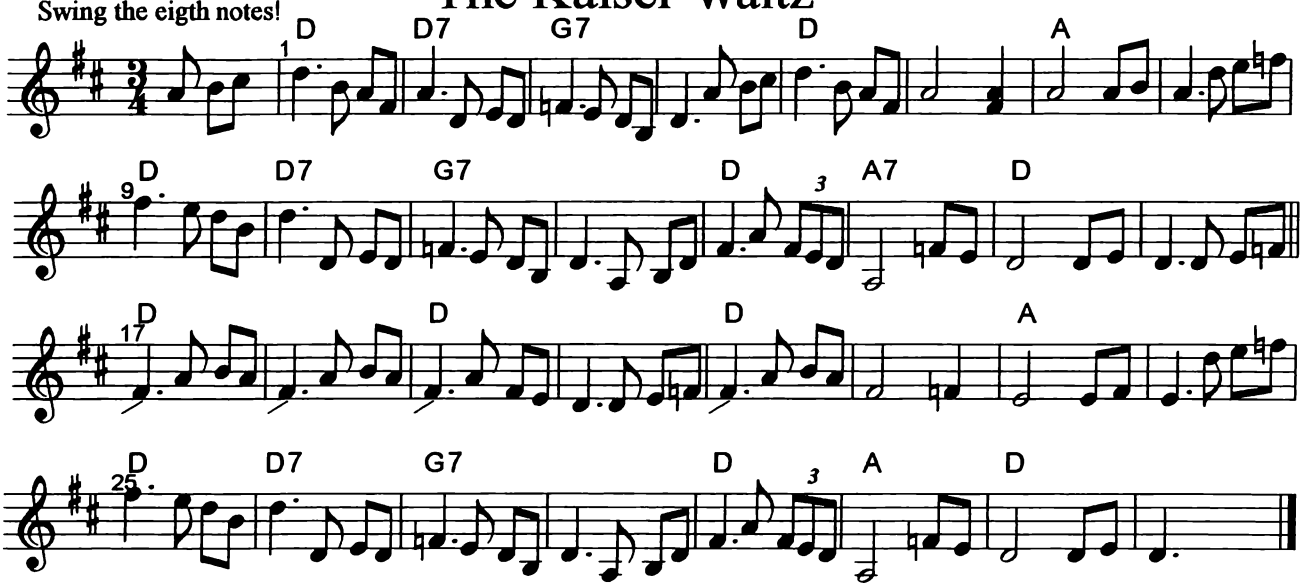
A Mixolydian



This is the standard June Apple; I only hear Carthy's version from Carthy.

The Kaiser Waltz

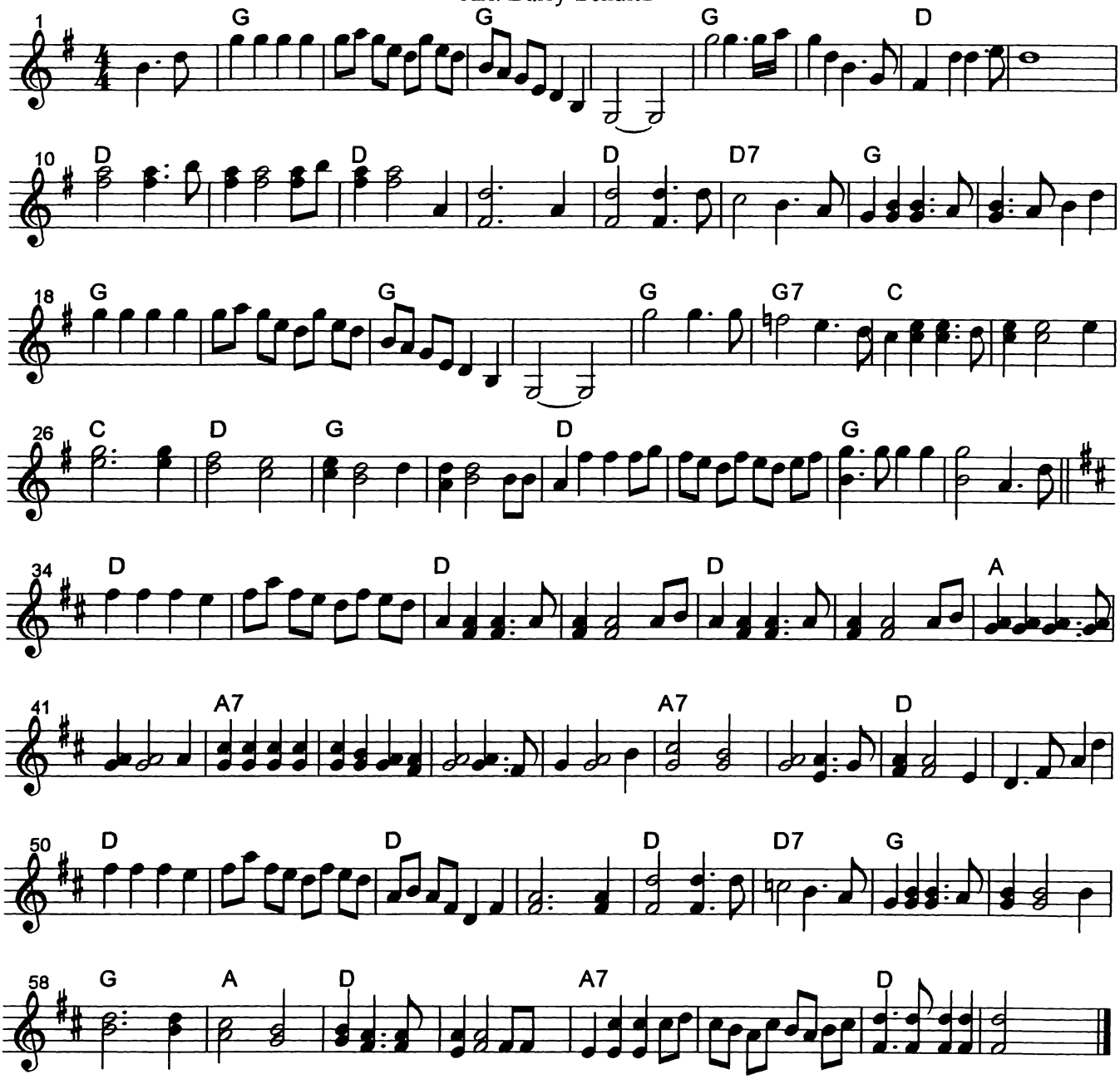
Swing the eigth notes!



Pete Martin is the source of this waltz. This piece can stand a lot of *glissandos*, as indicated in measure 17 and ff. The D7 and G7 chords give this piece a "bluesy" feel.

Kanawha March

Arr. Barry Schultz

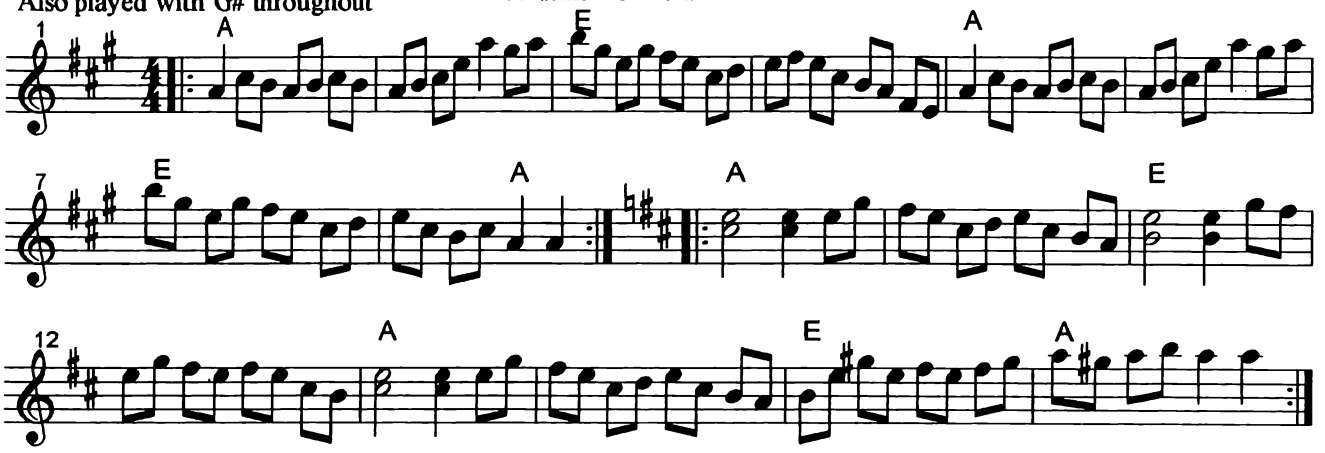


I'll always be grateful to Barry Schultz for playing this one night at the Tractor Tavern.

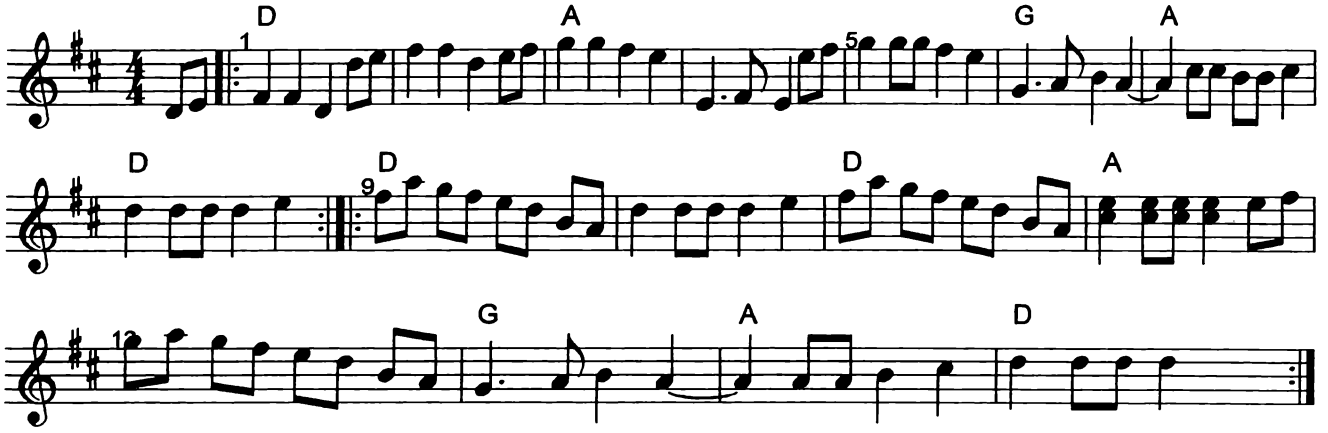
Kansas City Reel

Also played with G# throughout

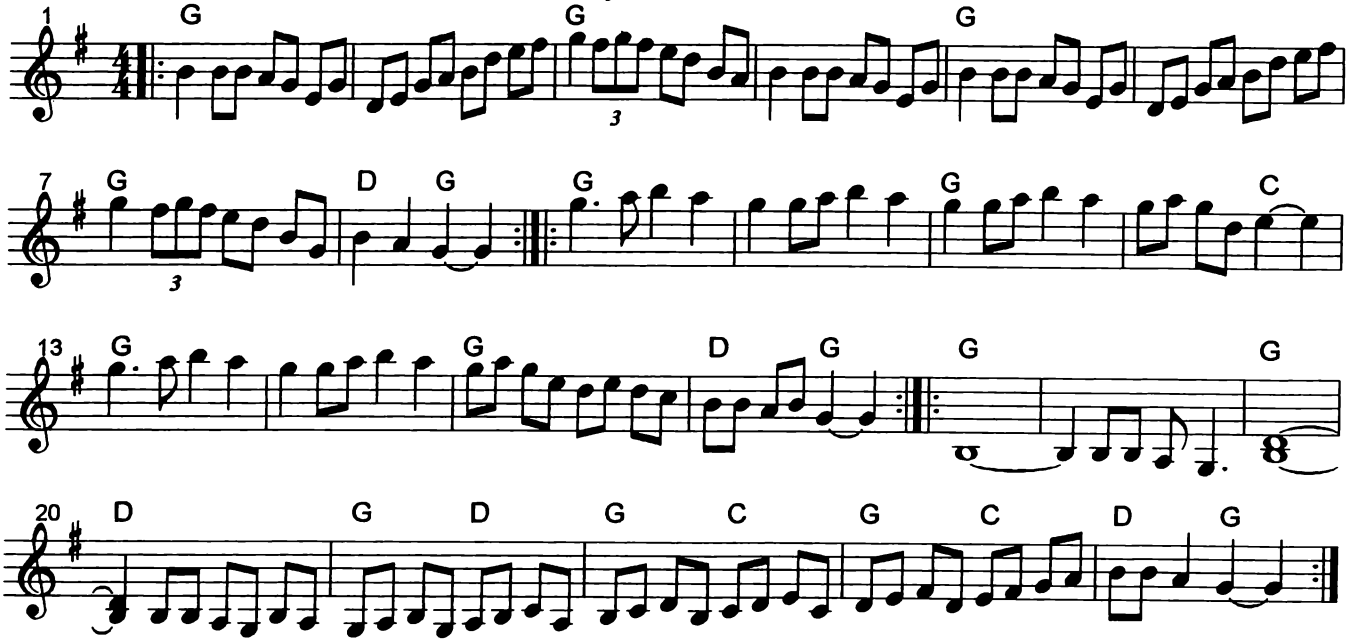
Arr. Ruthie Dornfeld



Katie Bar the Door

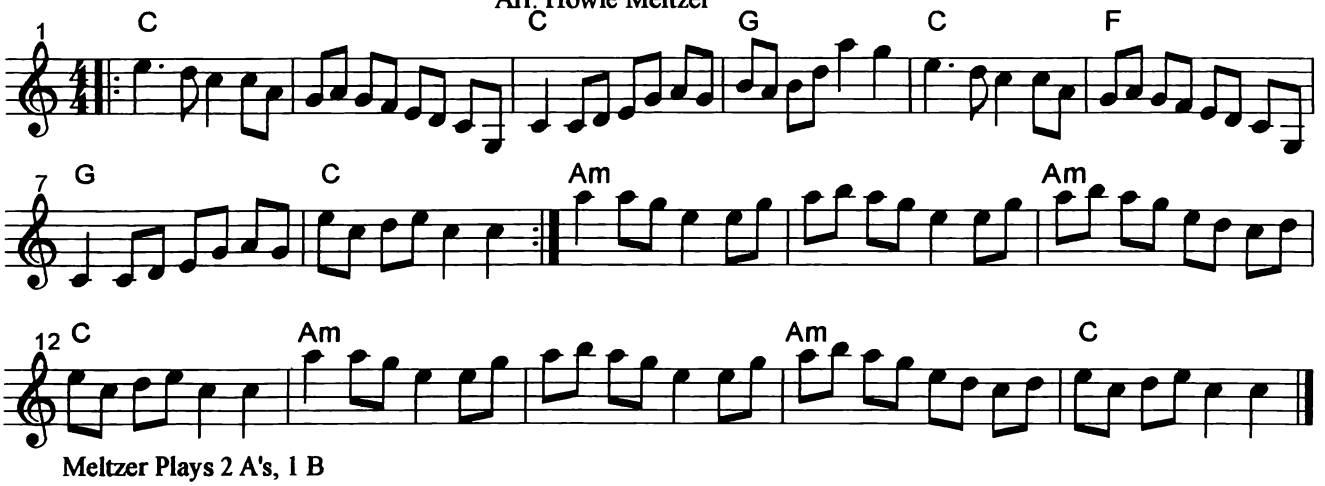


Katy Hill



Katydid

Arr. Howie Meltzer

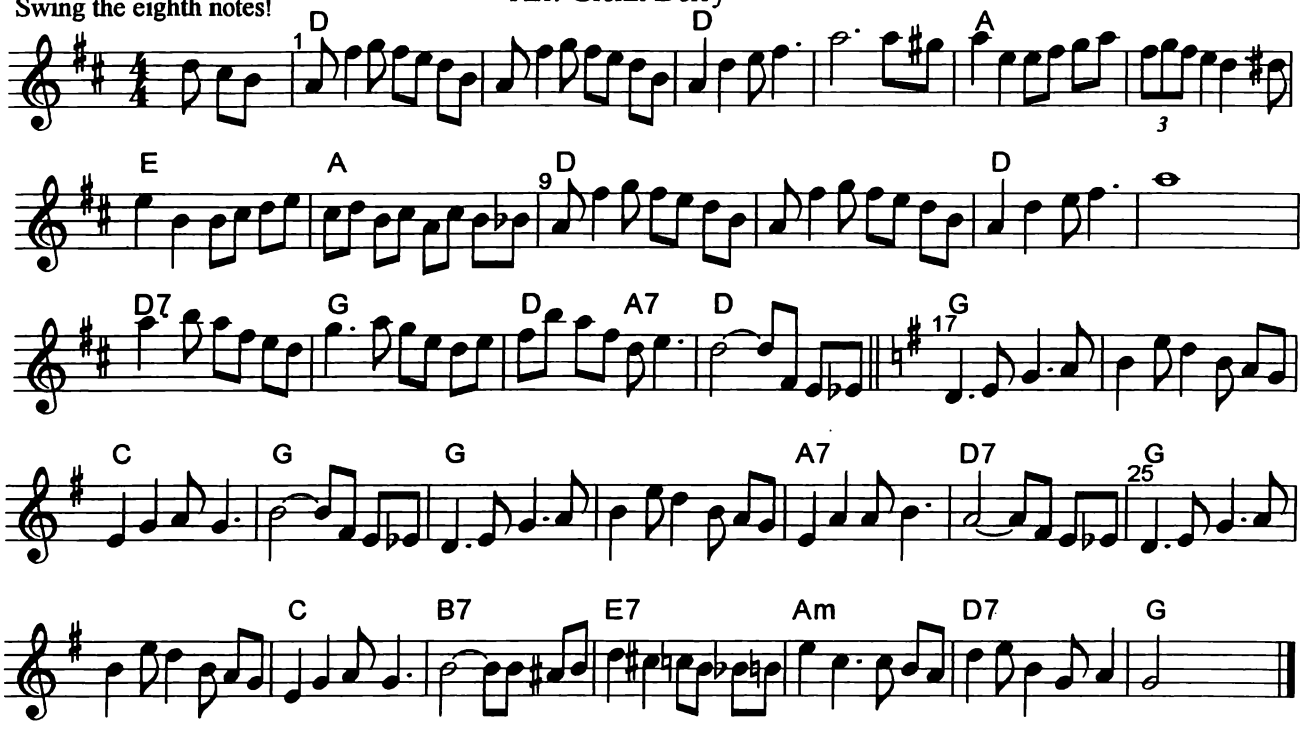


Meltzer Plays 2 A's, 1 B

Kerry Mills' Barn Dance

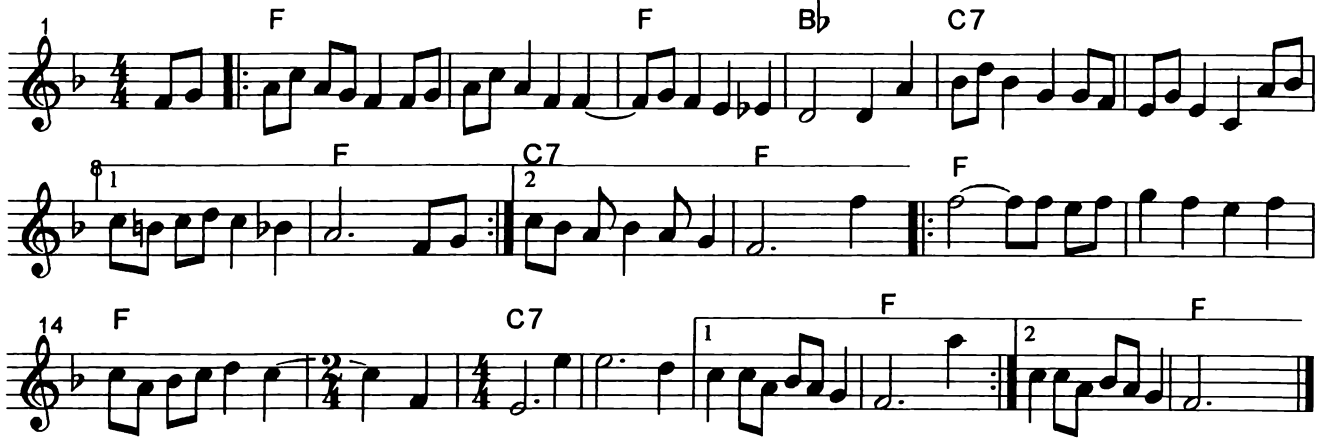
Arr. Glenn Berry

Swing the eighth notes!



Kennedy Rag

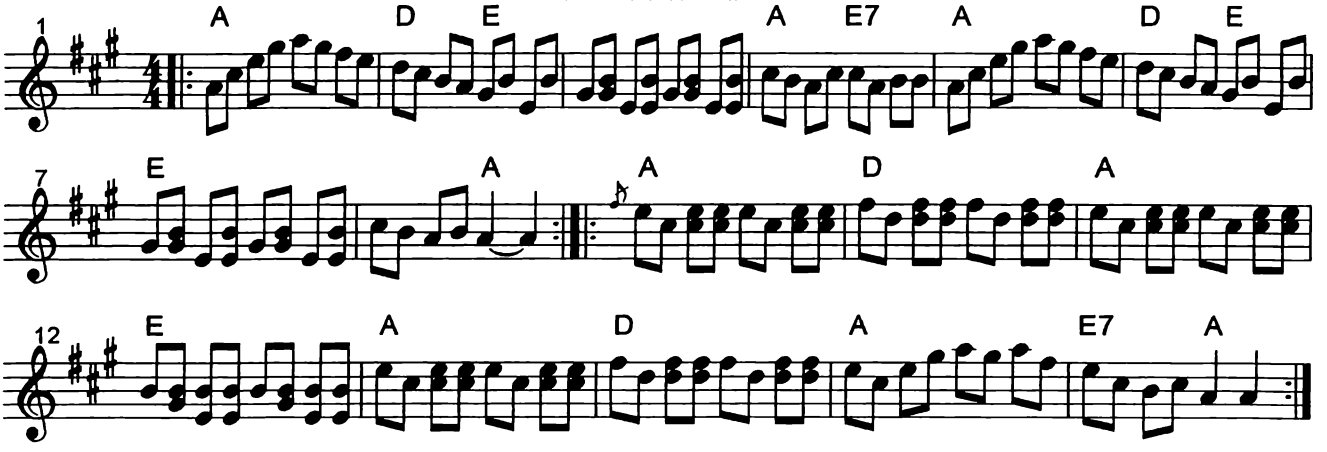
Arr. Lee Stripling, from his dad, Charlie Stripling



Charlie Stripling named this tune after his home town of Kennedy, Alabama.

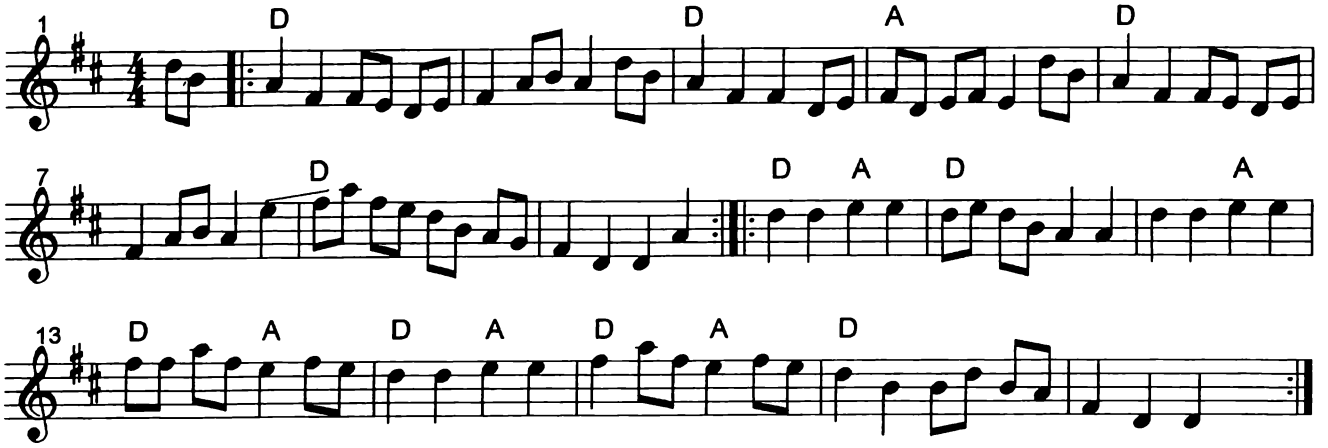
Kiley's Reel

Arr. Stuart Williams



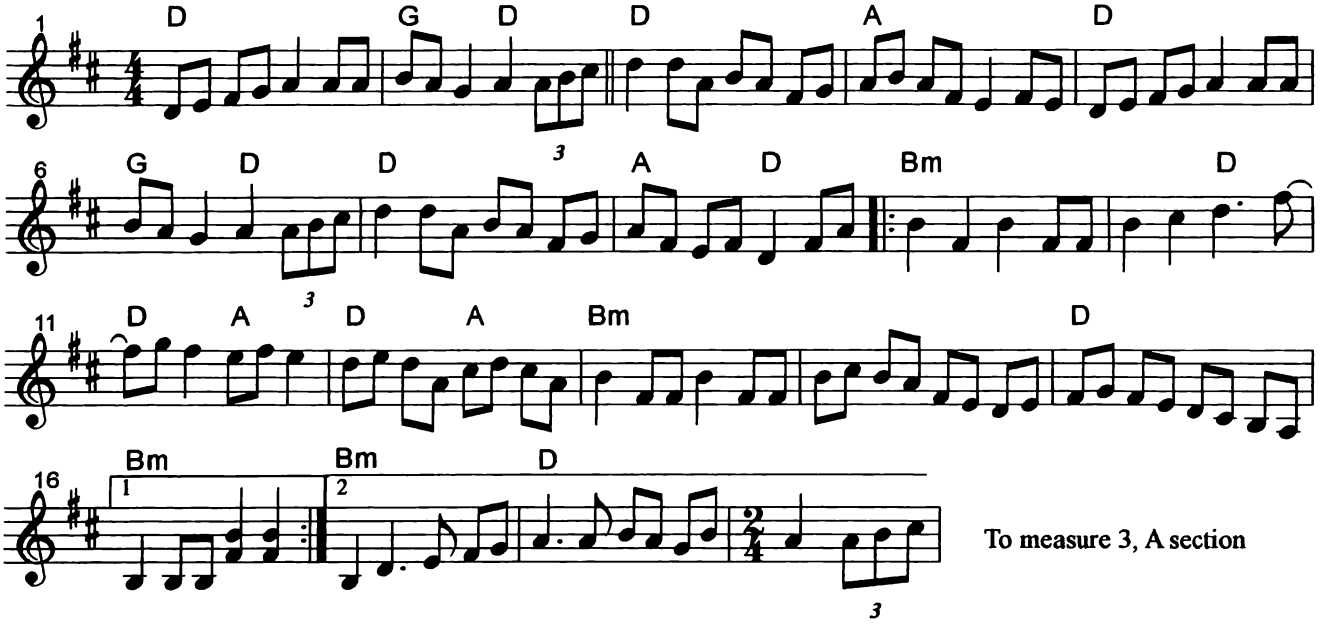
King's Lament/Dicky's Discovery

Arr. Mel Durham



Kiowa Special

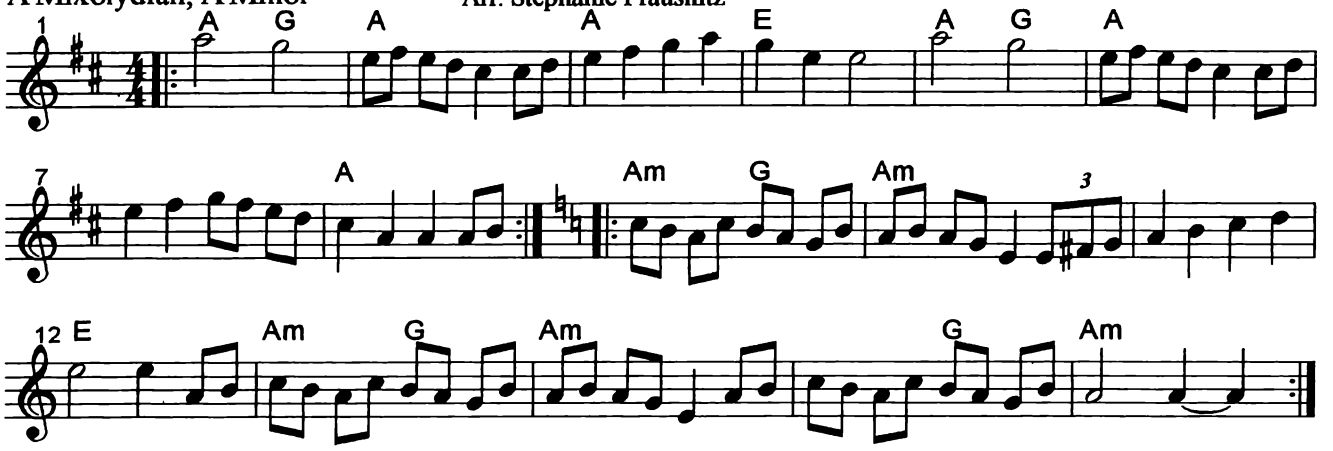
Arr. Howie Meltzer



Kitchen Girl

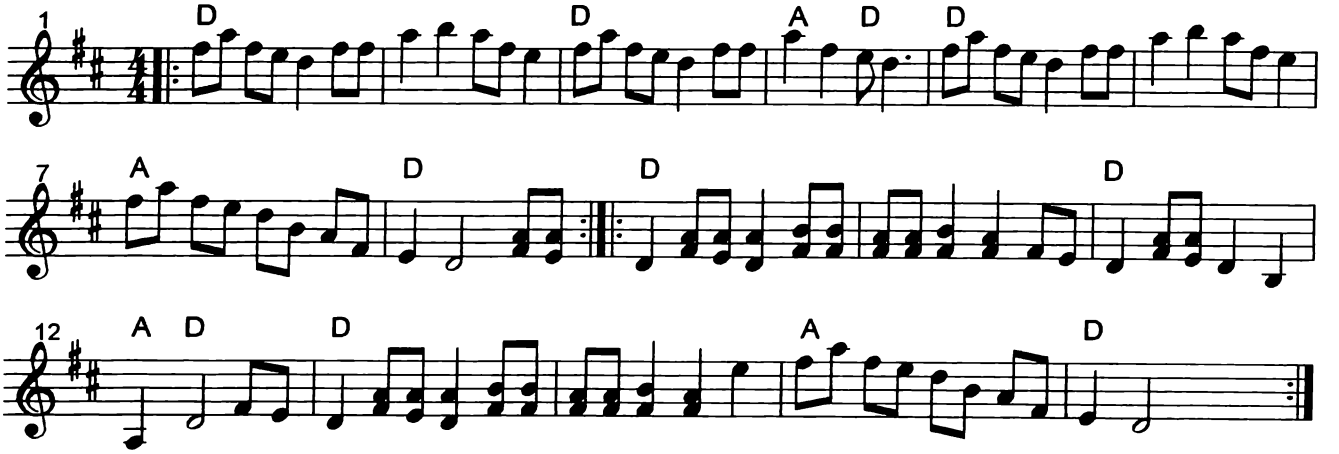
A Mixolydian, A Minor

Arr. Stephanie Prausnitz

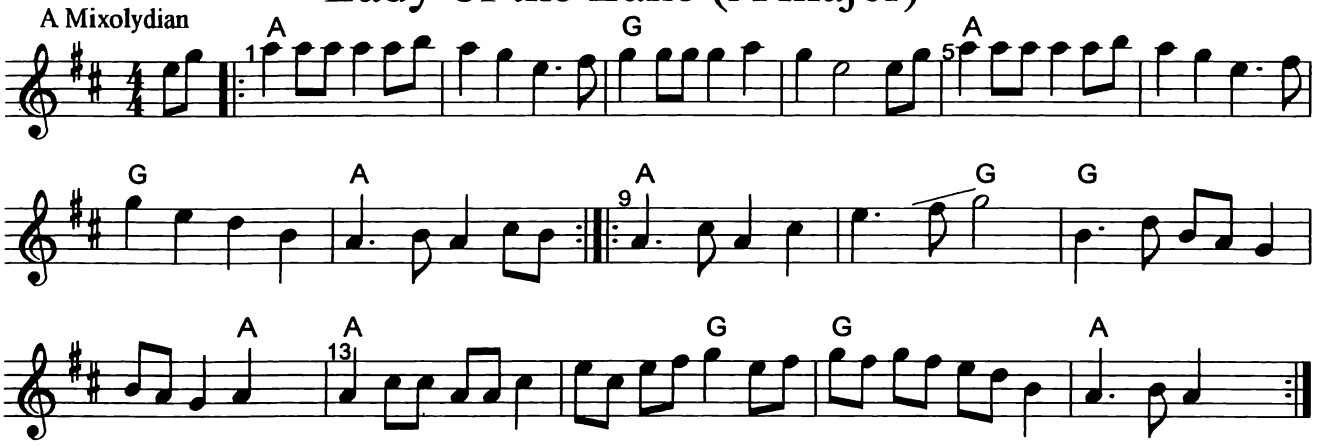


Lafayette

Arr. Scott Marckx

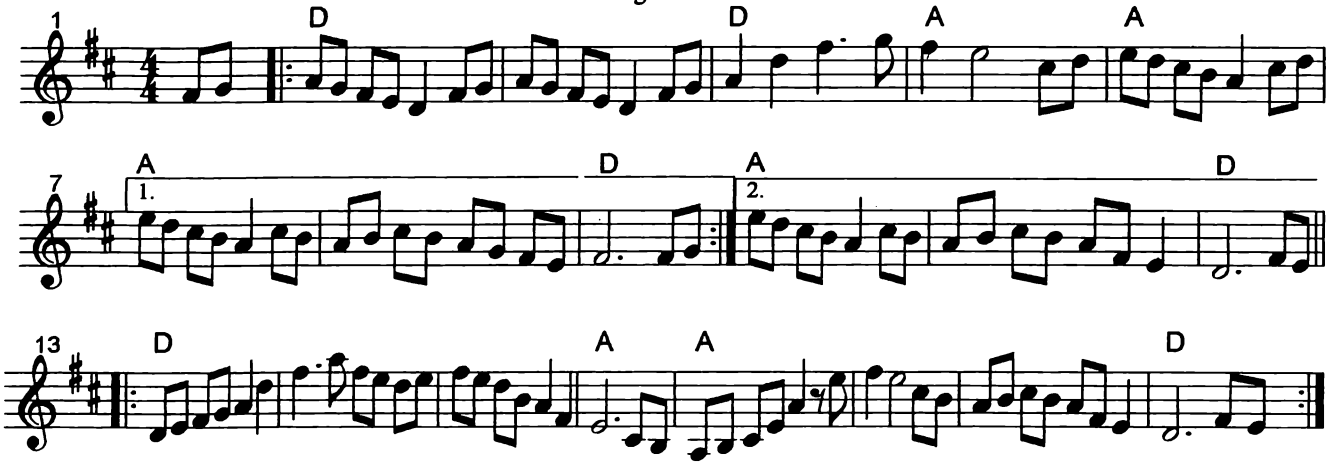


Lady of the Lake (A major)



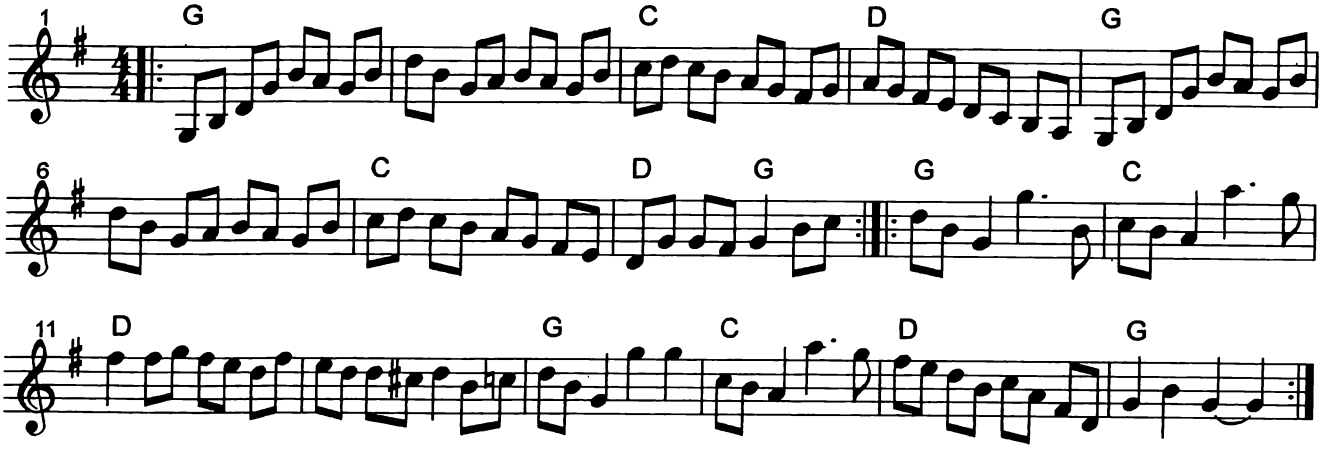
Lady of the Lake (D major)

Arr. Greg Canote



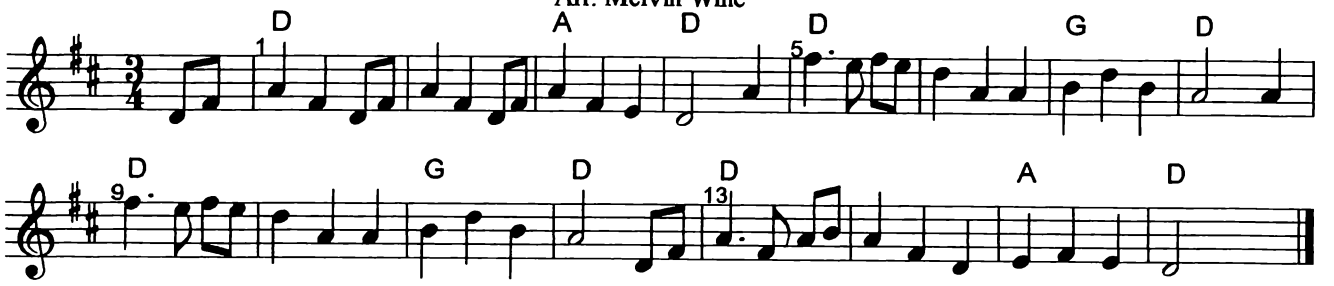
Lady of the Lake (G major)

Arr. Cathie Whitesides



The Lady and the Logger

Arr. Melvin Wine



The lyrics below are from Jay Finkelstein who learned this song as "Soldier and the Lady" from Jim Rooney, a left-handed guitar player who he heard sing it at the Mount Auburn Club in Cambridge, Mass., in 1963. Rooney said he learned it from his father. Other versions exist.

Soldier and the Lady (Read down the columns)

One mornin', one mornin', one mornin' in May
I spied a fair couple a-makin' their way.
And one was a maiden so young and so fair
And the other was a soldier and a brave volunteer.

Good mornin', good mornin', good mornin' to thee
And where are you goin' my pretty Lady? [lay-dee']
I'm goin', I'm goin' to the banks of the sea
To see the waters glidin', hear the nightingale sing.

They had not been standin' but a minute or two
When out of his knapsack a fiddle he drew.
And the tune that he played made the valleys all ring
Oh see the waters glidin', hear the nightingale sing.

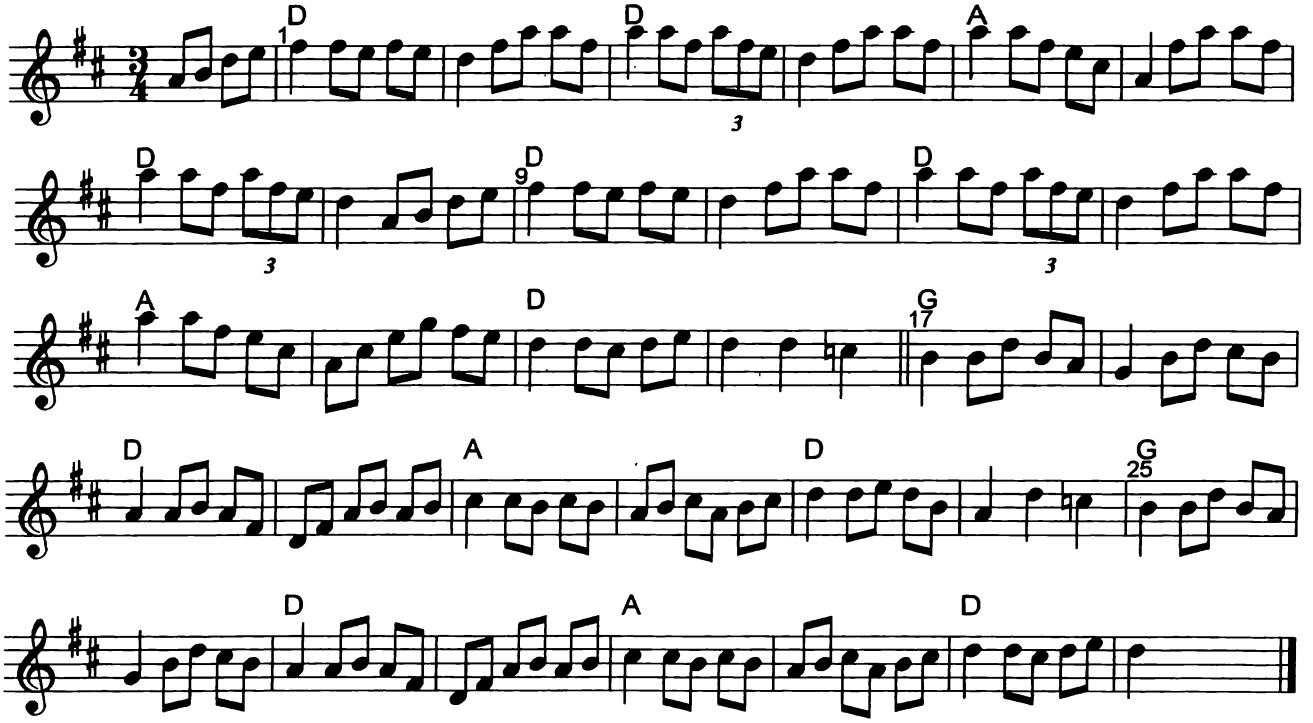
Pretty lady, pretty lady it's time to give o'er.
Pretty lady, pretty lady it's time to give o'er.
For I'd rather hear you fiddle, or the touch of one string
Than see the waters glidin', hear the nightingale sing.

Oh soldier, oh soldier will you marry me?
Oh no, pretty lady that never can be.
I've a wife in old London and children twice three.
Two wives in the army's too many for me.

I'll go back to London and stay for a year
And often I'll think of you, my little dear
And when I return it'll be in the spring
To see the waters glidin', hear the nightingale sing.

Lake Charles Waltz

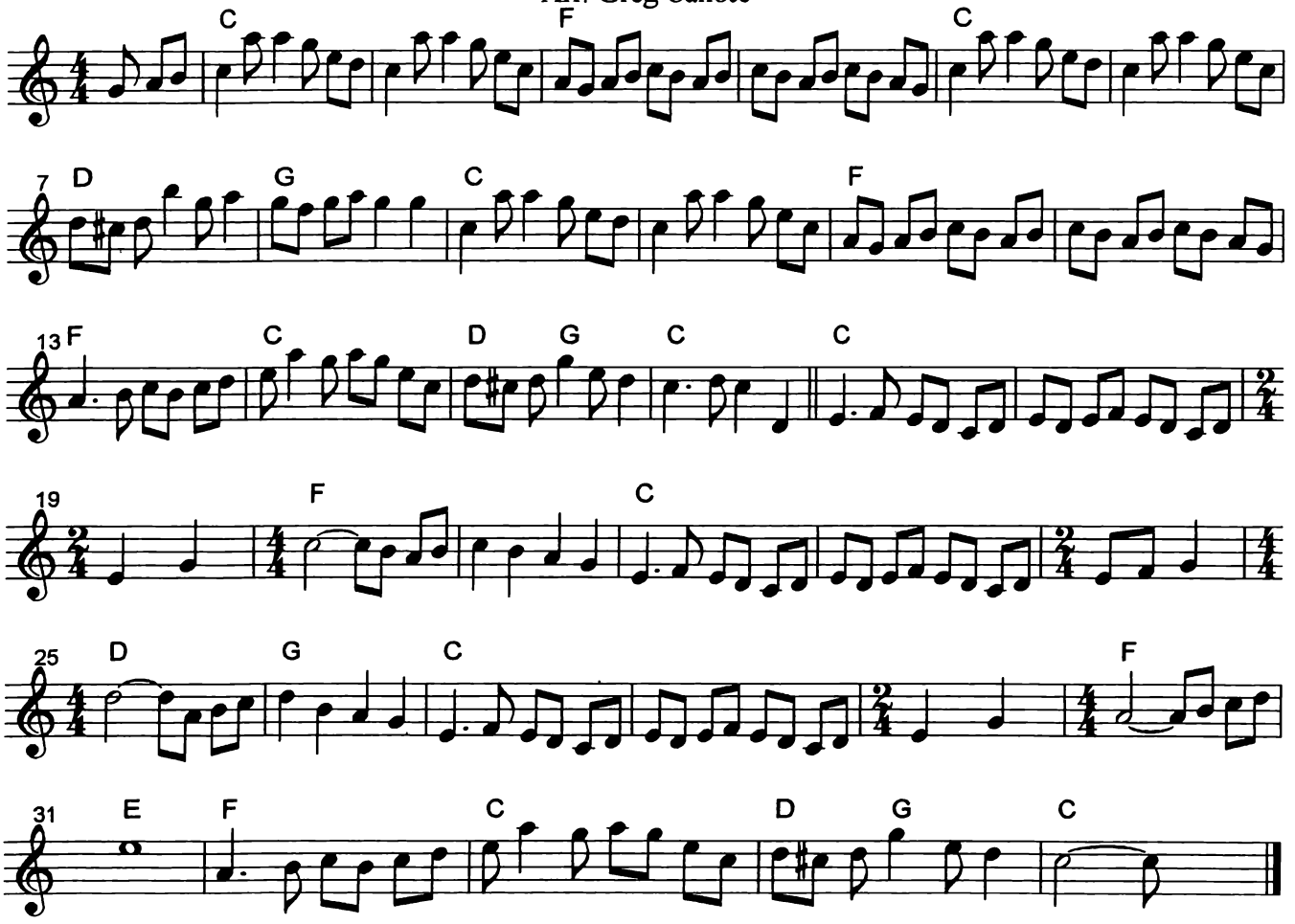
Arr. Al Berard



My Cajun contribution.

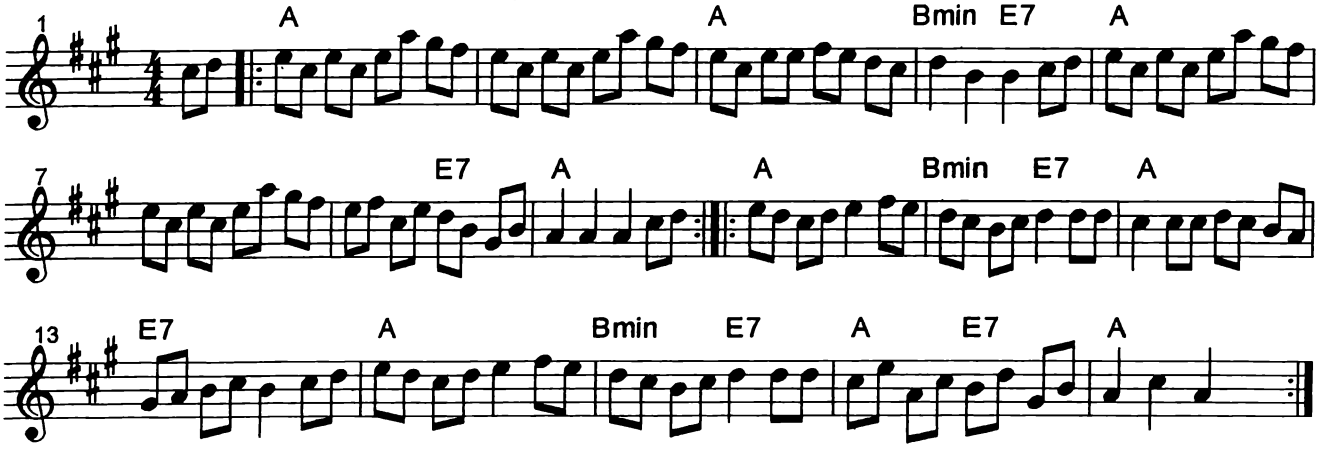
L & N Rag

Arr. Greg Canote



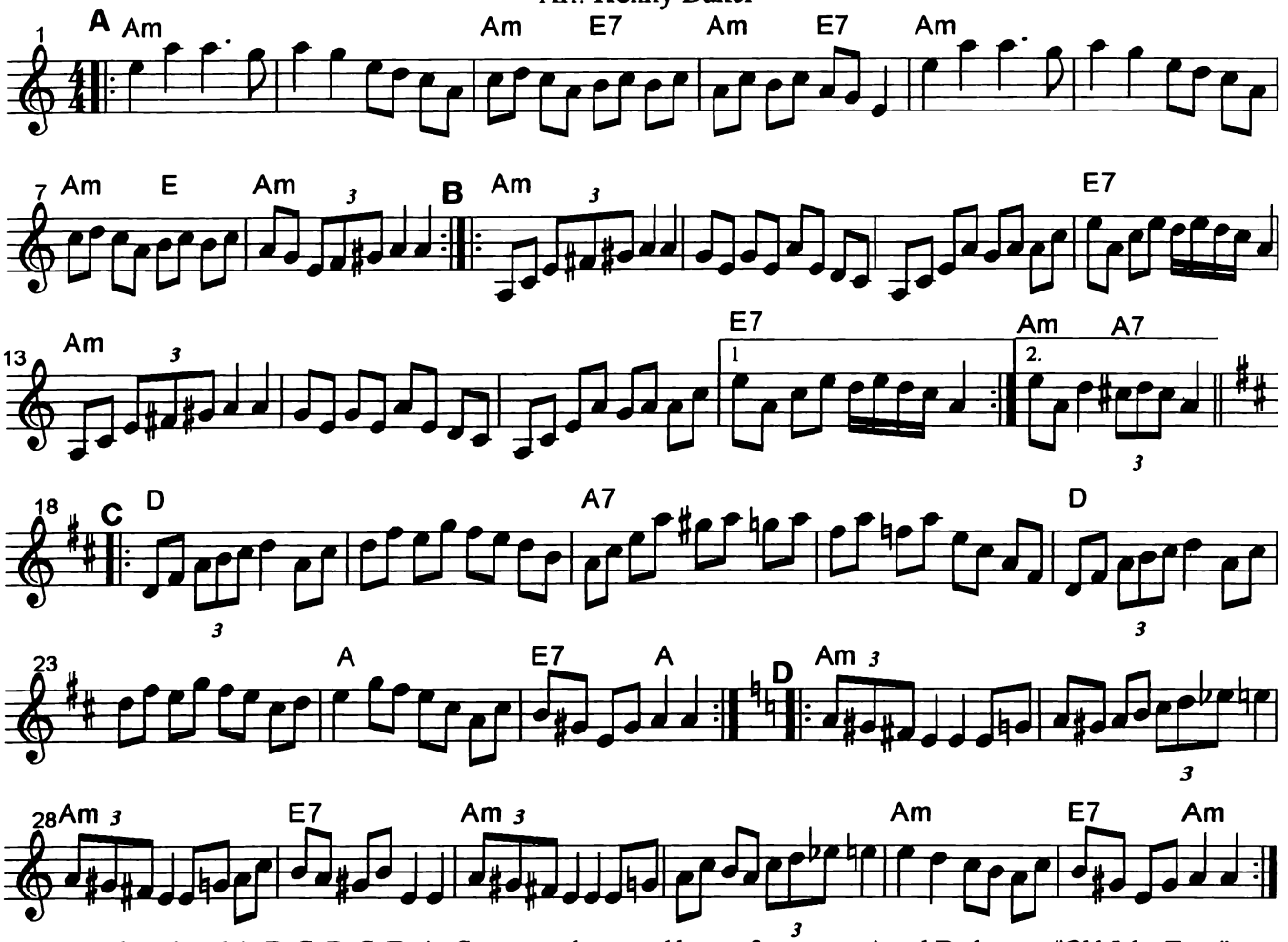
Lamplighter's Hornpipe

Arr. Laurie Andres



Land of Lincoln

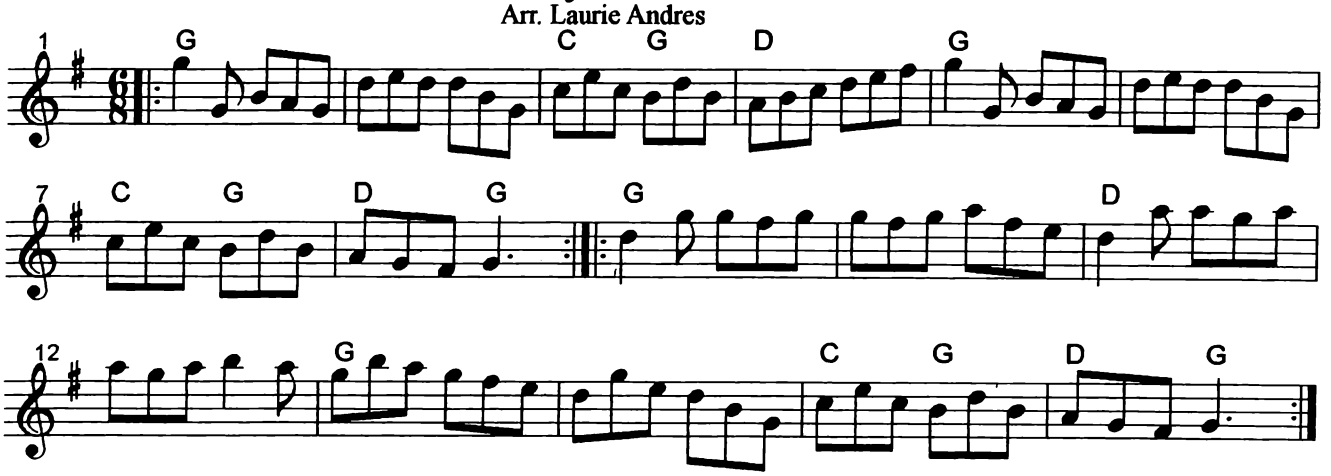
Arr. Kenny Baker



Kenny Baker played A, B, C, D, C, D, A. Some people around here refer to parts A and D alone as "Old John Tate," after fiddler John Tate who played it.

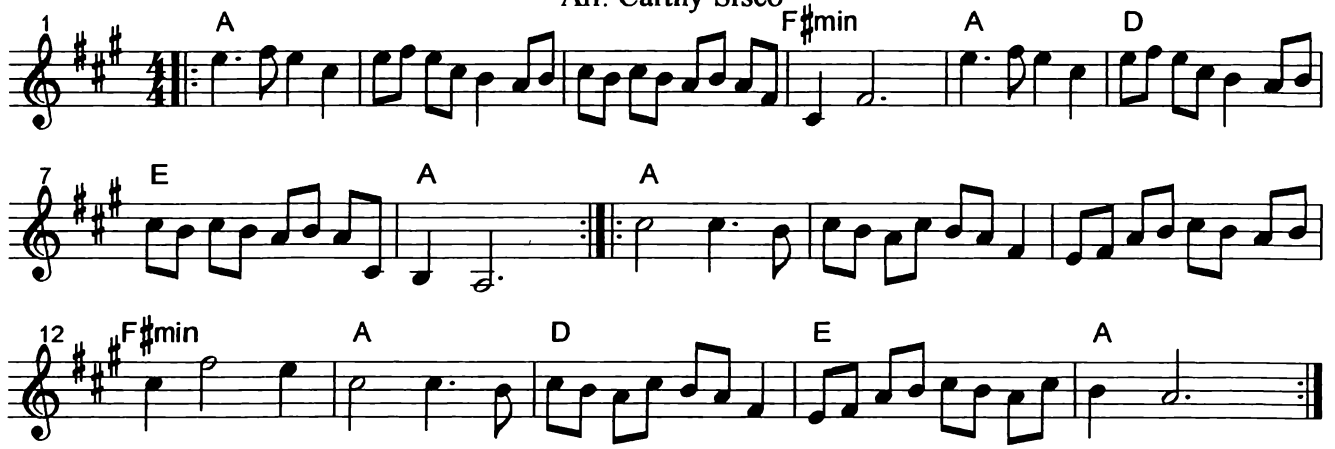
Larry O'Gaff

Arr. Laurie Andres



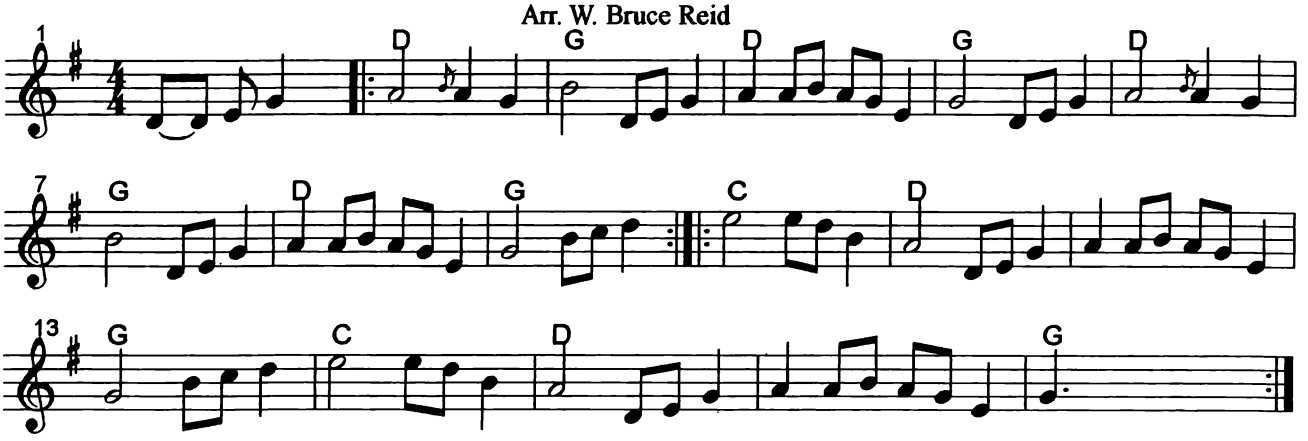
Laughing Boy

Arr. Carthy Sisco



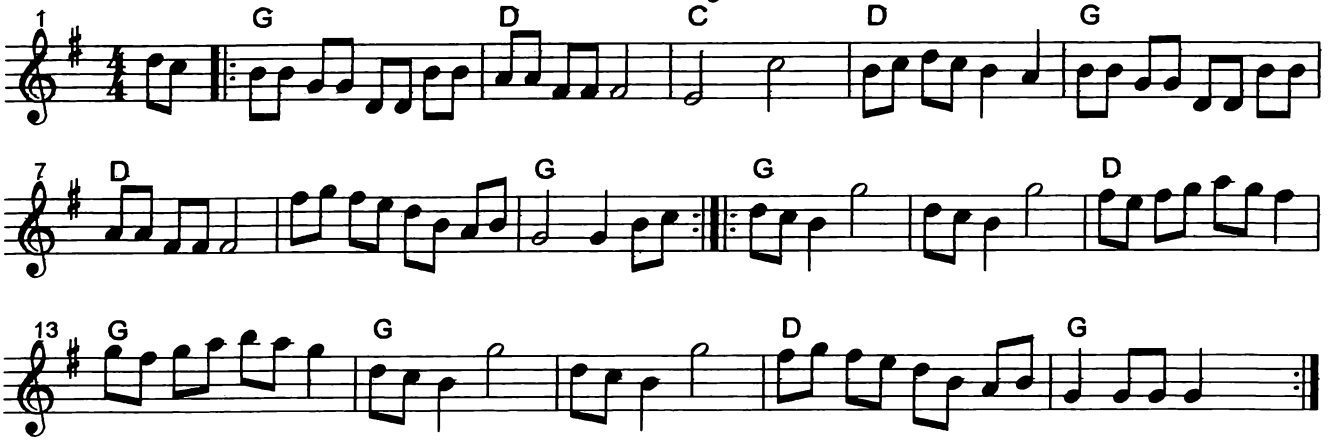
Lazy John

Arr. W. Bruce Reid

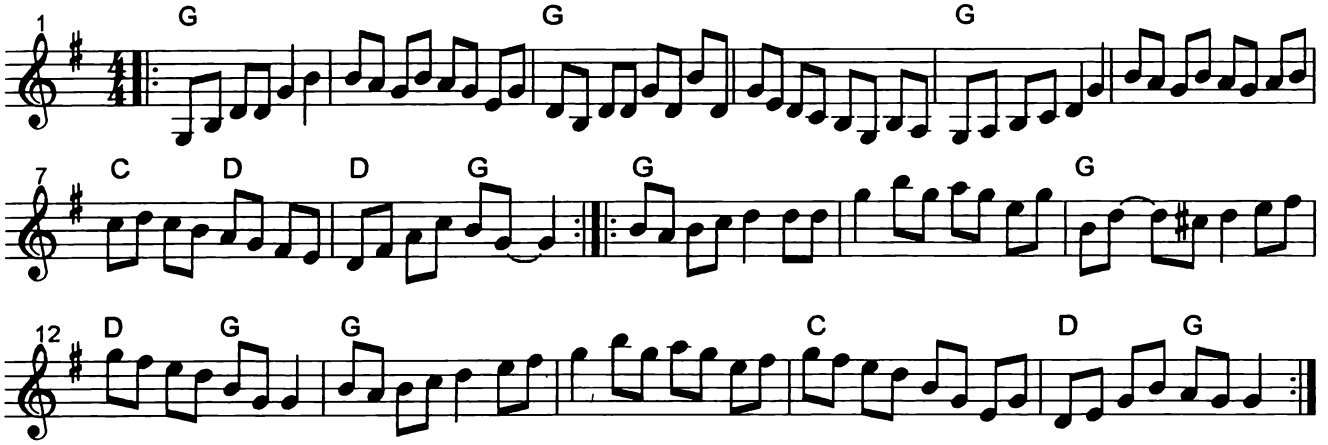


Leake County Two Step

Arr. Peter Boveng



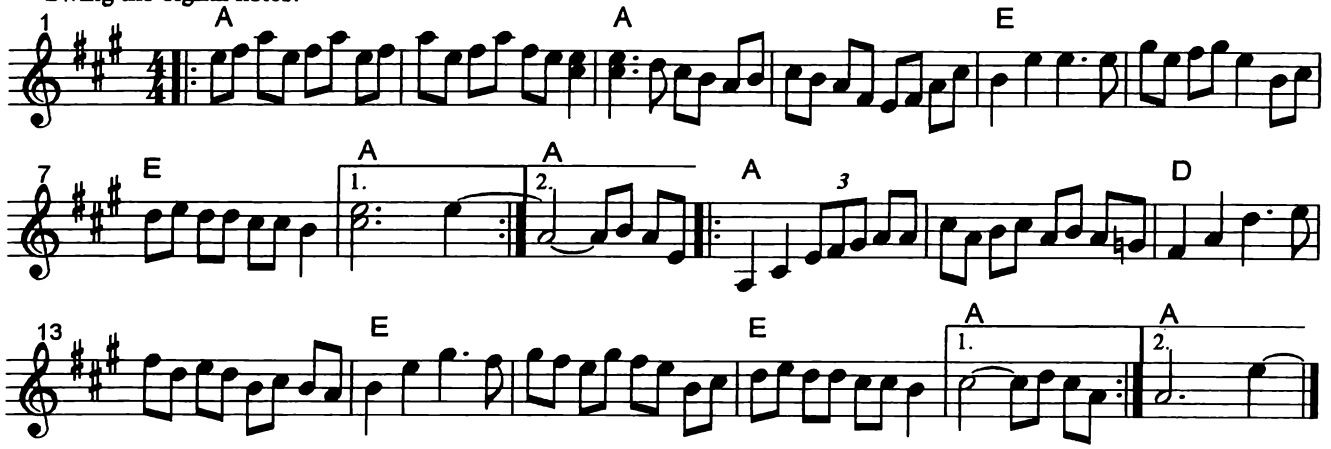
Leather Britches



"Leon's Tune"

Arr. Glenn Berry

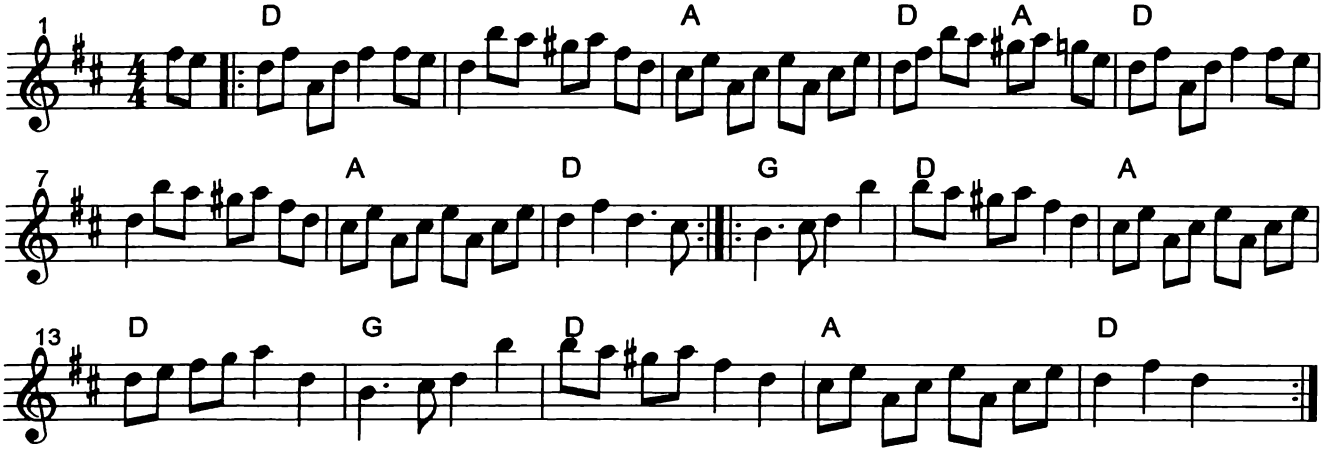
Swing the eighth notes!



Glenn Berry attributes this tune to one Leon Moore, who died as a young man in the early 1940s, and who apparently never mentioned its title.

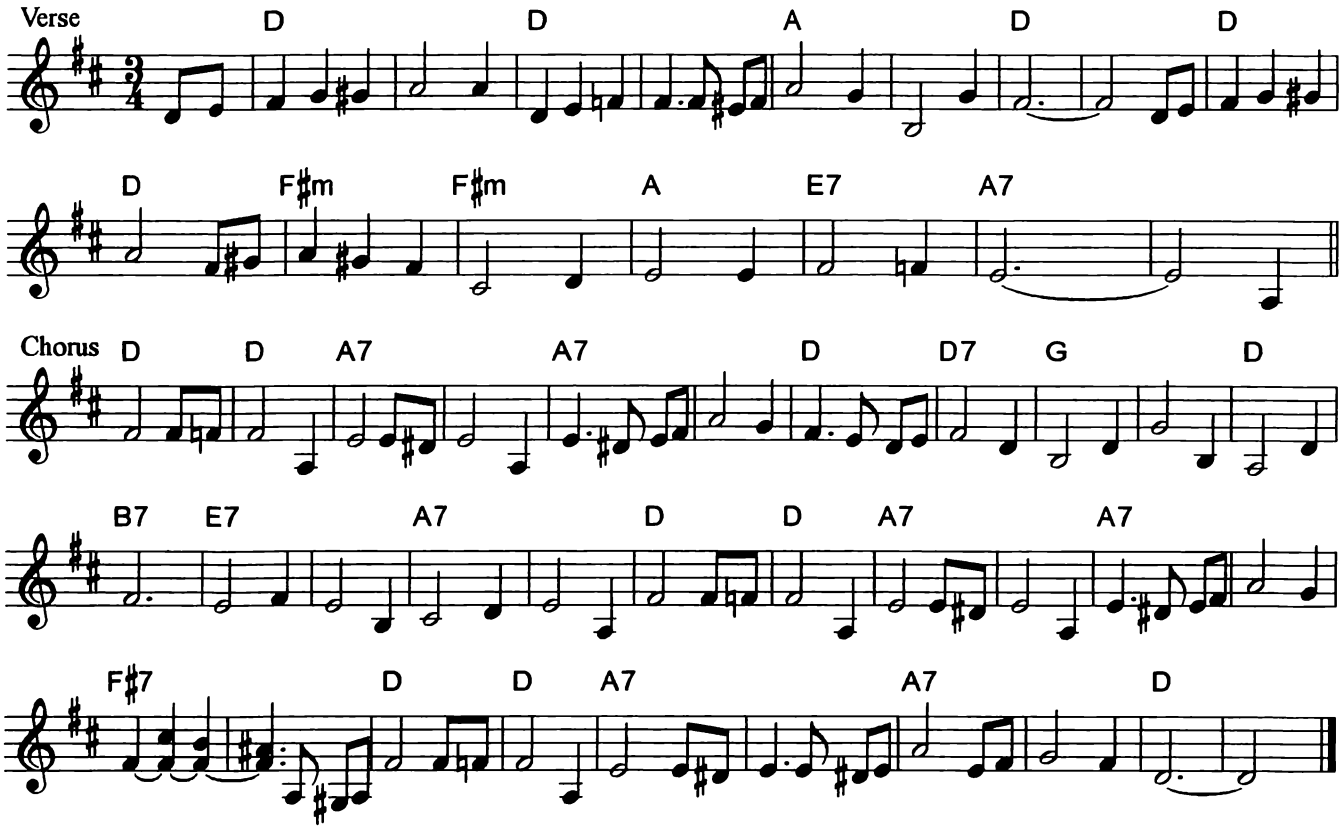
Levantine's Barrel

Arr. Laurie Andres



Let the Rest of the World Go By

Lyrics by J. Keirn Brennan, Music by Ernest R. Ball (1919). Arr. Gene Silberberg

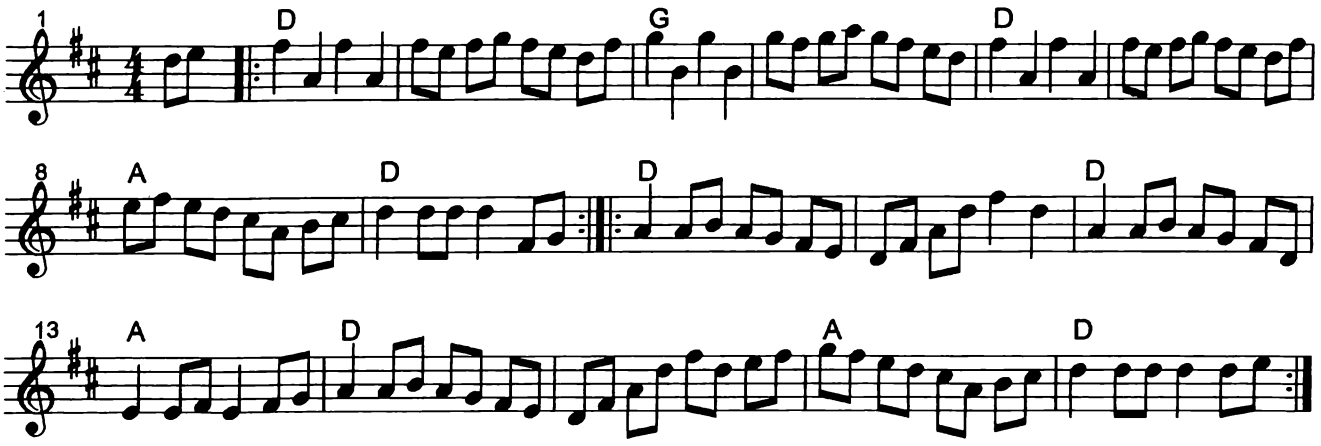


Verse 1
Is the struggle and strife
We find in this Life
Really worth while after all?____
I've been wishing to-day
I could just run away
Out where the west winds call___

Chorus
With some one like you,
a pal good and true,
I'd like to leave it all behind, and go and find,
Some place that's known
To God alone
Just a spot to call our own.
We'll find perfect peace
Where joys never cease,
Our there beneath a kindly sky, [kindly sky]
We'll build a sweet little nest
Somewhere in the west,
And let the rest of the world go by.

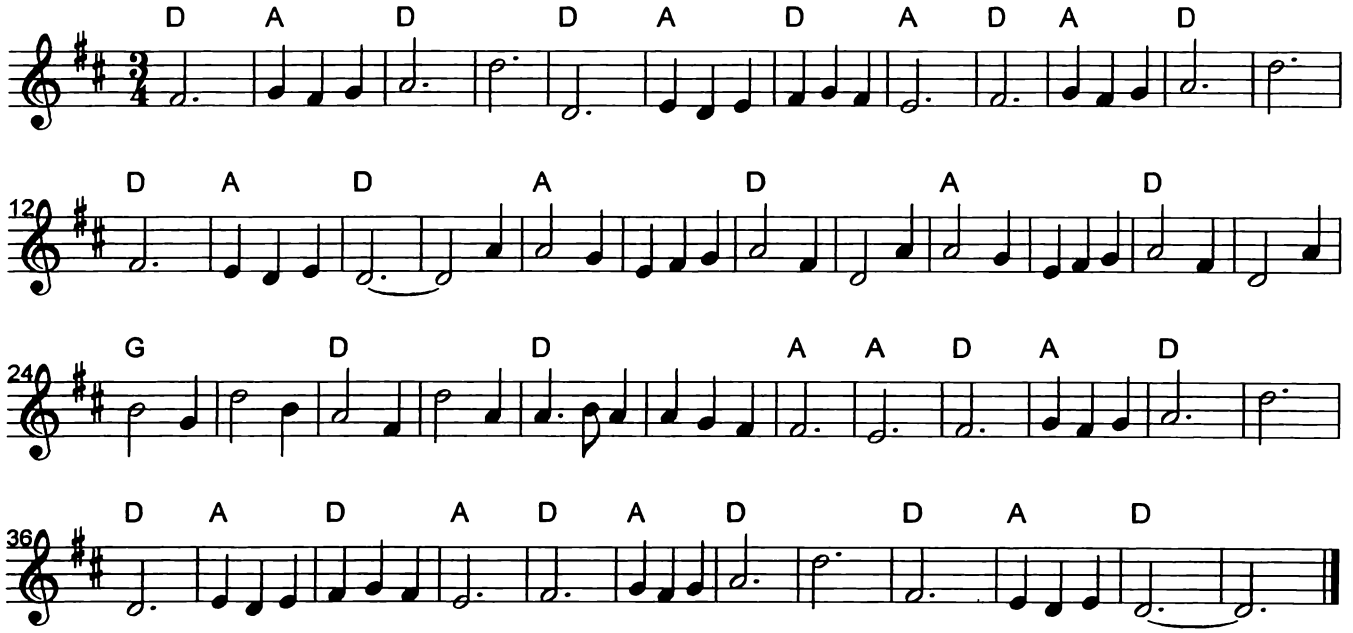
Verse 2
Is the future to hold
Just struggles for gold
While the real world waits out-side,__
Away out on the breast
Of the wonderful West
Across the great Divide?_____

Liberty



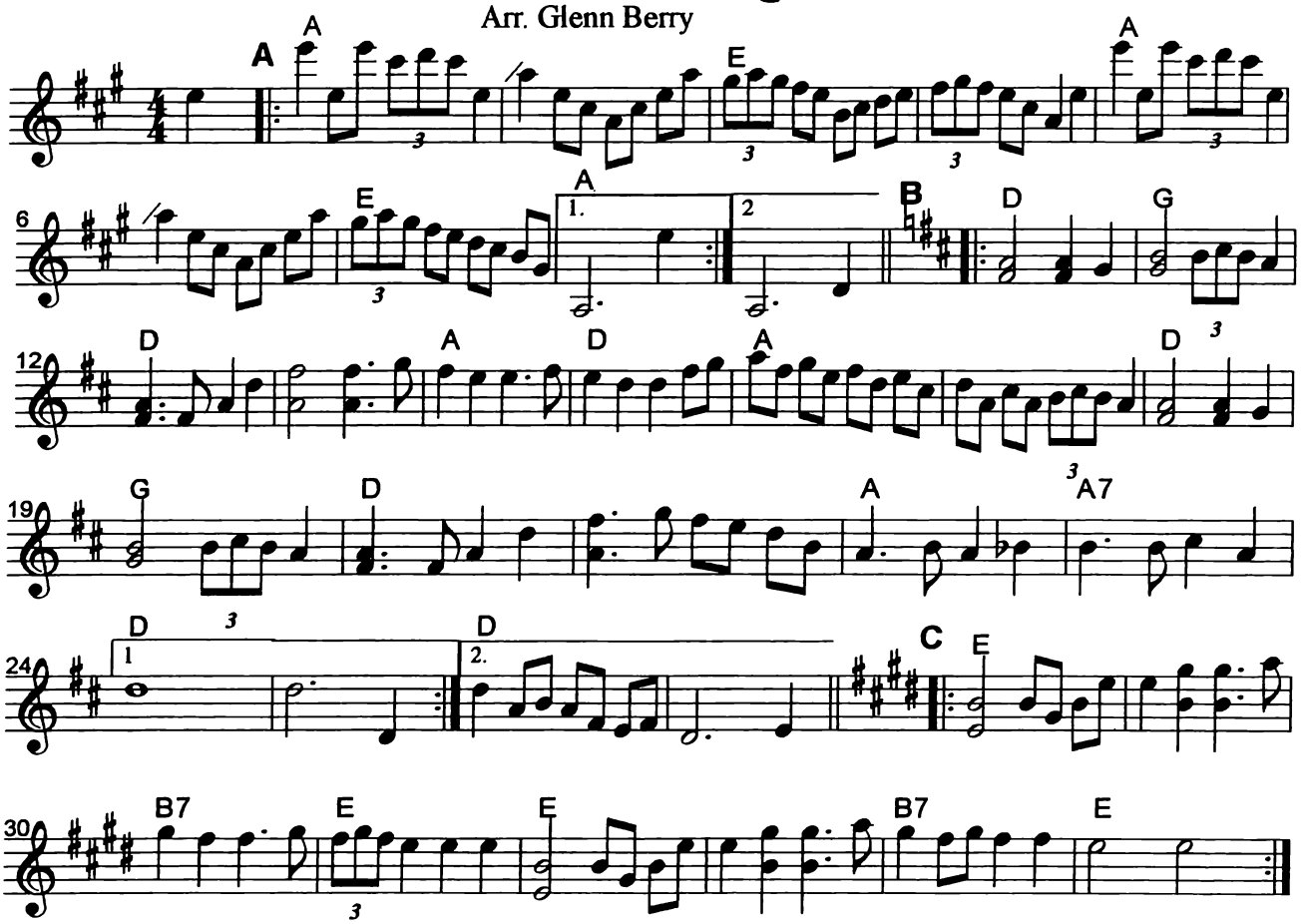
Life Let Us Cherish

Arr. Phil and Vivian Williams



Limestone Rag

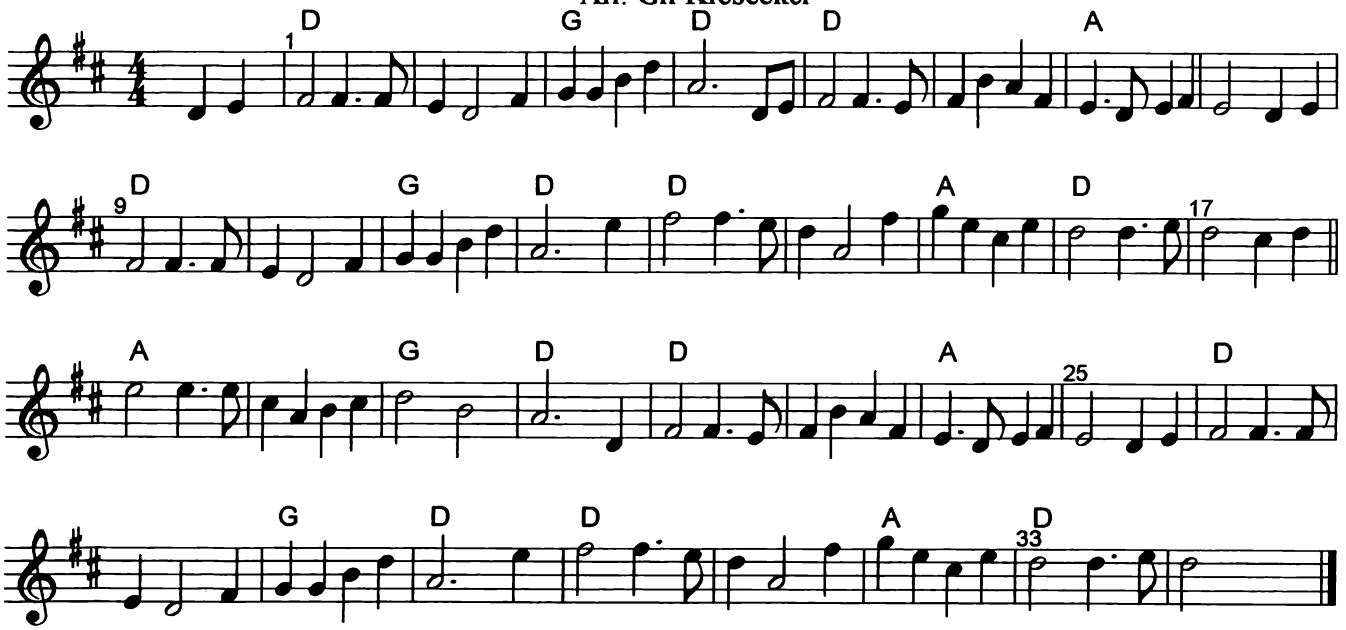
Arr. Glenn Berry



Glenn ends this on the B part.

Little Bertha

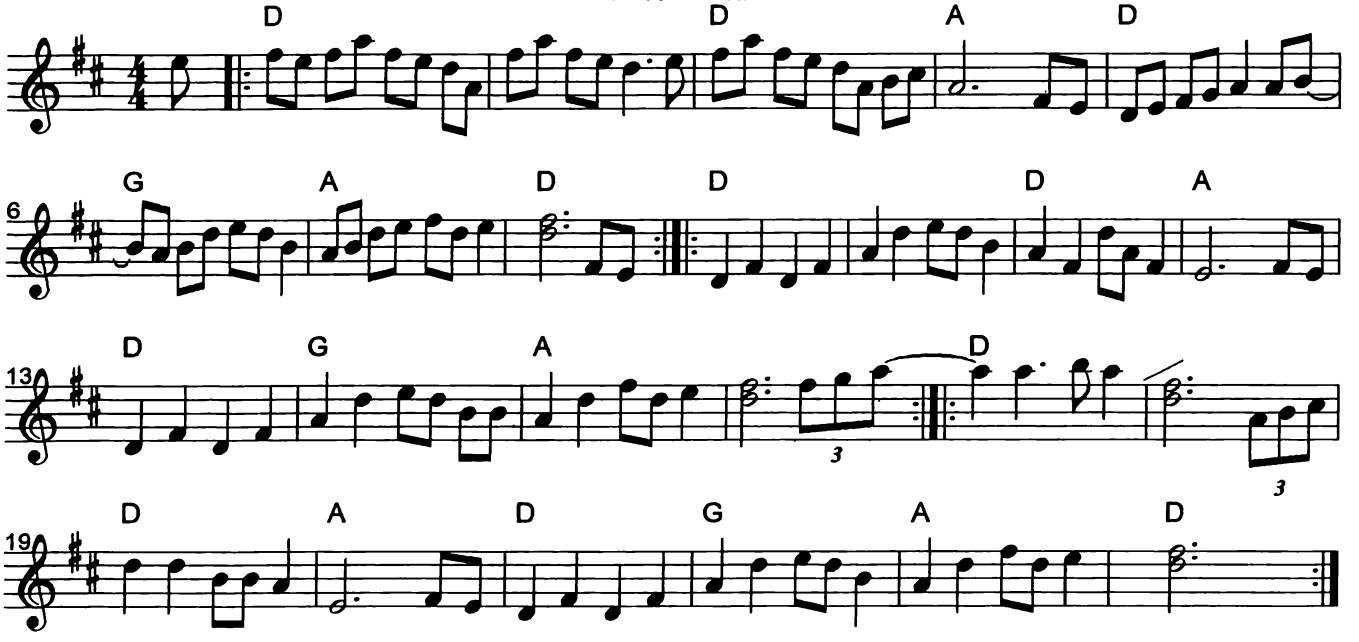
Arr. Gil Kiesecker



Gil put those extra measures in at the end of the A and B sections.

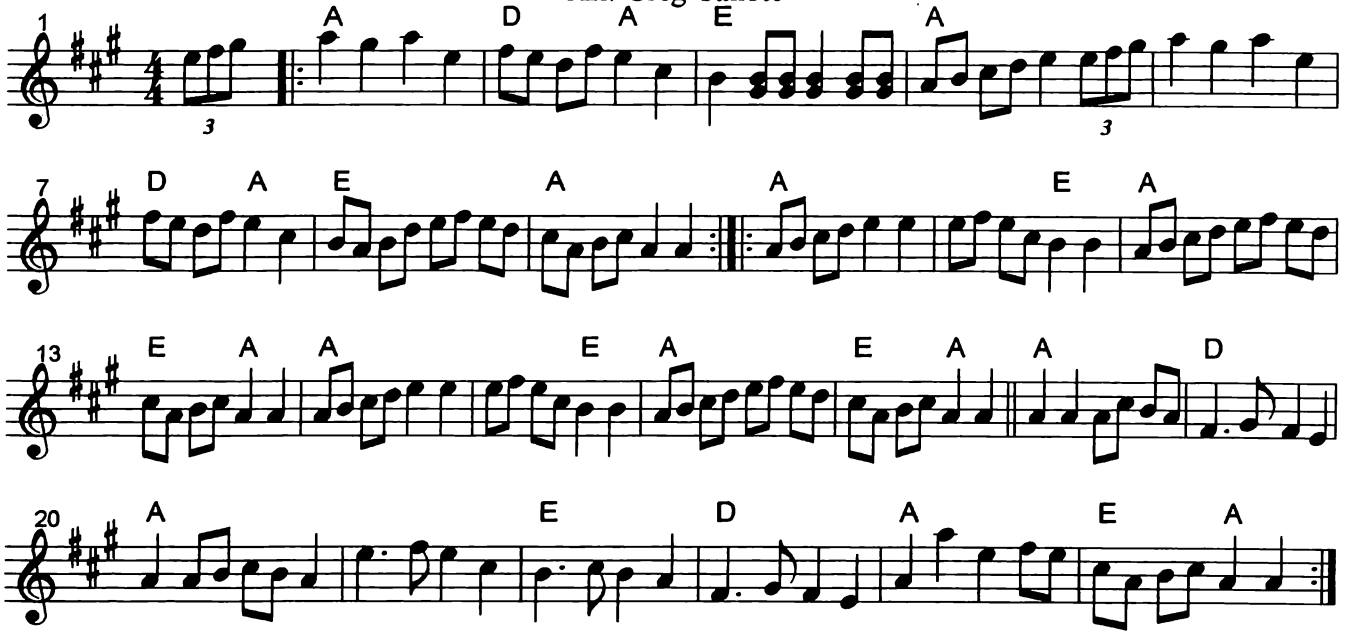
Little Betty Brown

Arr. Jim Evans



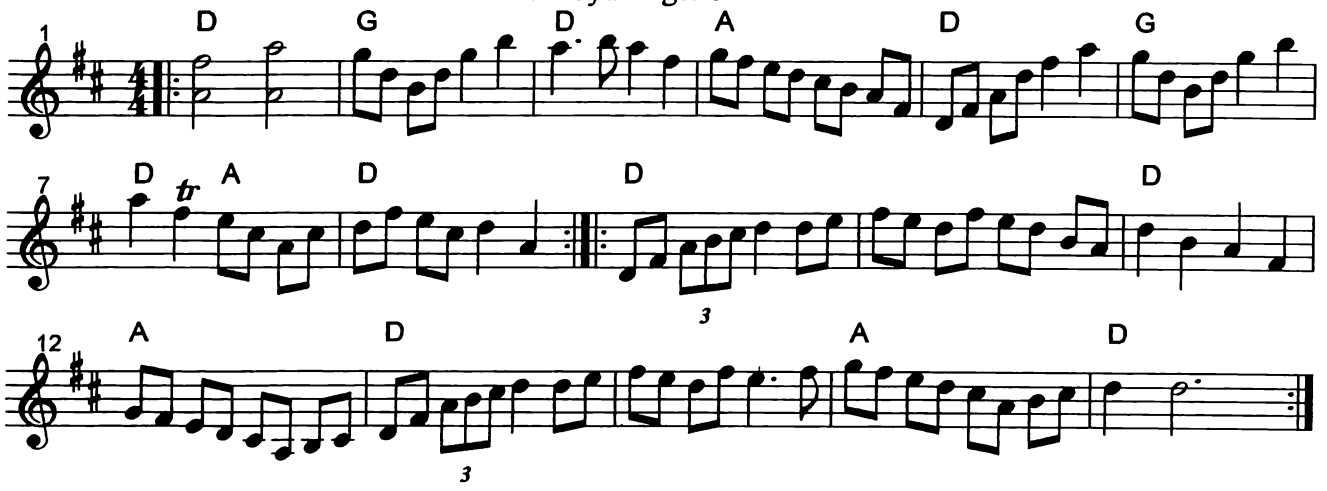
Little Billy Wilson

Arr. Greg Canote



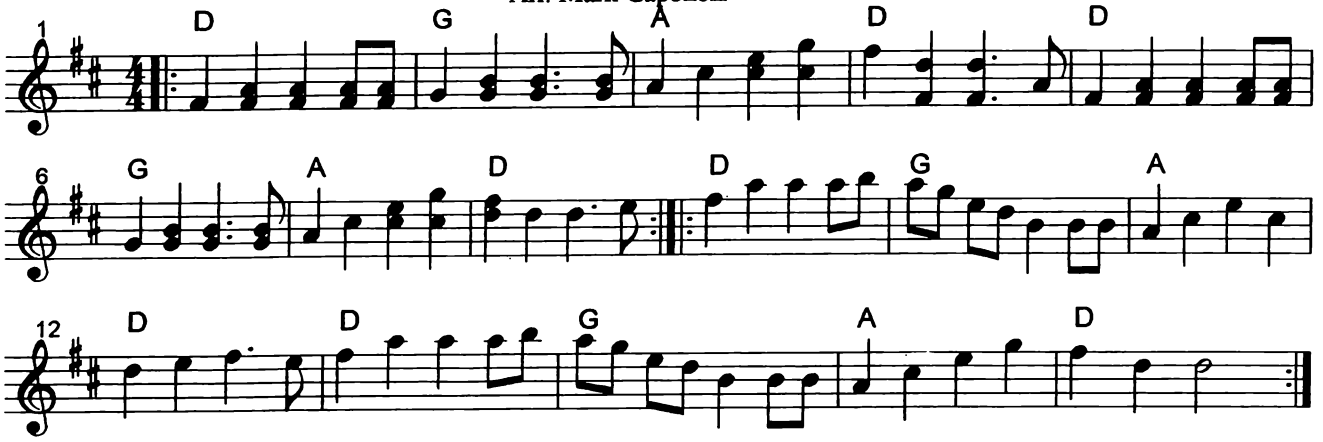
Little Bitty Acorn in a Great Big Tree

Arr. Floyd Engstrom

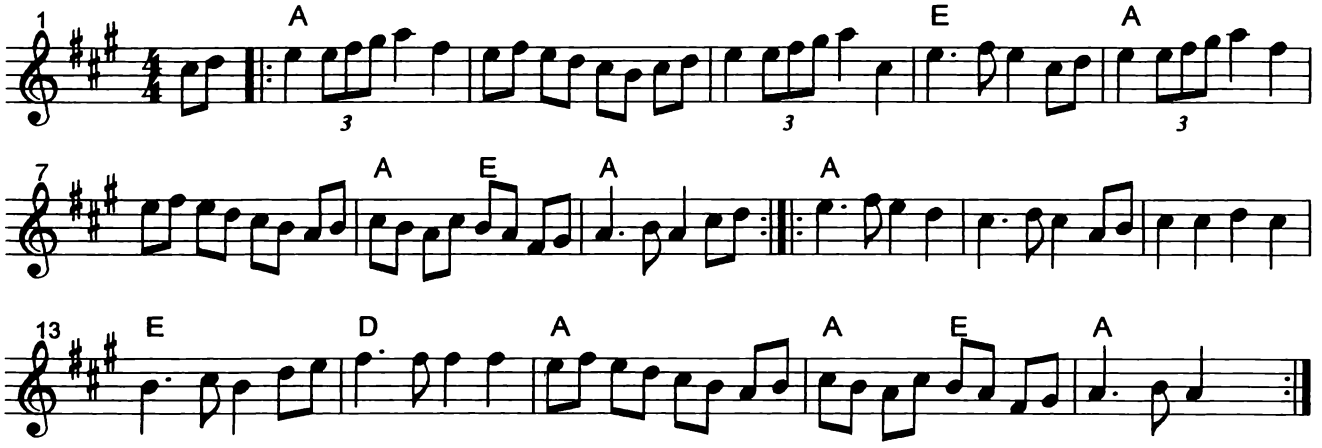


Little Brown Jug

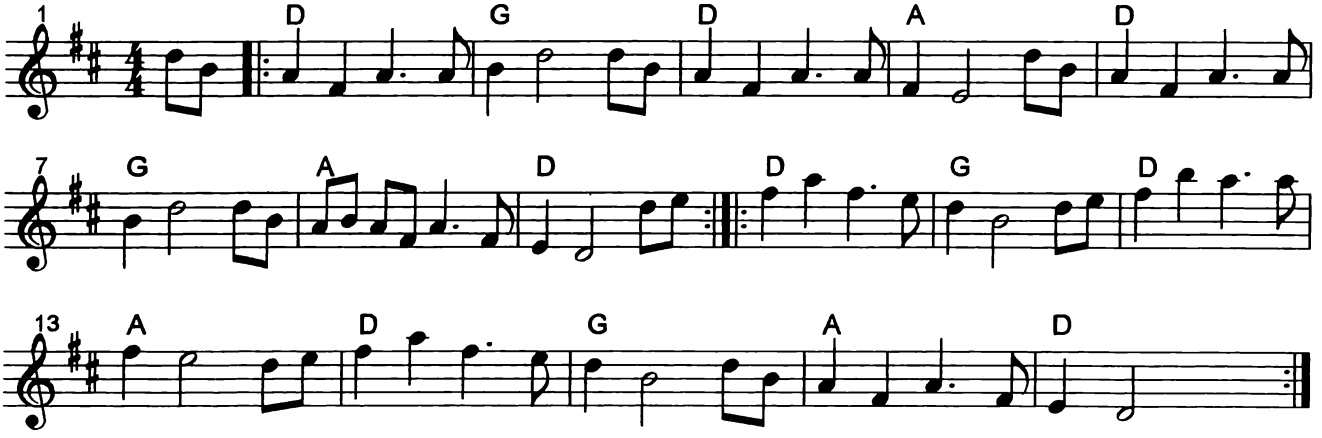
Arr. Mark Gaponoff



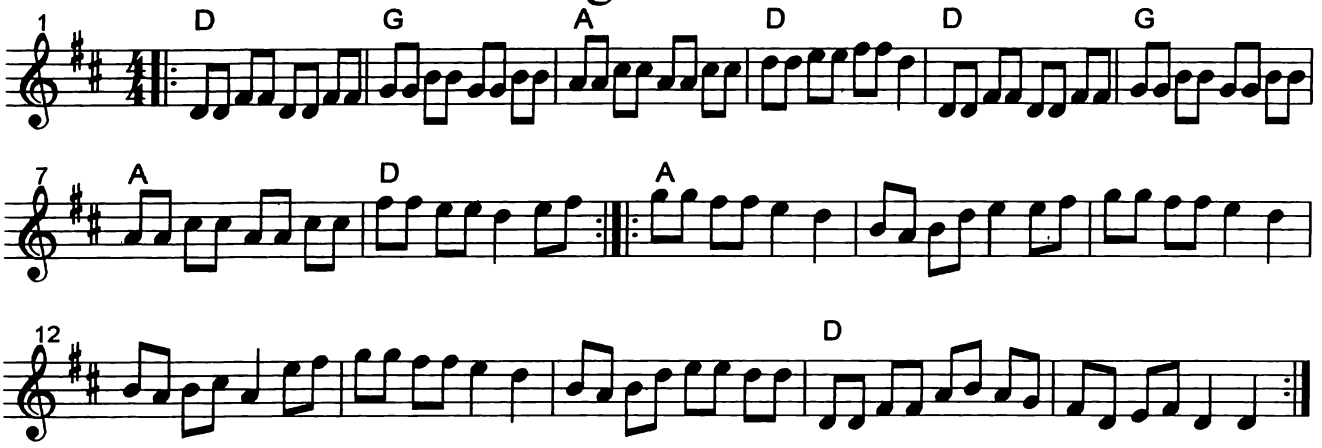
Little Dutch Girl



Little Rabbit

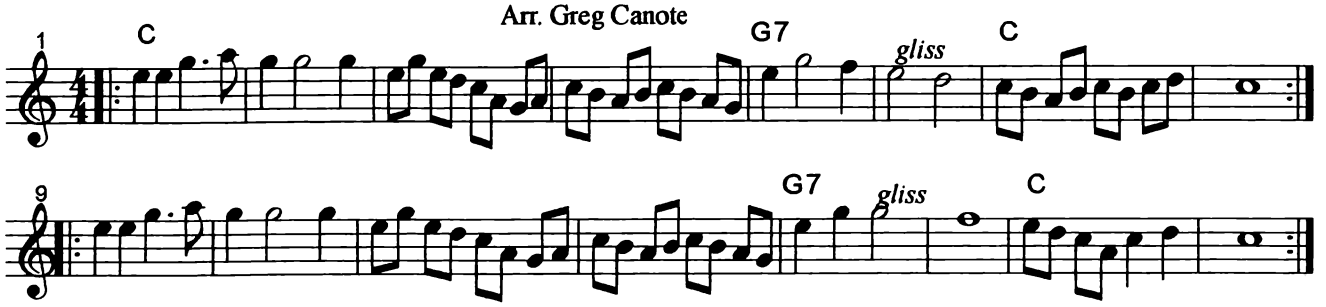


Log Chain



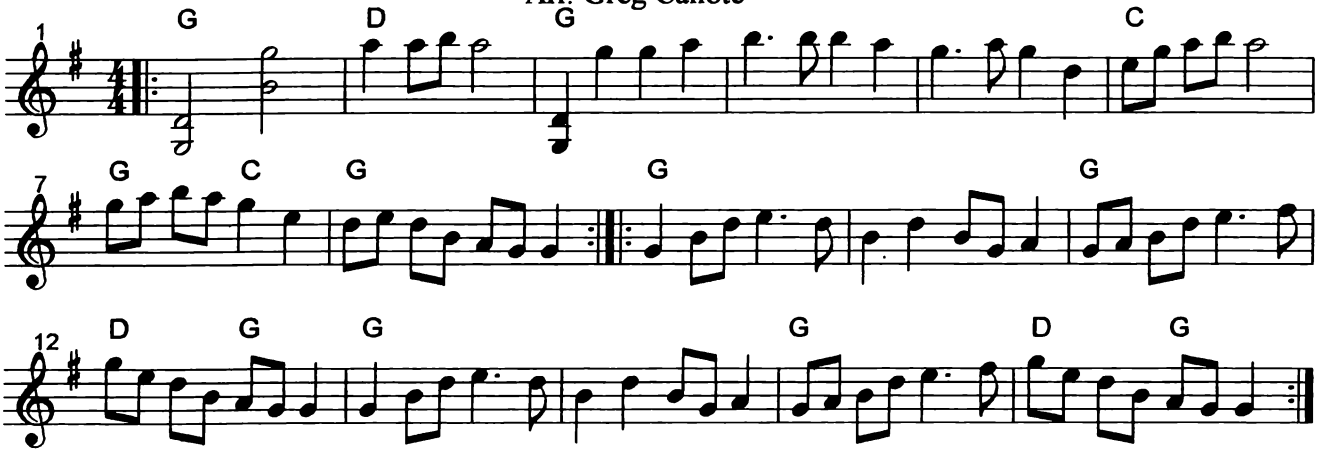
Lonesome Blues

Arr. Greg Canote



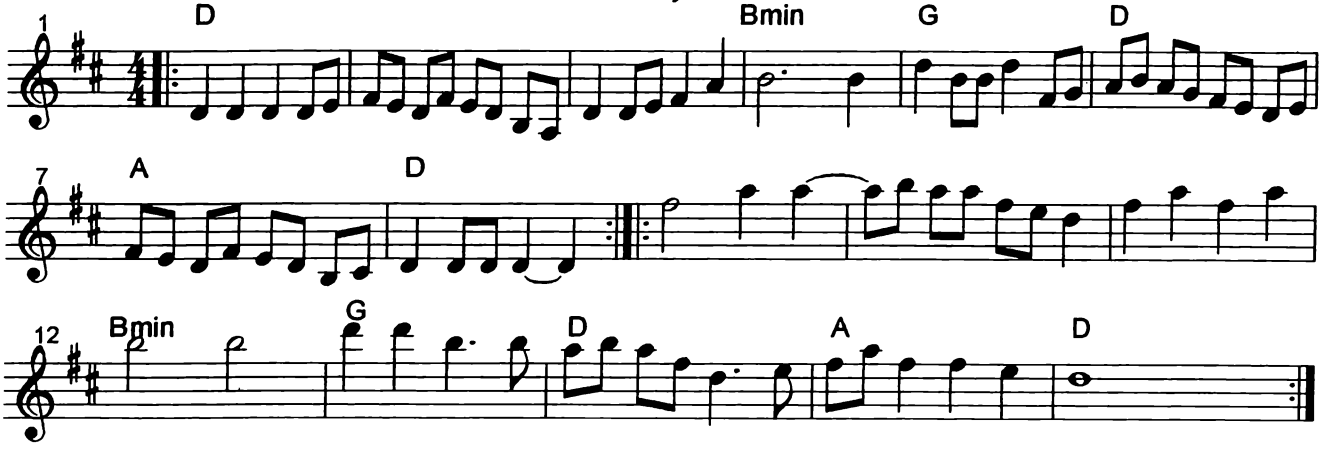
Lost Girl

Arr. Greg Canote



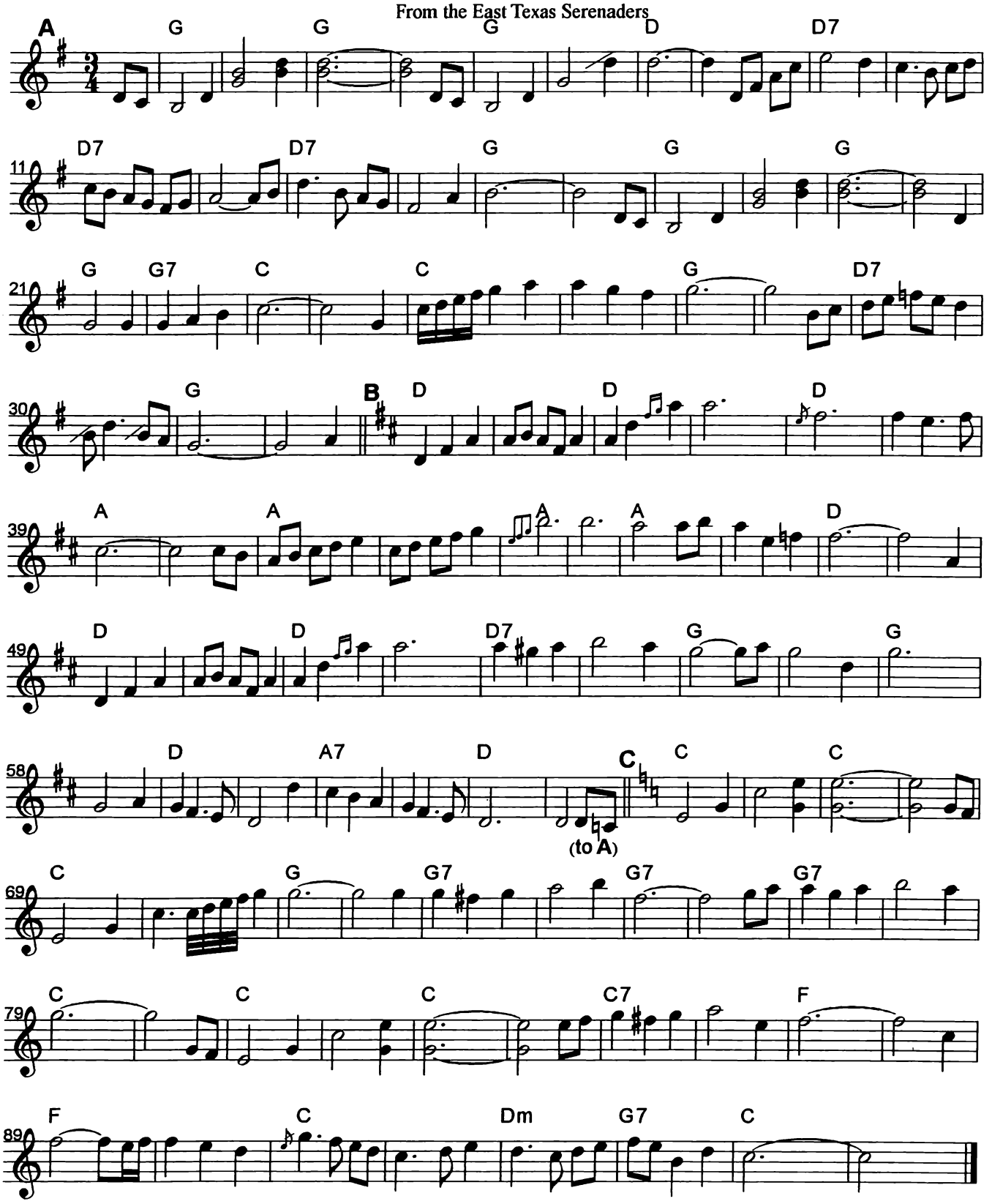
Lost Indian

Arr. Carthy Sisco



Louisa Waltz

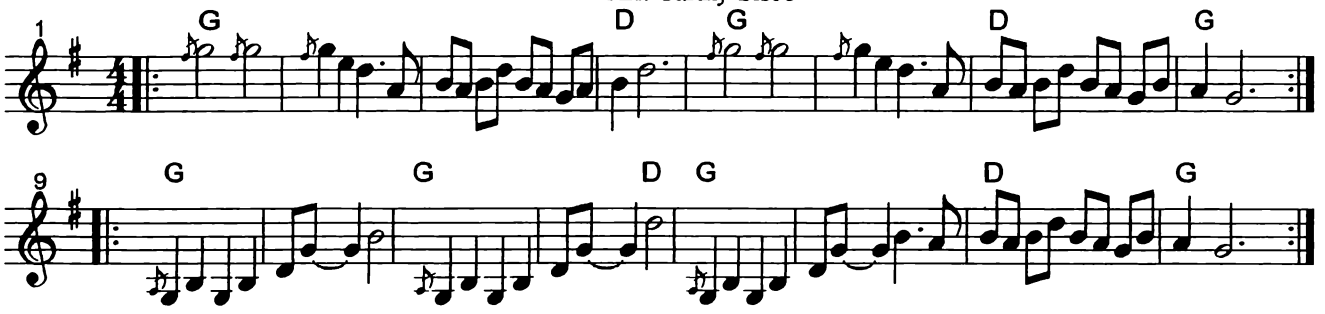
From the East Texas Serenaders



On their recording, the East Texas Serenaders play A B A C.

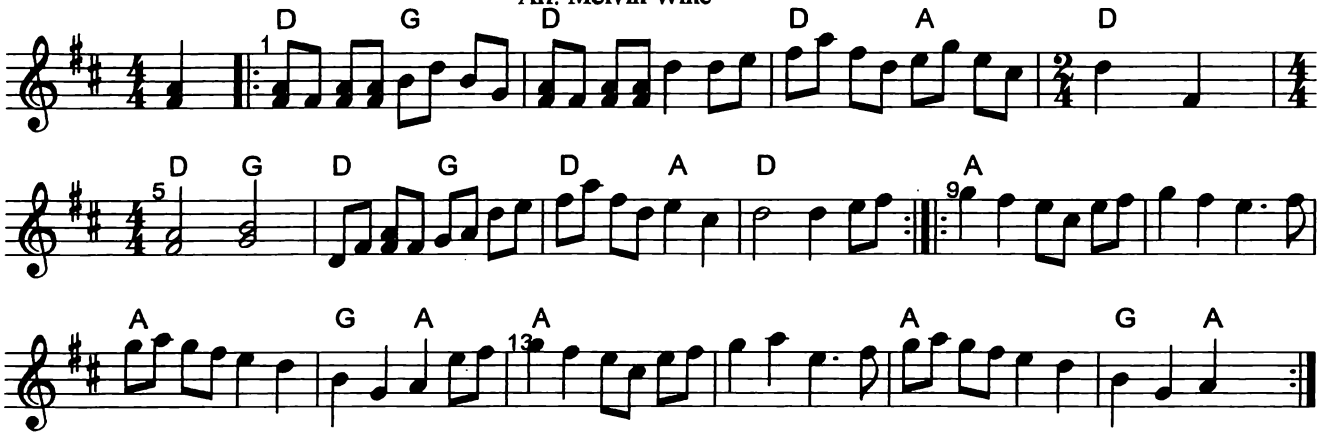
Louisville

Arr. Carthy Sisco



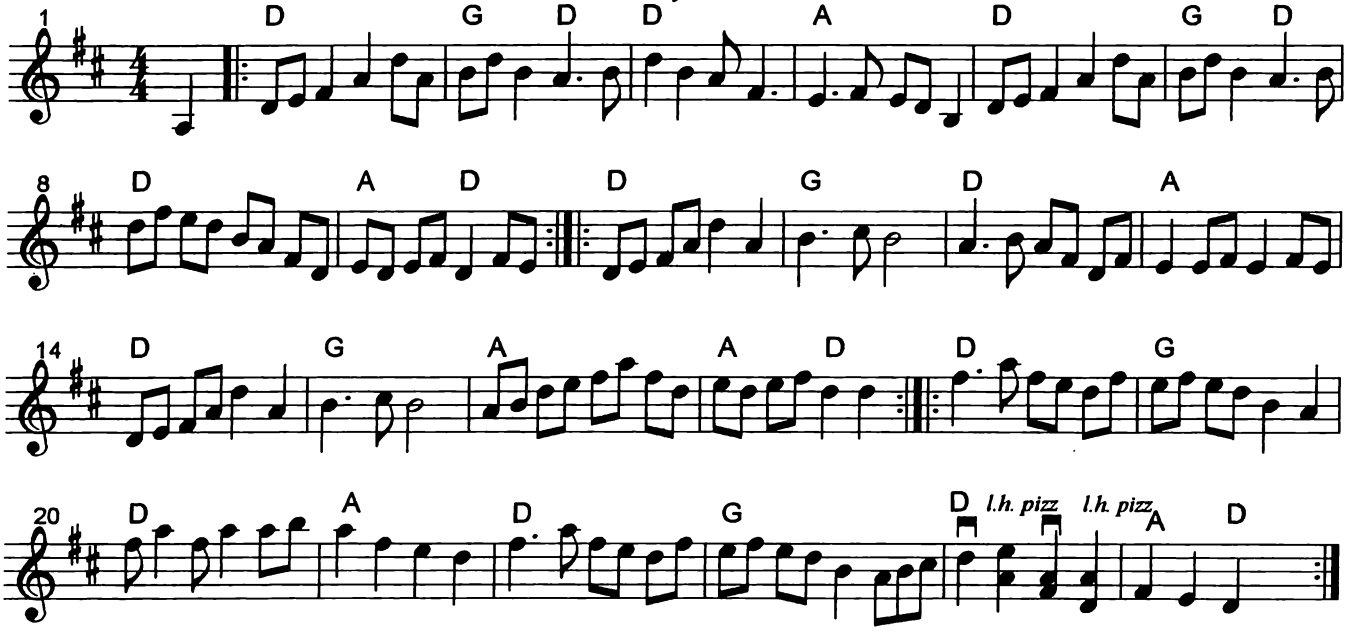
Lovely Jane

Arr. Melvin Wine



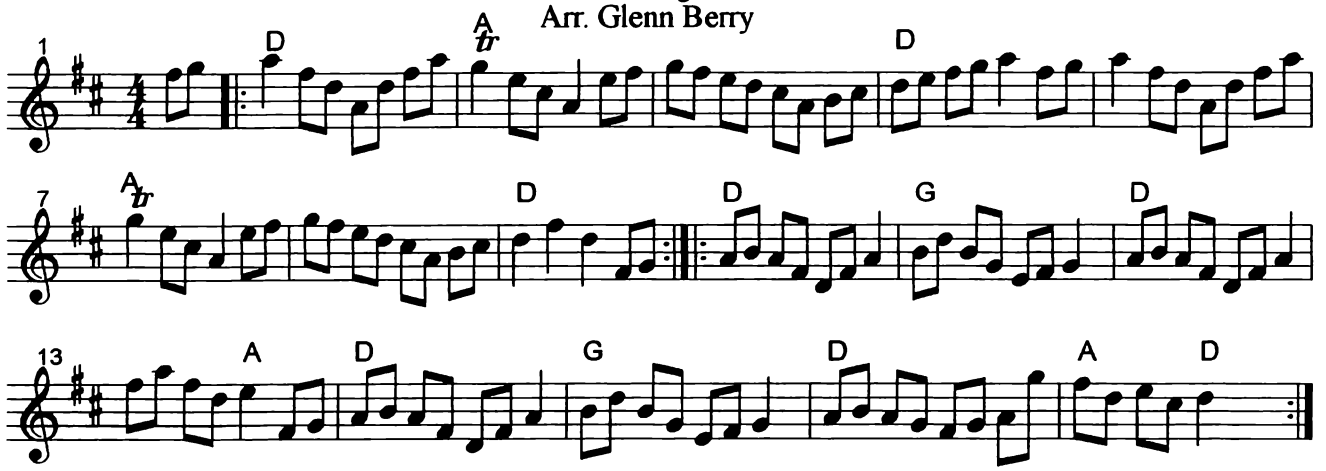
Lowery's Quadrille

Arr. Barry Schultz



Lumberjack

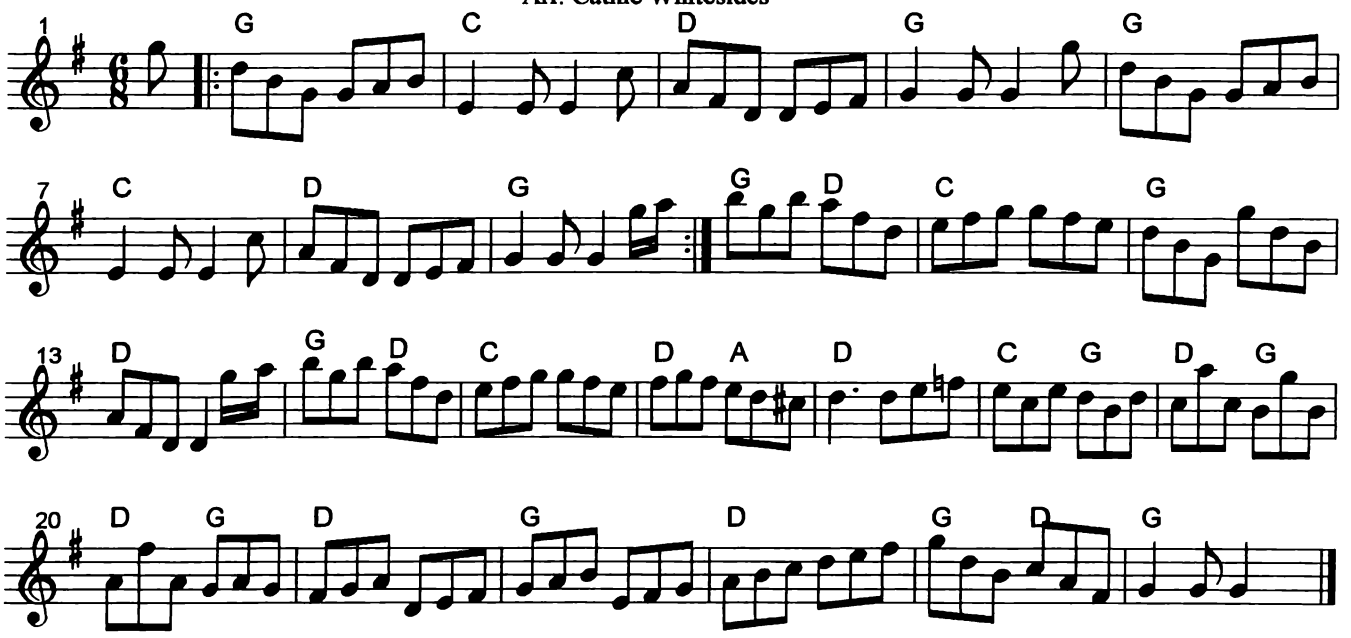
Arr. Glenn Berry



Glenn Berry adds a two note D7 chord at end and modulates to G; at end of that he adds an A7 and goes back to D

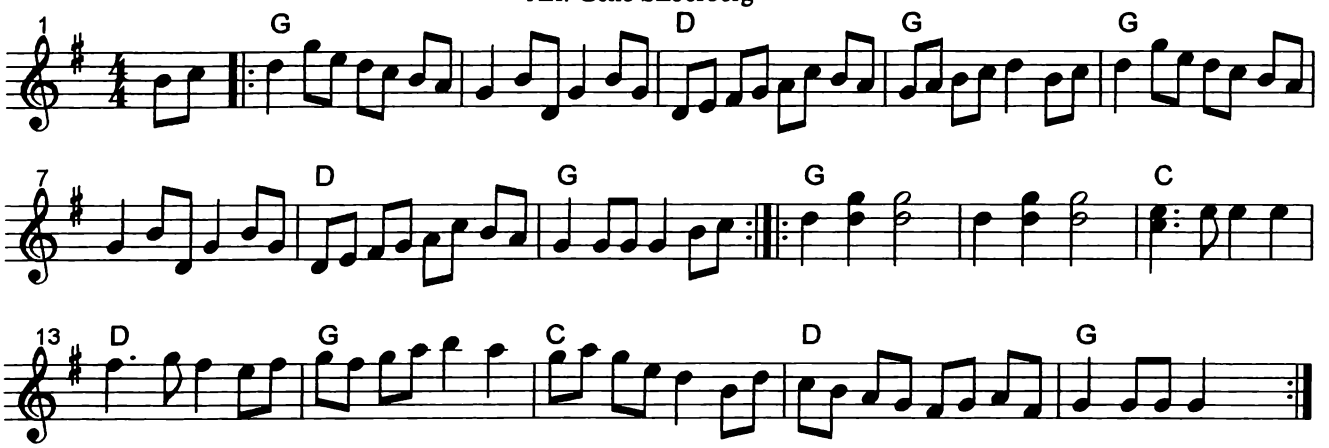
Maggie Brown's Favorite

Arr. Cathie Whitesides



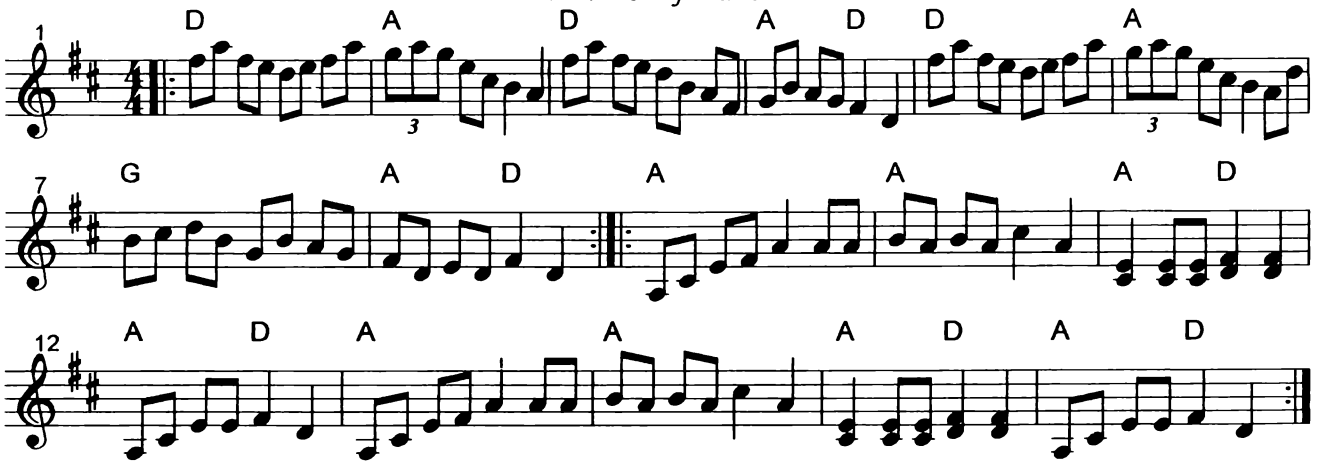
Magpie

Arr. Gene Silberberg



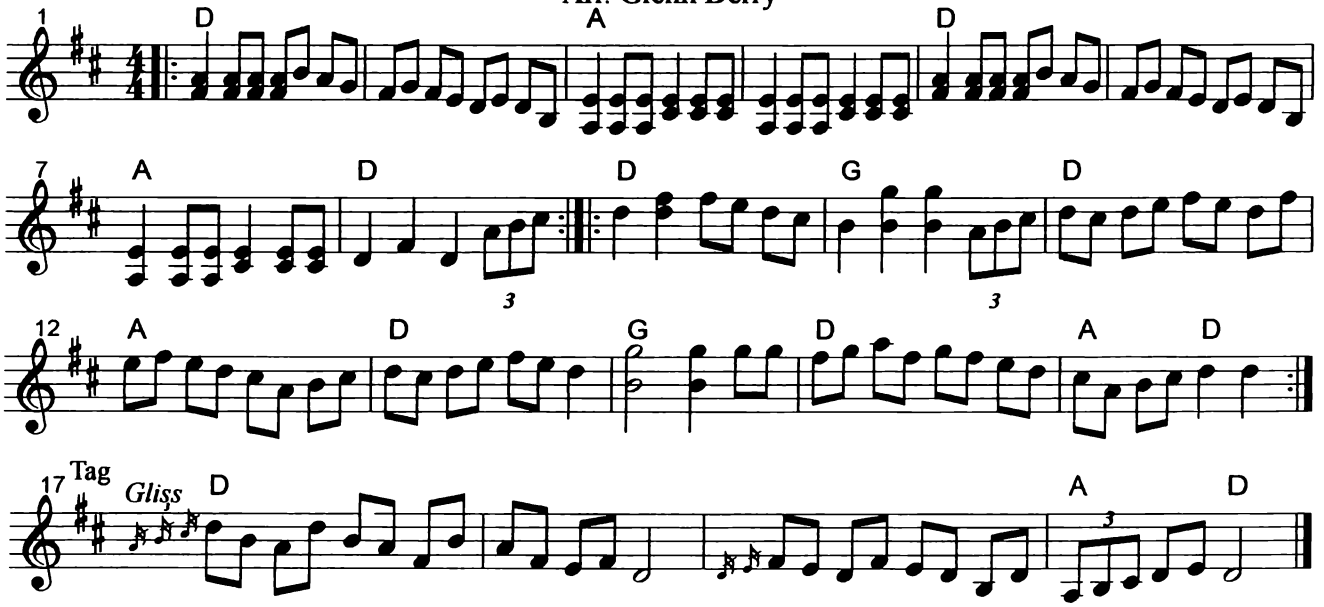
Make A Little Boat

Arr. Kenny Baker



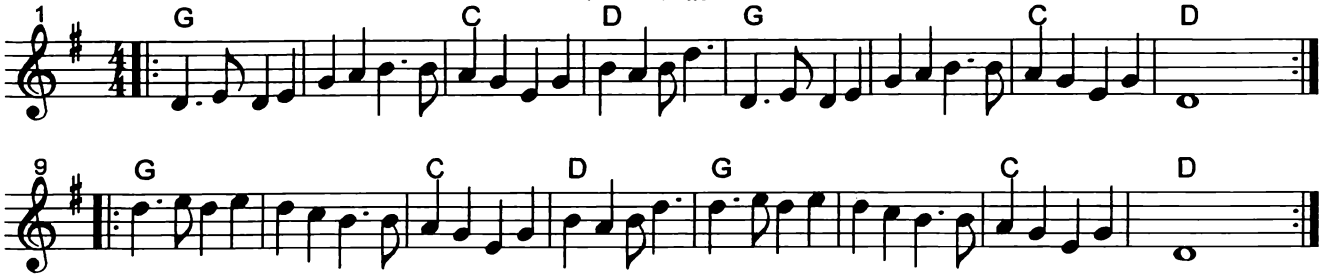
Marmaduke

Arr. Glenn Berry



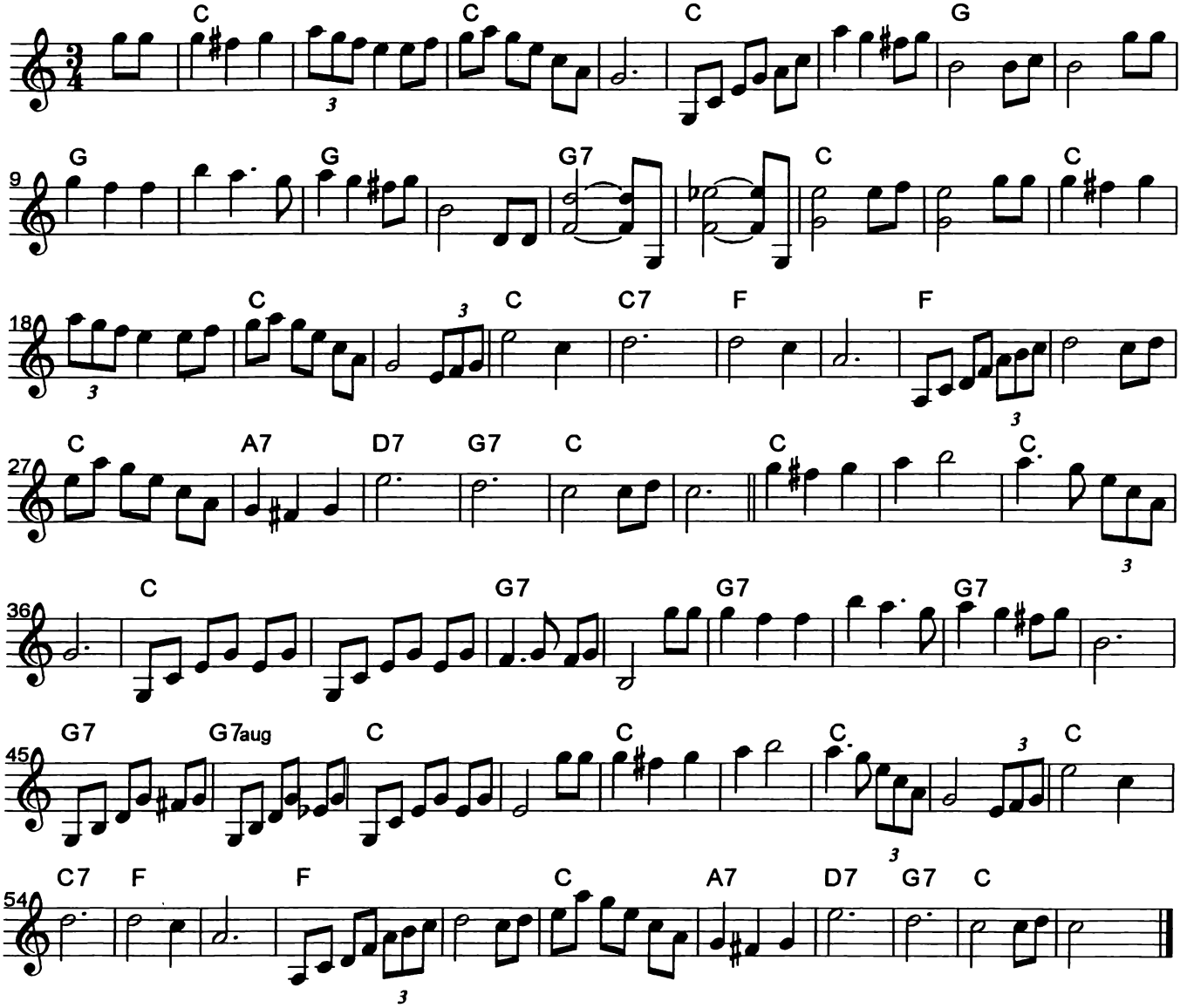
Mari's Wedding

Arr. Phil Katz



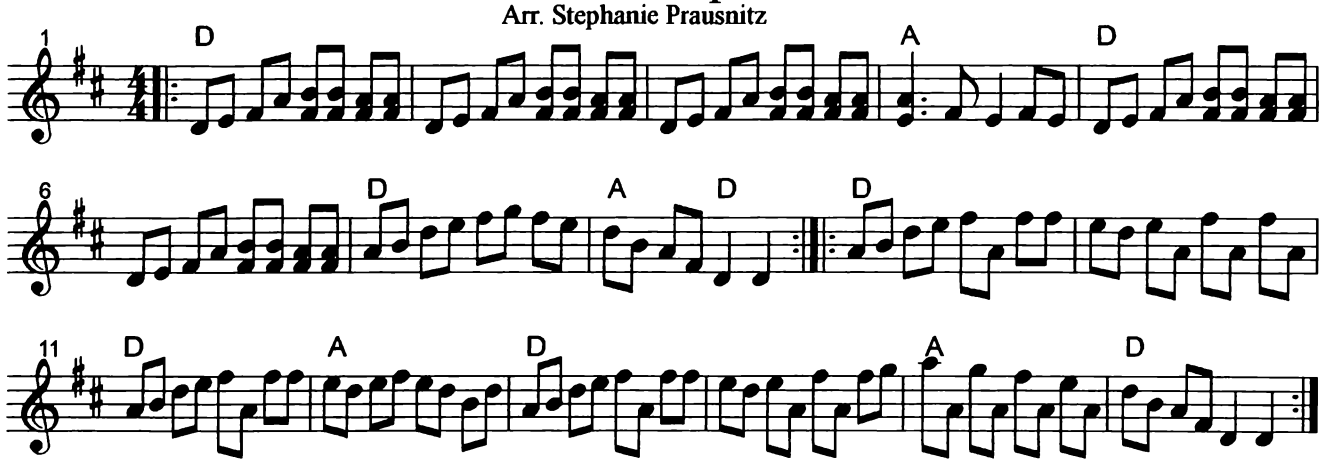
Marsha's Waltz

Arr. Kenny Baker



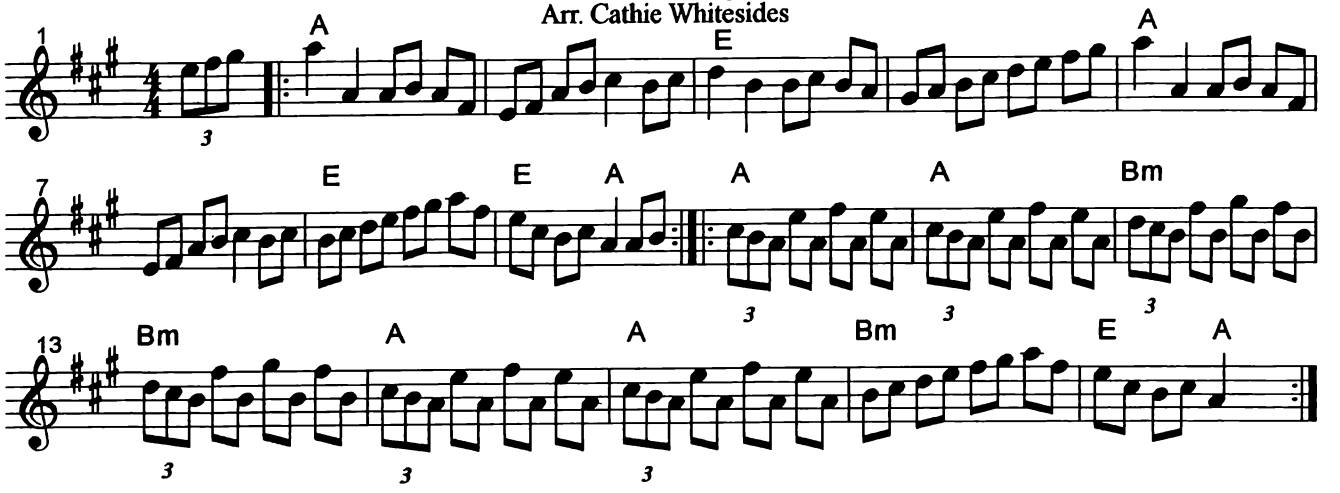
Martha Campbell

Arr. Stephanie Prausnitz



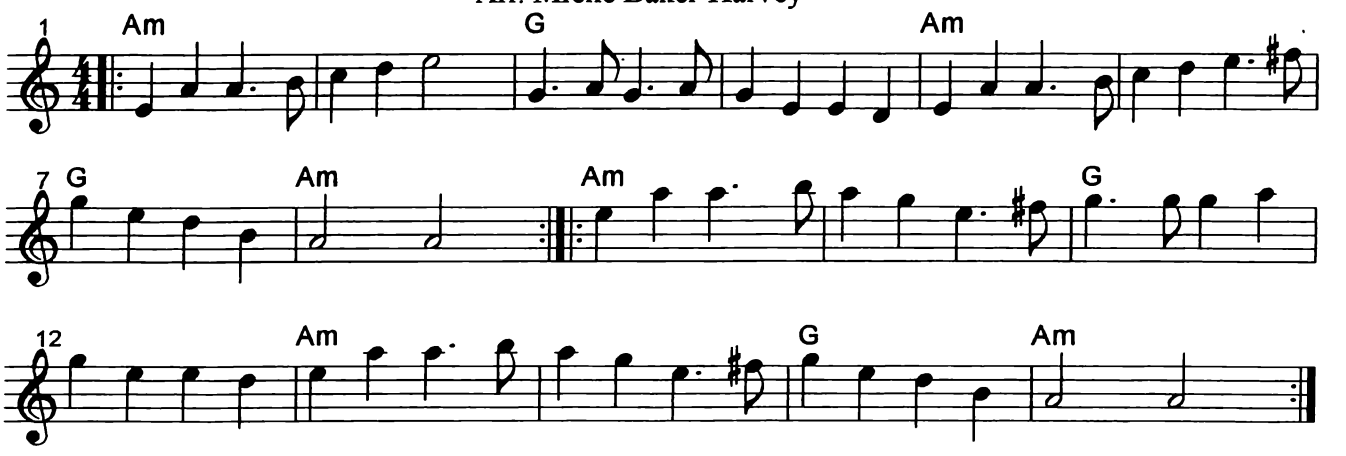
Mason's Apron

Arr. Cathie Whitesides



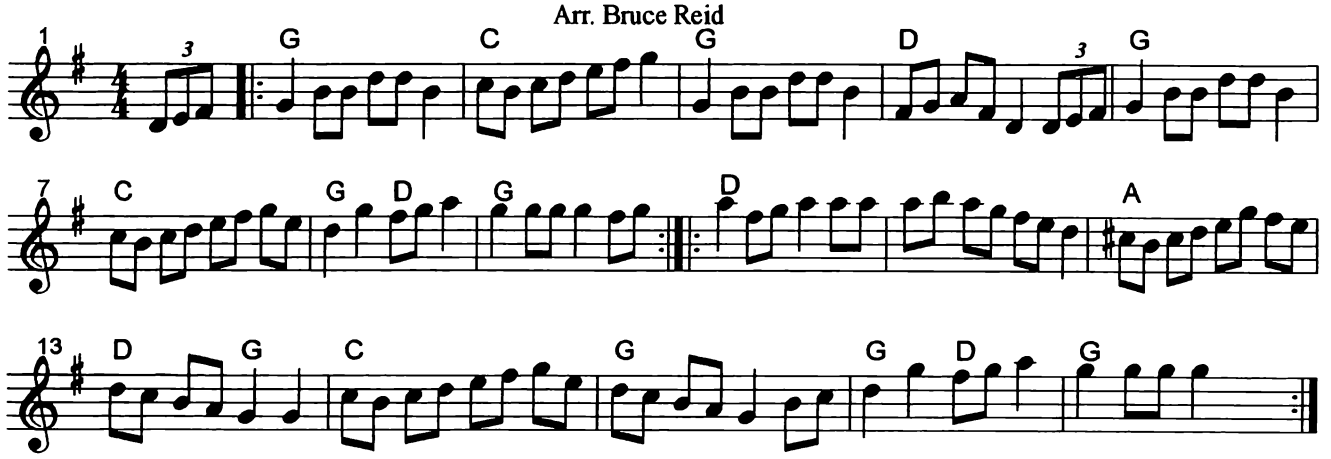
Matt's Polka--Bally Desmond #2

Arr. Miche Baker-Harvey



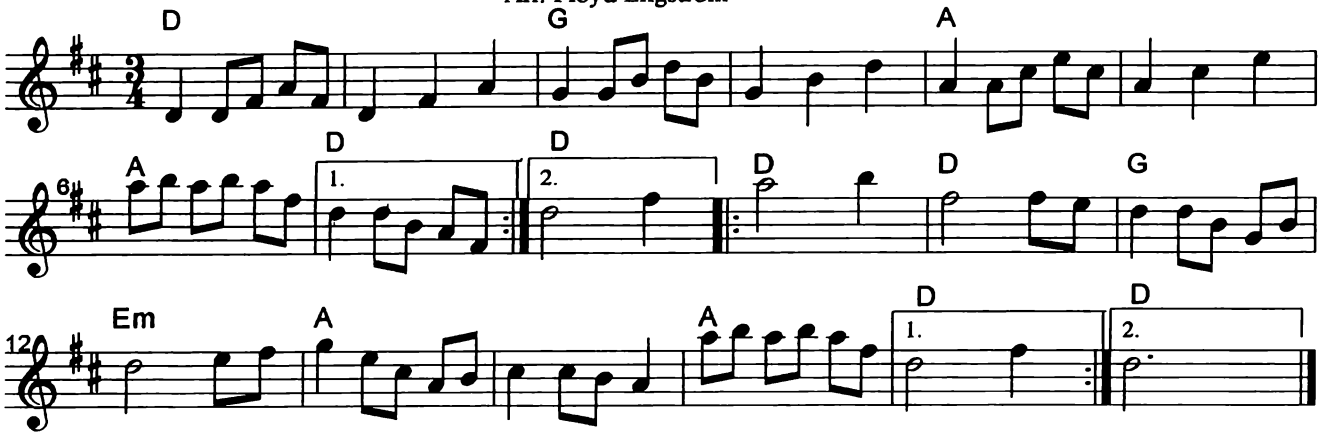
McMitchen's Reel

Arr. Bruce Reid



Mexican Waltz

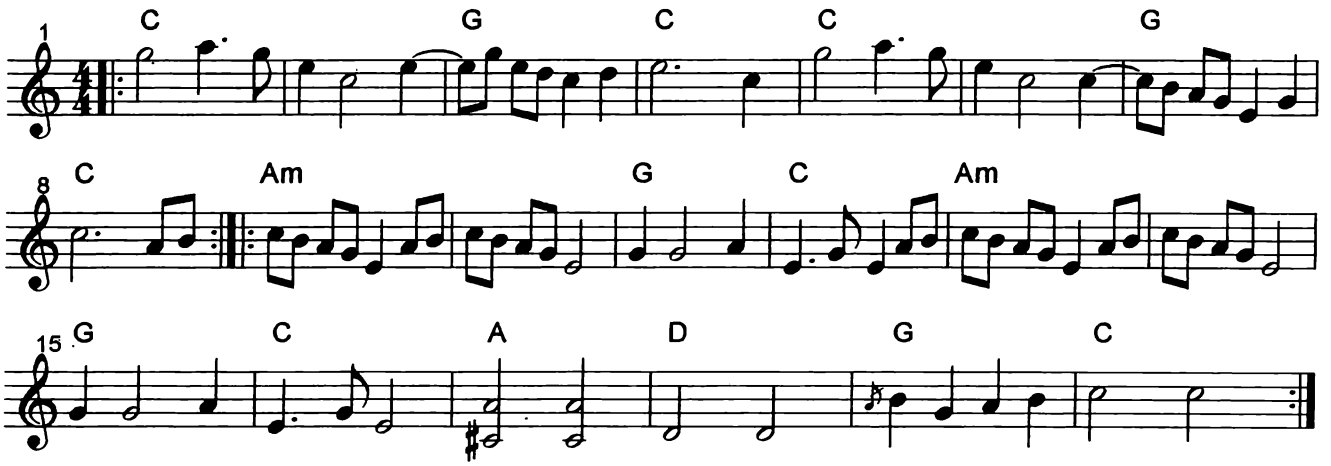
Arr. Floyd Engstrom



Sometimes Floyd uses measure 1 for measure 2 also, and likewise measure 3 for measure 4.

Mind Your Own Business

Arr. Mel Durham

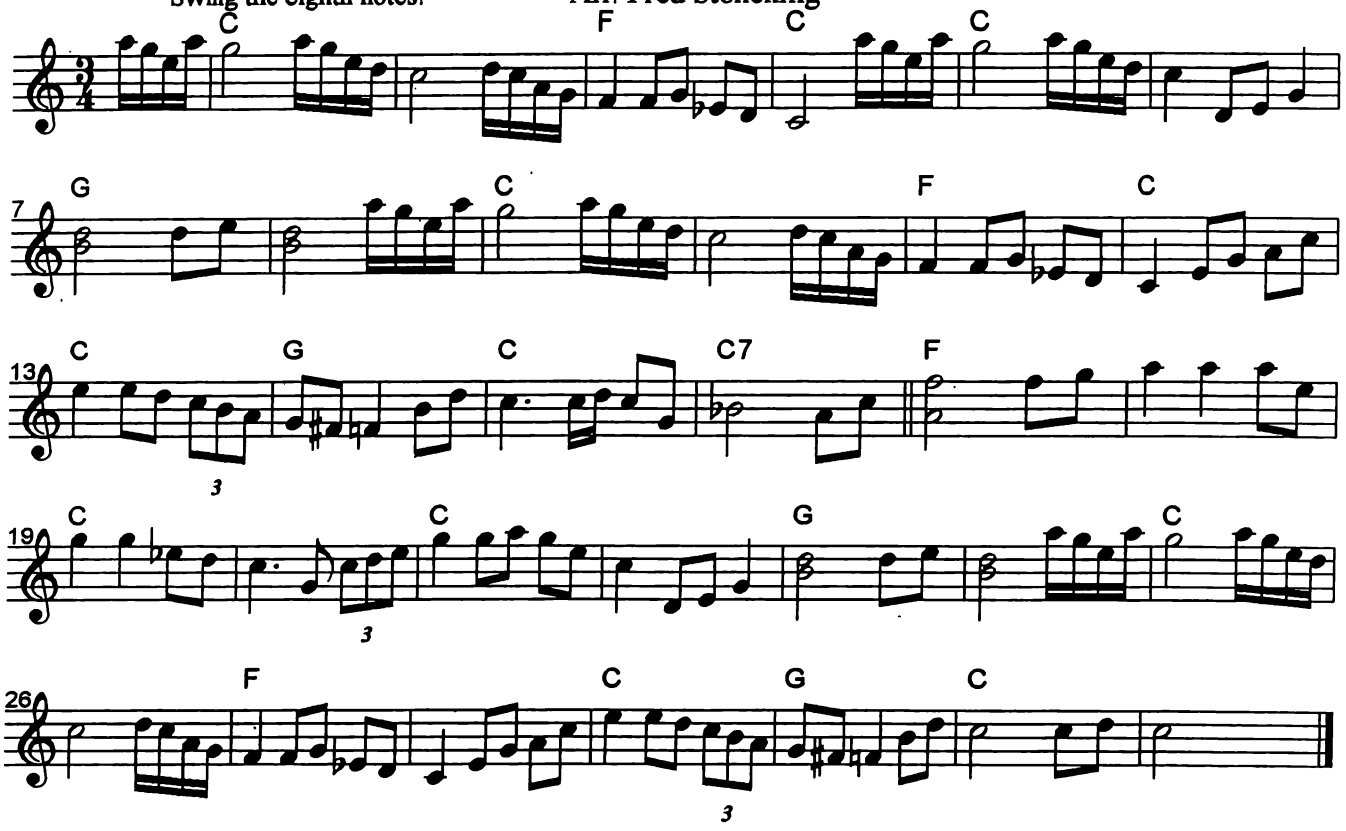


Mel Plays two A's and one B

Melissa's Waltz

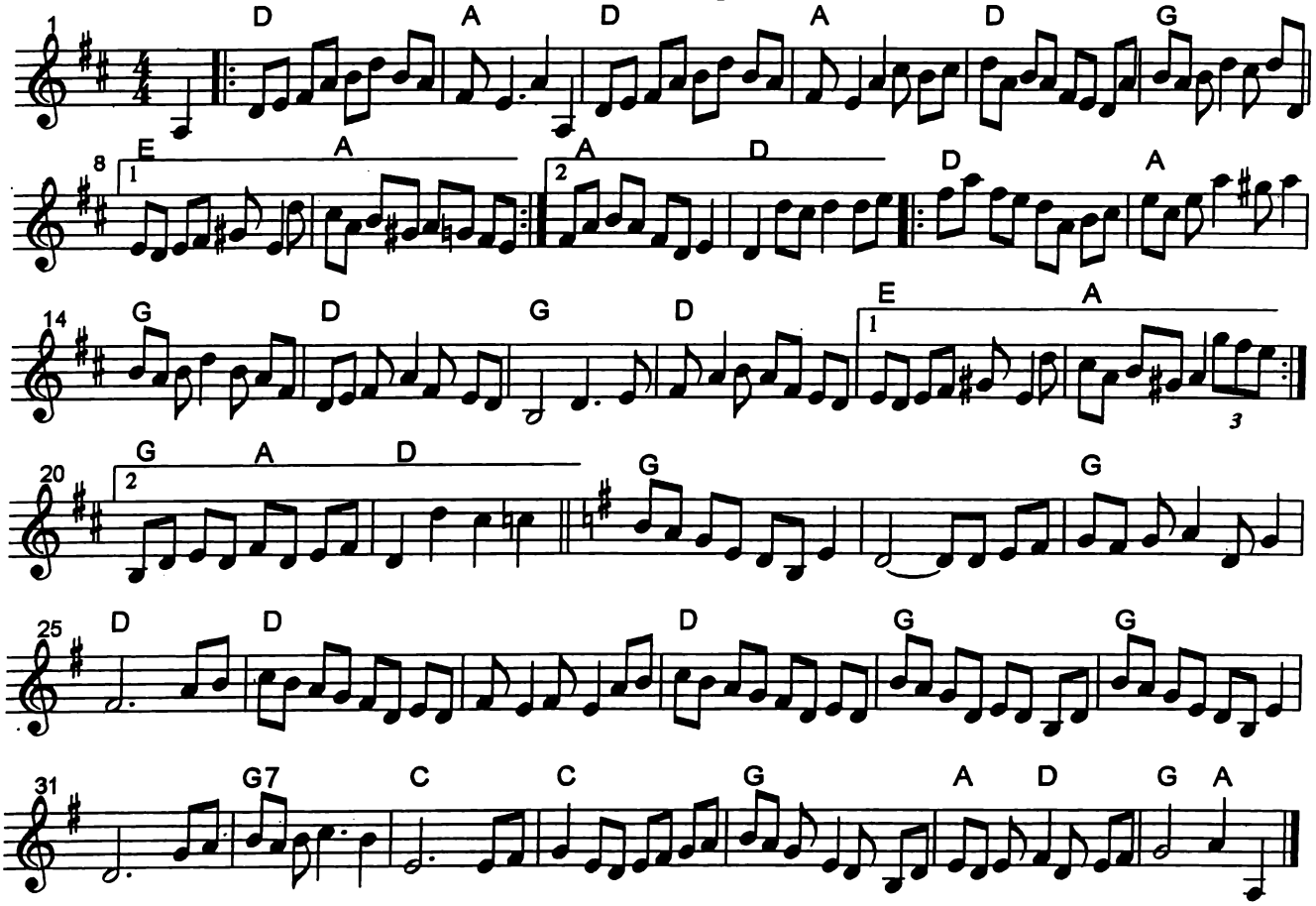
Arr. Fred Stoneking

Swing the eighth notes!



Mineola Rag

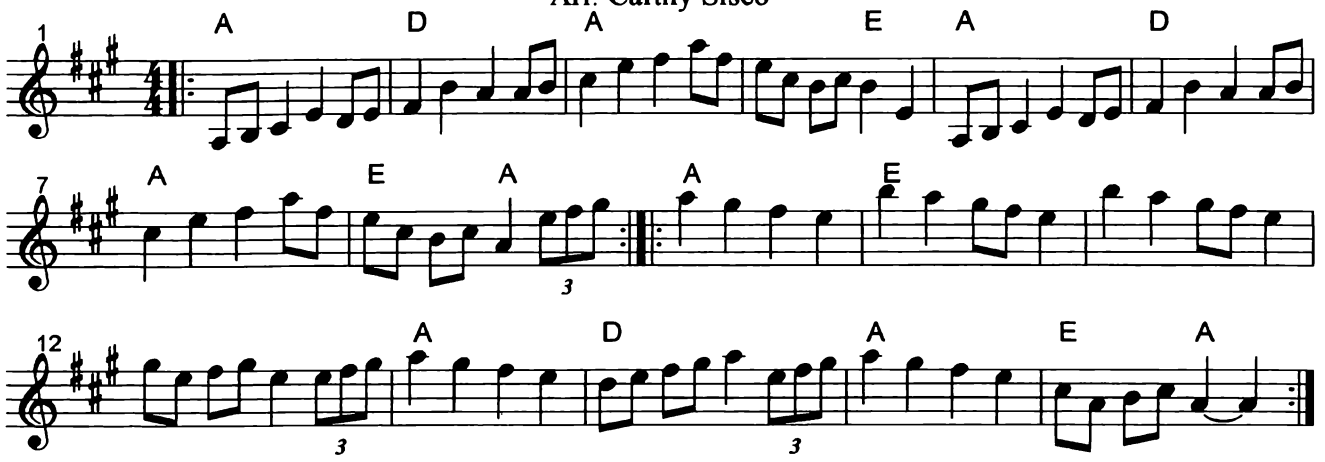
Arr. Gene Silberberg



Adapted from the East Texas Serenaders. They seem to have played it in E flat. I usually end on the B part.

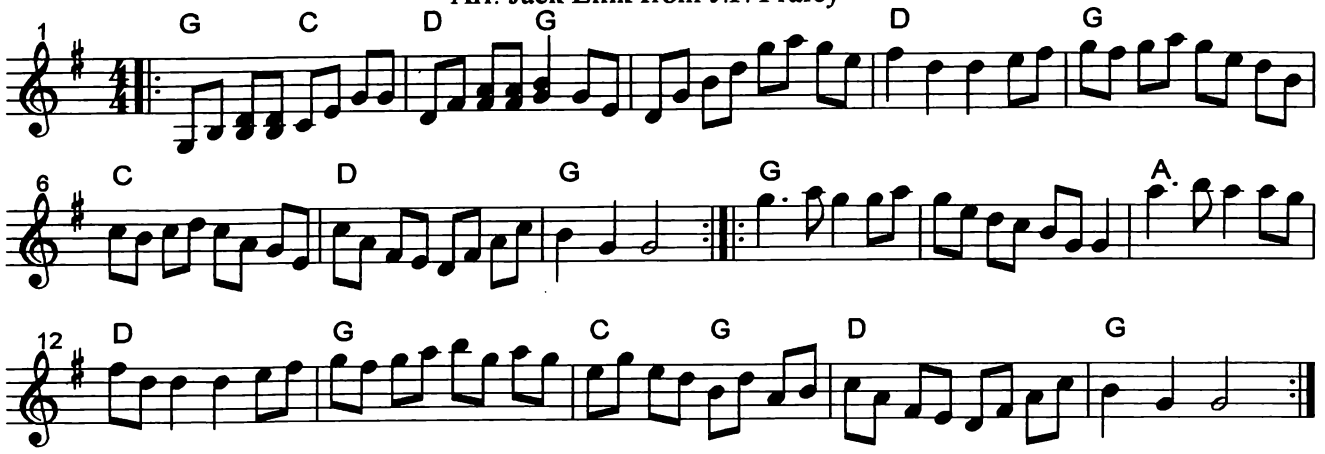
Miller's Reel

Arr. Carthy Sisco



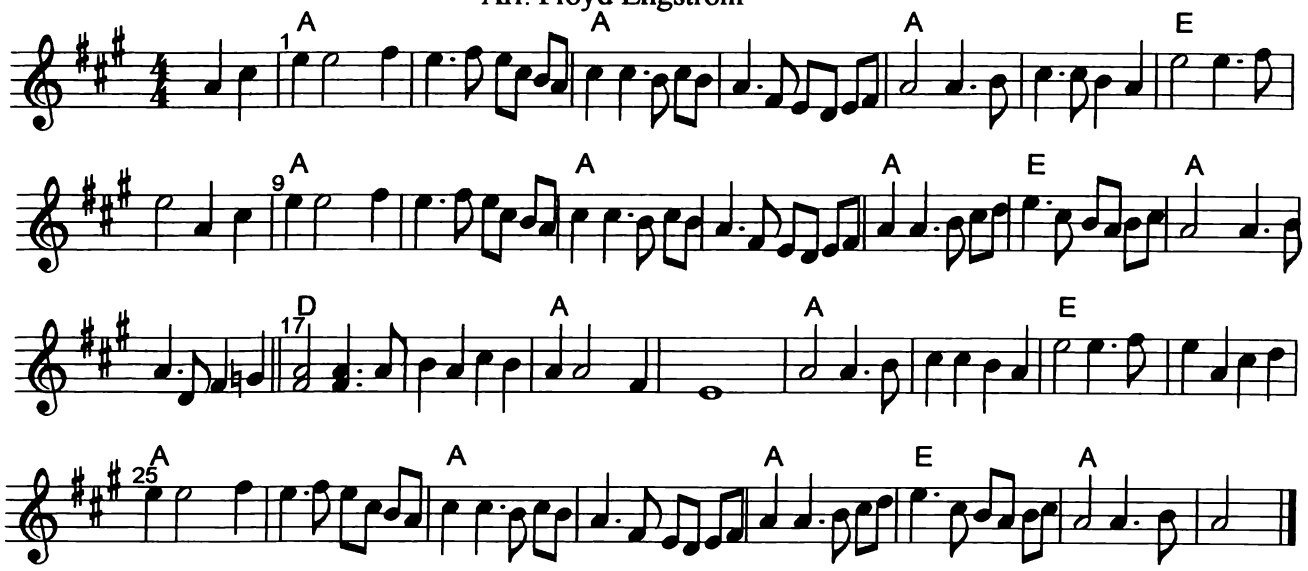
Miller's Reel

Arr. Jack Link from J.P. Fraley



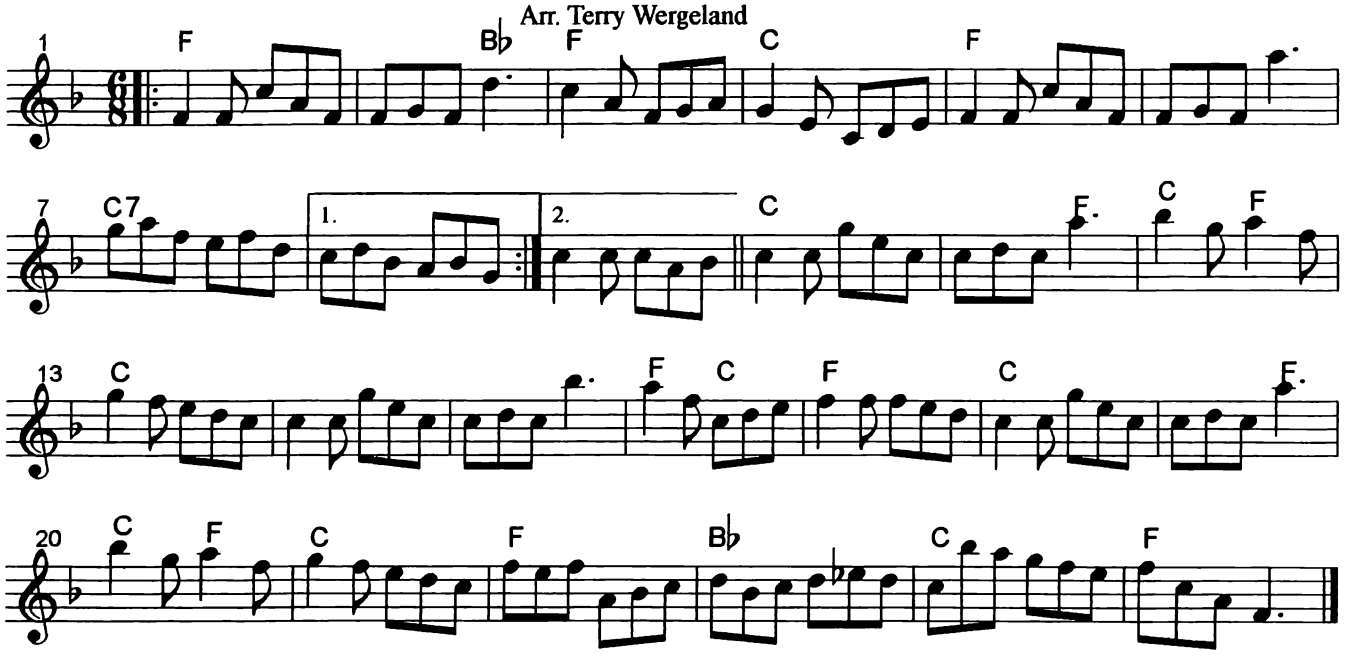
Minona County

Arr. Floyd Engstrom



Miss Gordon of Park

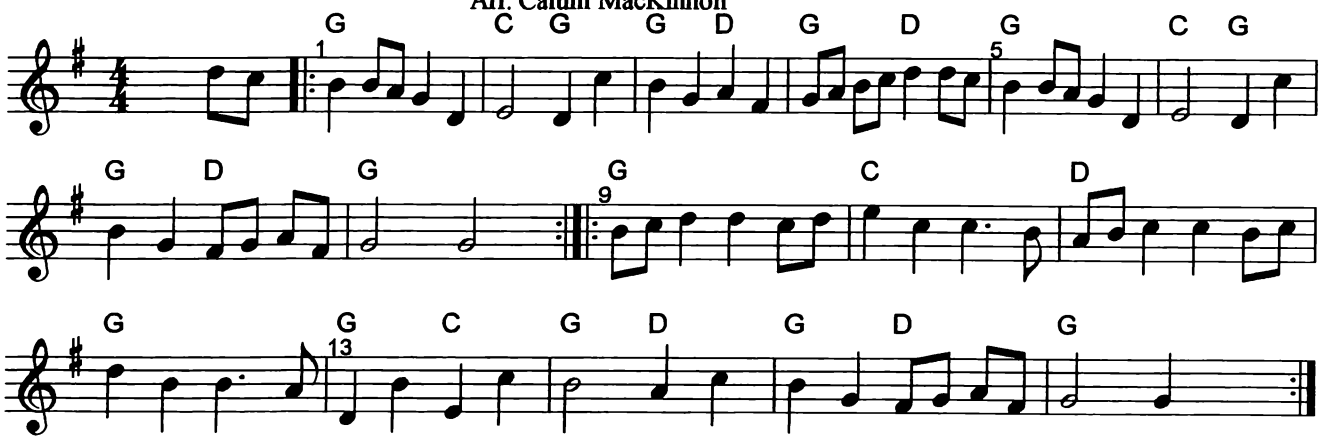
Arr. Terry Wergeland



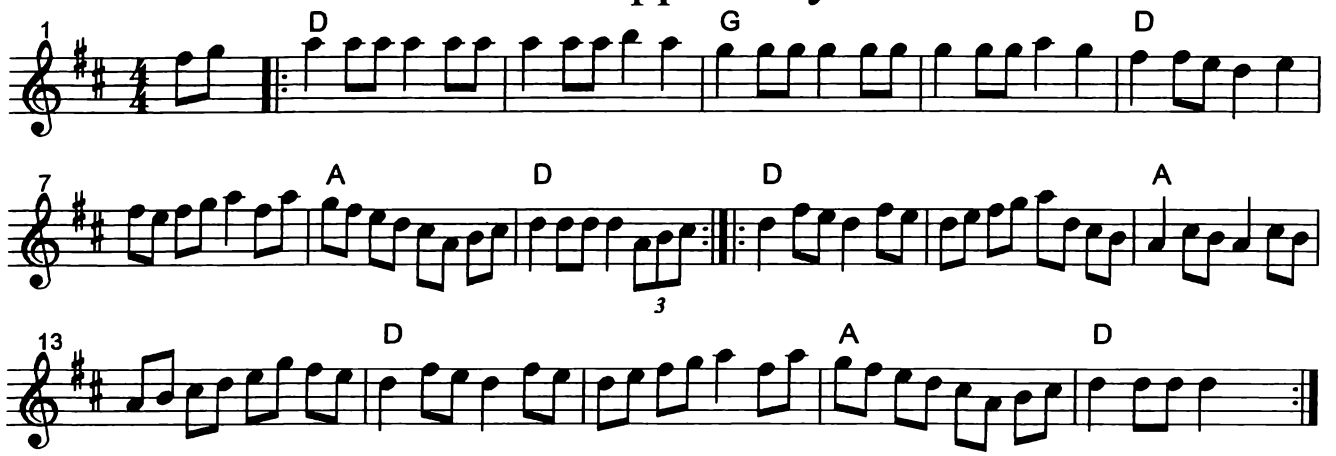
Composed by William Marshall (1743-1833)

Miss Murray of Lintrose

Arr. Calum MacKinnon

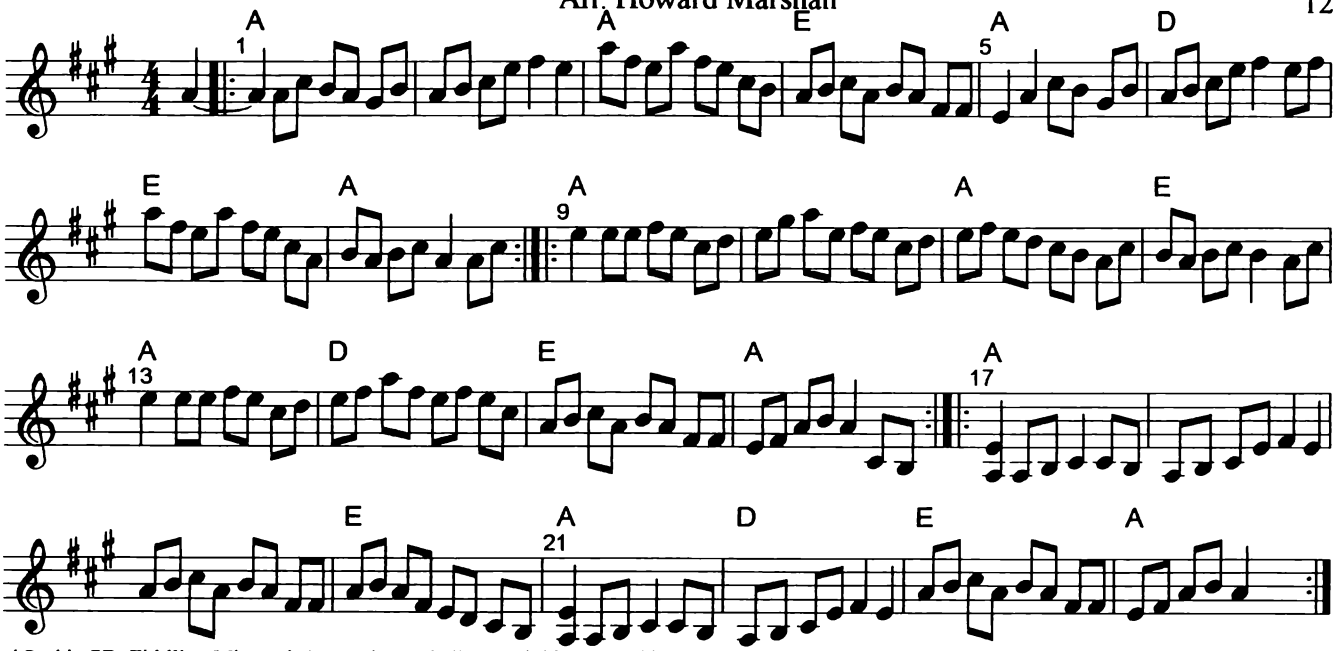


Mississippi Sawyer



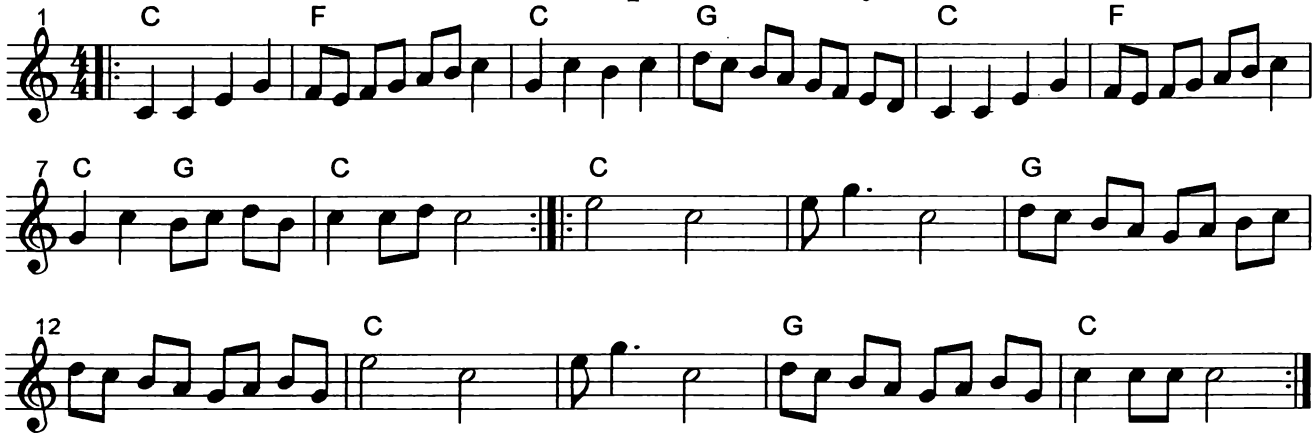
Muddy Road To Ducktown*

Arr. Howard Marshall



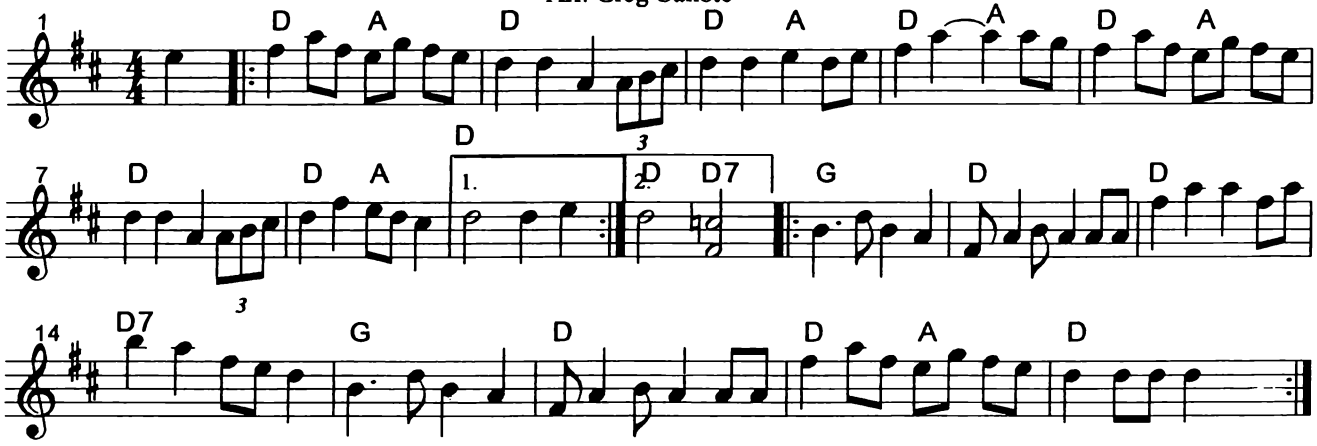
*On his CD, Fiddling Missouri, Howard Marshall named this tune, which he knew from his childhood, Muddy Road to Moberly, after his hometown. He reports others saying it's really Ducktown (a civil war battle site), and to my ear, I think this is that tune. Bob Douglas's rendition on page 129 now seems to my ear like a jazzed-up version of this tune. Make sure the guitarist plays those wonderful "Missouri IV chords" in measure six of each sectio

Missouri Spotted Pony



Moses Hoe Your Corn

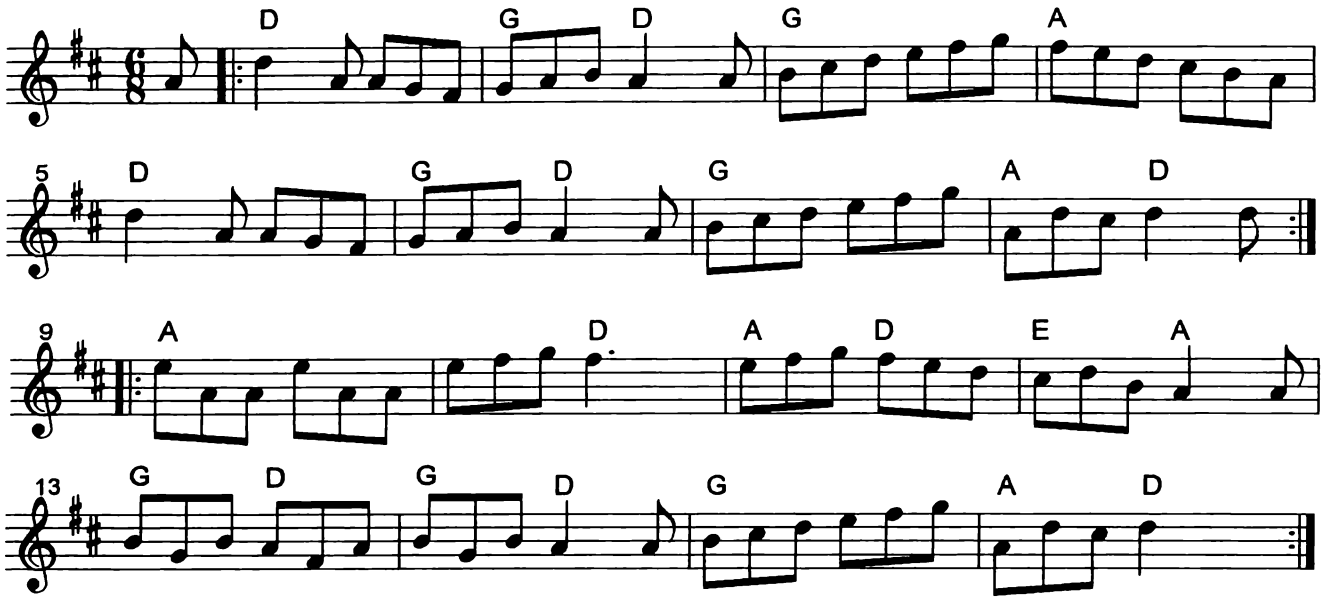
Arr. Greg Canote



Kerry Blech created this tune out of two older tunes.

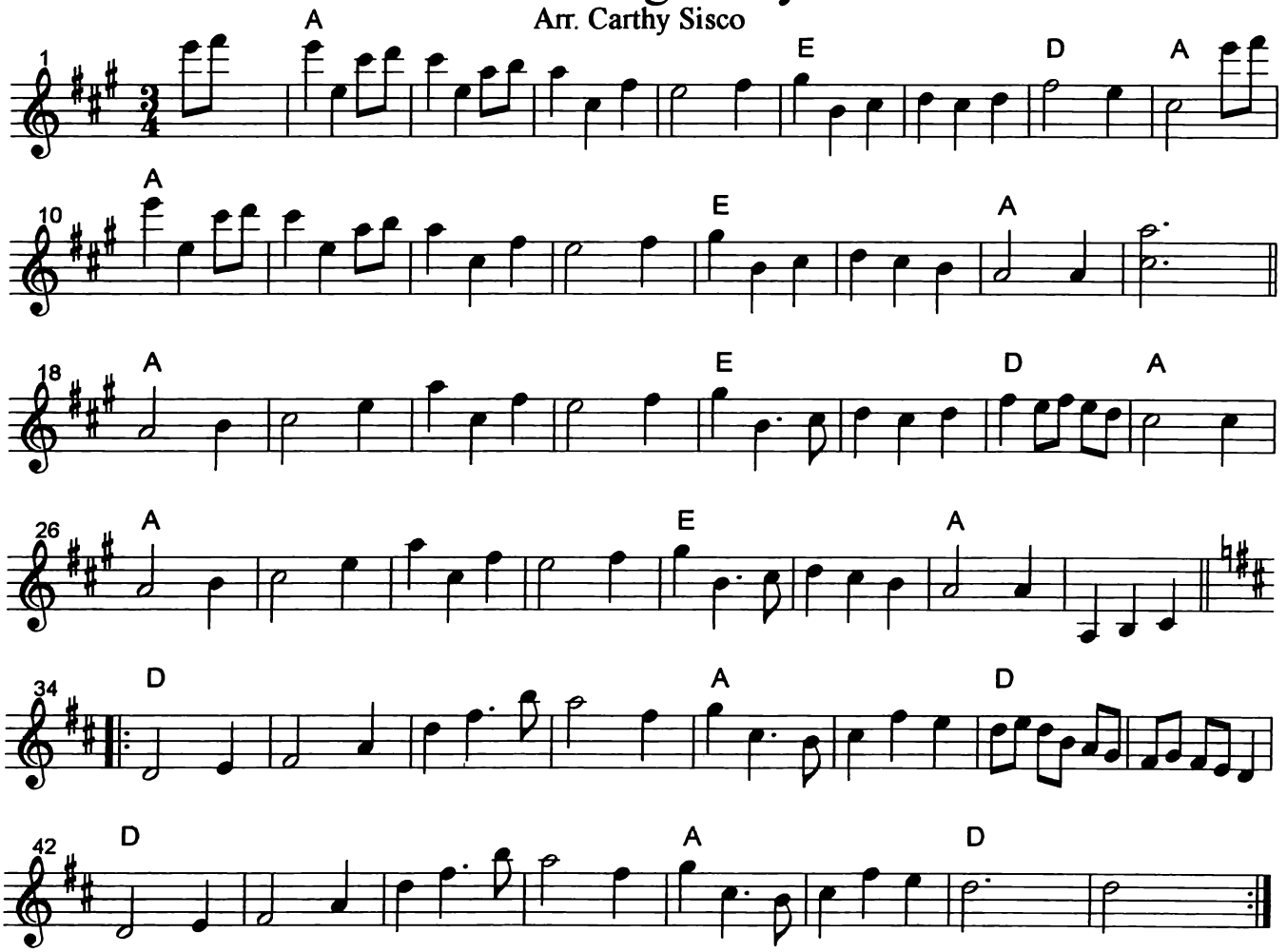
The Moon and Seven Stars

Arr. Cathie Whitesides



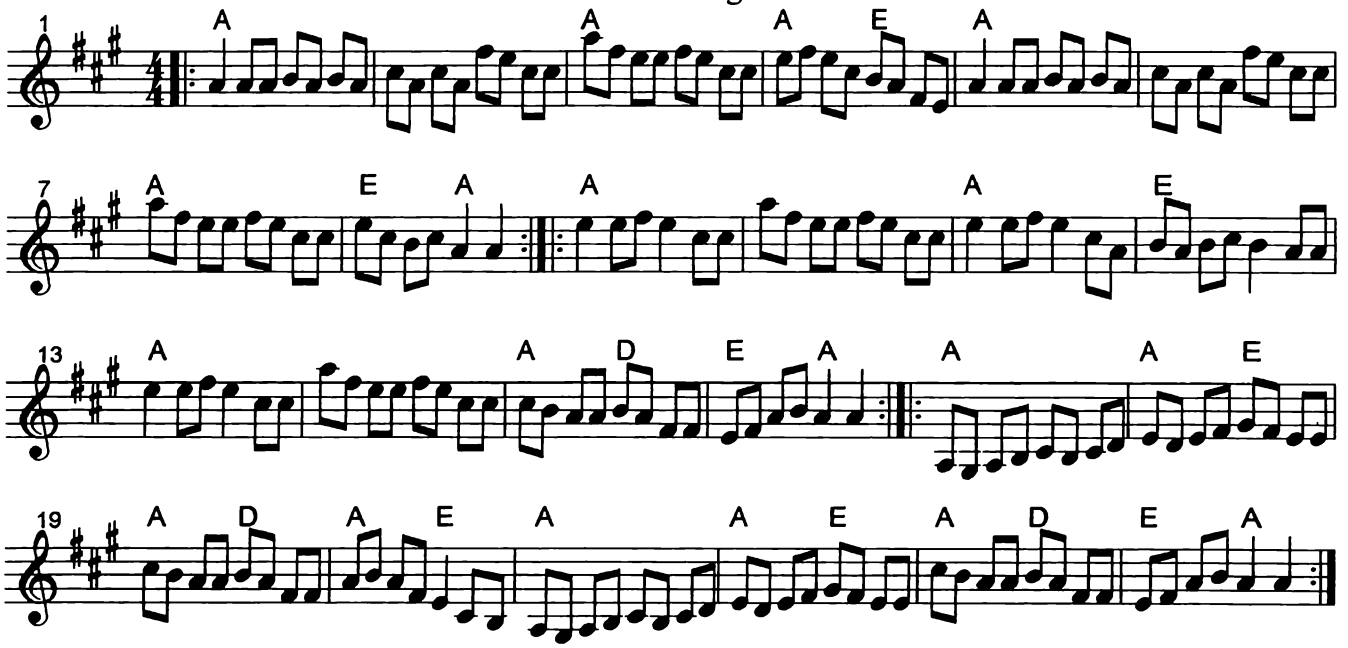
Morning Glory

Arr. Carthy Sisco



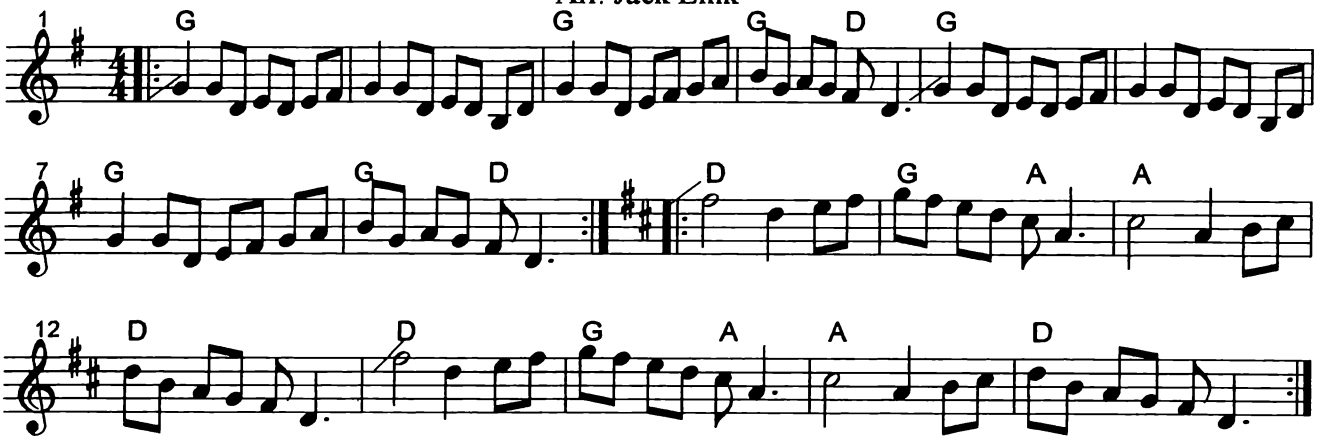
Muddy Road to Duck Town

Arr. Bob Douglas



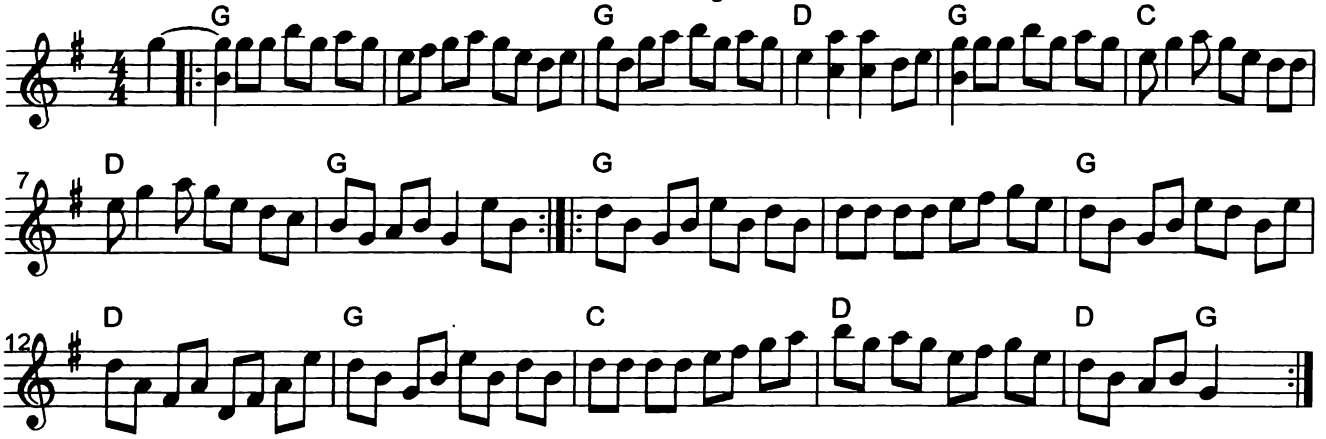
Muddy Roads

Arr. Jack Link

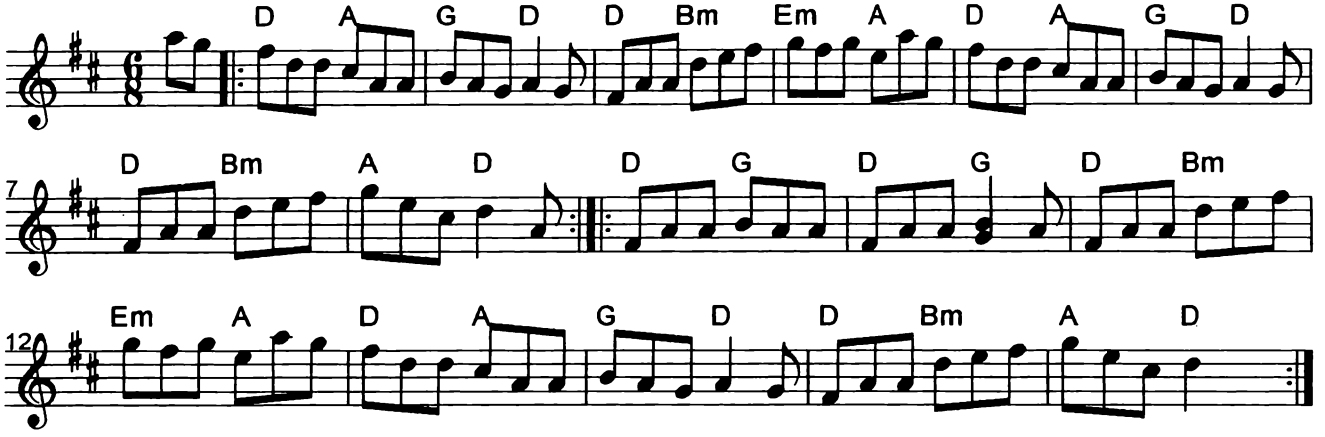


Muddy Weather

Arr. Fred Stoneking



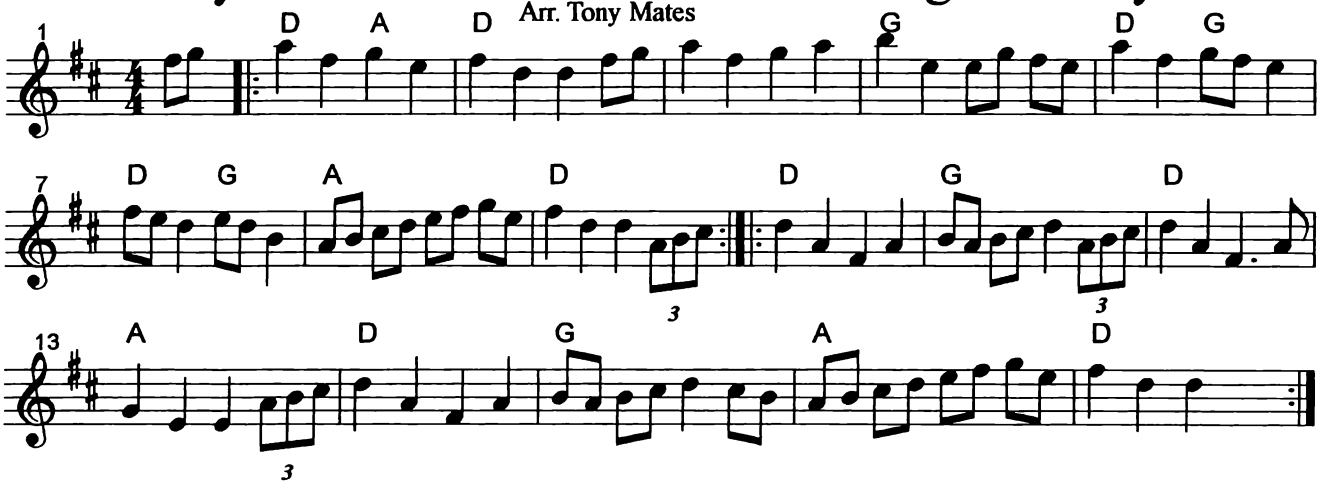
My Darling Asleep



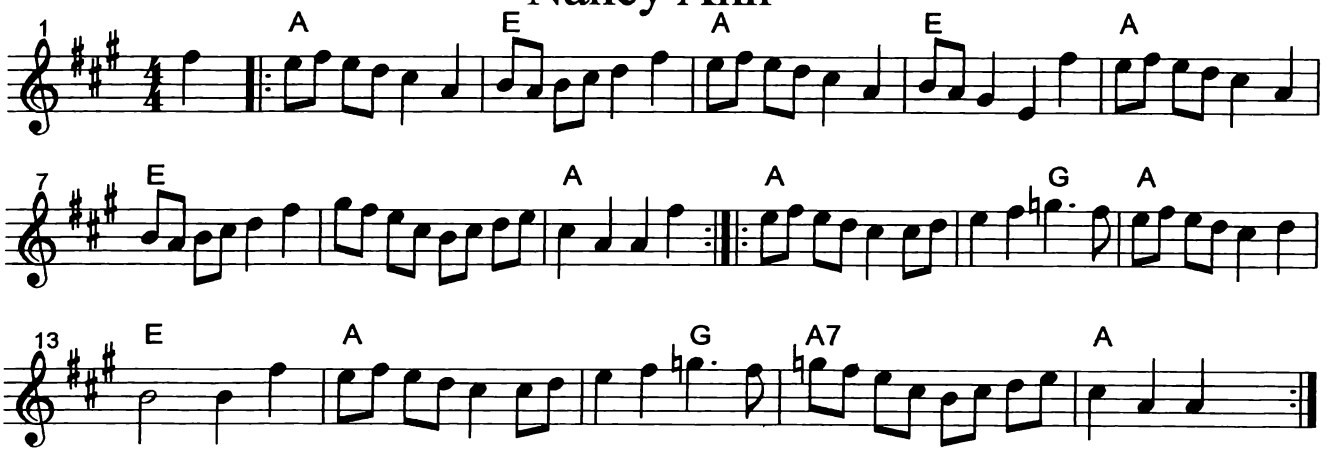
Those B minor chords could be D chords; it depends on how embellished you want it.

My Love is But a Lassie/Too Young to Marry

Arr. Tony Mates

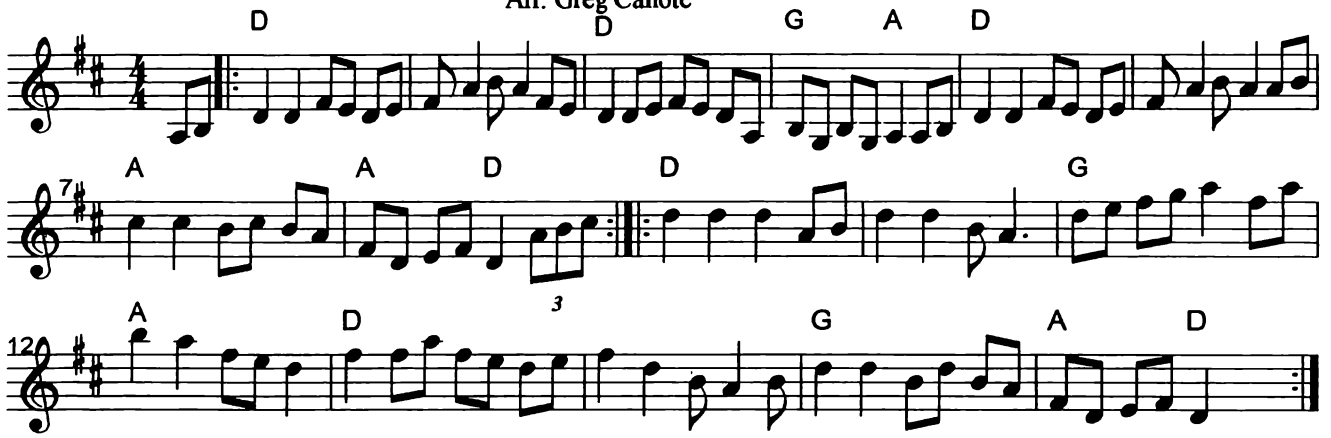


Nancy Ann



Nancy Dalton

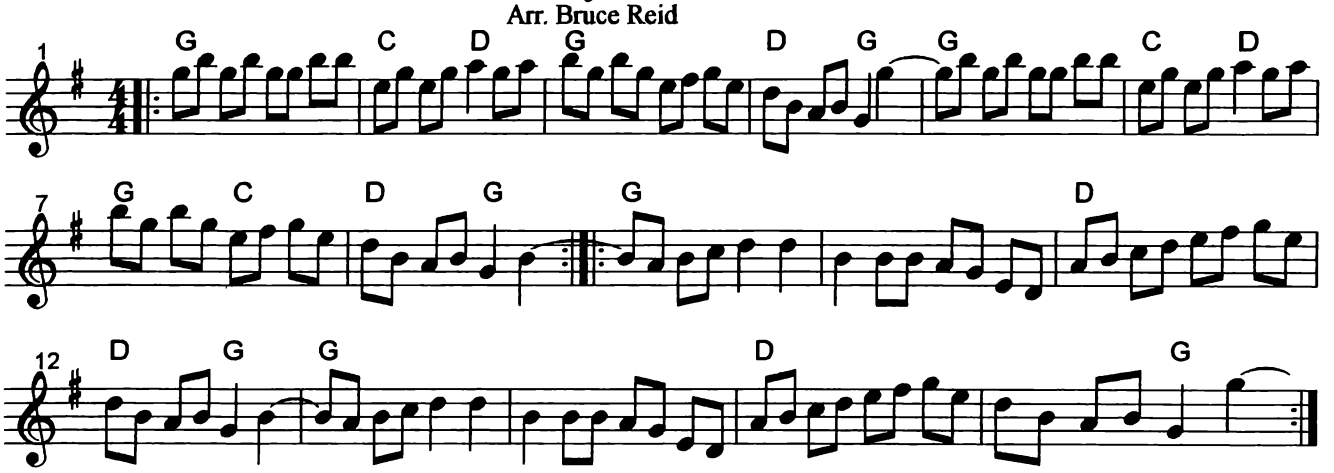
Arr. Greg Canote



Measure 11 could be a IV chord as shown, or a I (D) chord.

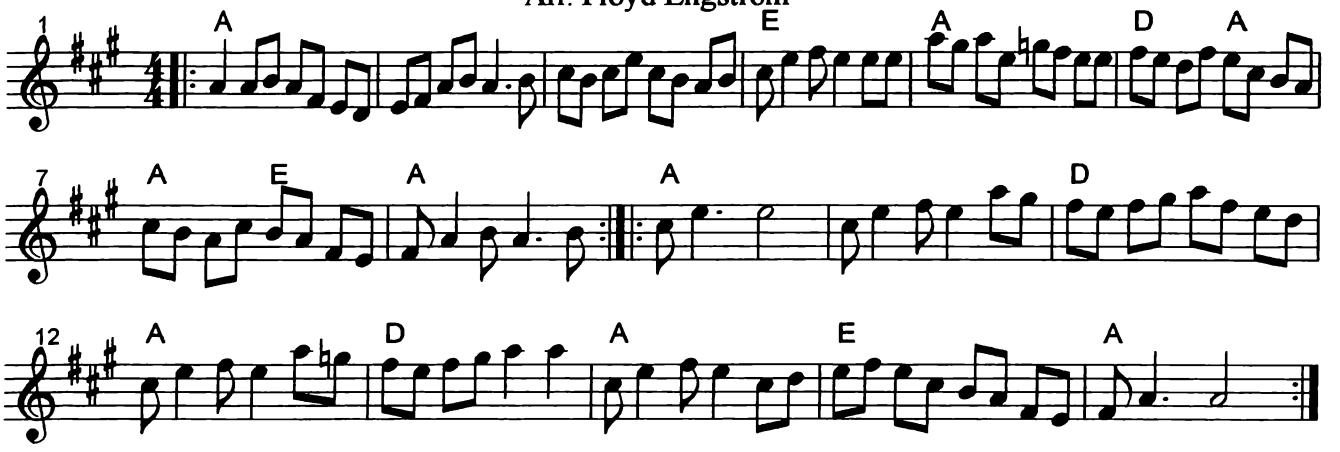
Nancy Rollin

Arr. Bruce Reid



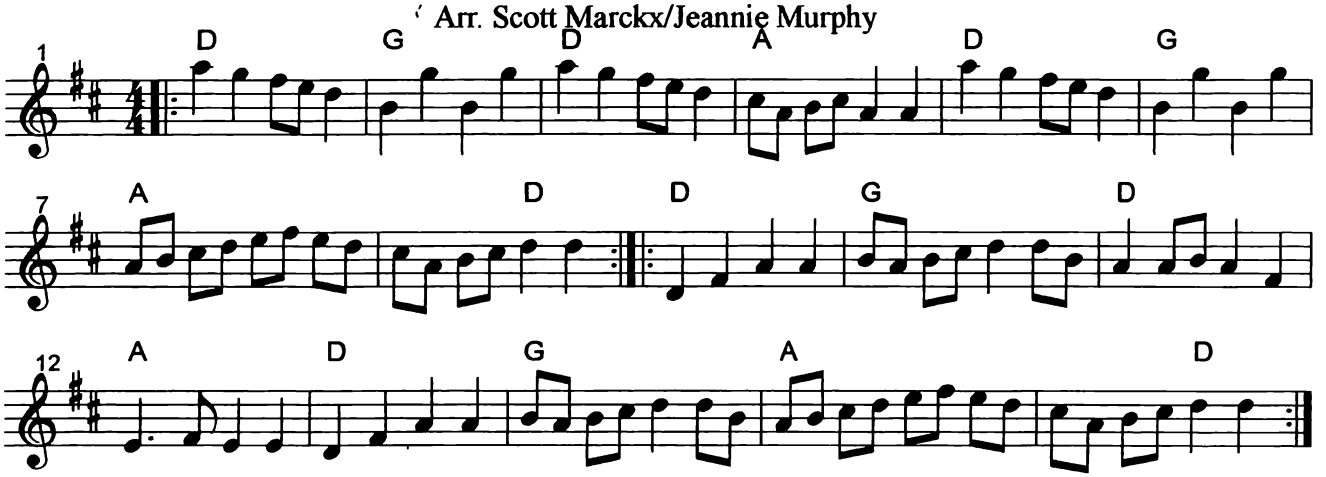
Natchez Under the Hill

Arr. Floyd Engstrom



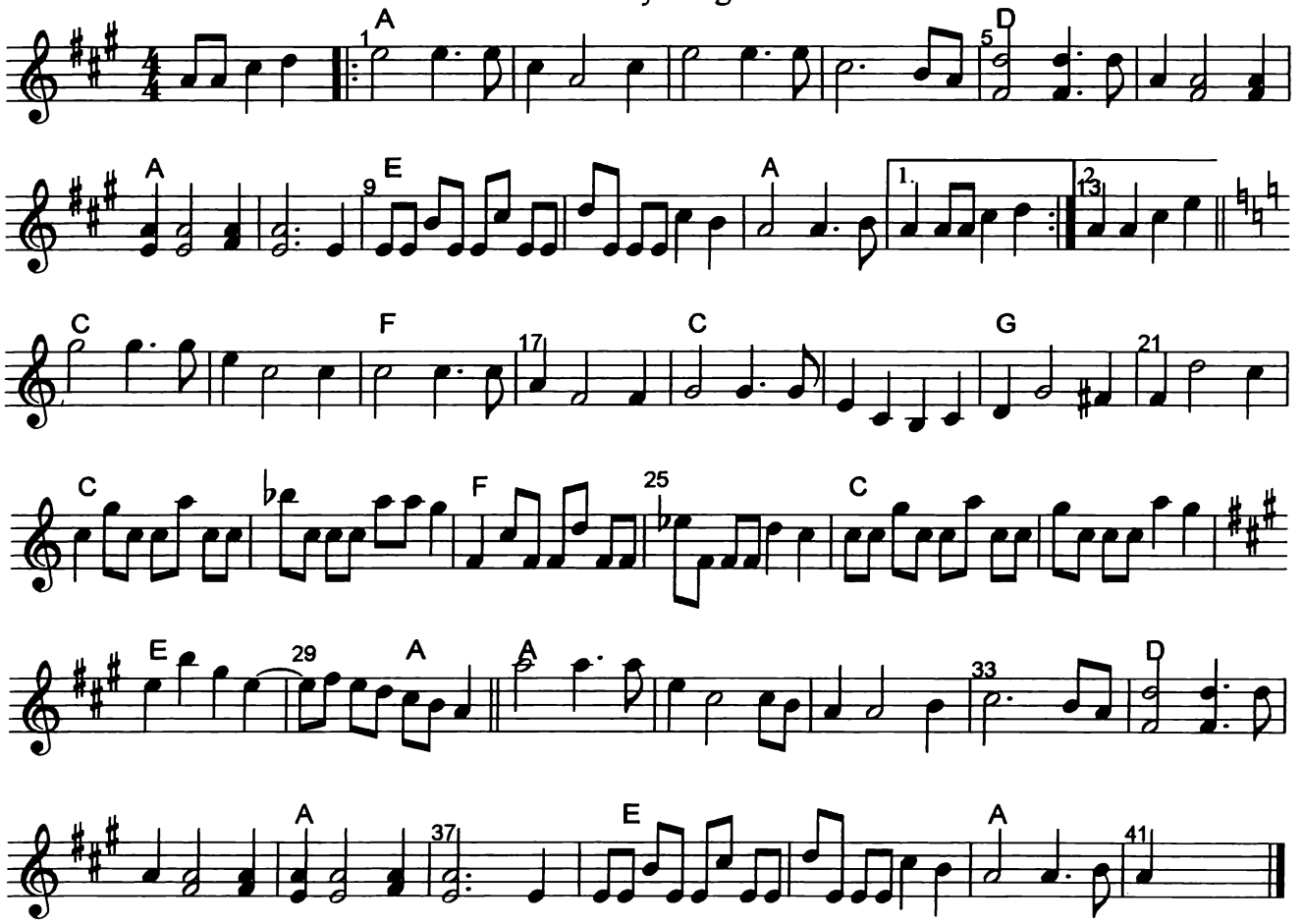
Needle Case

Arr. Scott Marckx/Jeannie Murphy



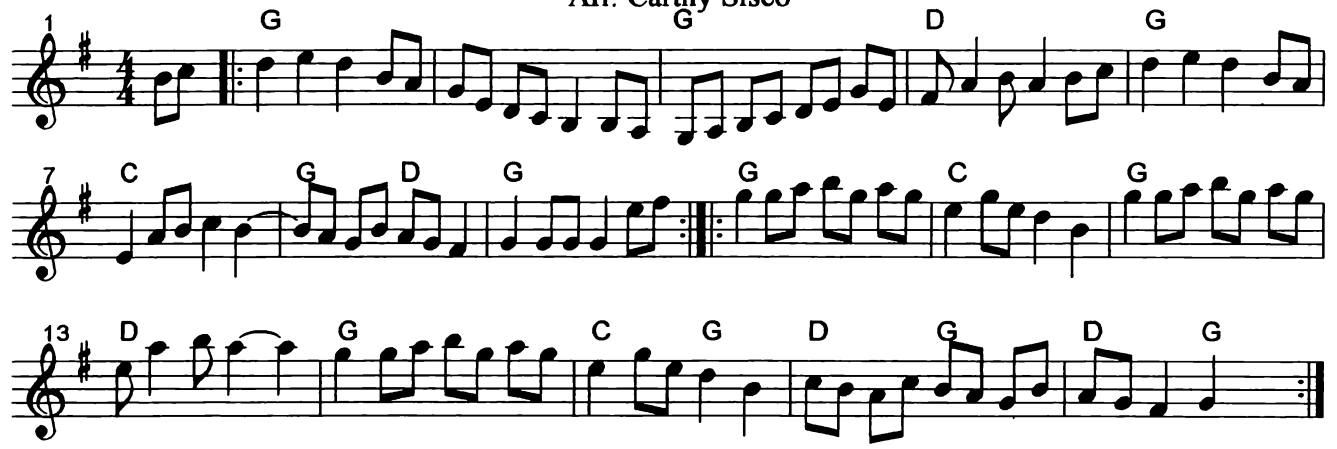
Nervous Breakdown

Arr. Floyd Engstrom



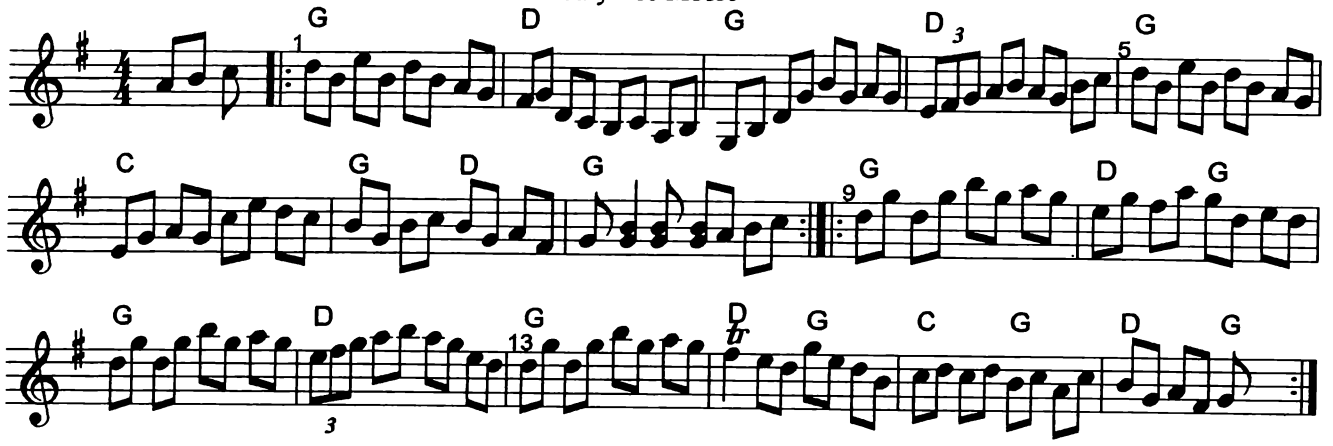
New Broom

Arr. Carthy Sisco



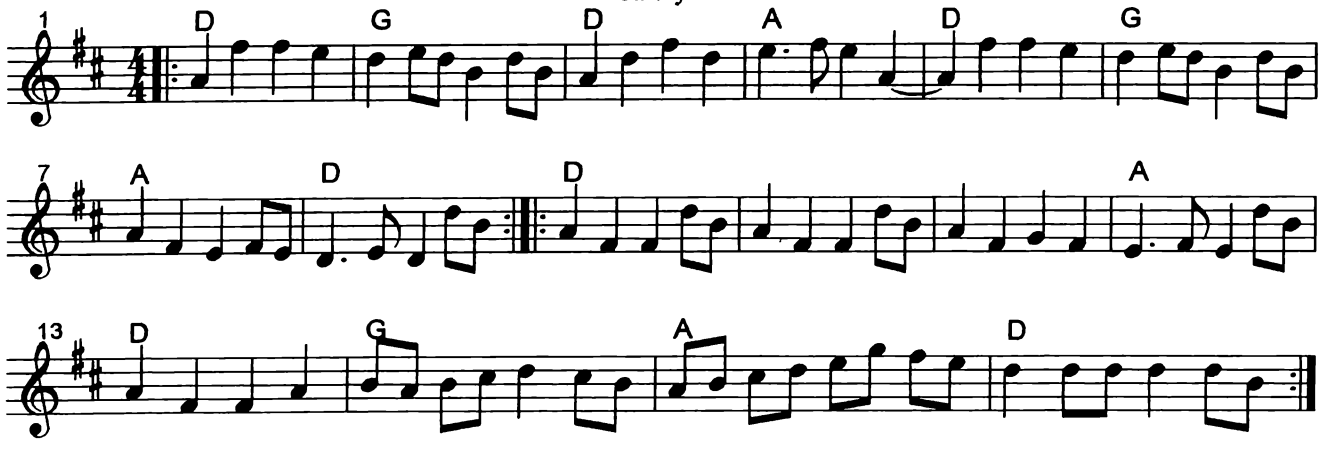
New Broom

Arr. Gary Lee Moore



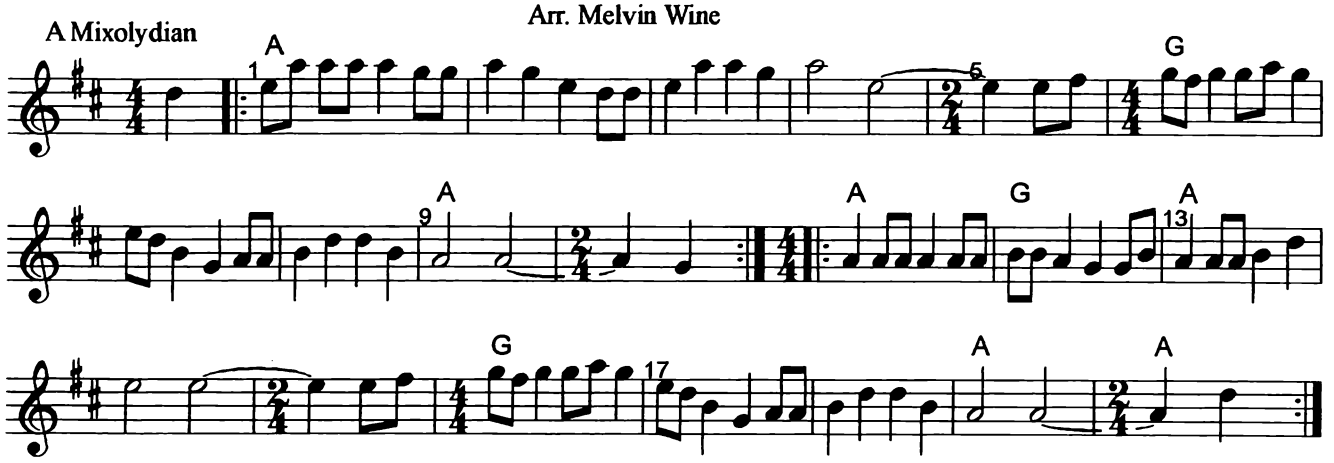
New Five Cent Piece

Arr Carthy Sisco



New Orleans

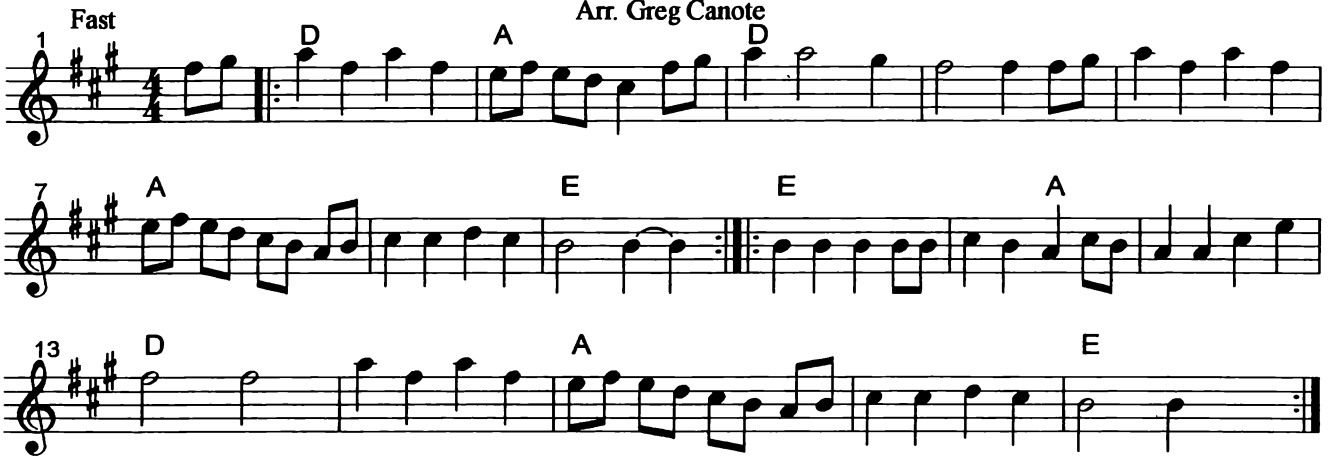
Arr. Melvin Wine



Melvin was a trifle ambiguous about the number of beats in the last turnaround measure.

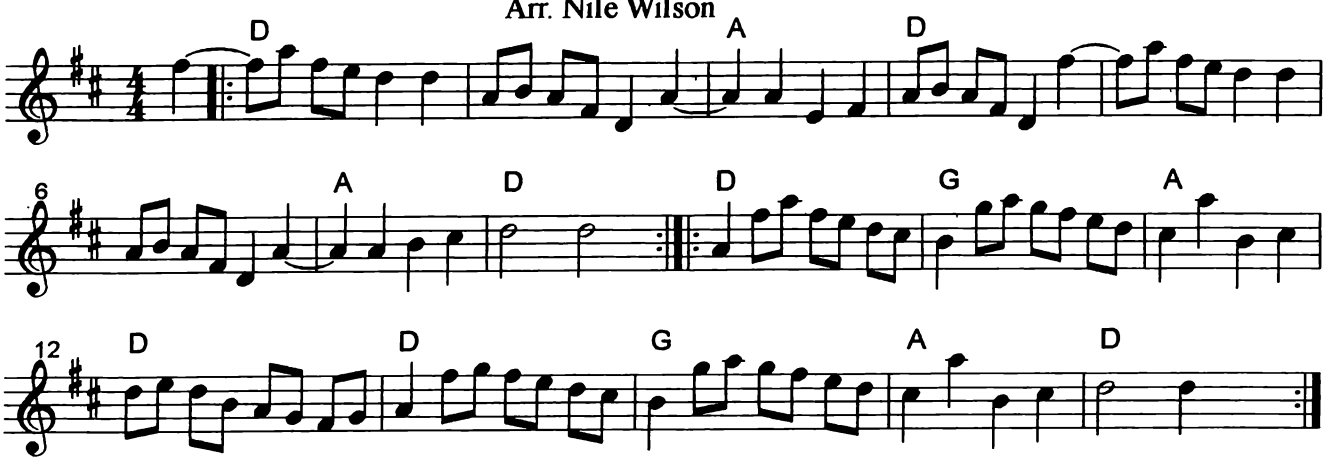
New Shady Grove

Arr. Greg Canote



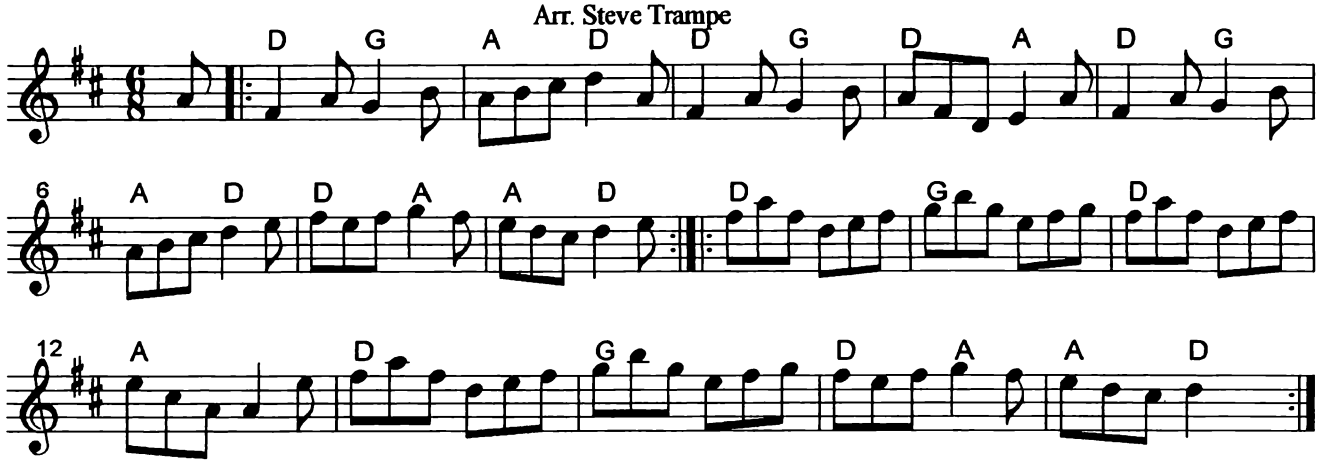
"Oak Ridge Stomp"

Arr. Nile Wilson



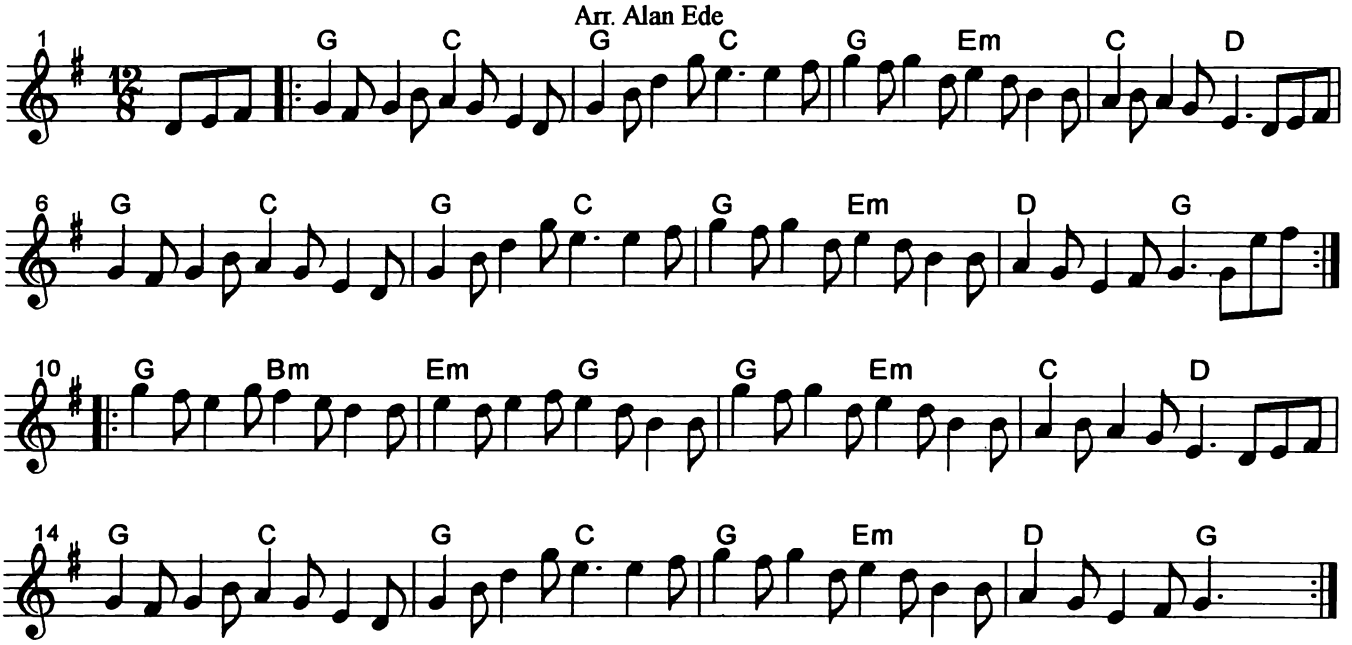
Off She Goes

Arr. Steve Trampe

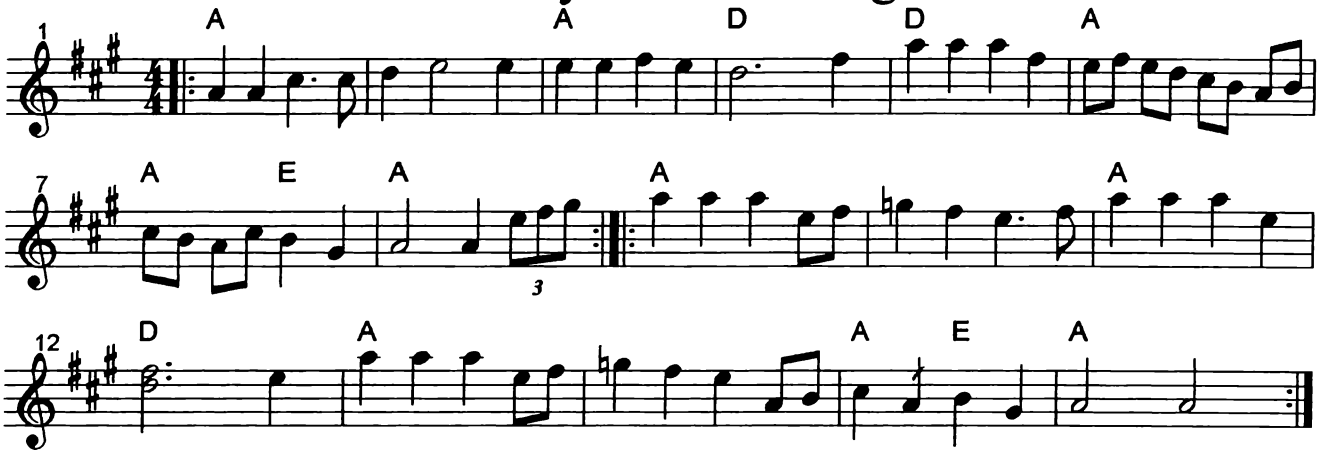


Off to California

Arr. Alan Ede

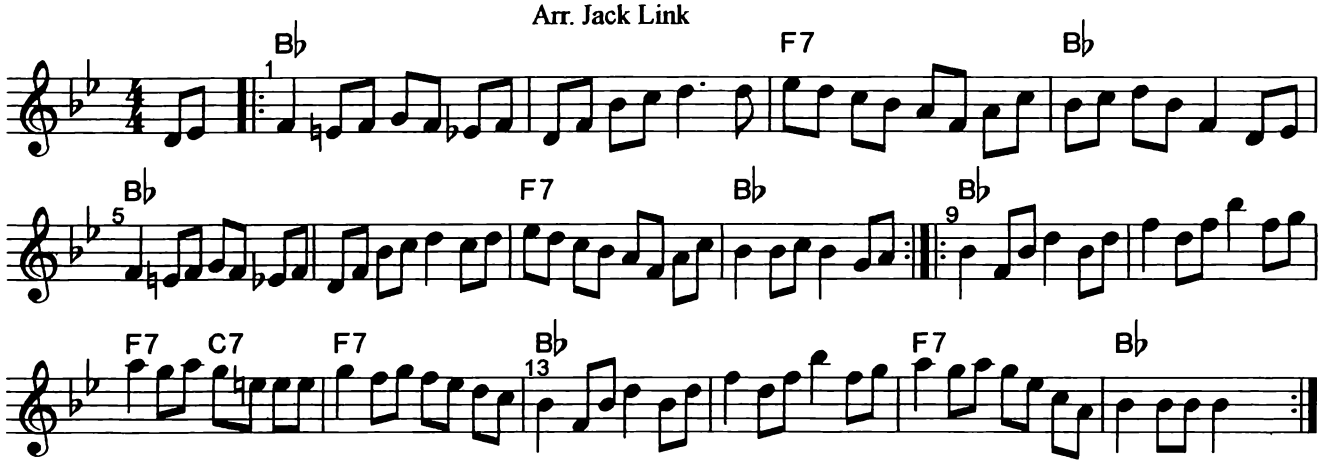


Oh My Little Darling



Oklahoma Red Bird

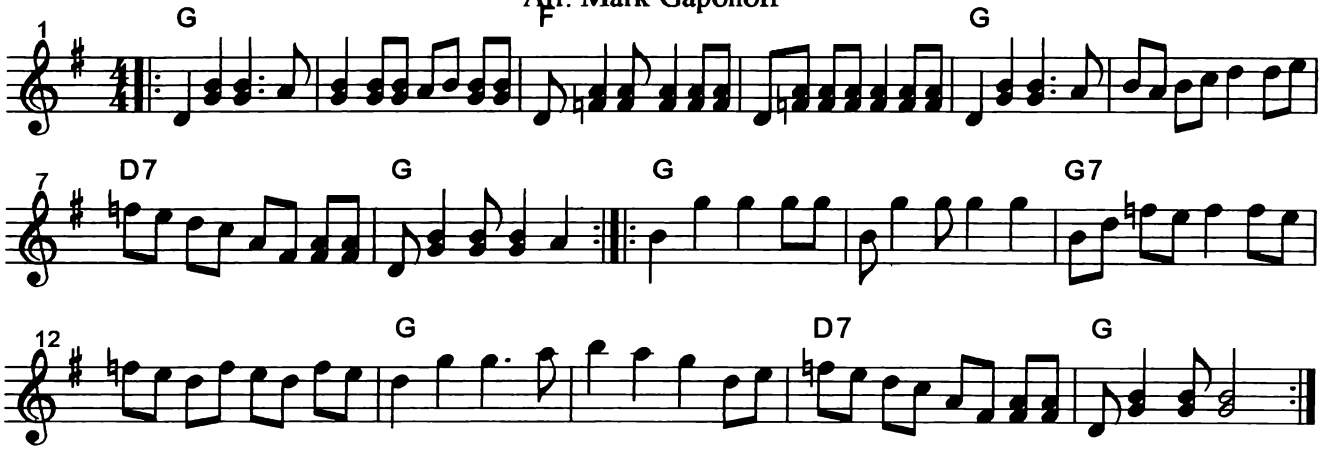
Arr. Jack Link



The quick C7 chord in measure 11 is probably optional.

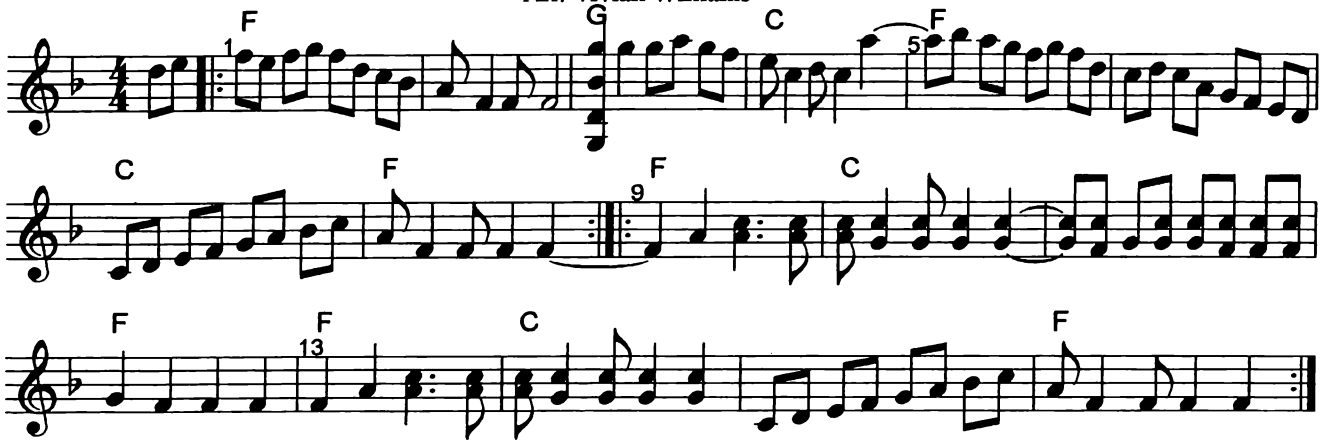
Old Buck

Arr. Mark Gaponoff



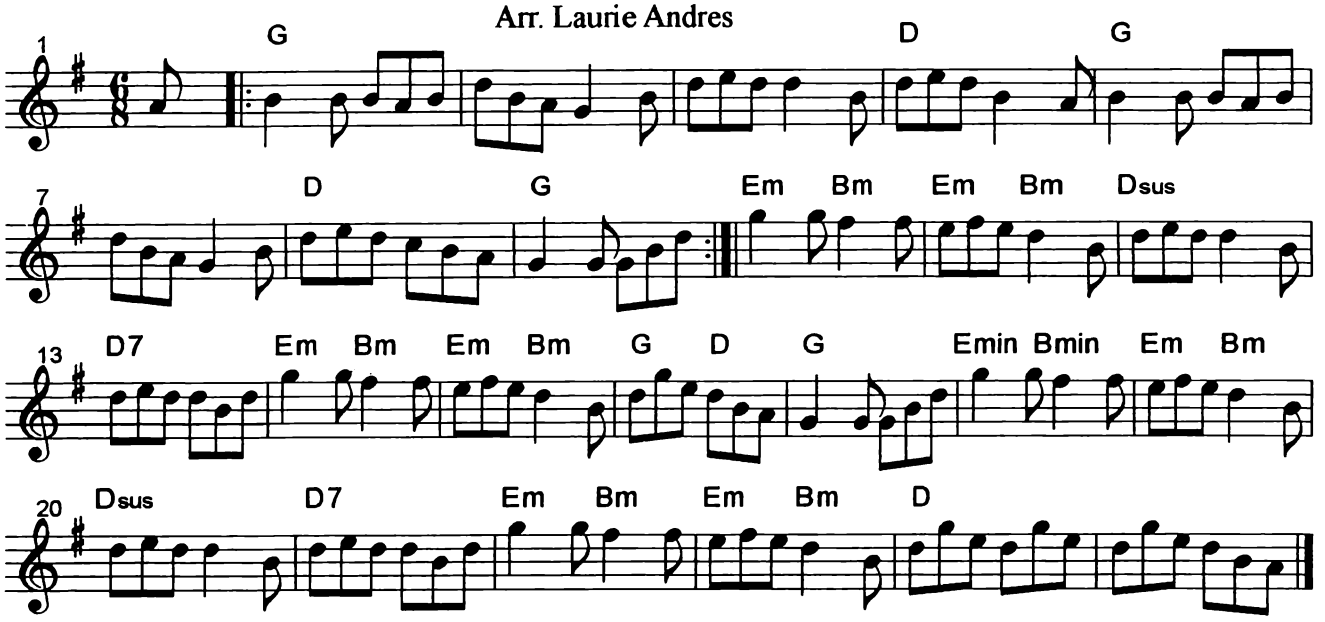
Old Coon Dog

Arr. Vivian Williams



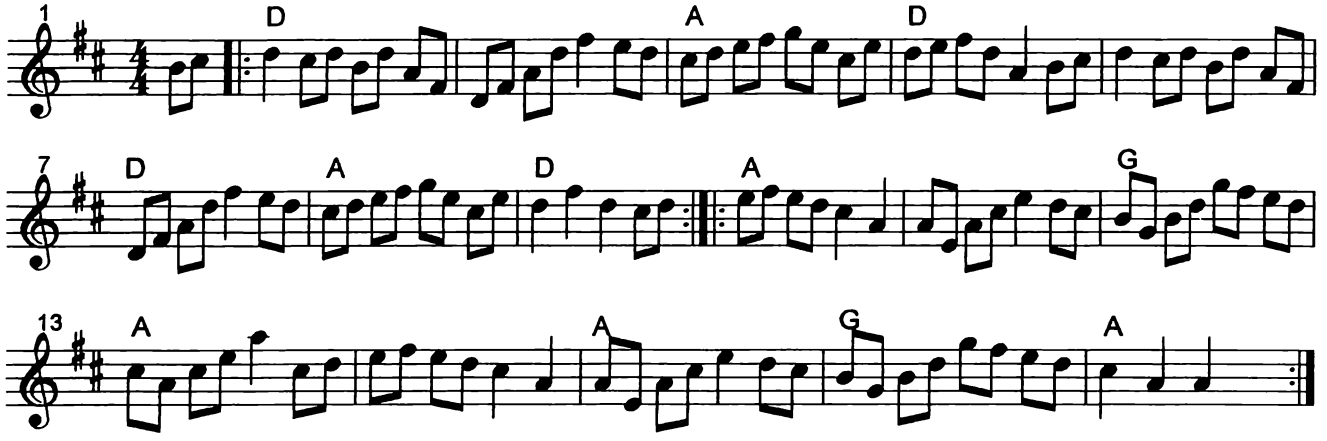
Old Favorite

Arr. Laurie Andres



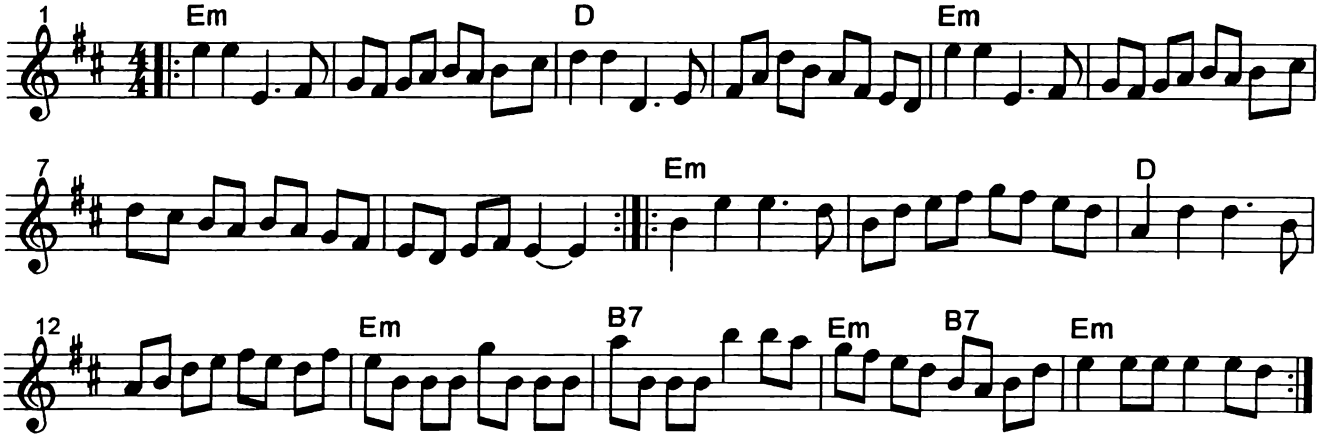
Old French

Arr. Laurie Andres



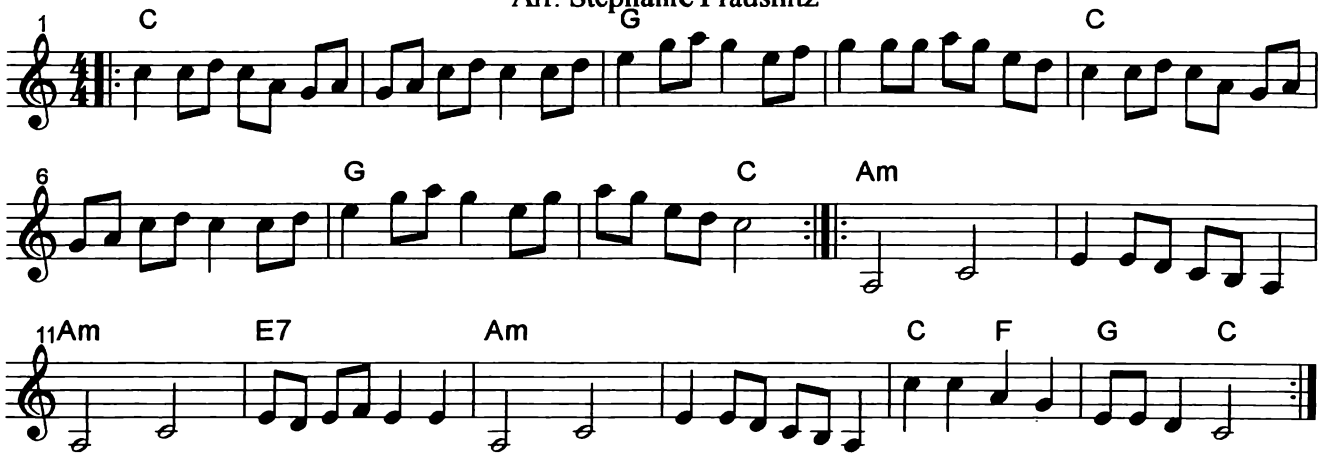
Old Gray Cat

E Dorian



Old Joe

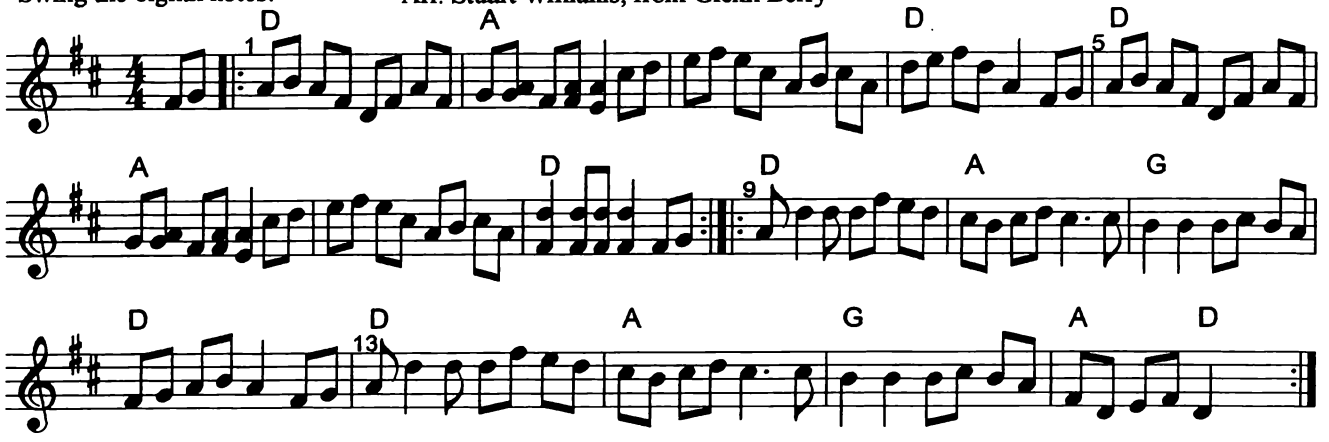
Arr. Stephanie Prausnitz



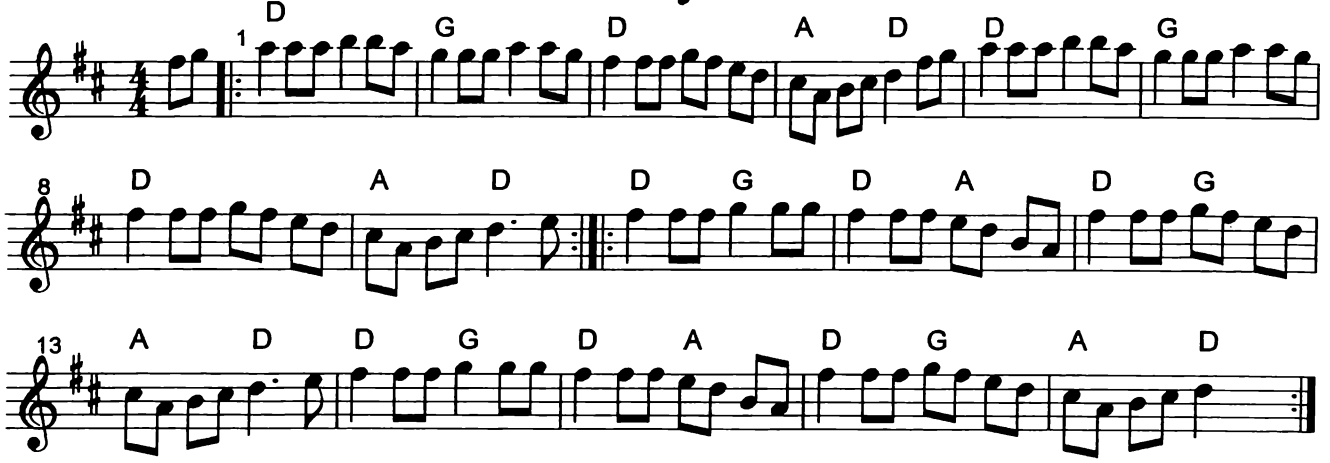
Old Man and Old Woman

Swing the eighth notes!

Arr. Stuart Williams, from Glenn Berry

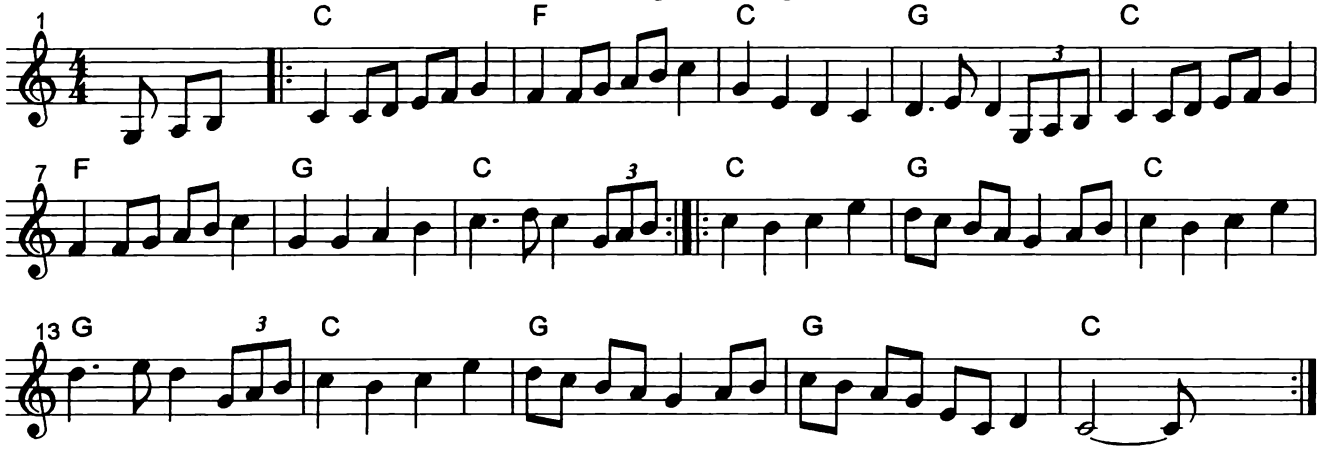


Old Molly Hare

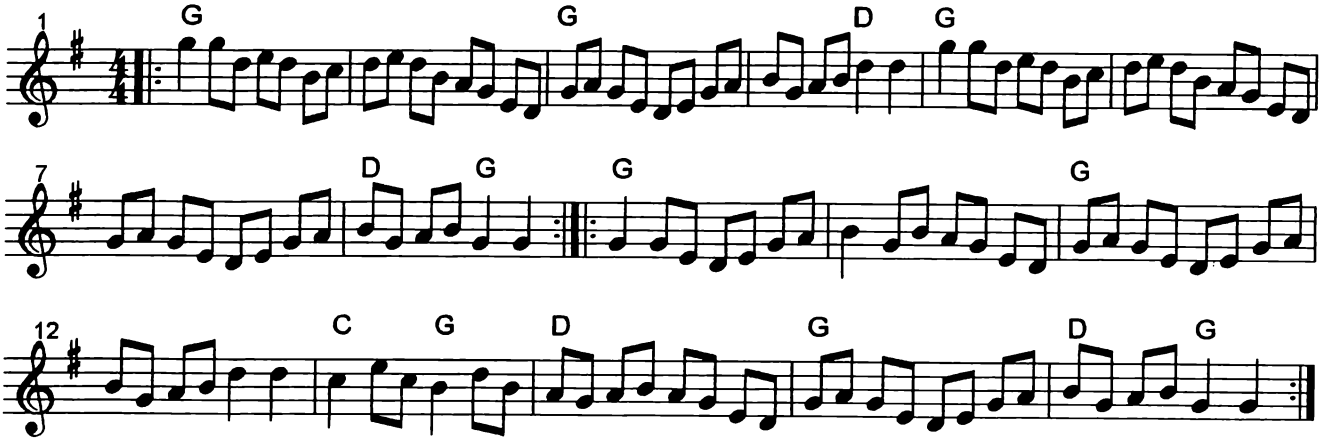


Old Mose

Arr. Gene Silberberg, from Greg Canote



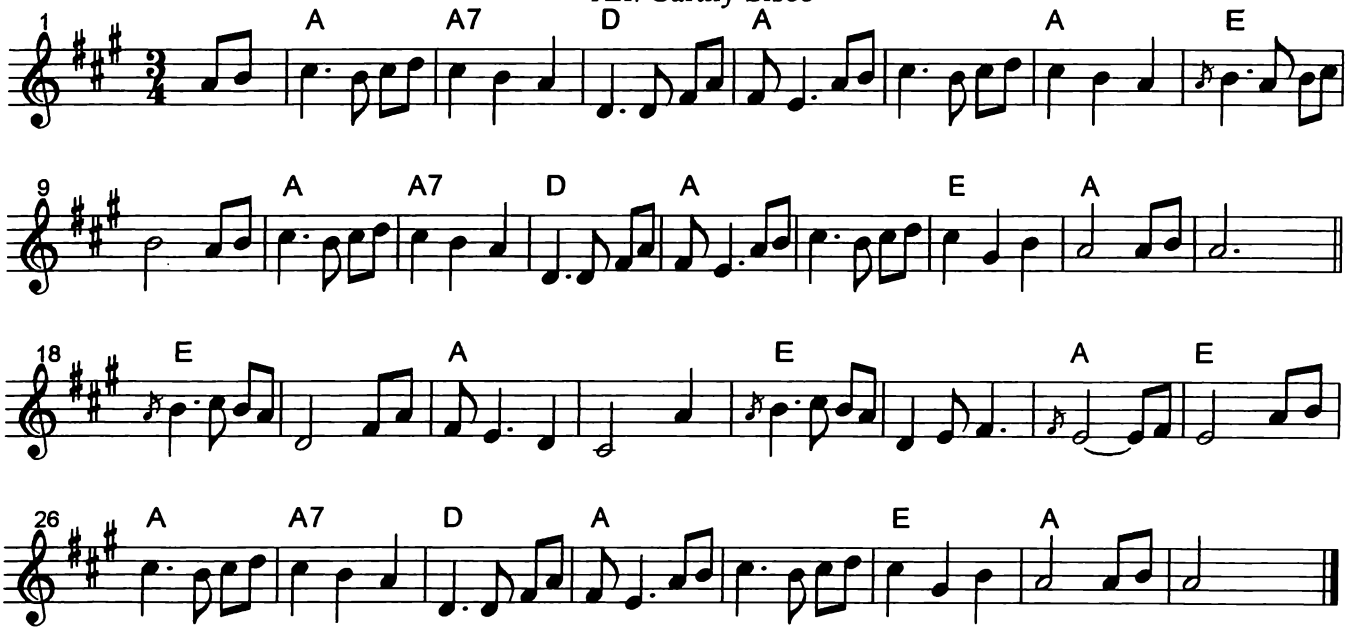
Old Mother Flanagan



Most fiddlers play this in G; I've also heard it in A.

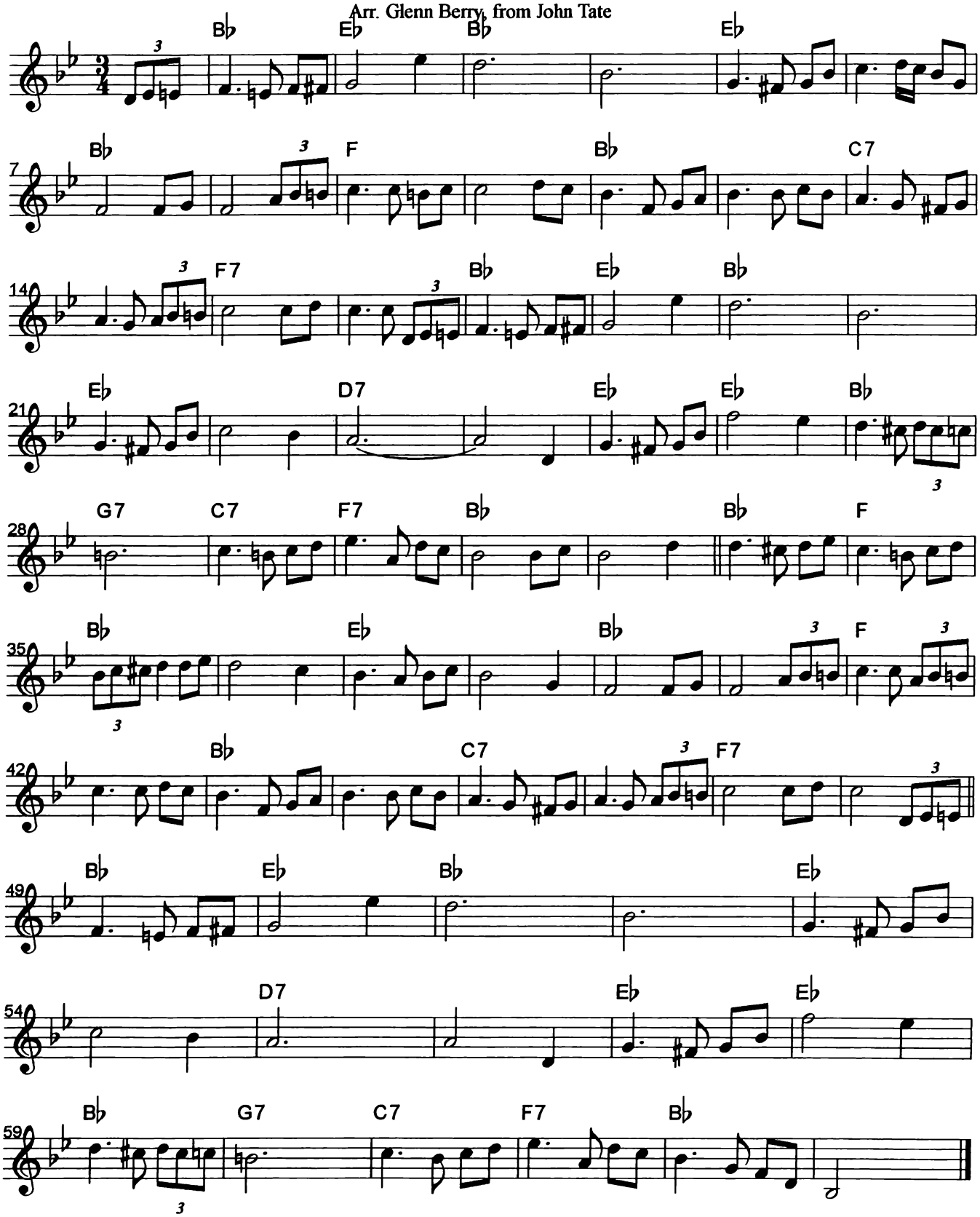
Old Old House

Arr. Carthy Sisco



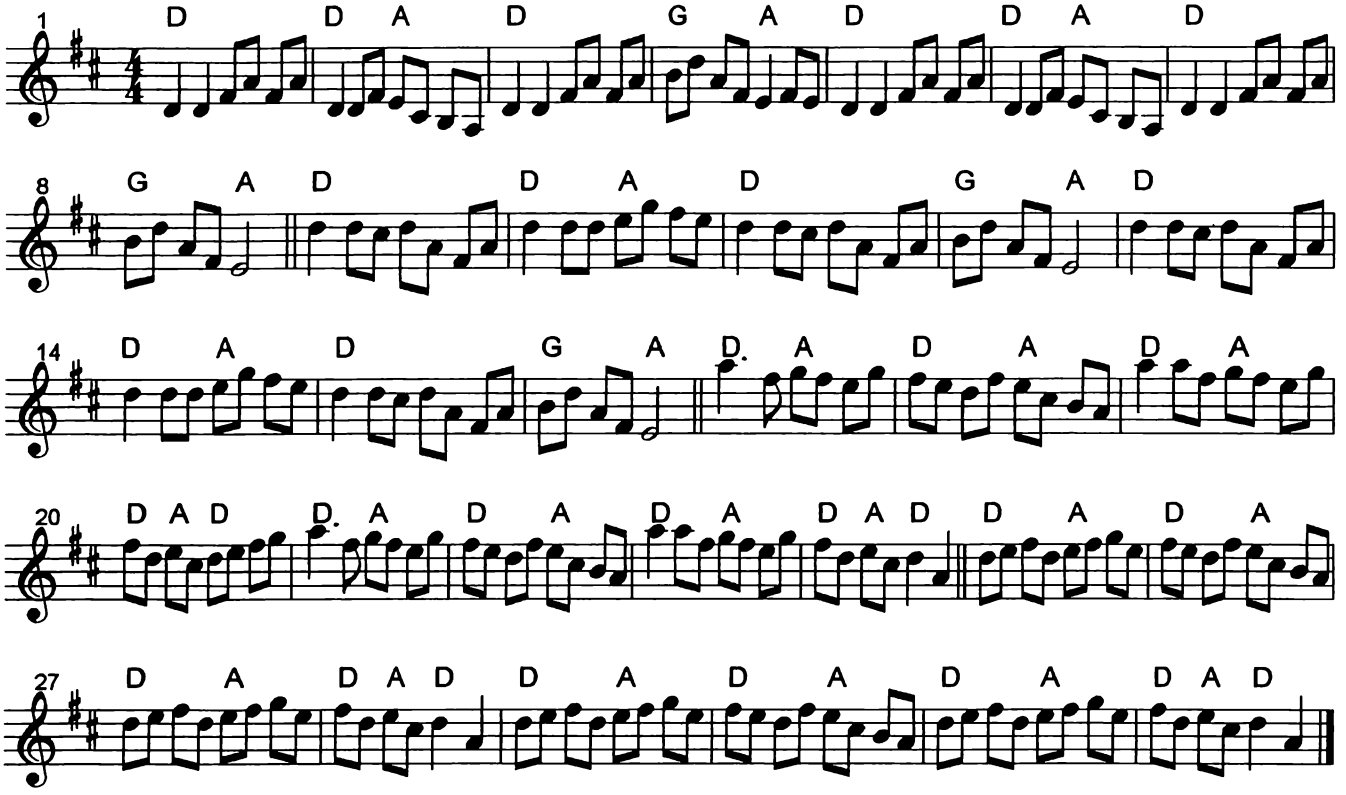
Old New England Waltz

Arr. Glenn Berry, from John Tate



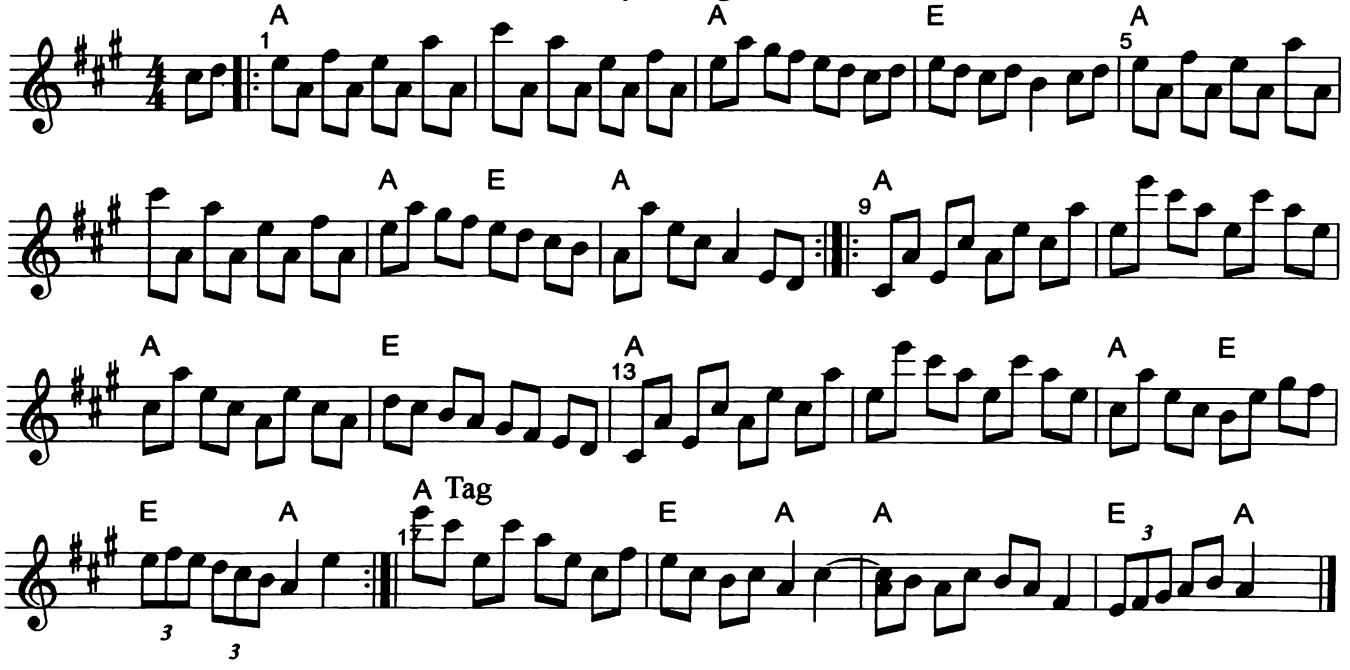
Opera Reel

Arr. Laurie Andres



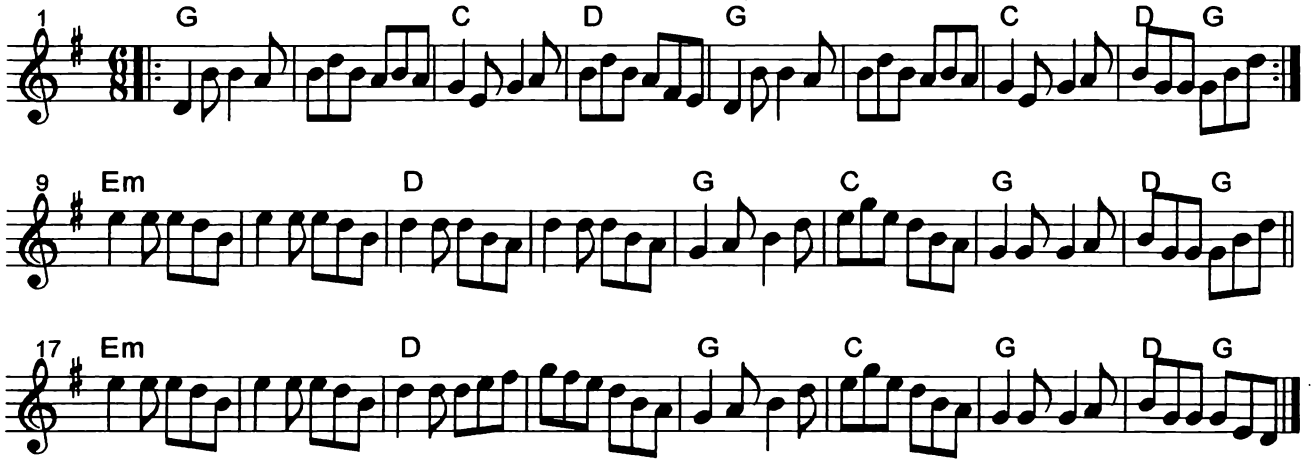
Ostinelli's Reel

Arr. Tyler Hagood



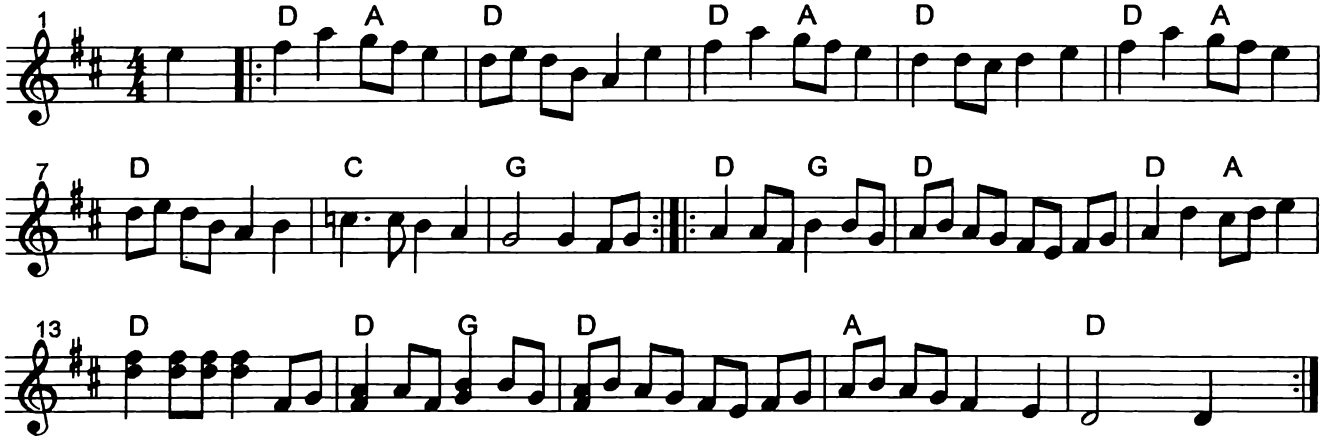
Out On the Ocean

Arr. Steve Trampe



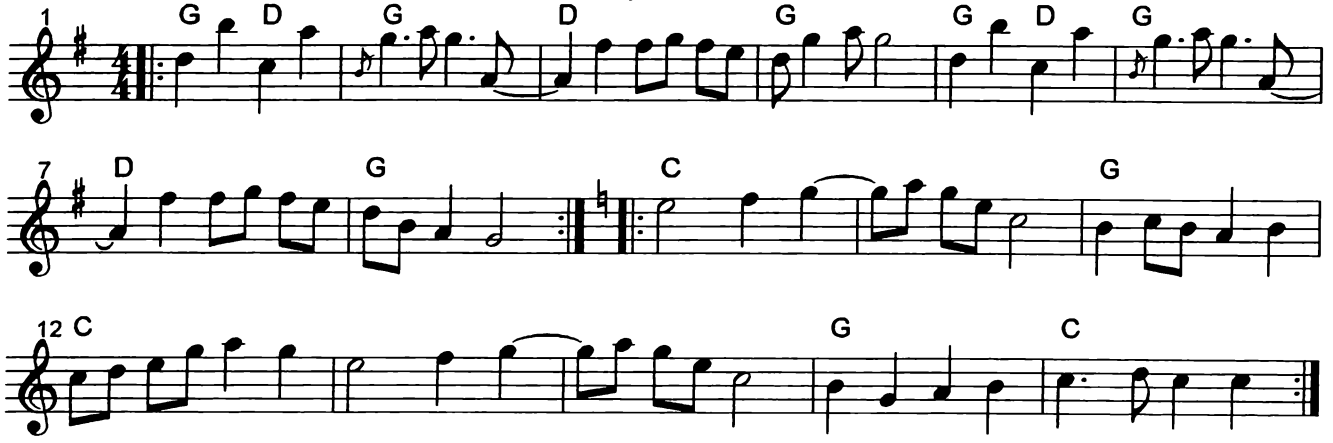
For the turnaround in the A section, use the last measure of the second B section.

Over the Waterfall



Owensberg

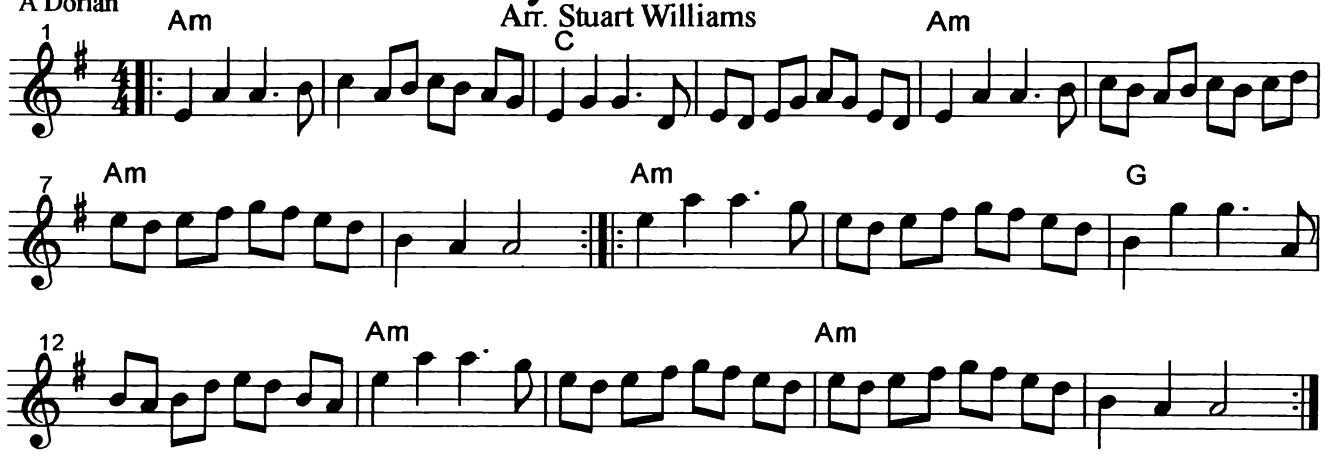
Arr. Carthy Sisco



Paddy On the Handcar

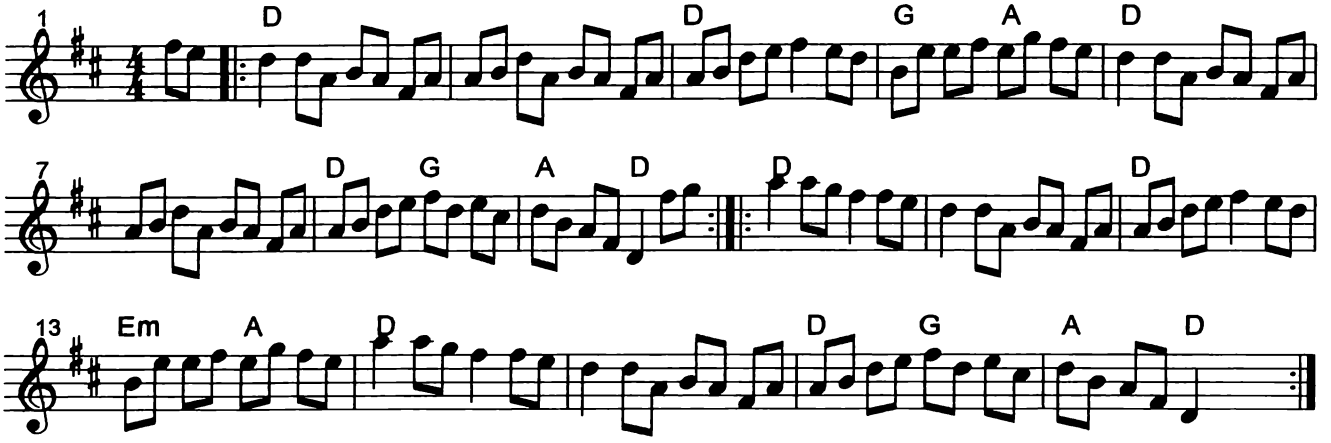
A Dorian

Arr. Stuart Williams



Paddy on the Railroad/Merry Blacksmith

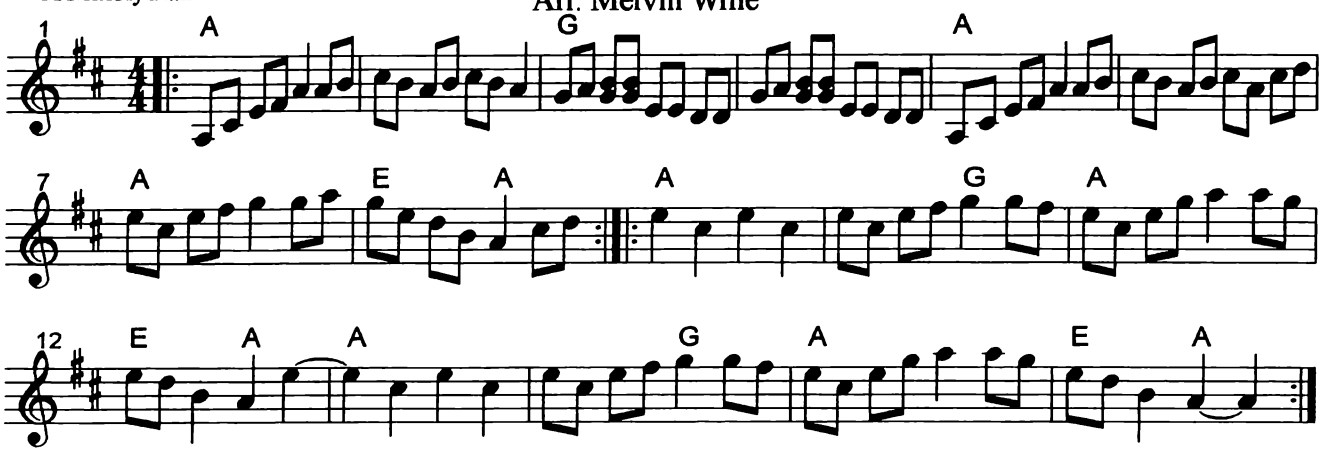
Arr. Sande Gillette



Paddy On the Turnpike

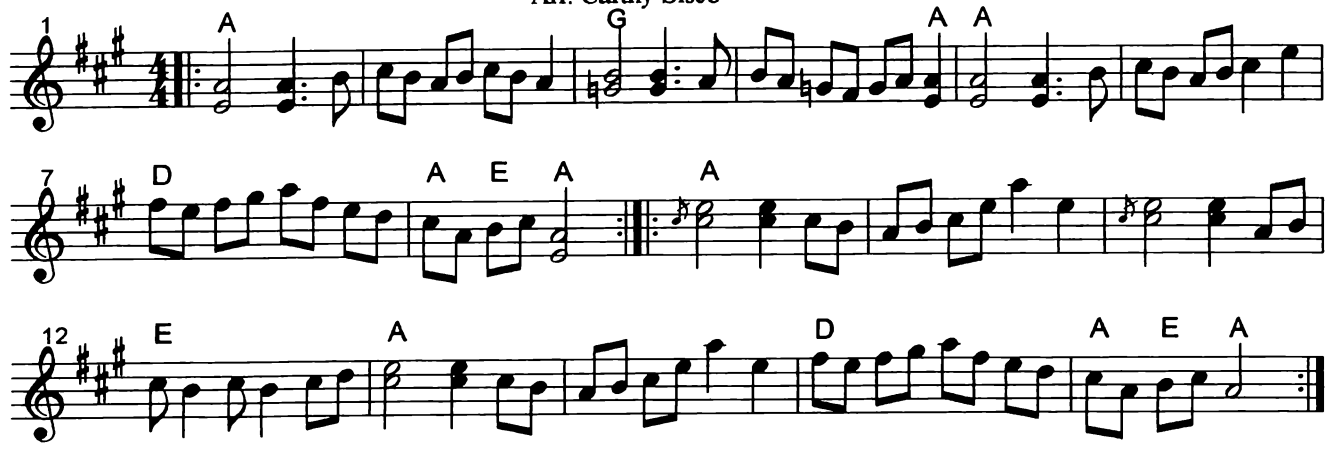
A Mixolydian

Arr. Melvin Wine



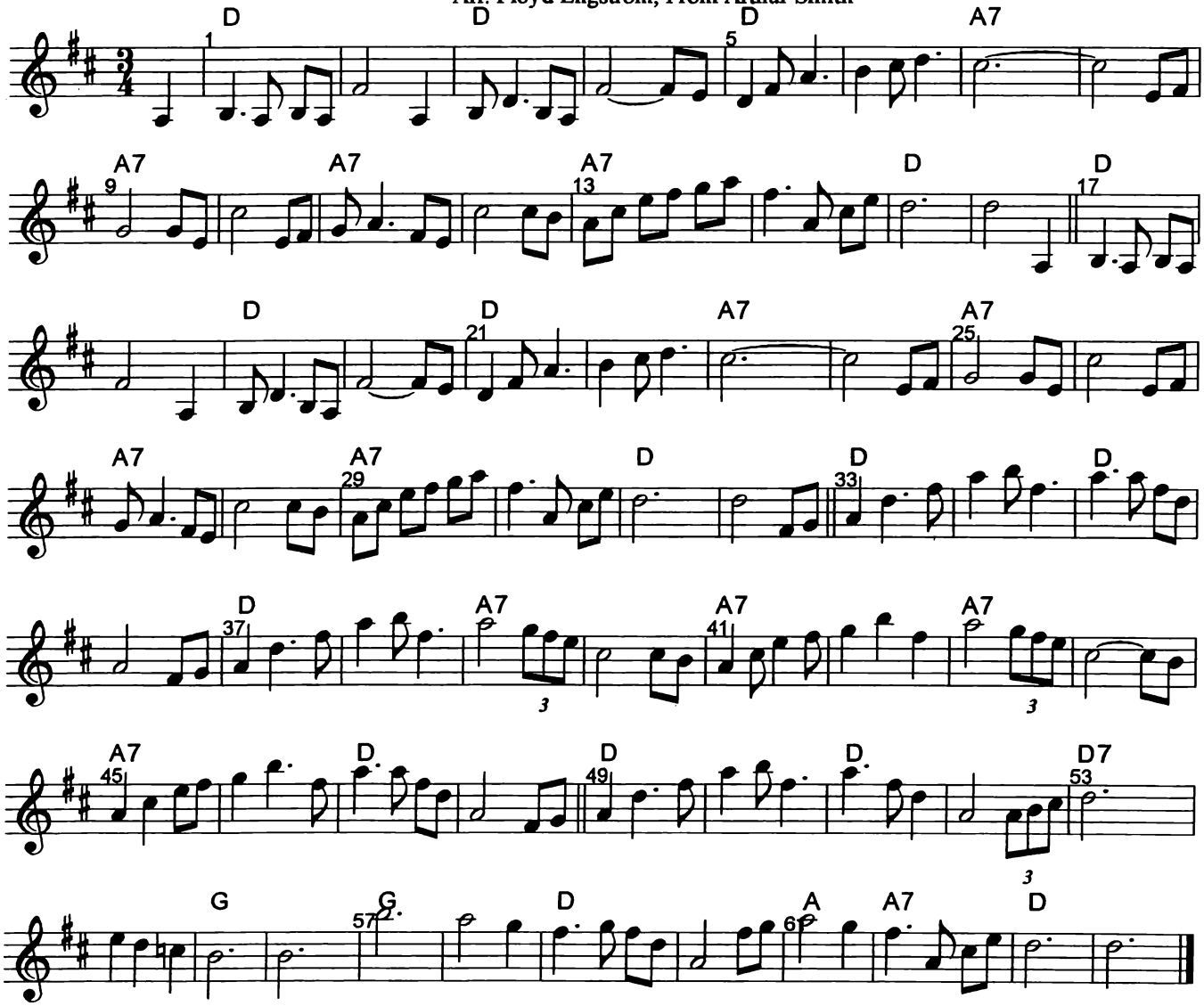
Paddy on the Turnpike

Arr. Carthy Sisco



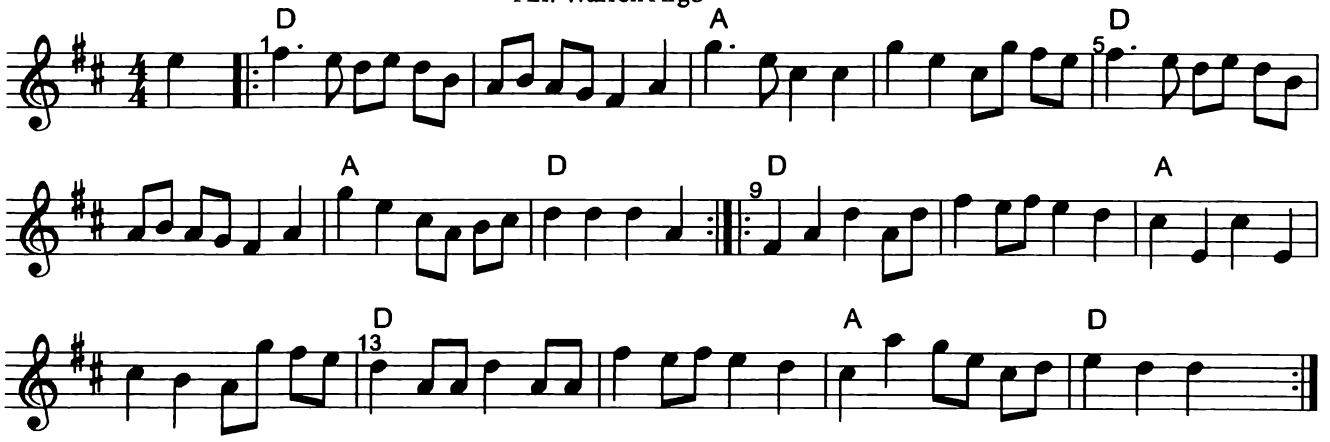
Paris Waltz

Arr. Floyd Engstrom, From Arthur Smith



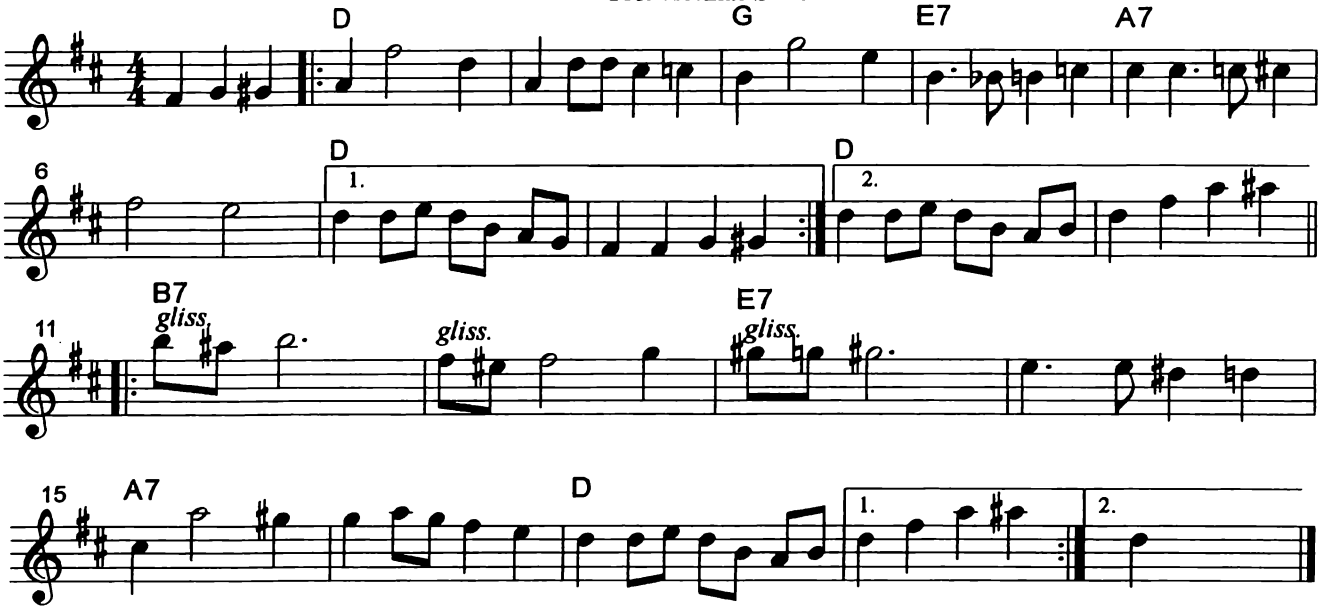
Parowan Gallop

Arr. Warren Argo



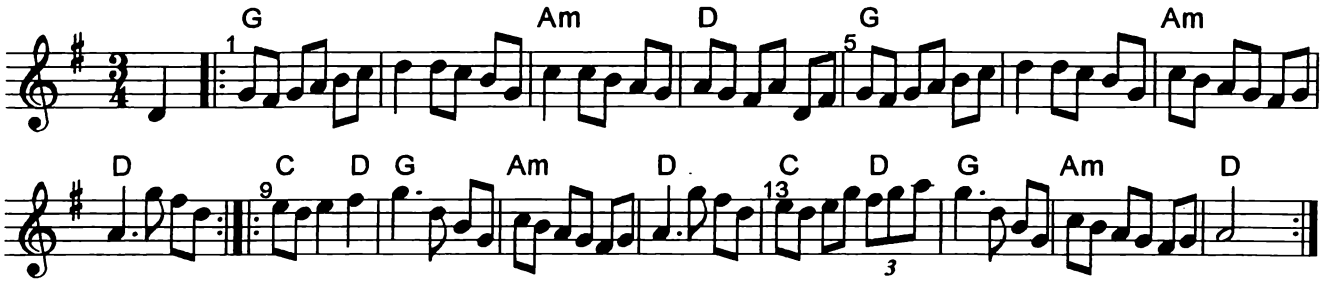
Peacock Rag

From Arthur Smith



The Waltz From Pennou Skoulm

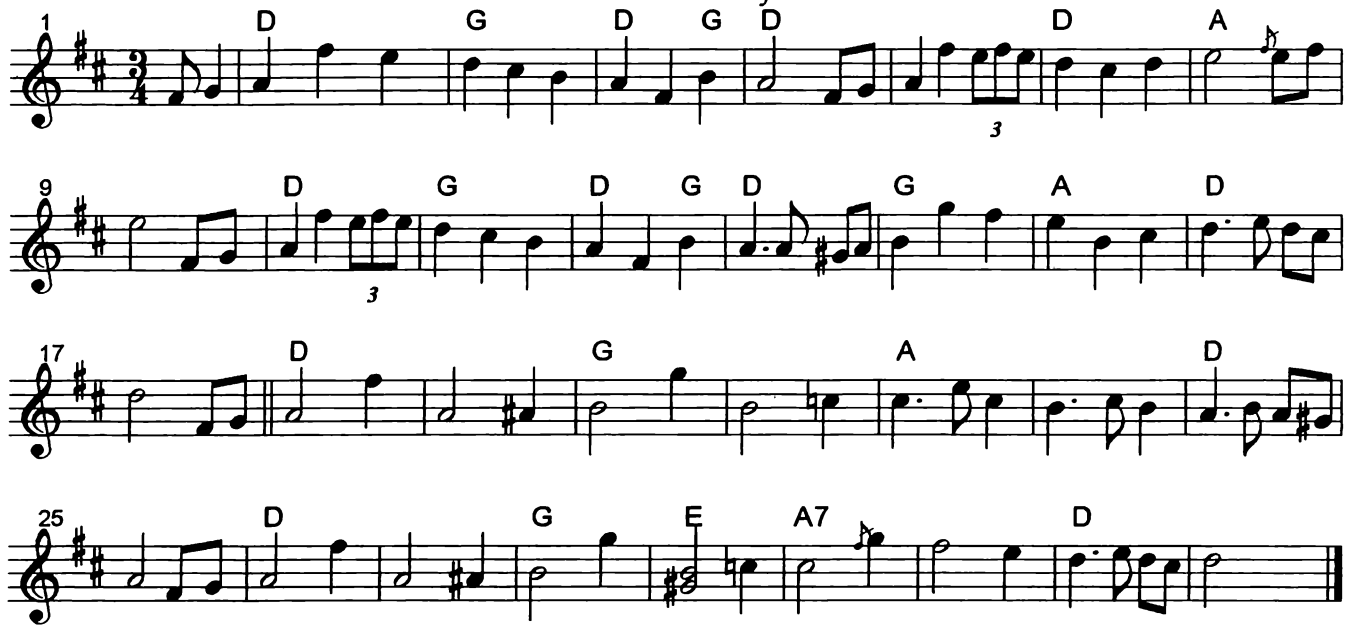
Arr. Laurie Andres



C works instead of those A minors, if you prefer that sound.

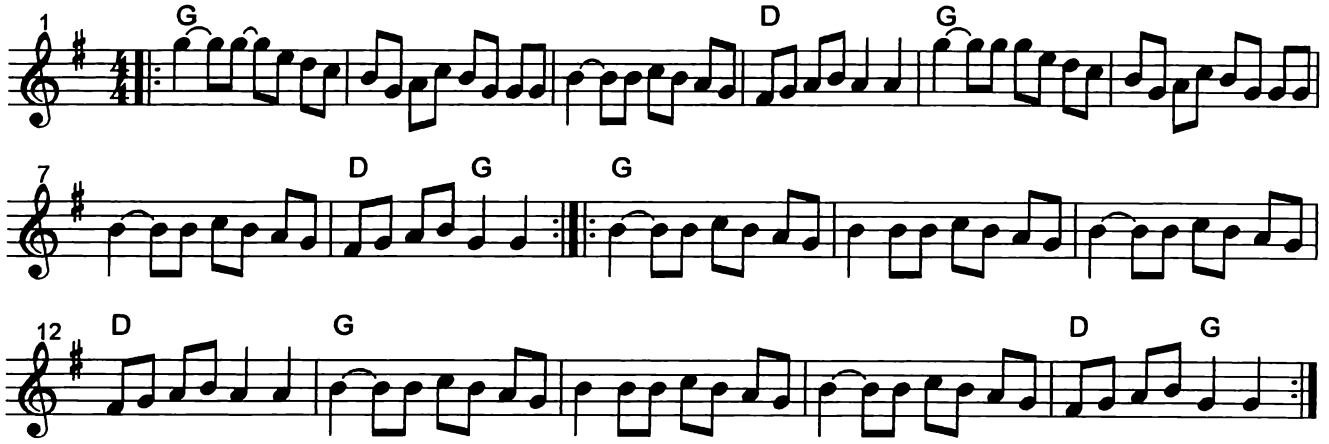
Peekaboo Waltz

Arr. Glenn Berry



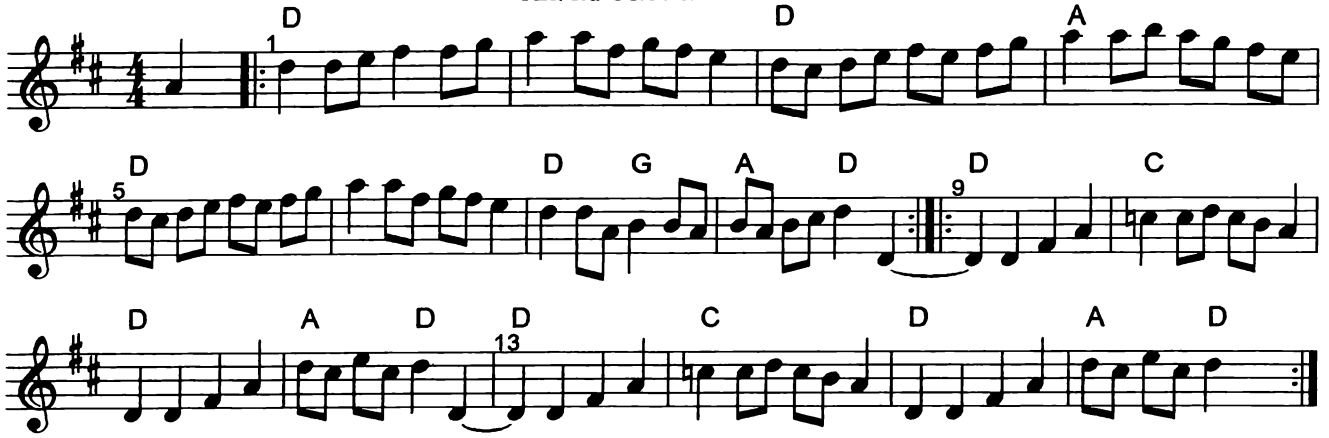
Pere Leon

Arr. Sande Gillette



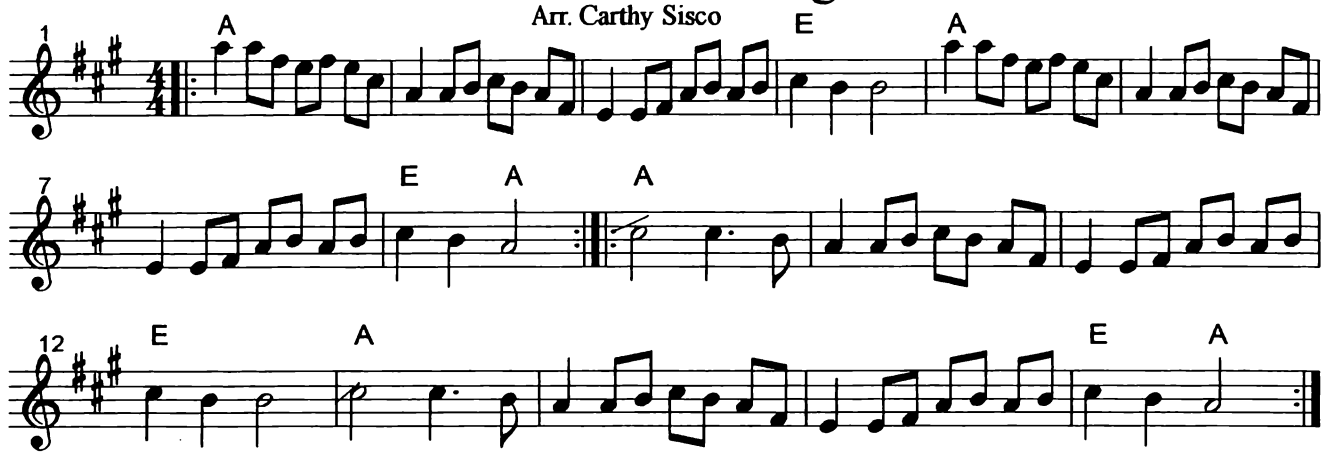
Peter Francisco

Arr. Ed Cormier



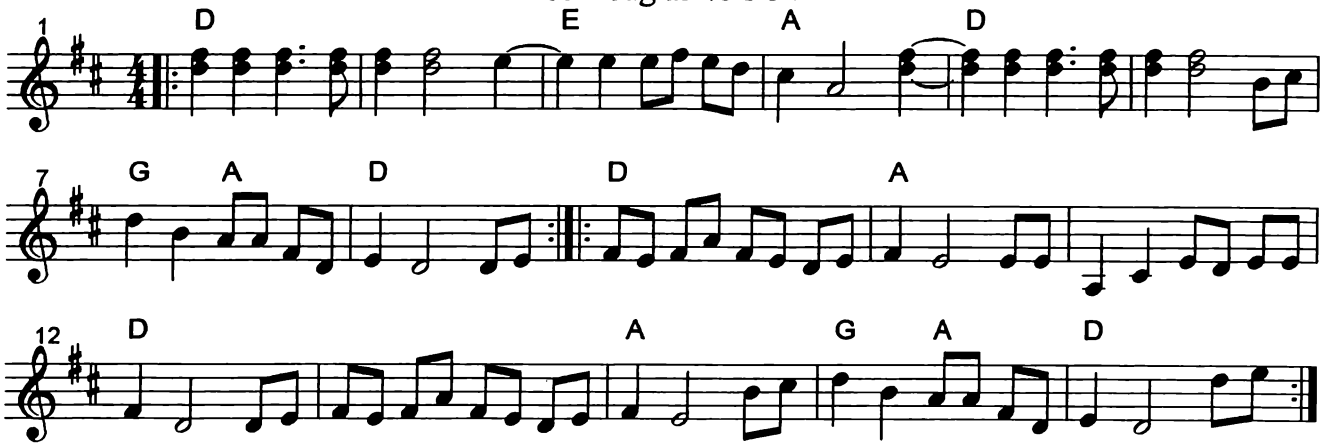
Peter Went a Fishing

Arr. Carthy Sisco



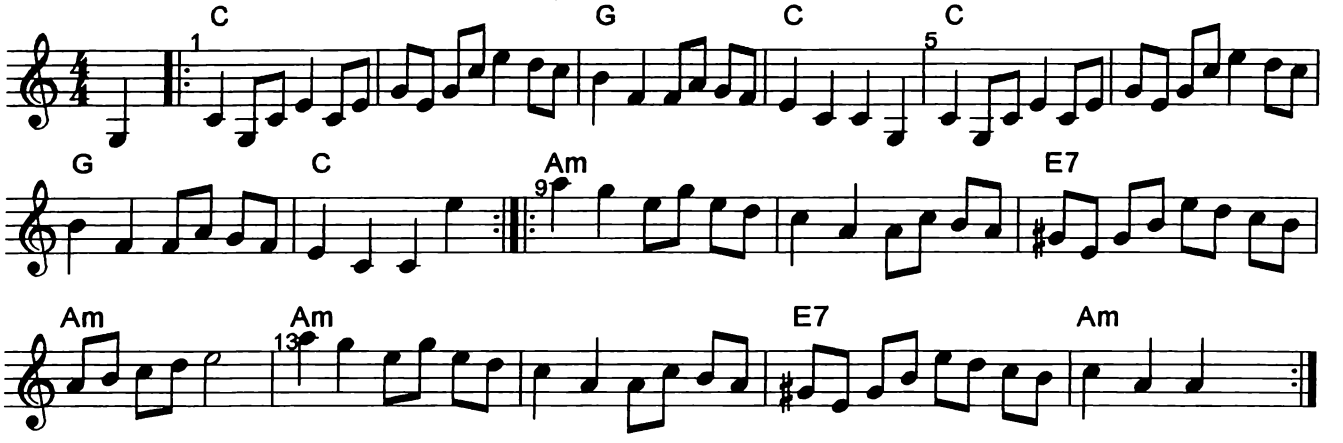
Peter Went a Fishin'

Bob Douglas Version



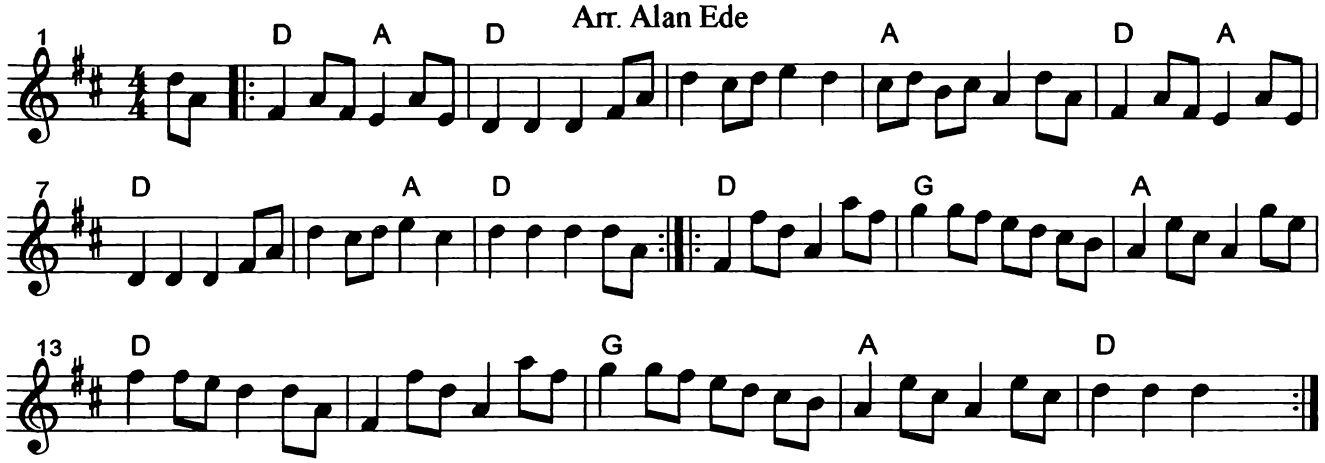
Pete's Breakdown

Arr. Vivian Williams

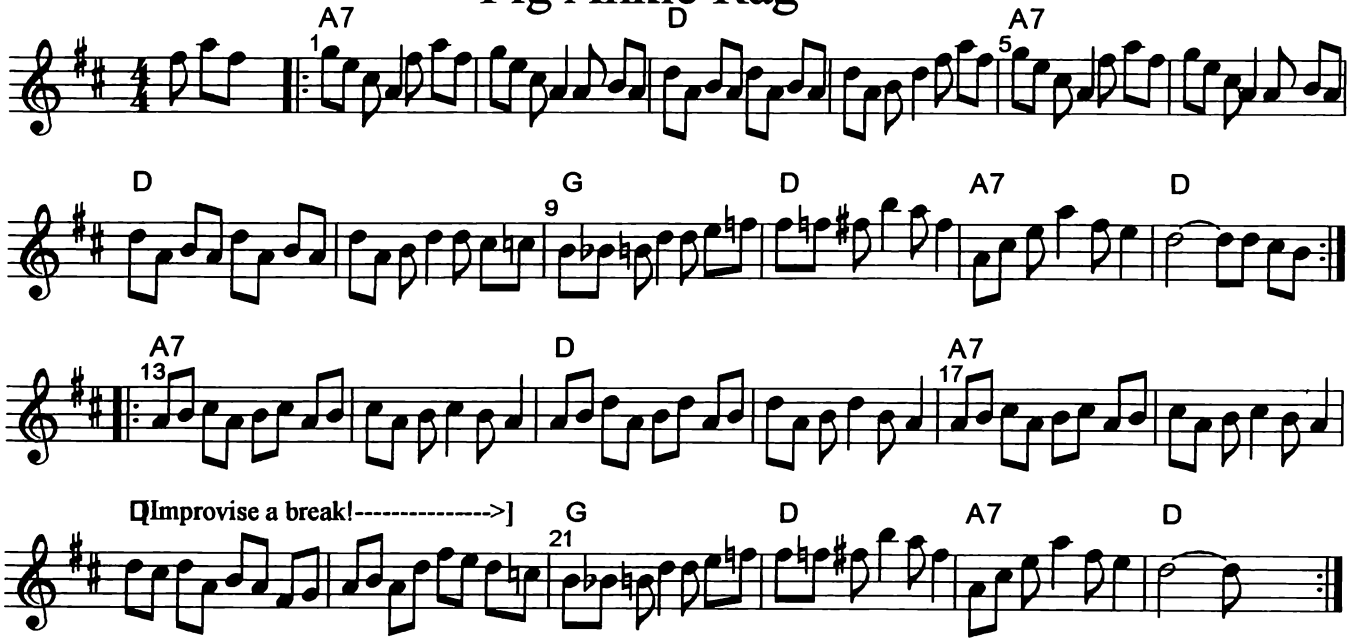


Petronella

Arr. Alan Ede

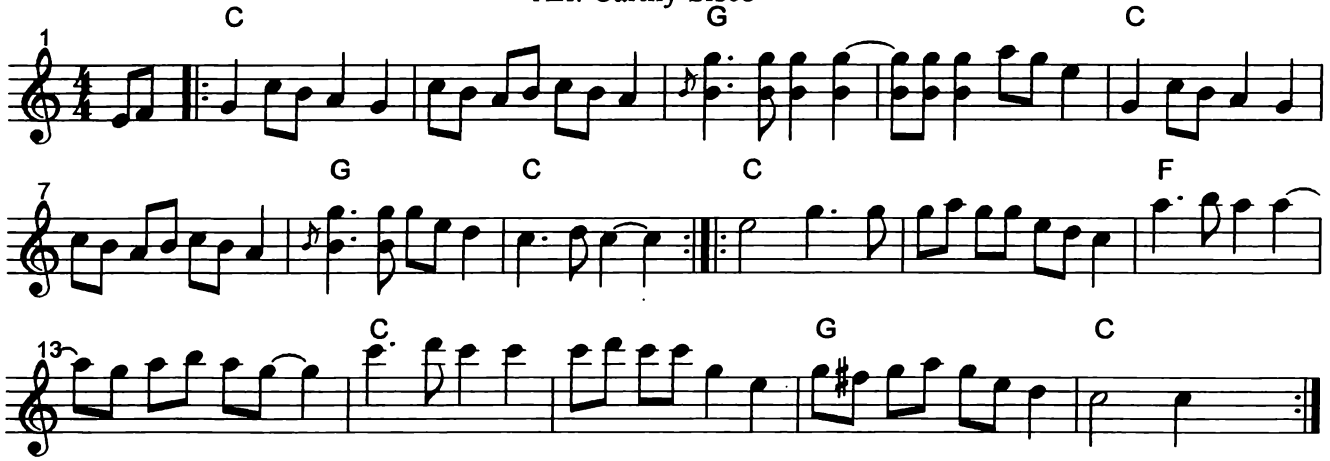


Pig Ankle Rag

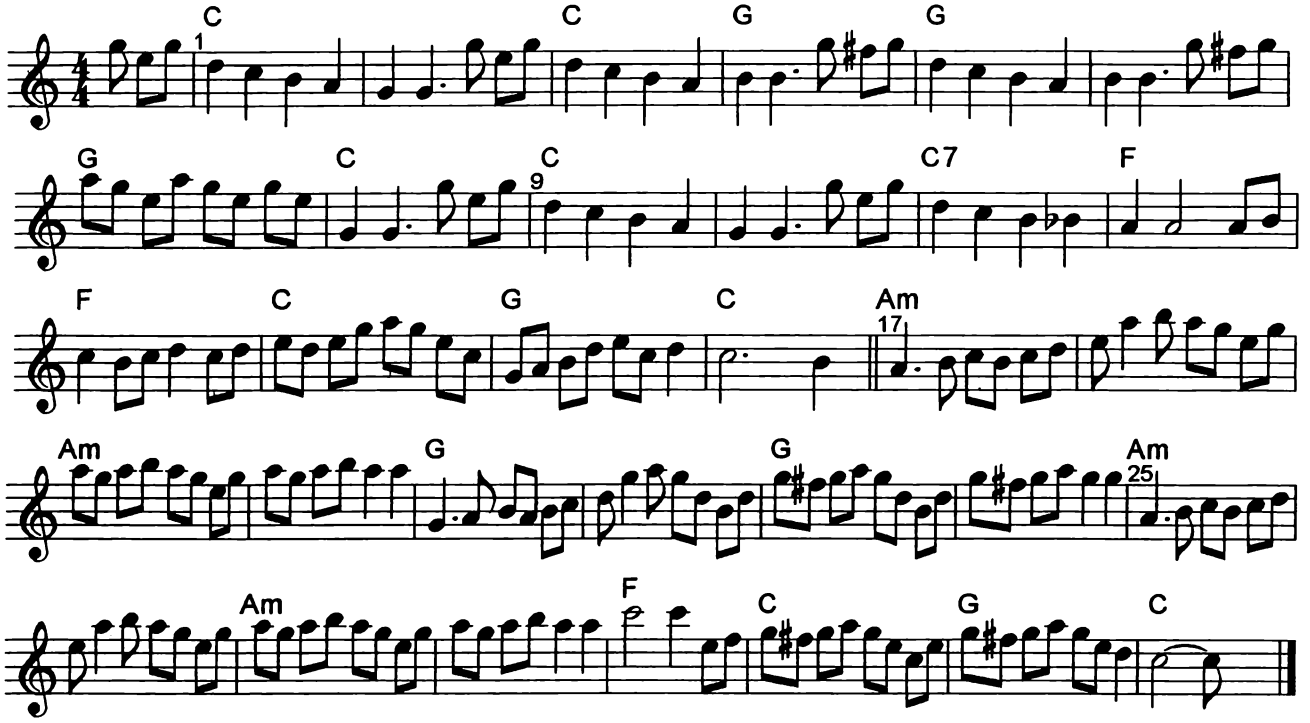


Pike's Peak

Arr. Carthy Sisco

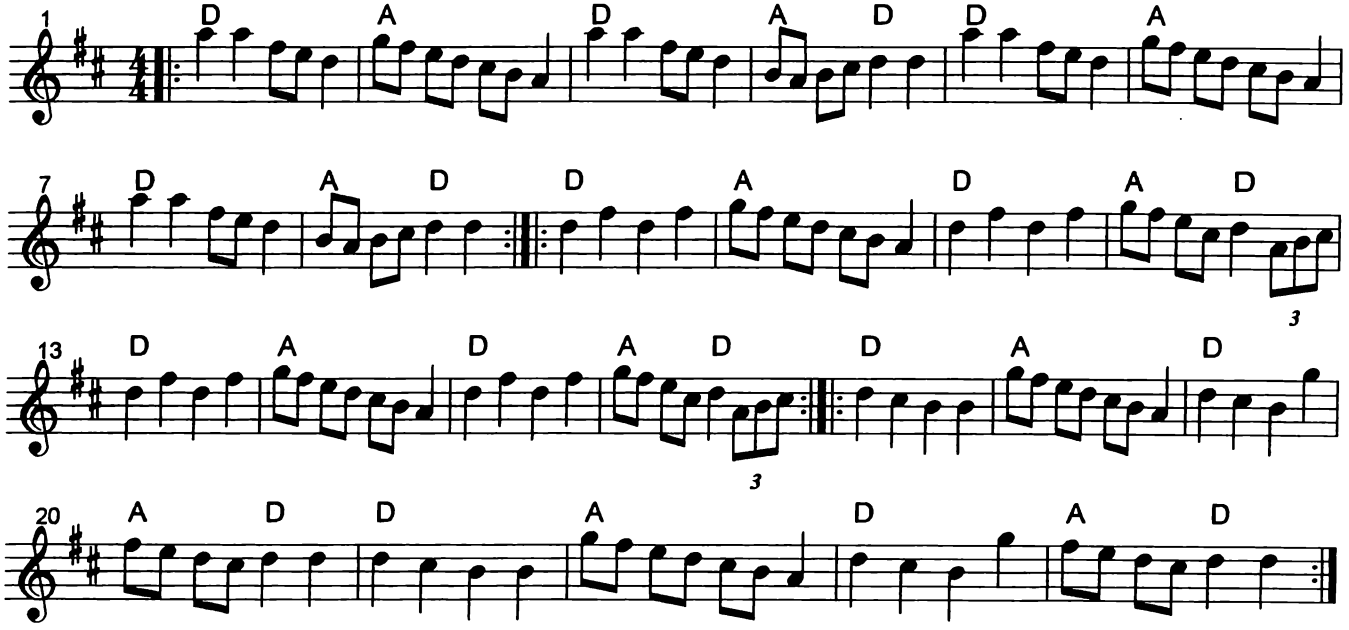


Point Au Pic



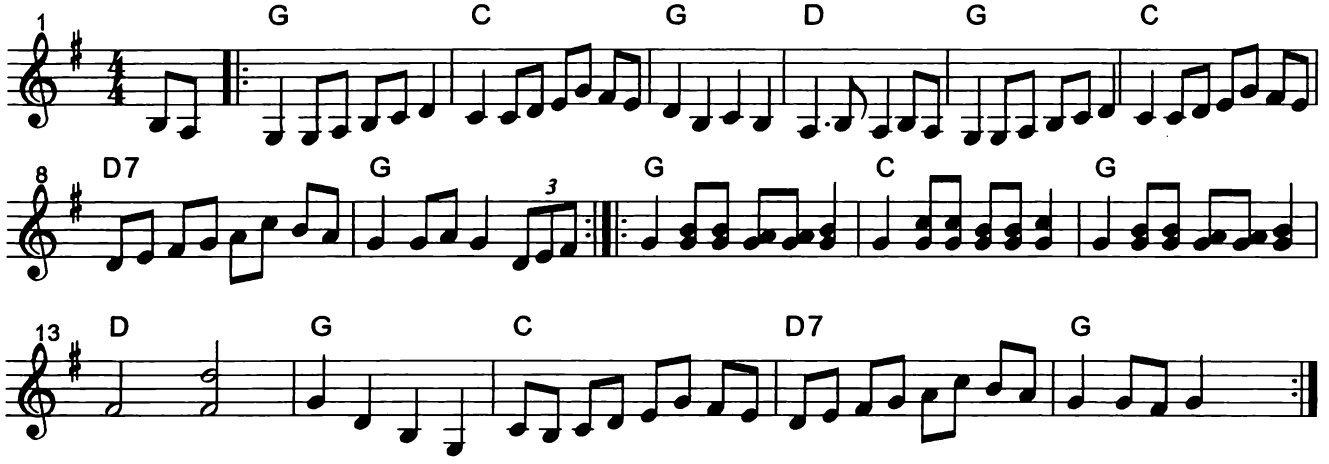
A really delighful Quebequois tune.

Polly Put the Kettle On



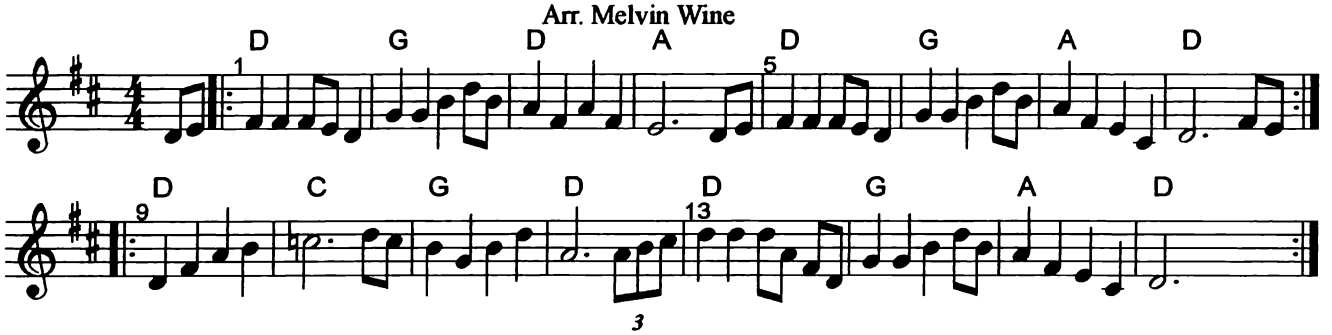
Possum Up a Gum Stump

Arr. Marge Tonge



The Possum's Tail Is Bare

Arr. Melvin Wine



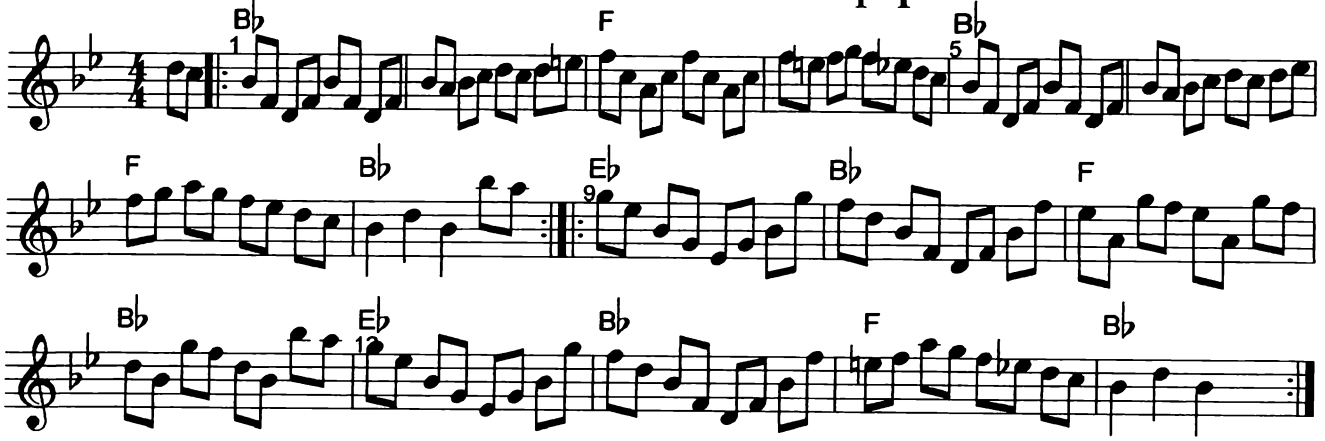
There are a zillion verses to this tune. The ones Melvin sang at Fiddle Tunes 2000 were:
Verse 1 (main verse):
Squirrel's got a bushy tail, Rabbit's got the hair,
The ol' coon's tail has rings all around but the possum's tail is bare.

Chorus:
Oh the possum's tail is bare, oh the possum's tail is bare,
The ol' coon's tail has rings all around but the possum's tail is bare.

Verse 2:
Take an old possum by the tail, then we'll skin him on a rail,
Never ever more will he be seen, grinnin' at the moon.

Chorus:
Grinnin' at the moon, grinnin' at the moon,
Never ever more will he be seen, grinnin' at the moon.

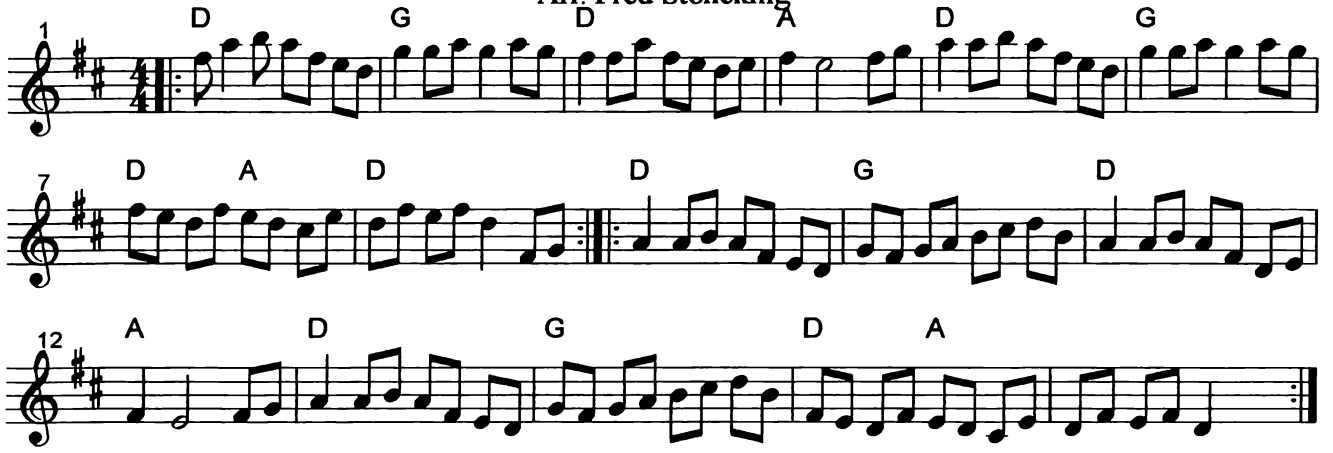
President Garfield's Hornpipe



Garfield was assassinated the summer following his inauguration; he consequently left little presidential history. According to the usual impeccable internet sources, he was the first left-handed president, the last one born in a log cabin, and the only president to have been assassinated by a lawyer.

Pretty Polly

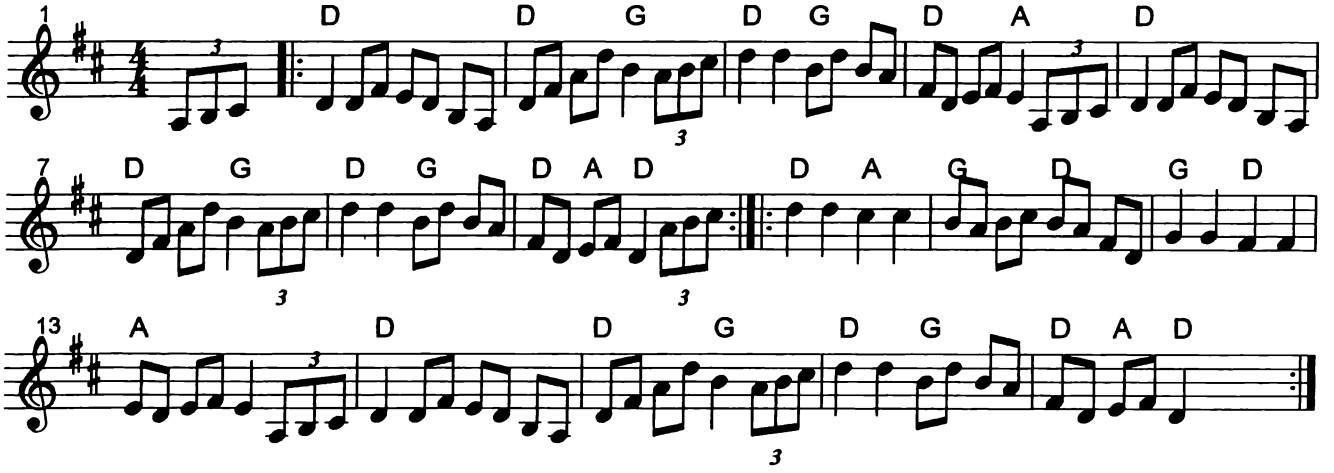
Arr. Fred Stoneking



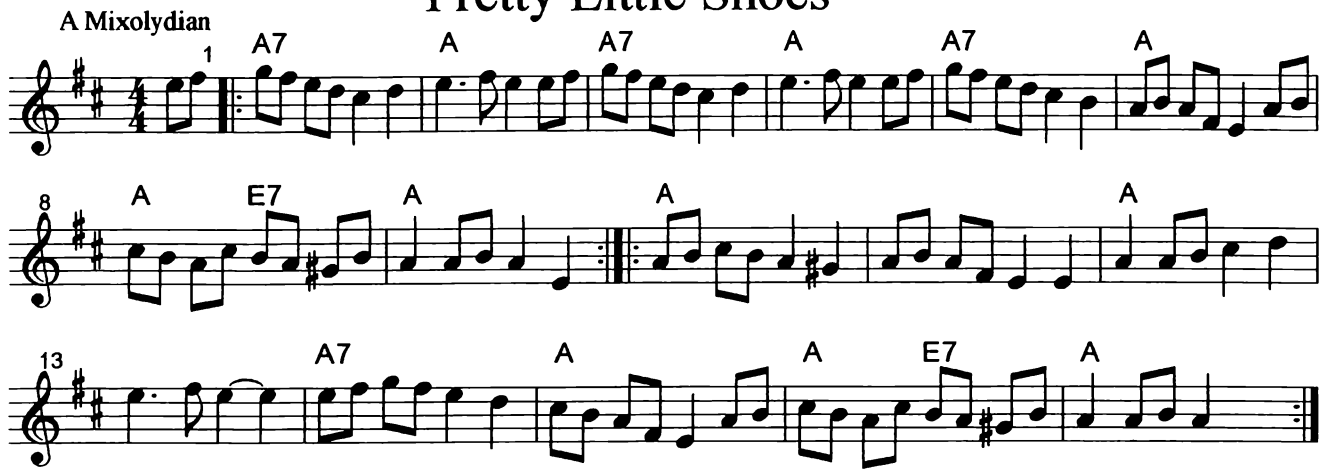
The B part of this tune is basically the A part played an octave lower.

Pretty Betty Brown

Arr. Jim Ketterman

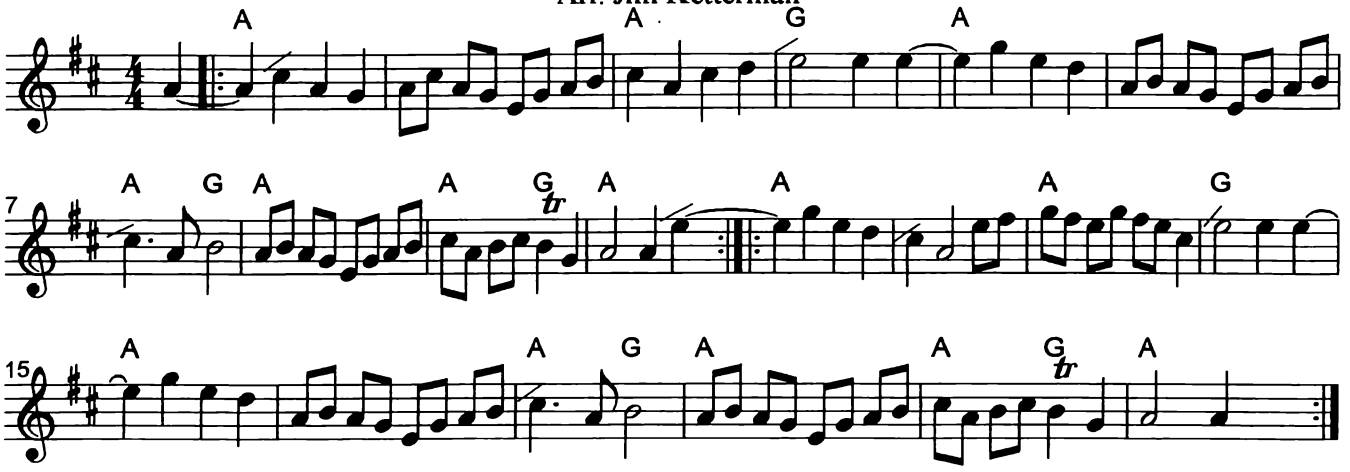


Pretty Little Shoes



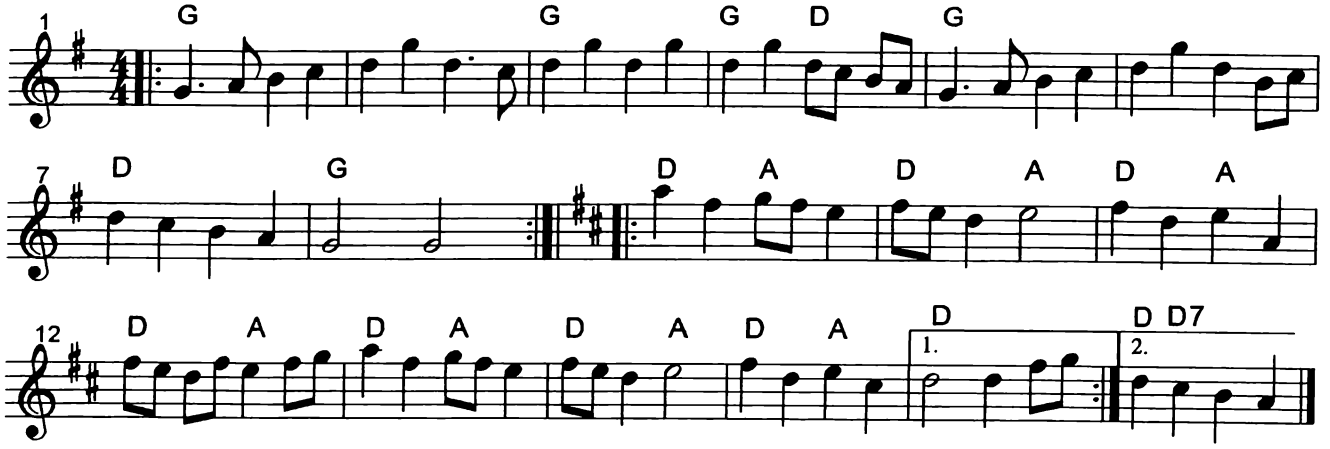
Pretty Little Shoes

Arr. Jim Ketterman



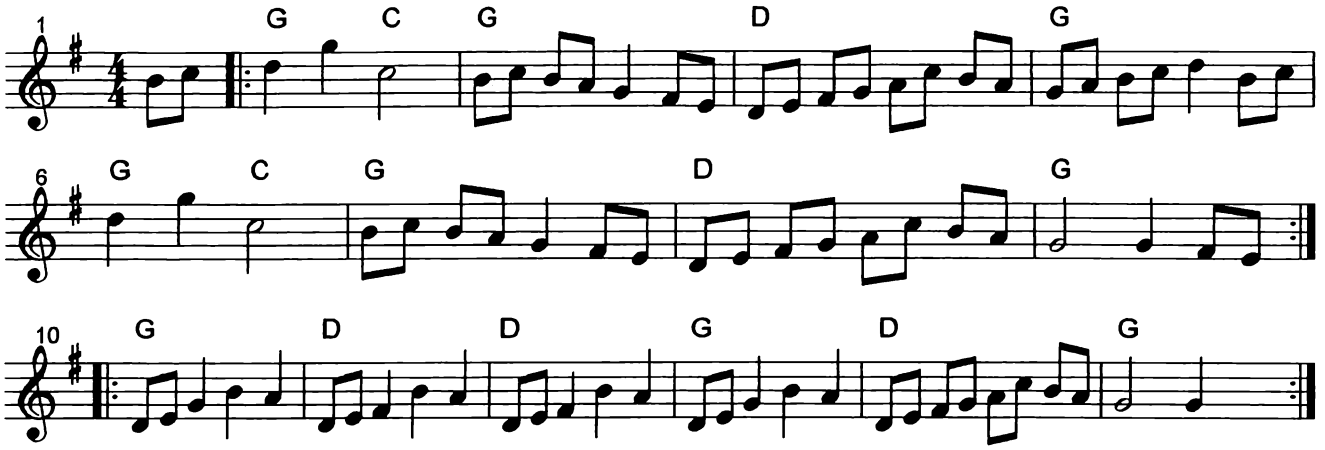
The Puncheon Floor

Arr. Laurie Andres



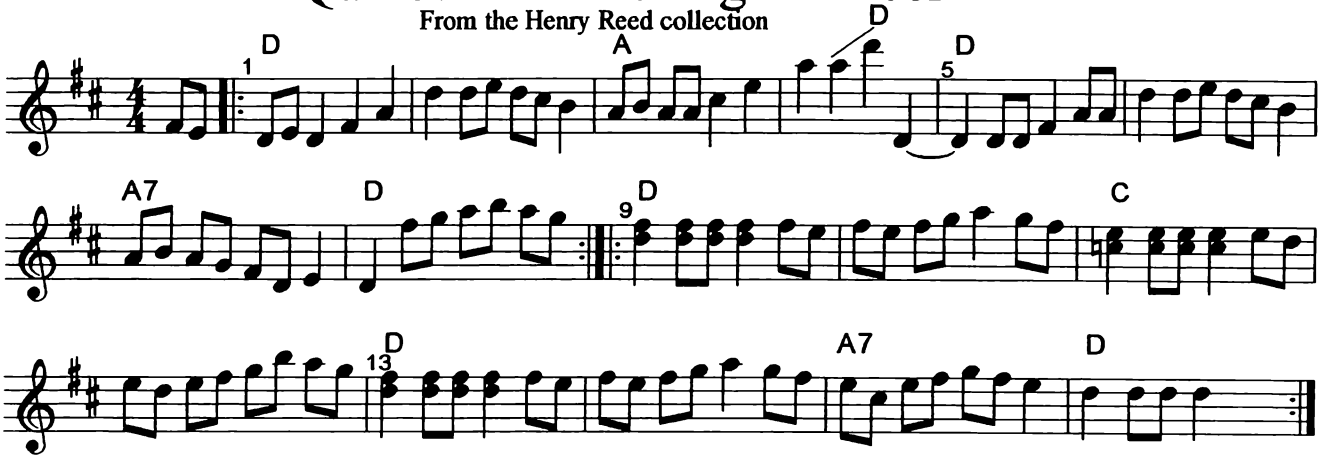
Putner's Run

Arr. Scott Marckx



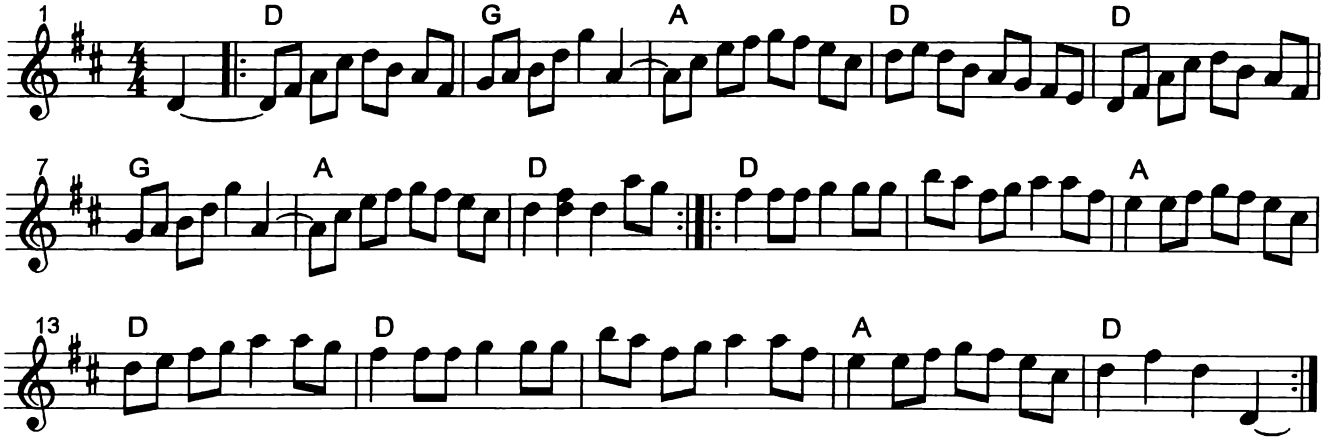
Quince Dillion's High D Reel

From the Henry Reed collection



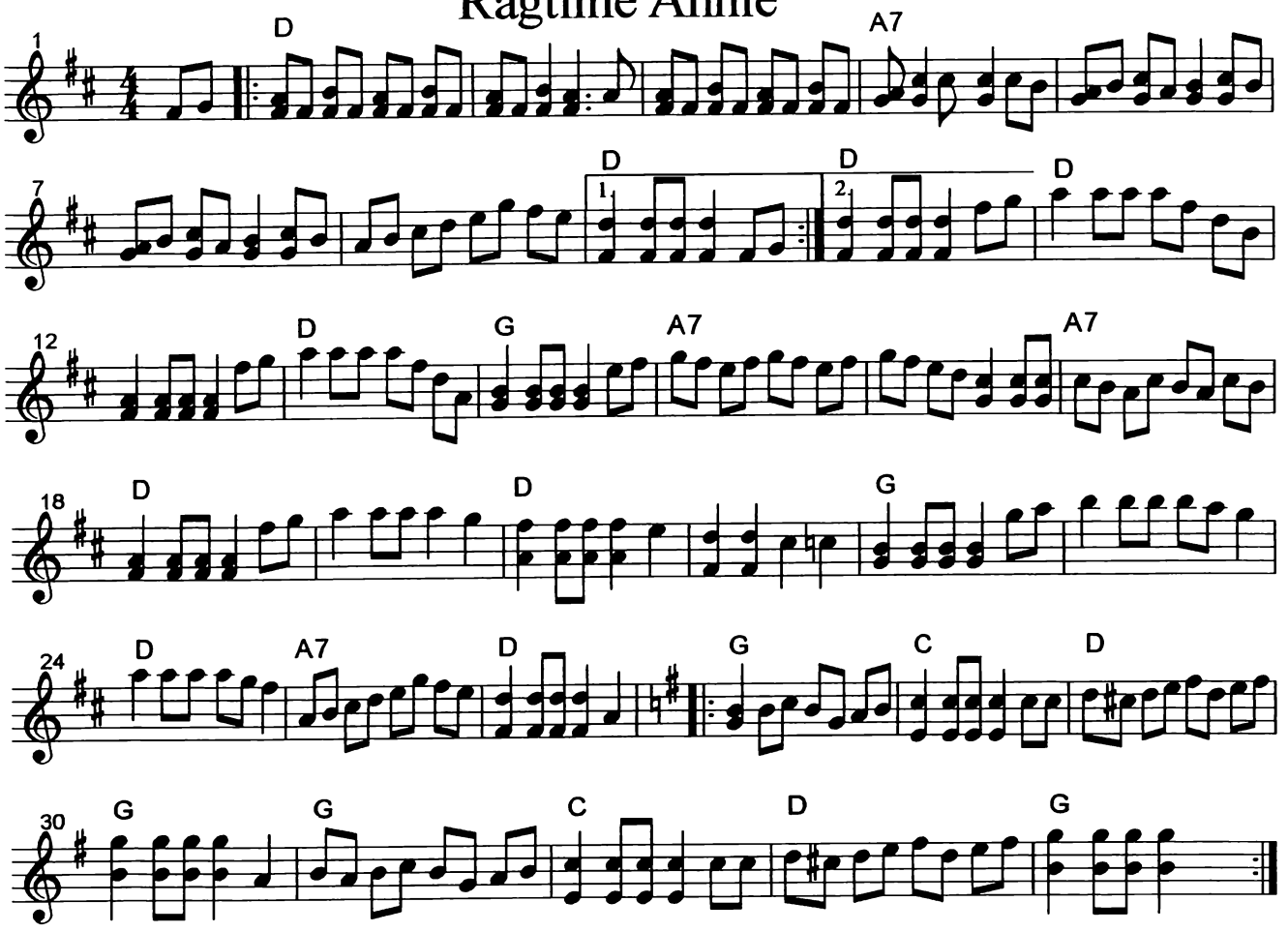
Quince Dillion was a Civil War era piper; Henry Reed learned the tune from him. Alan Jabbour recorded Henry Reed. Although the composer spelled his name as shown in the title, it is commonly pronounced as Dillon, without the second i.

Rachel



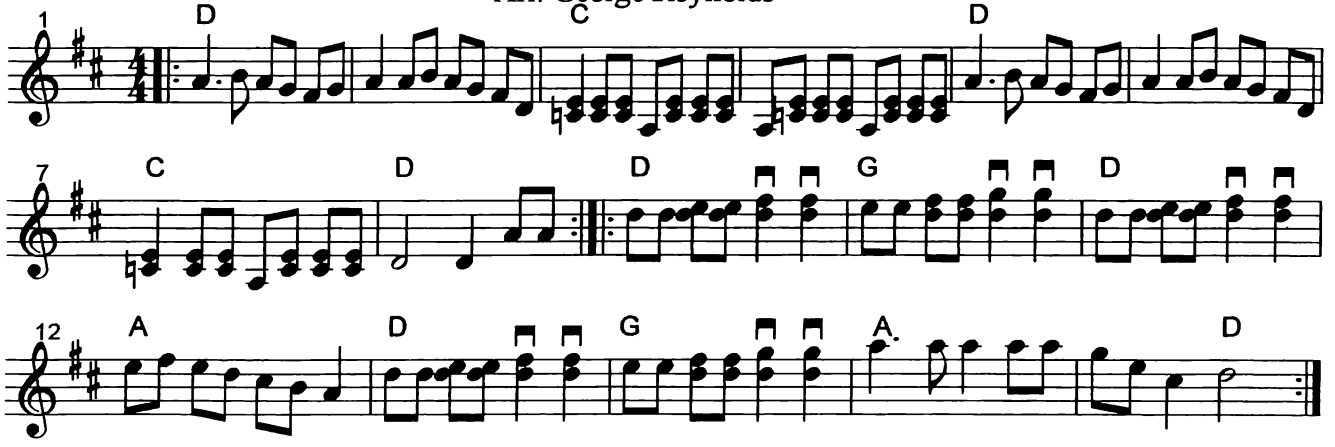
The tune "Texas Quick Step" is this tune with the A and B part interchanged.

Ragtime Annie



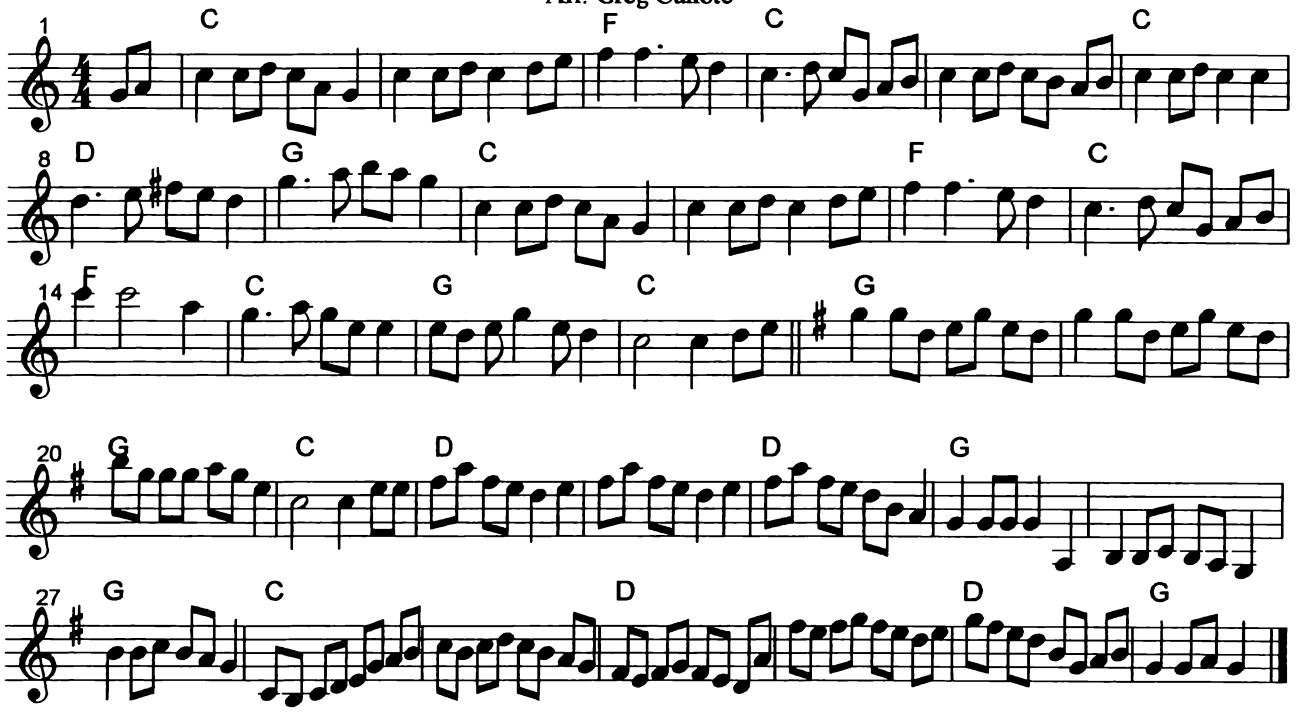
Railroading Through the Rockies

Arr. George Reynolds



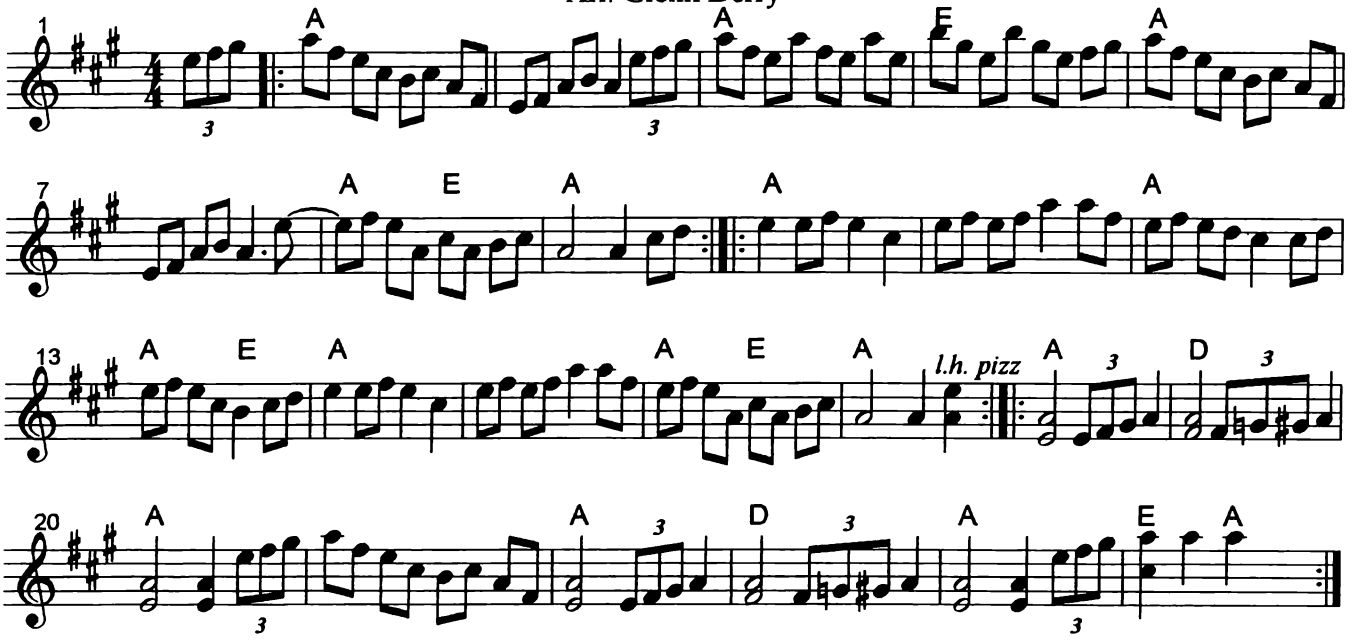
Red Apple Rag

Arr. Greg Canote



Red Bird

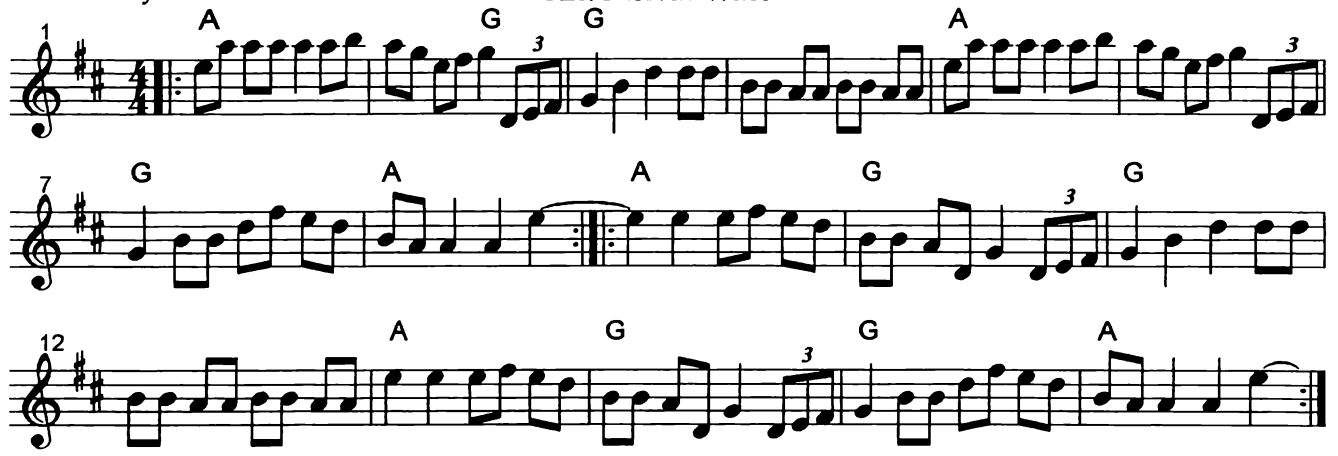
Arr. Glenn Berry



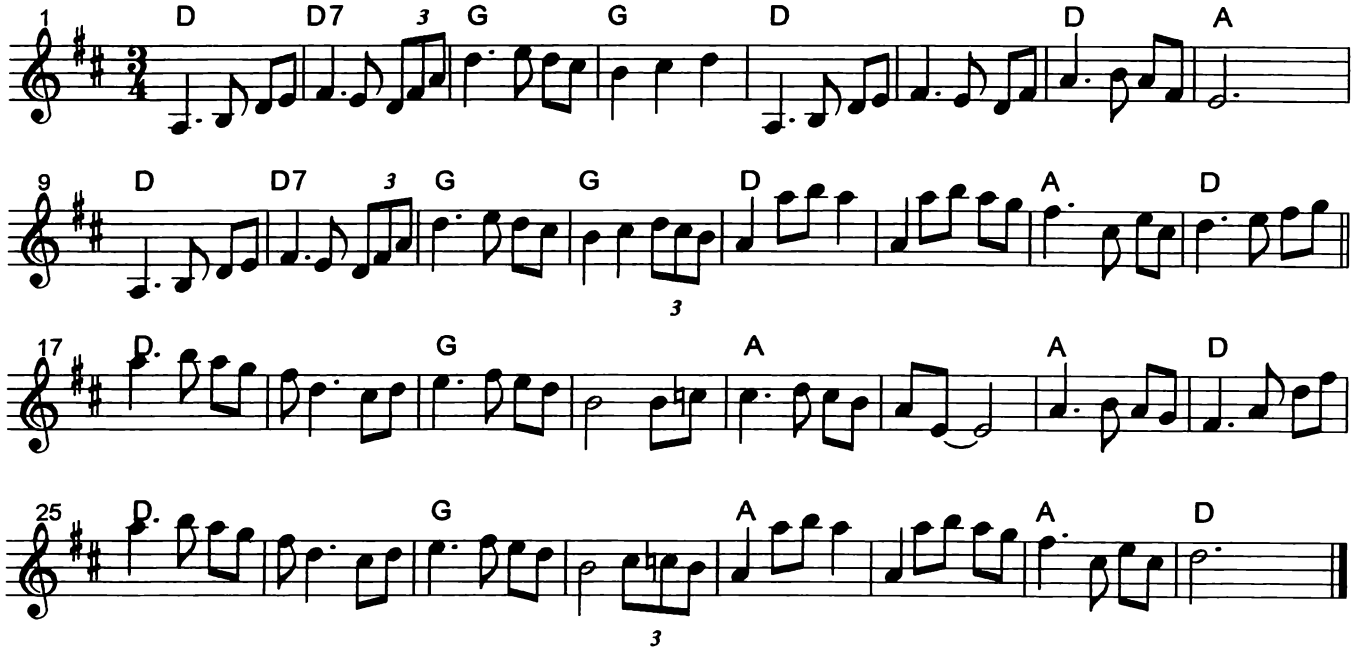
Rainy Day

A Mixolydian

Arr. Melvin Wine

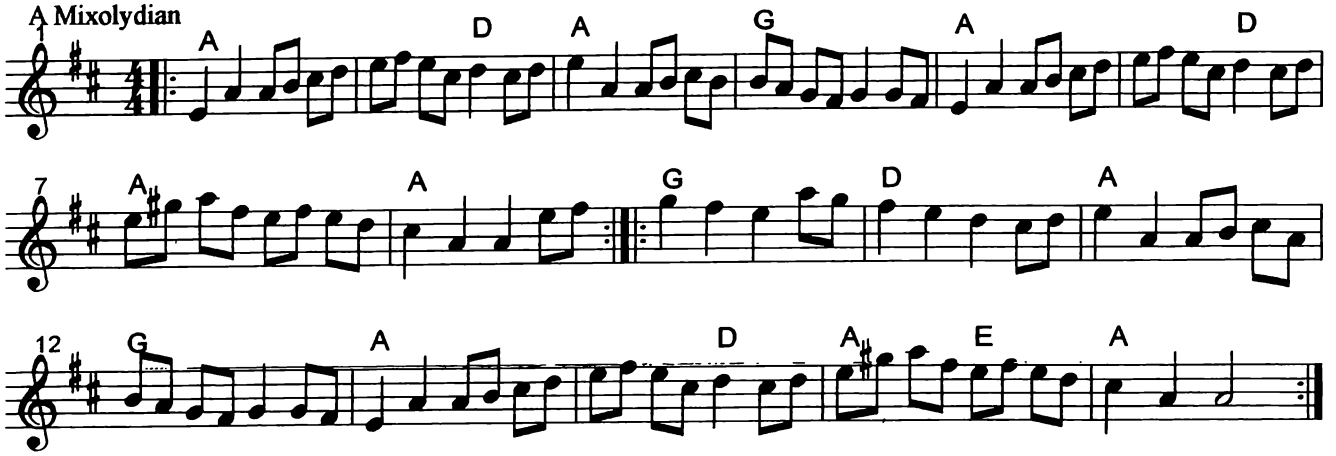


Red Fox Waltz



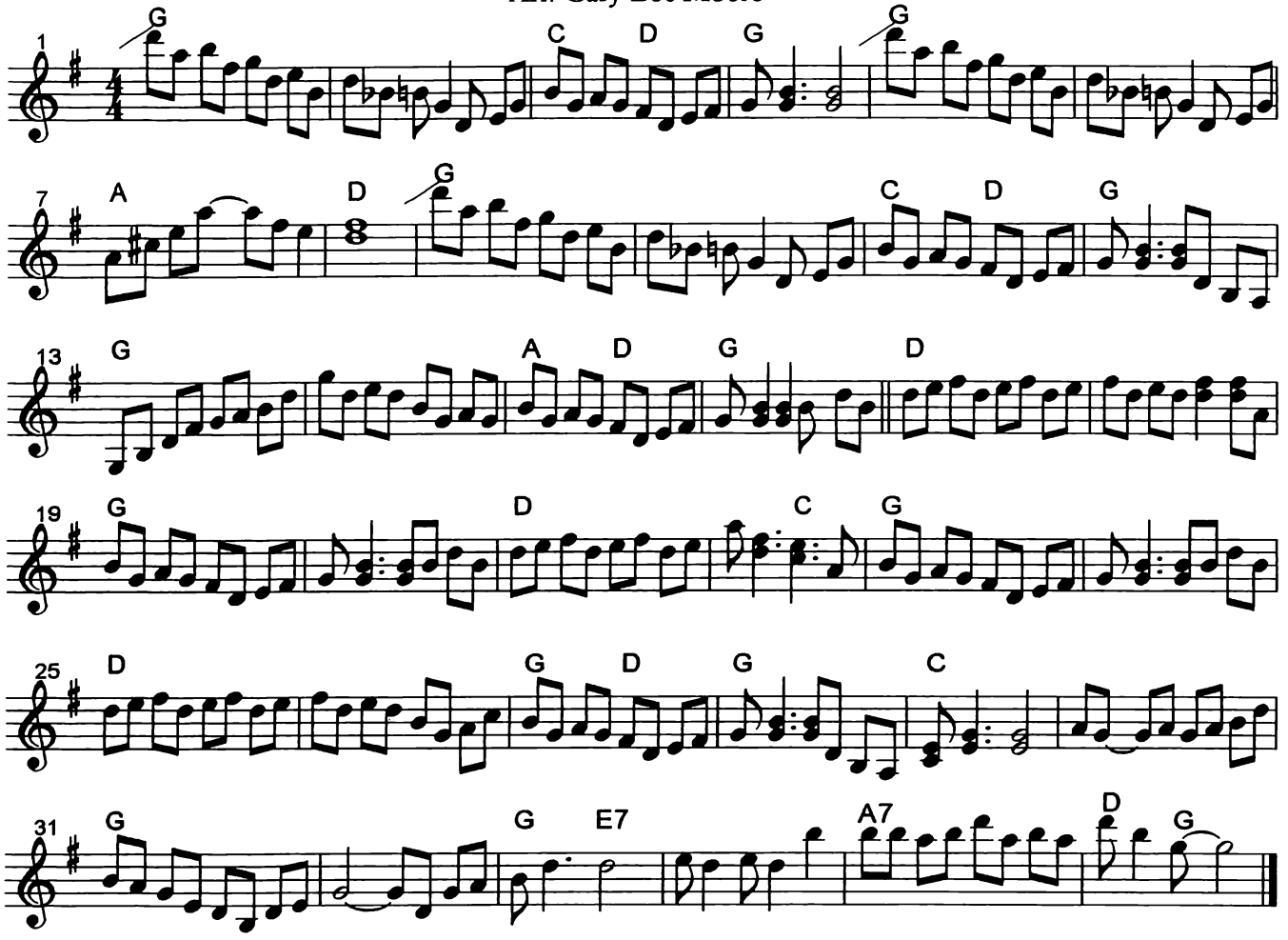
Red Haired Boy

A Mixolydian



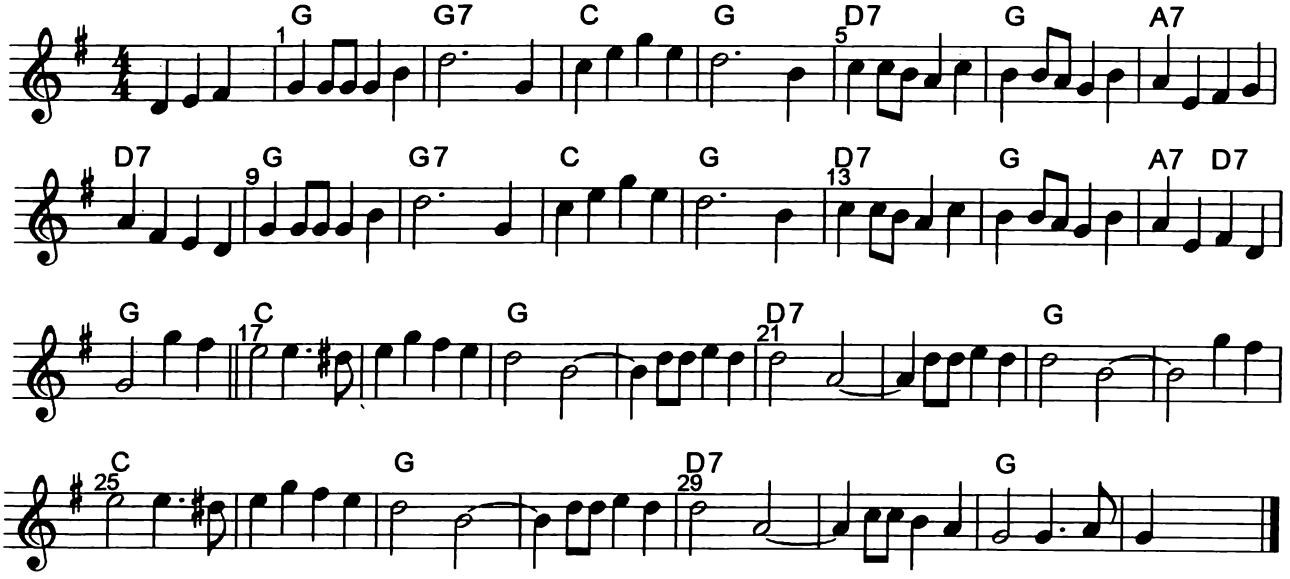
Red Skin Gal

Arr. Gary Lee Moore



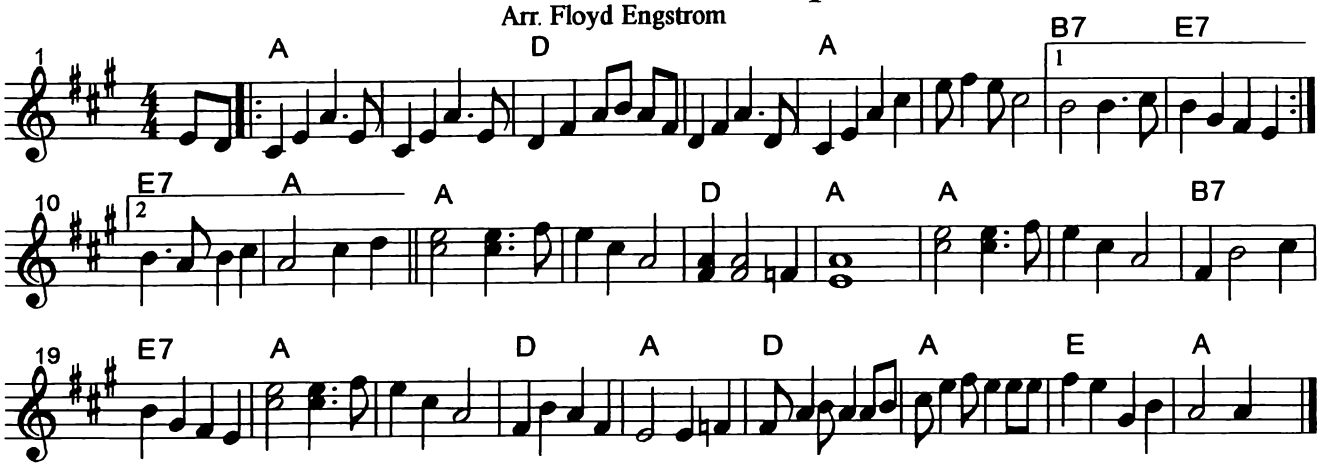
Red Wing

By Kerry Mills, 1907; arr. Gene Silberberg



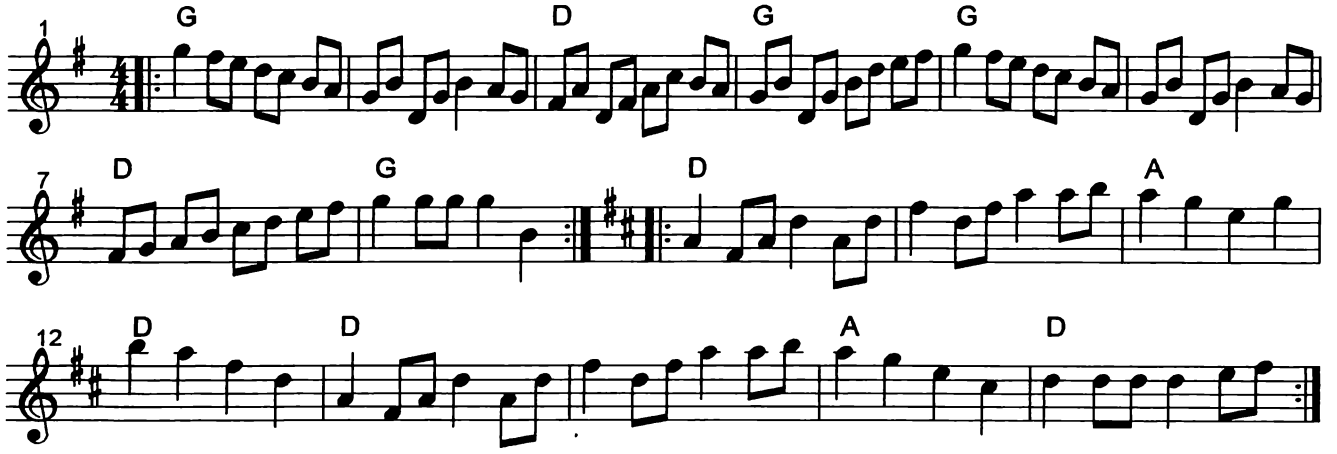
Red River Two-Step

Arr. Floyd Engstrom



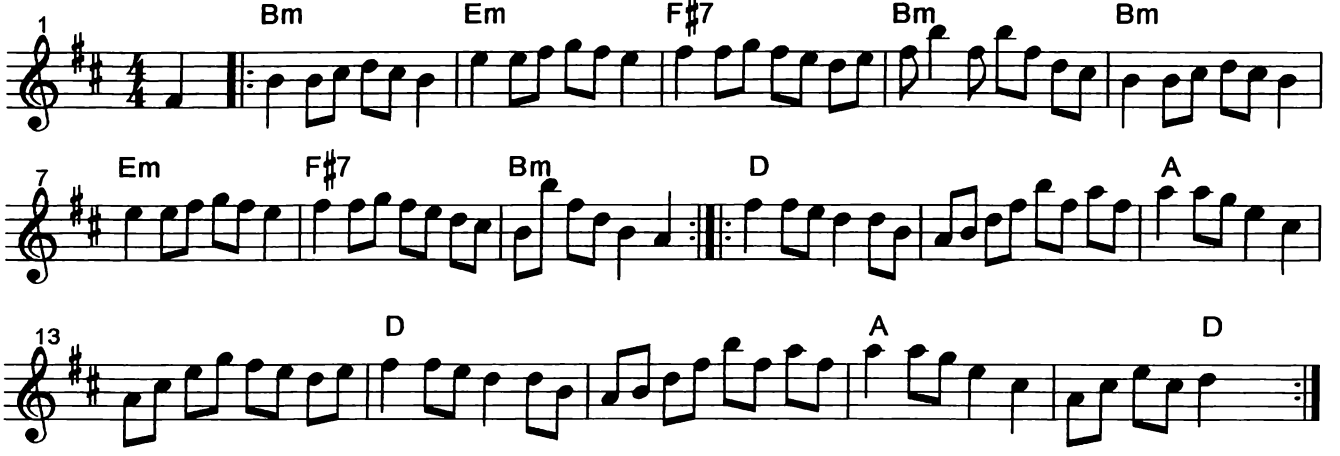
A nice rag from Floyd Engstrom

Reel de Montreal



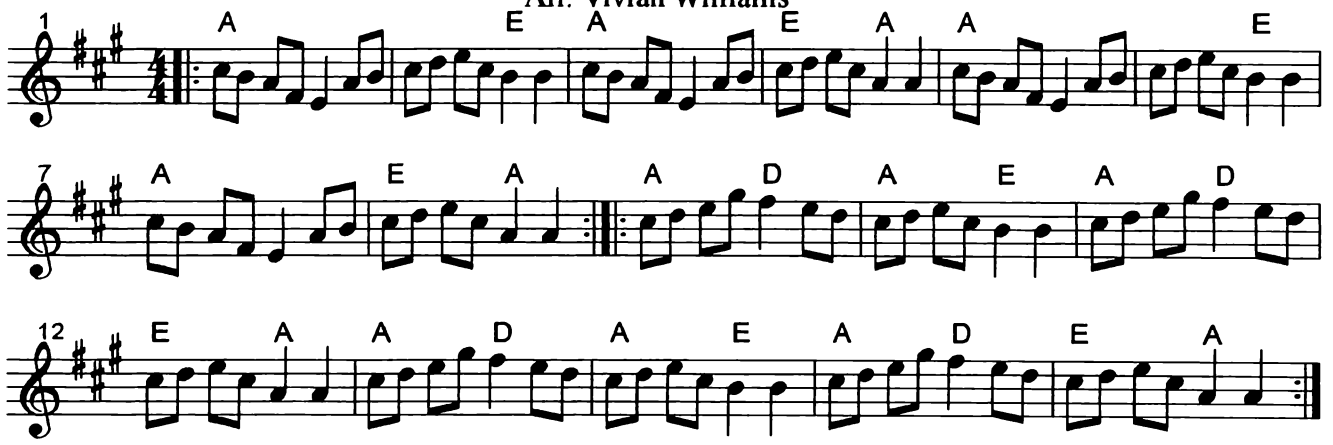
Reel Eugene

Arr. Laurie Andres



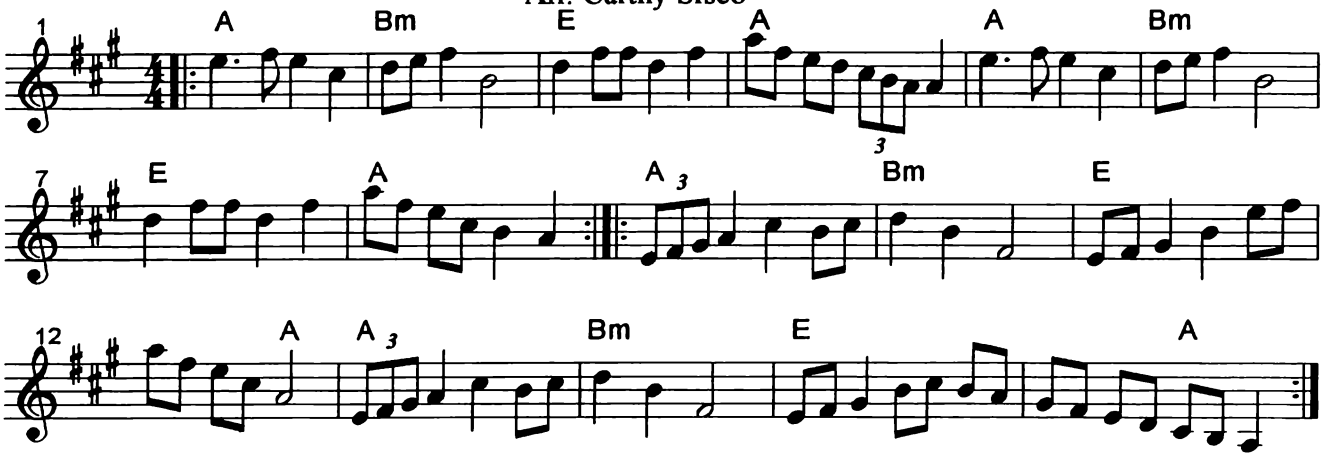
"Reel in A"

Arr. Vivian Williams



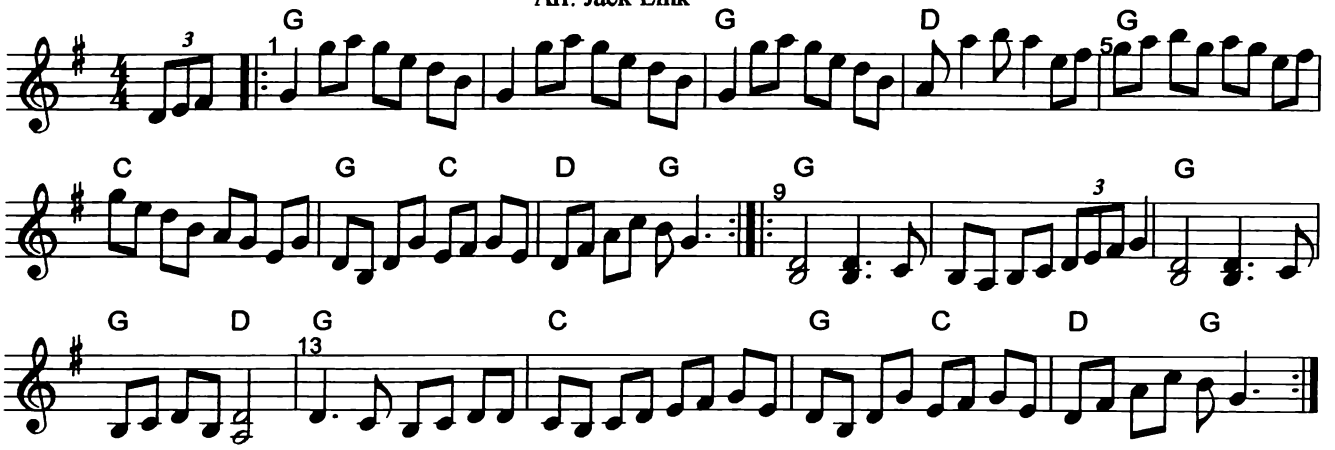
Reuben's Reel

Arr. Carthy Sisco



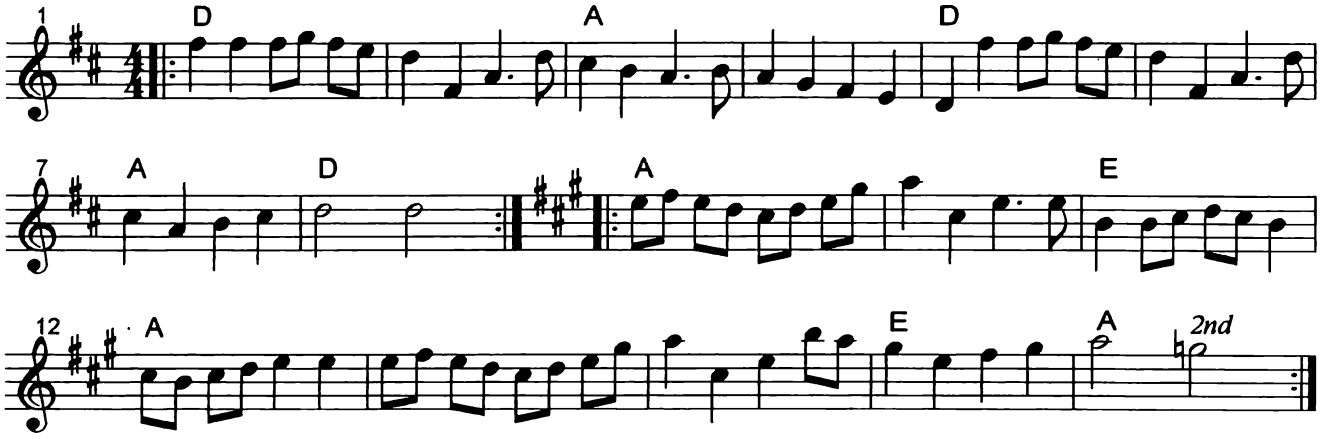
Reuben's Ridge

Arr. Jack Link

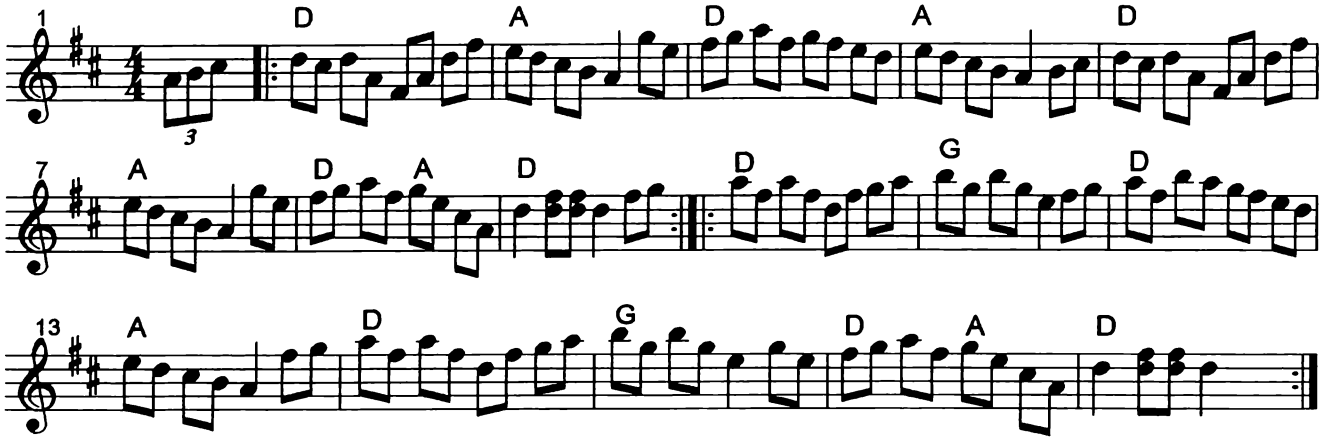


Richmond Cotillion

Arr. Tony Mates



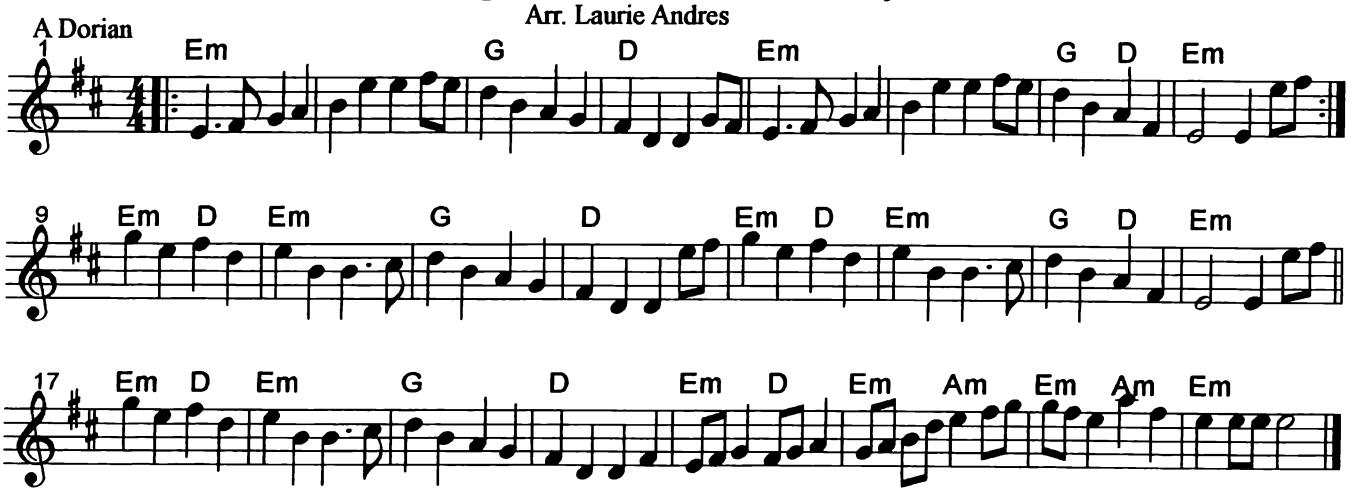
Rickett's Hornpipe



Many people use the last four measures of the A part to complete the B part as well.

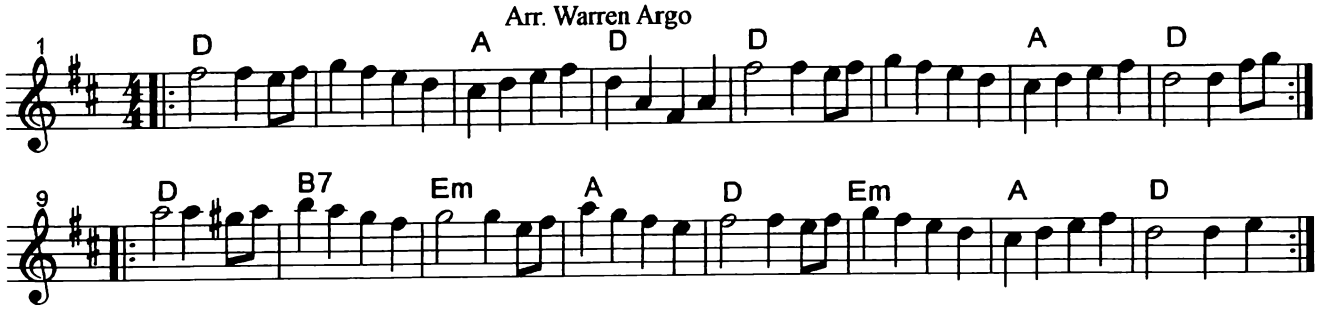
Riding On a Load of Hay

Arr. Laurie Andres



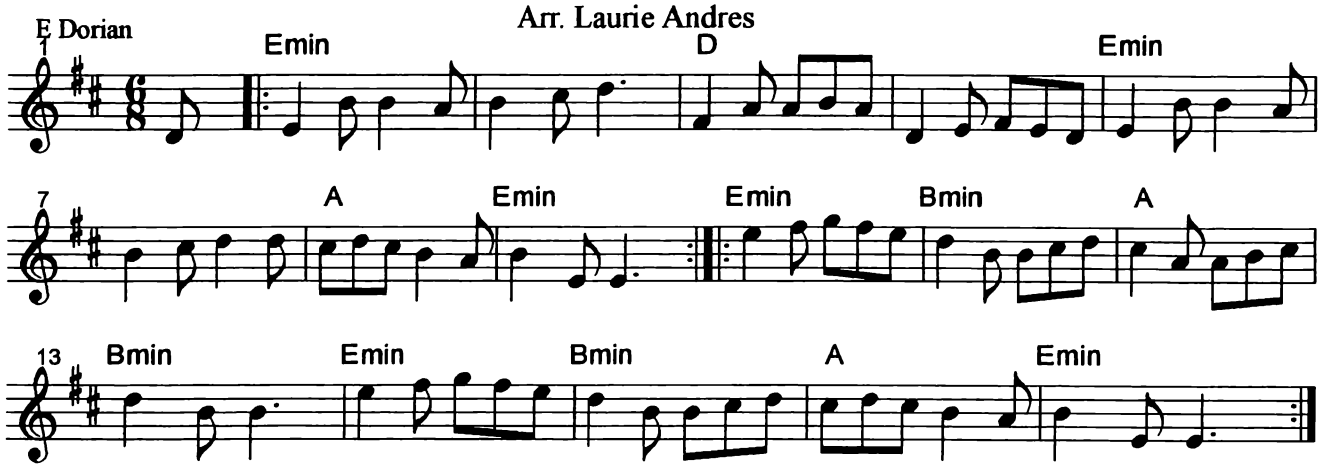
Road to Boston

Arr. Warren Argo



Road to Lisdoonvarna

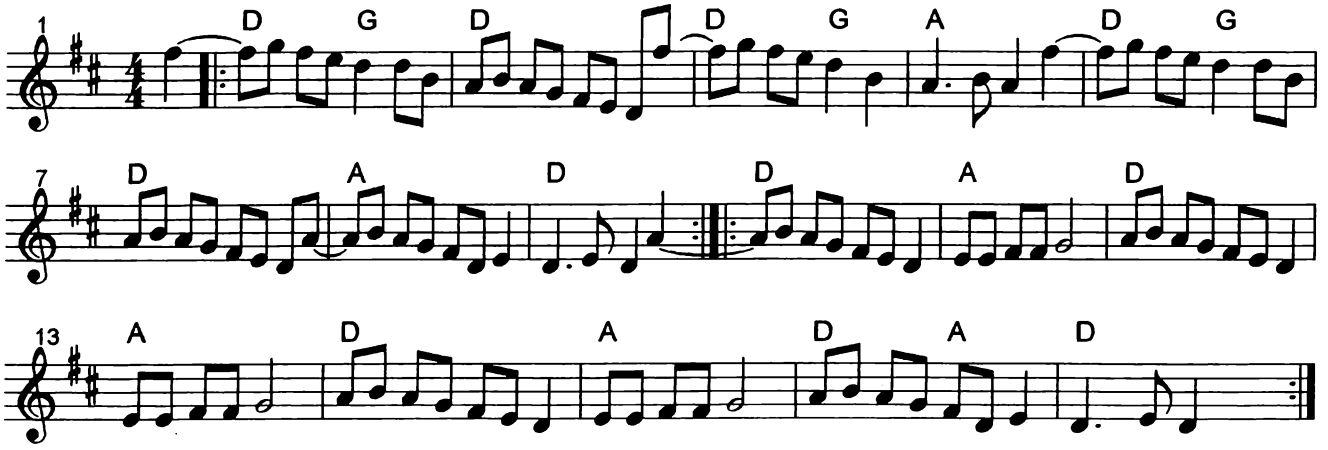
Arr. Laurie Andres



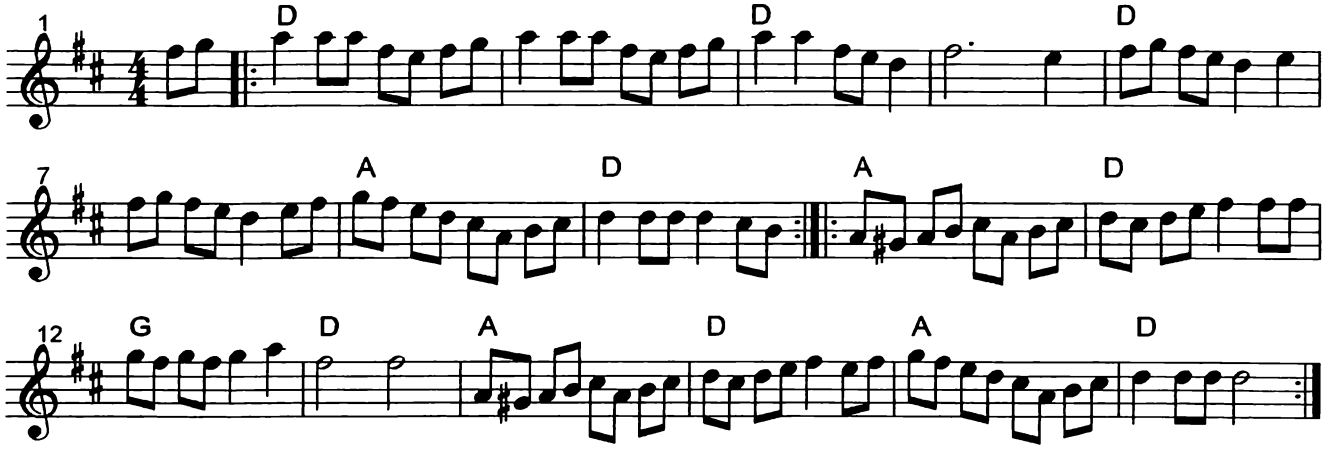
E Dorian is sort of E minor with C# instead of C natural.

Rochester Schottishe

Arr. Kerry Blech

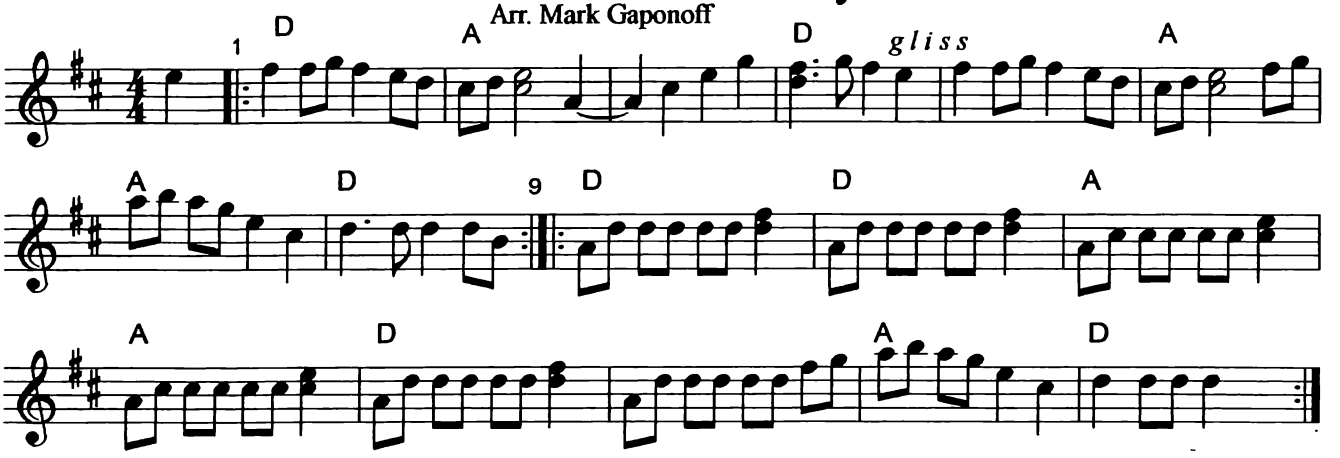


Rock the Cradle, Joe

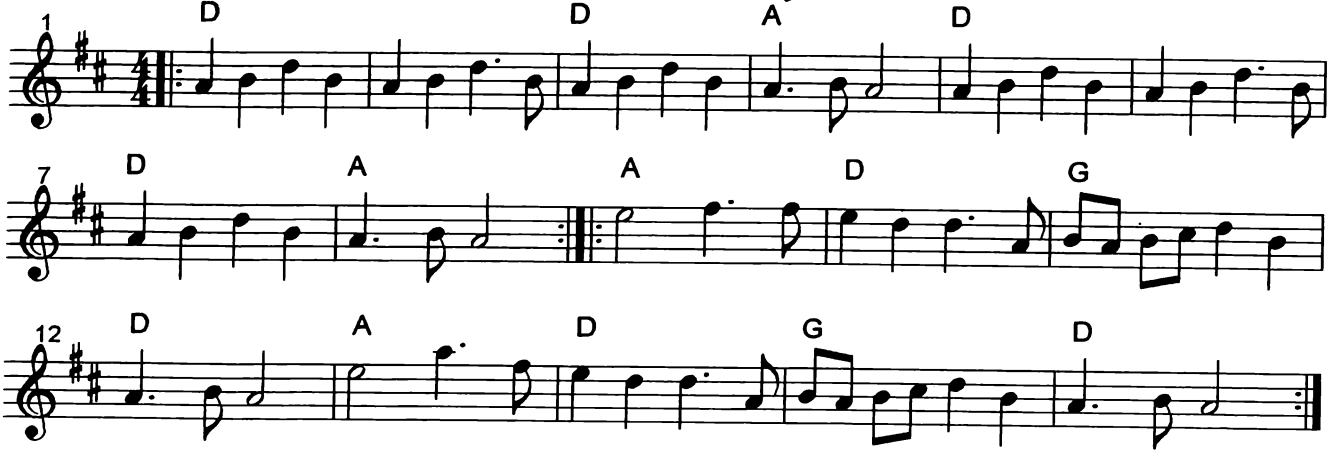


Rock the Cradle Lucy

Arr. Mark Gaponoff

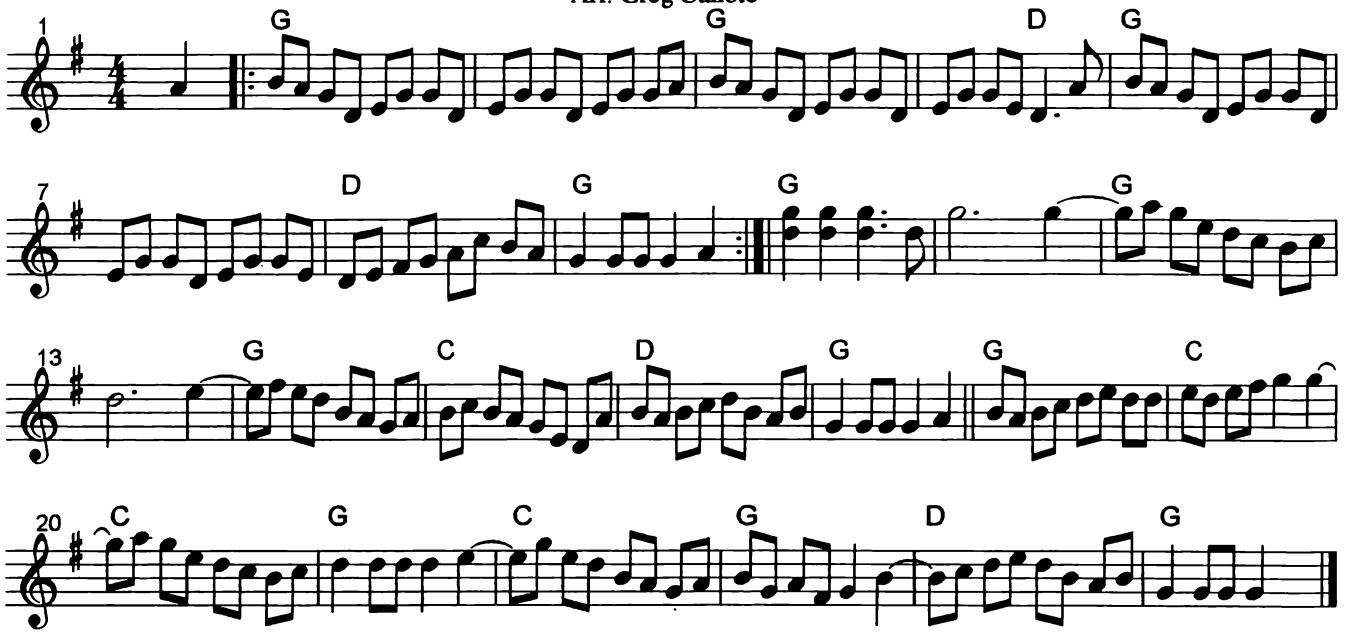


Rockin' the Weary Land



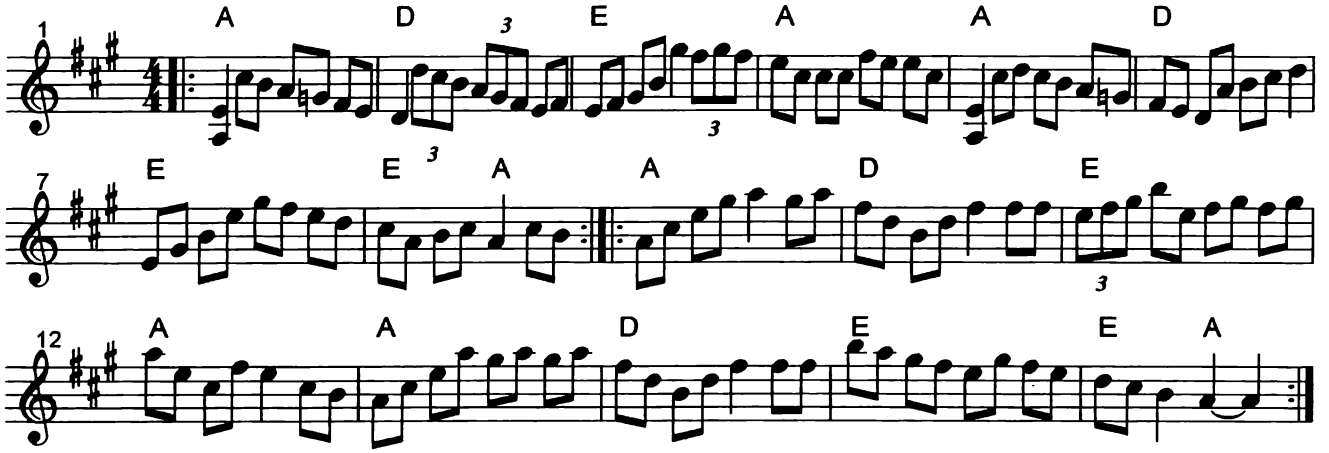
Rockingham Cindy

Arr. Greg Canote



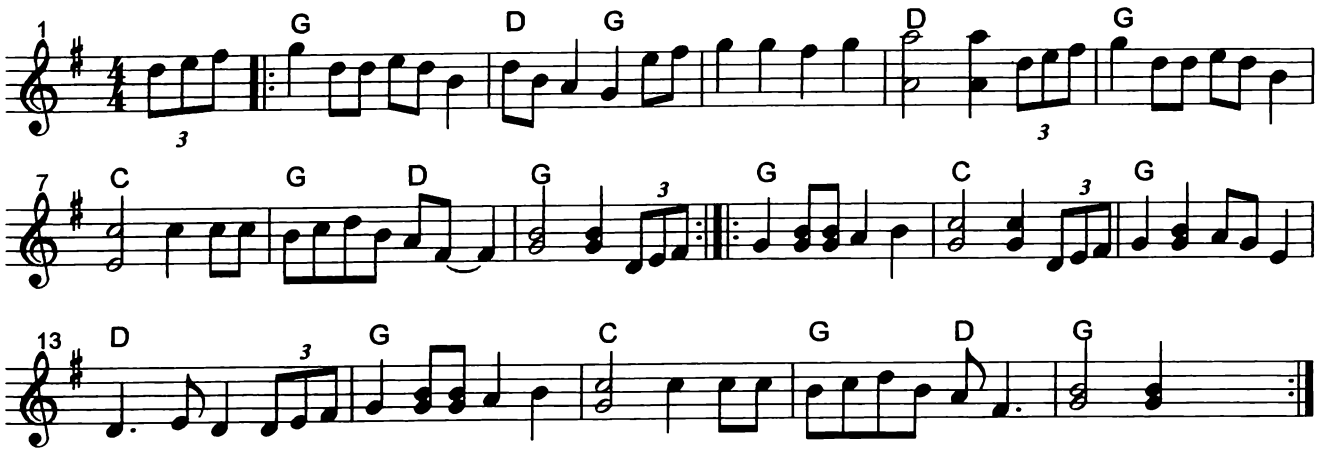
Rocky Road to Dublin

From Kenny Baker



B minor instead of D works in measures 10 and 14, if you like that sound.

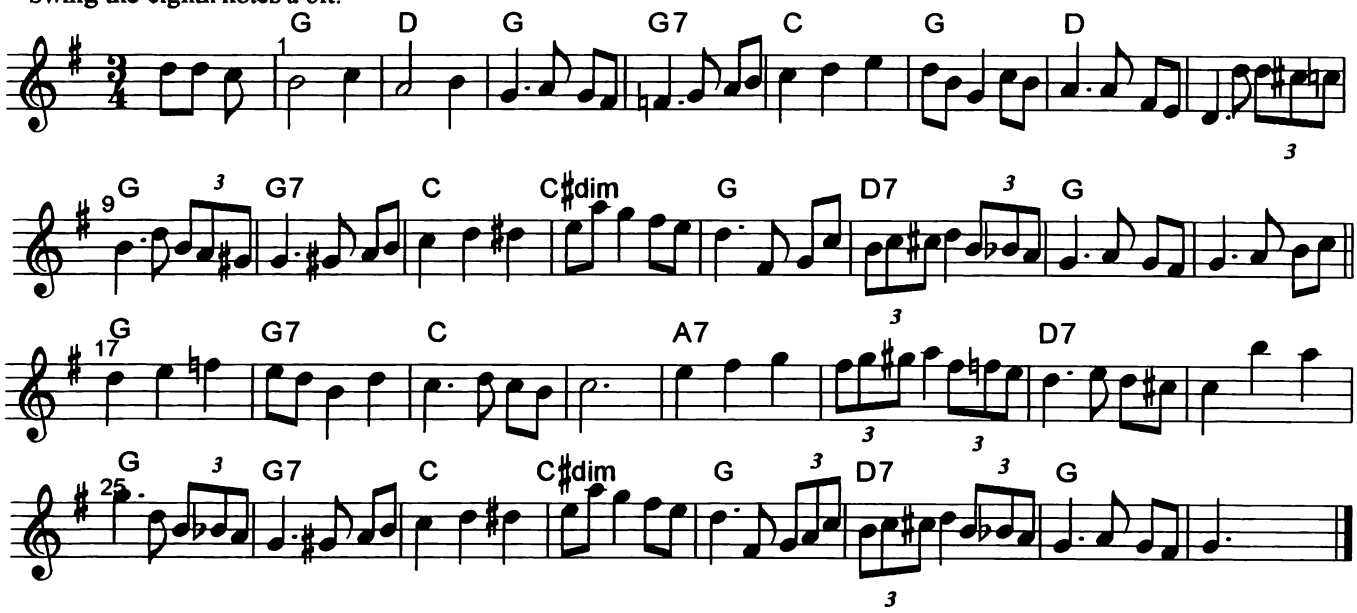
Roscoe



Rose of Sharon

Arr. Gary Lee Moore

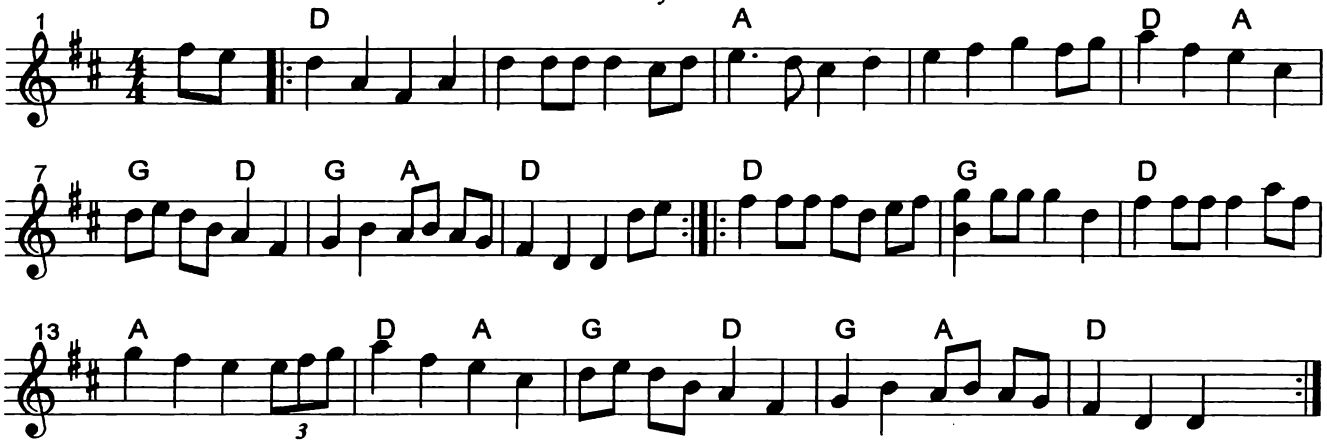
Swing the eighth notes a bit.



Gary Lee Moore plays this in G; Art Stamper plays it in A. I like to play it a couple of times in G and then go up to A. Almost nobody plays the C# diminished chord, but it's really nice. Hanging on the C chord instead works OK.

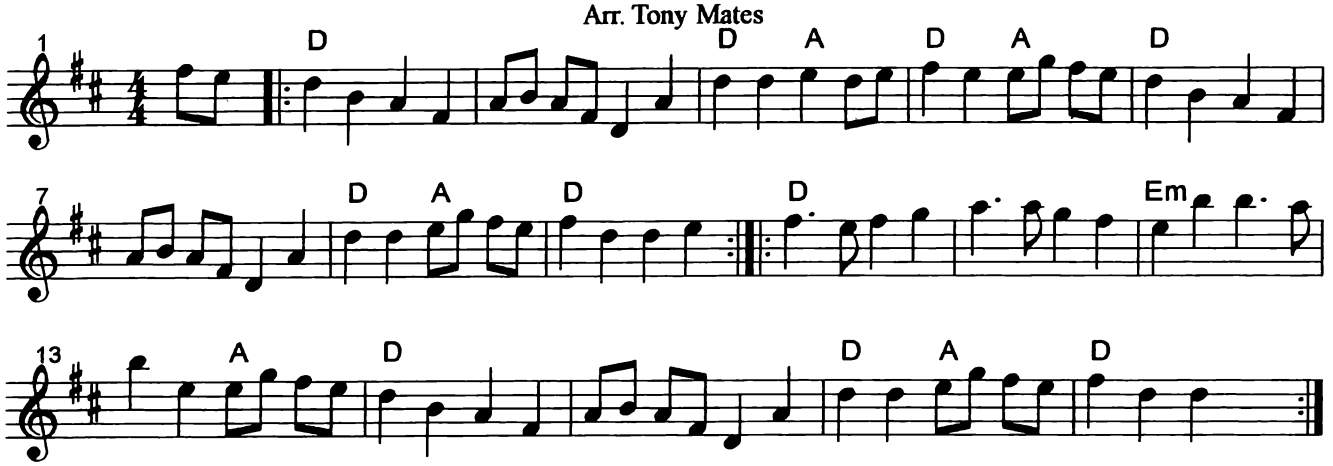
Rose Tree #1

Arr. Tony Mates

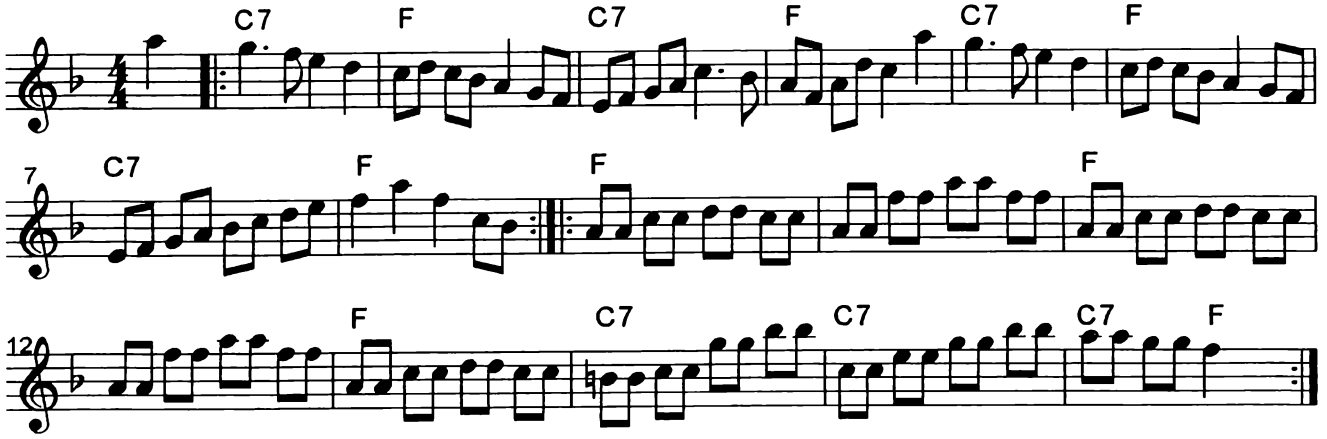


Rose Tree #2

Arr. Tony Mates



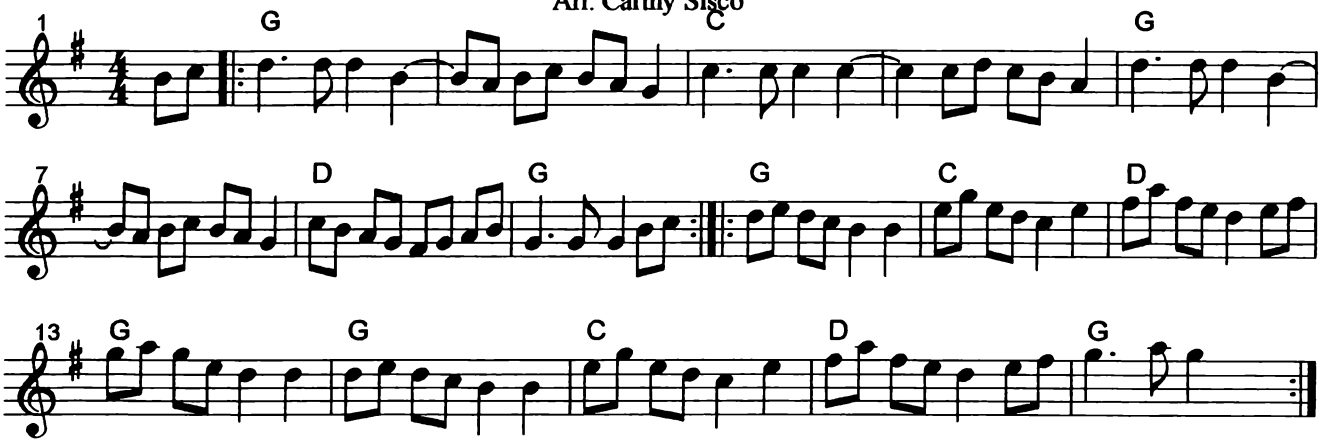
Ross's Reel #4



In the B part, some of the eighth notes on the same tone are played as triplets; really a fiddler's choice as to which ones.

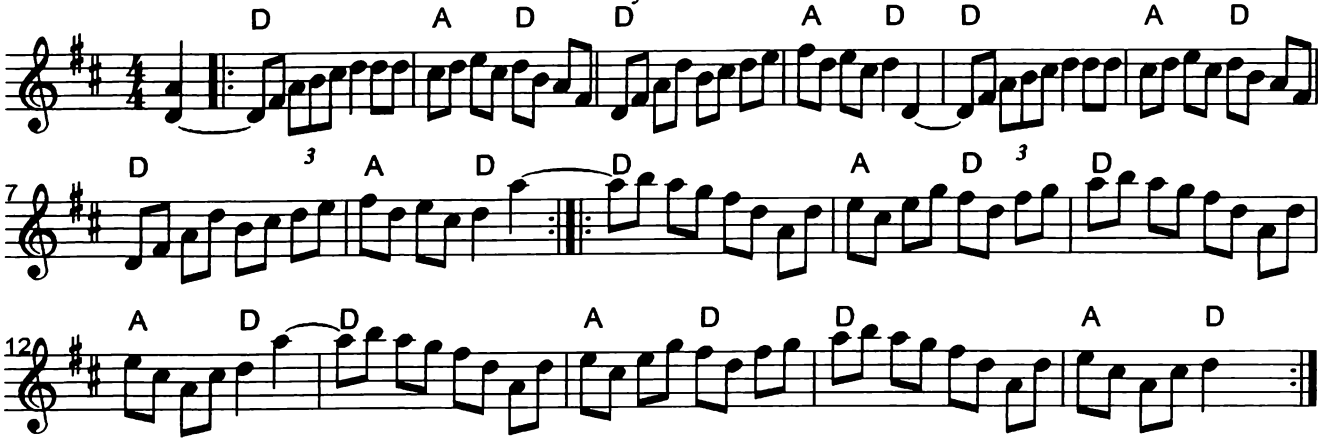
Rugged Road

Arr. Carthy Sisco



Run Johnny Run

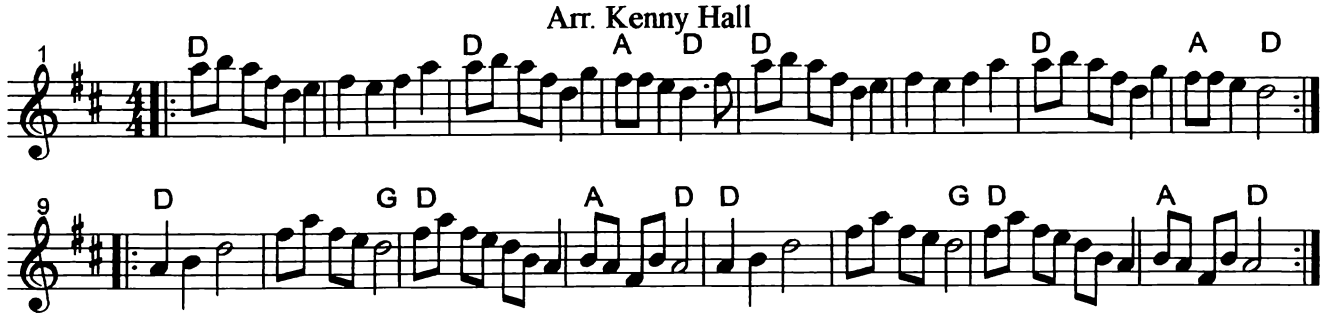
Arr. Kenny Baker



Kenny Baker plays the B section alternatively one octave lower.

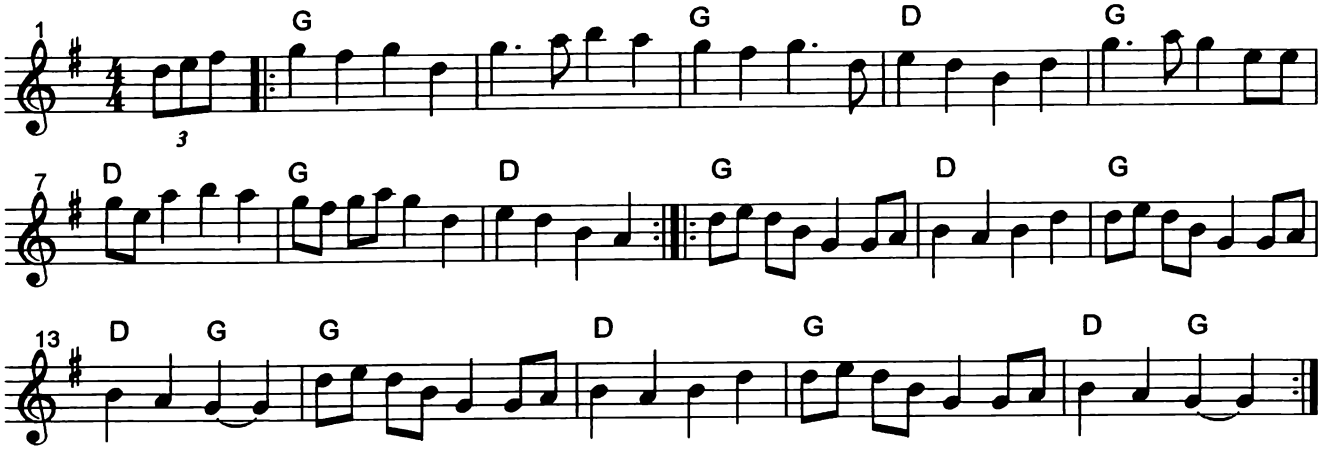
Run Preacher Run

Arr. Kenny Hall



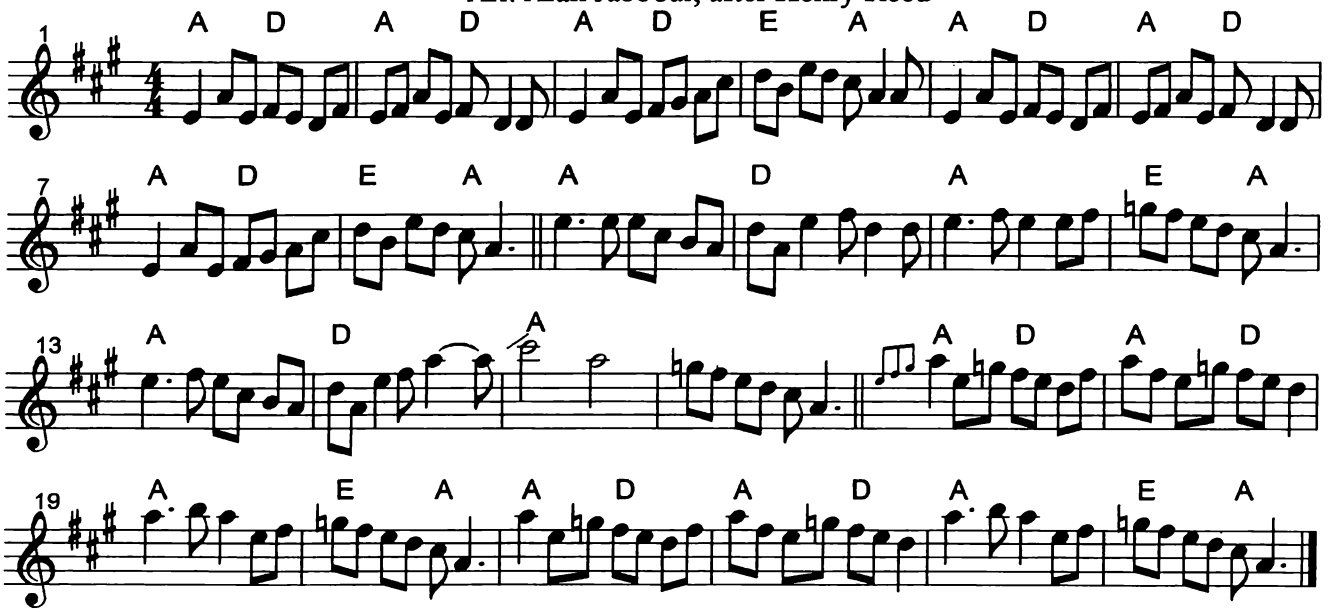
Run Smoke Run

Arr. Mel Durham



Rye Straw

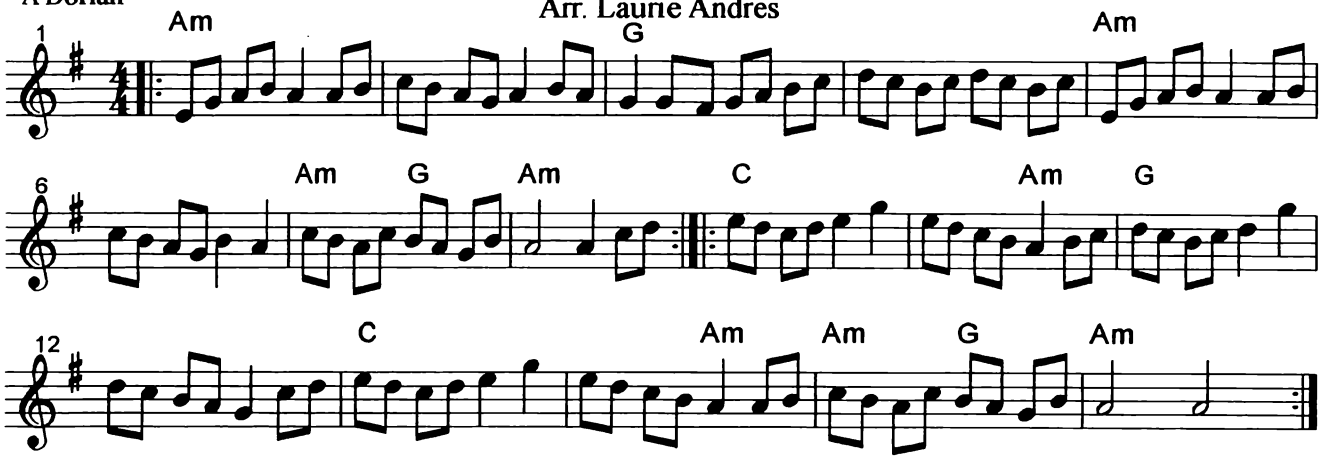
Arr. Alan Jabbour, after Henry Reed



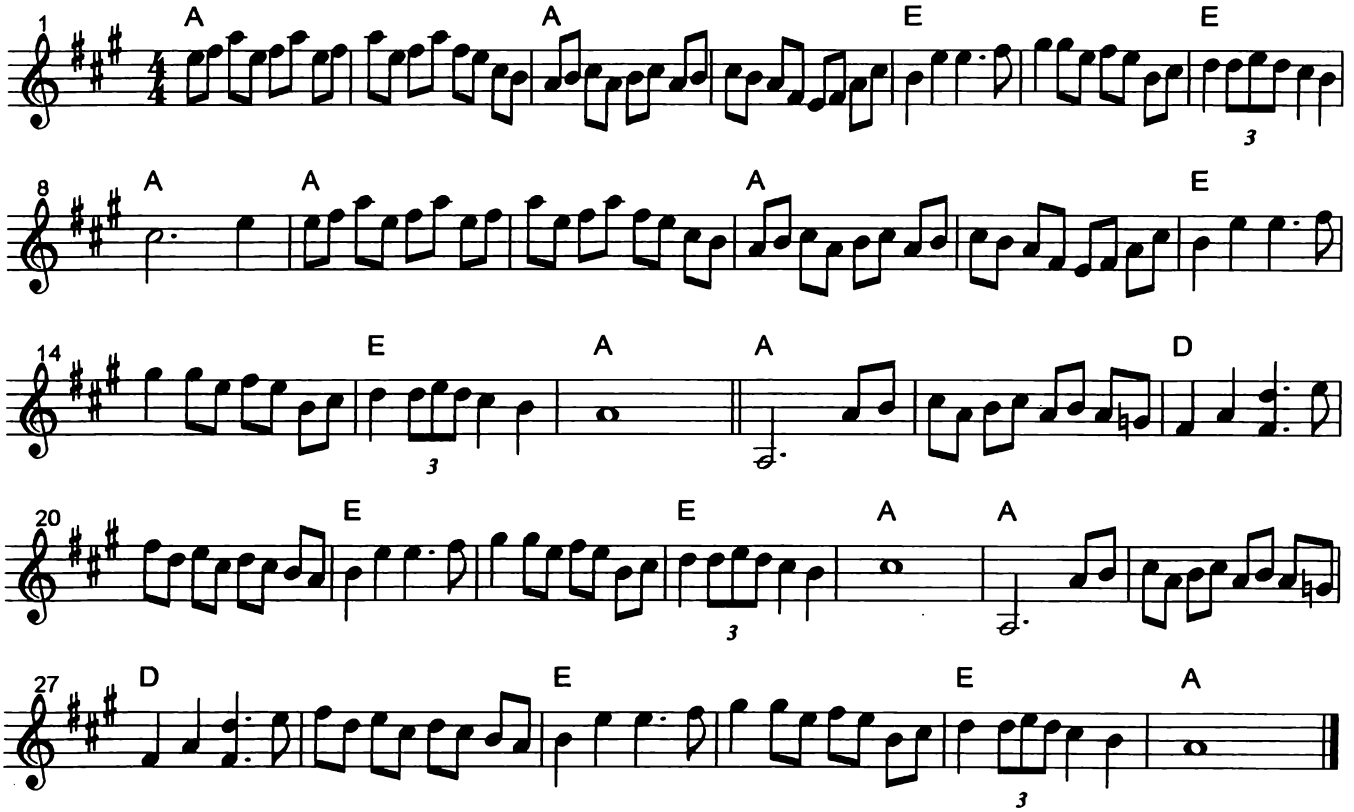
Sackett Harbor

A Dorian

Arr. Laurie Andres



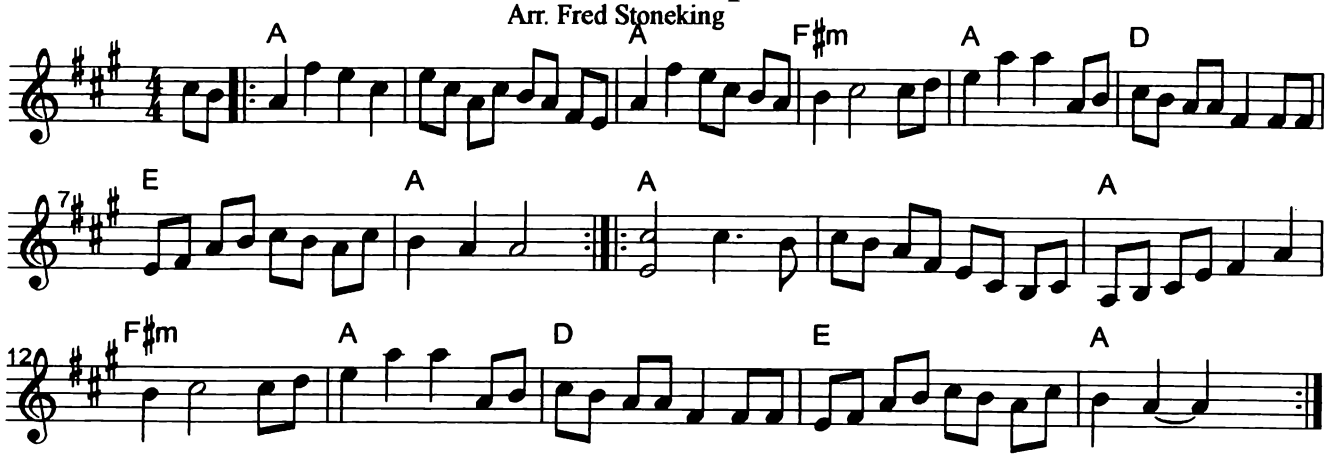
Sacramento Mountain Rag



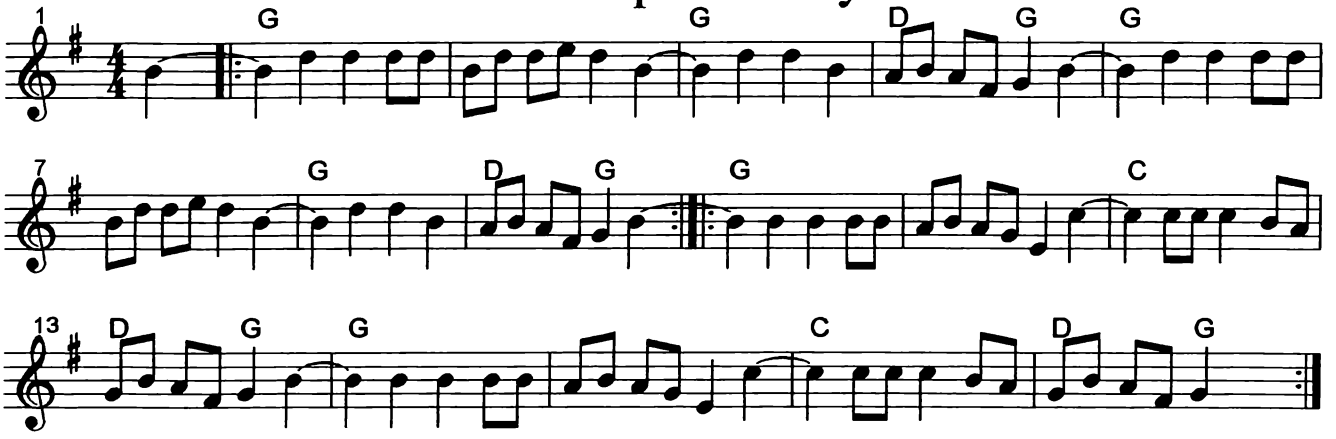
This is a convex combination of the way Floyd Engstrom and Gil Kiesecker play this tune.
The tune is sometimes called Sacramento Rag, but Floyd thinks Sacramento Mountain Rag is probably correct.

Saddle Old Spike

Arr. Fred Stoneking

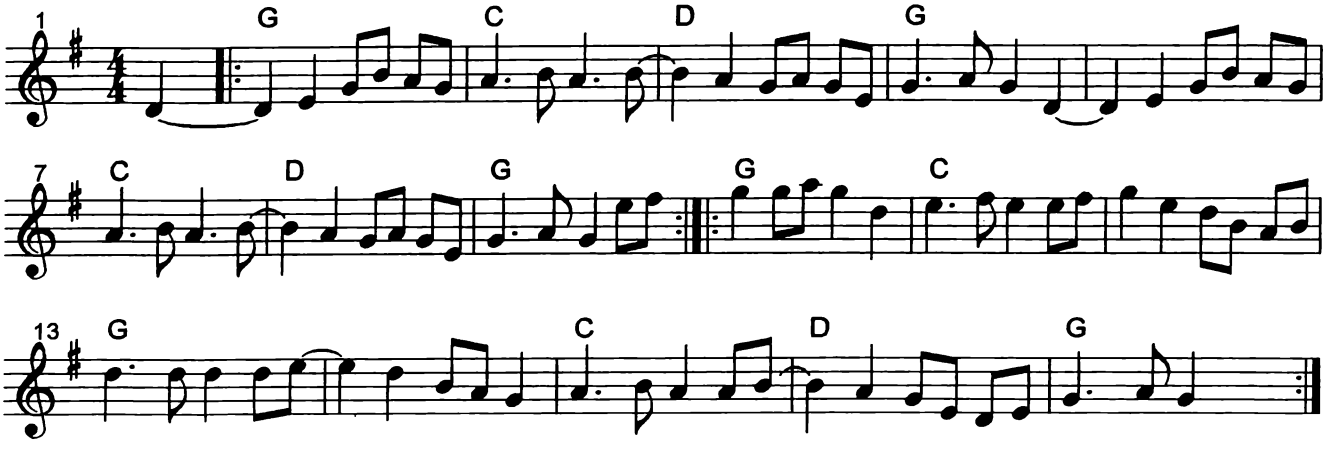


Saddle Up the Gray



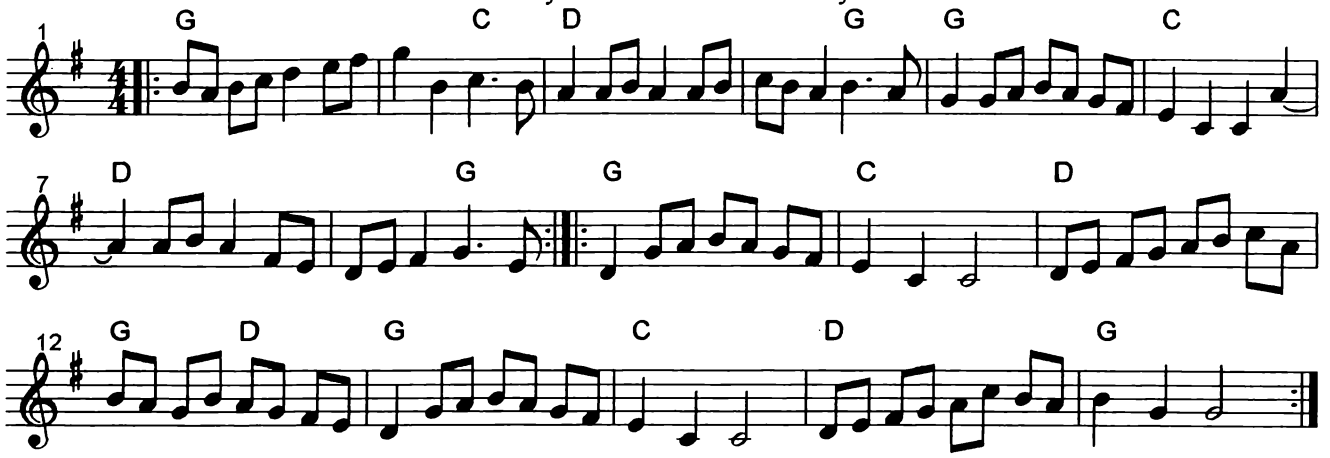
Sail Away Ladies

Arr. Carthy Sisco



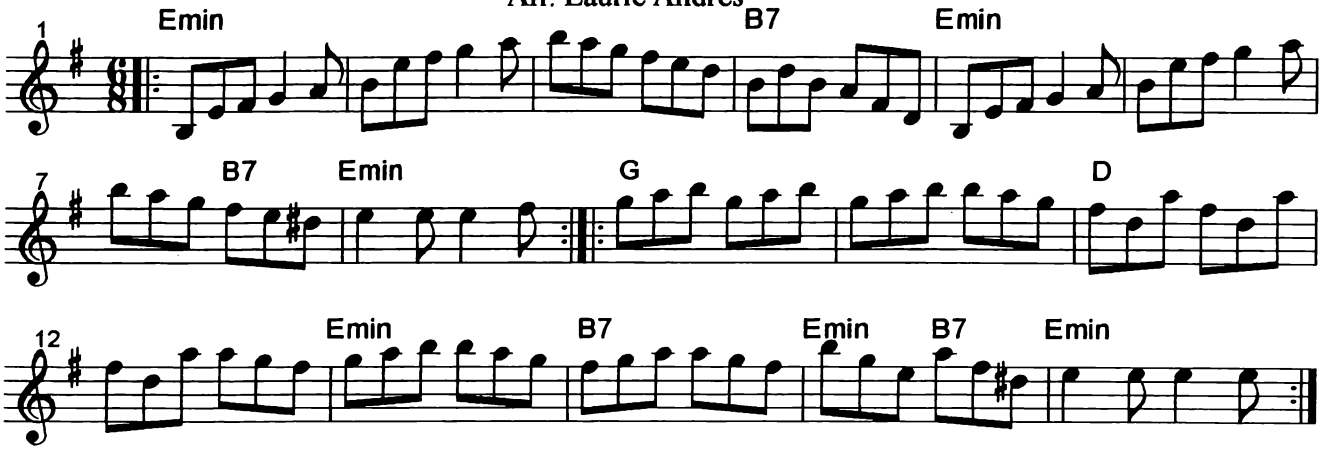
Sail Away Ladies

Arr. Tony Mates from J.P. Fraley

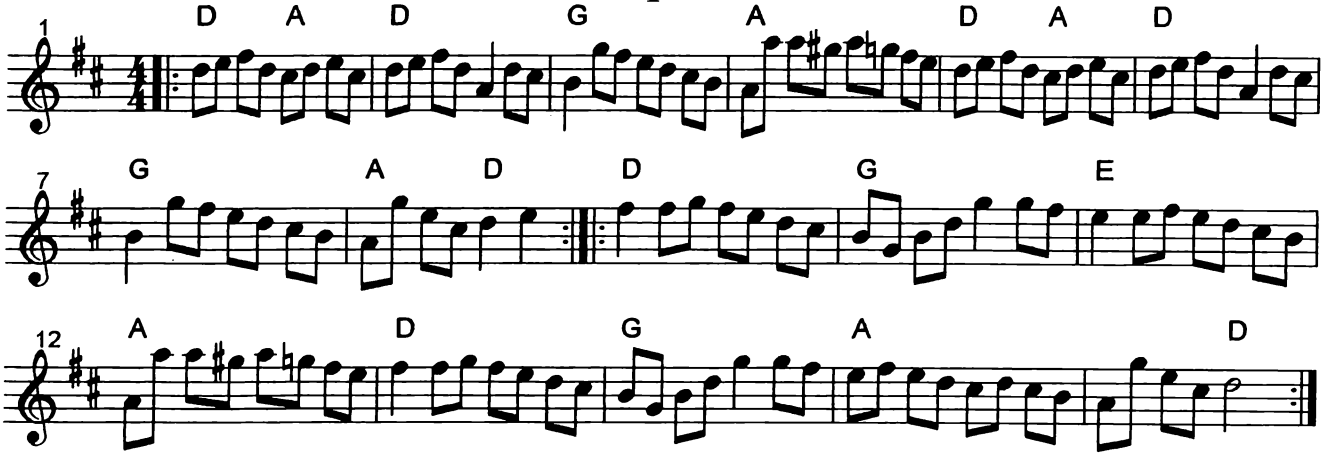


Sailor's Wife

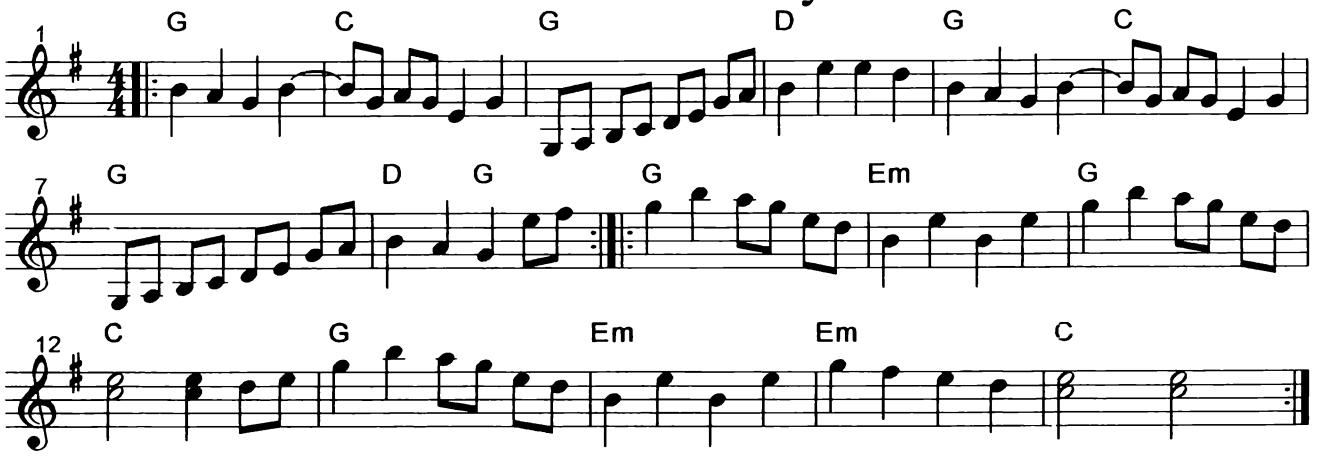
Arr. Laurie Andres



St. Joseph's Reel

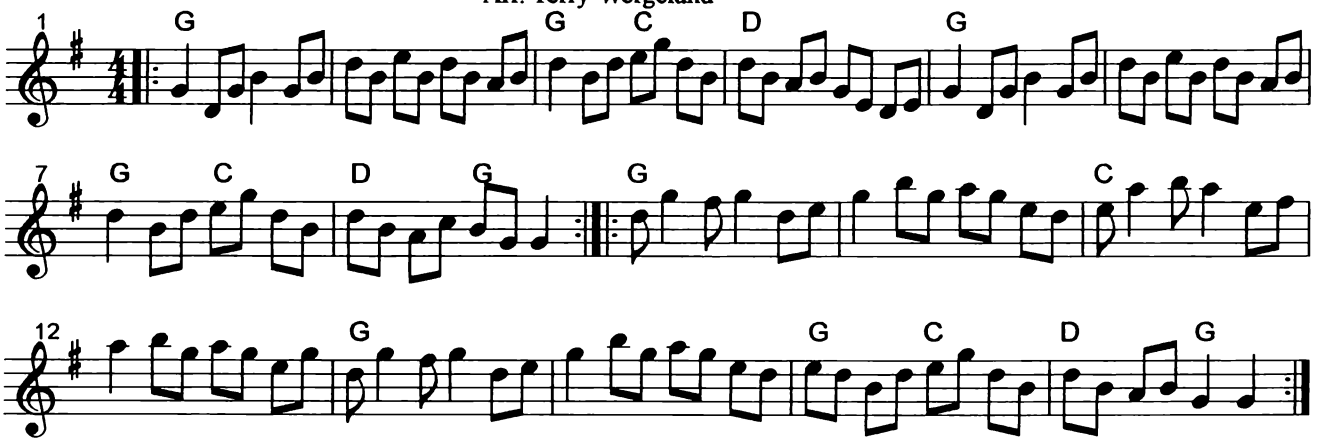


Sal Will You Marry Me



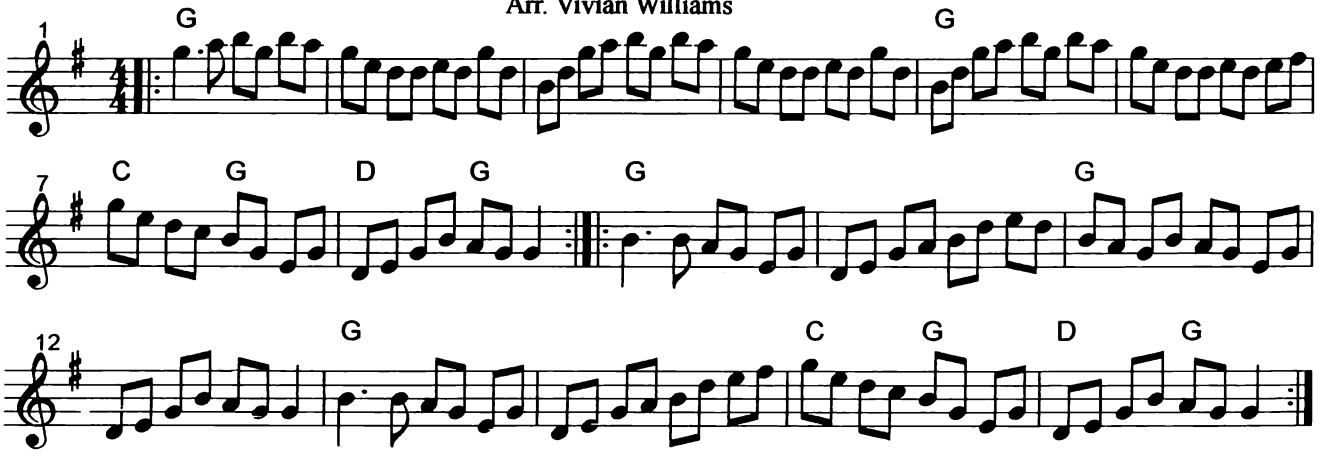
Sally Garden

Arr. Terry Wergeland



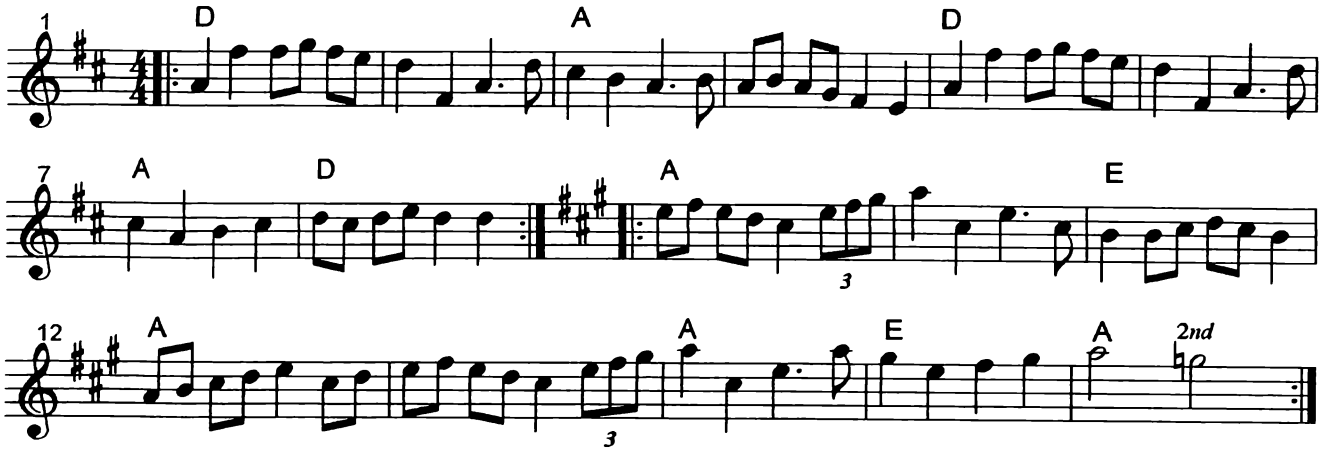
Sally Johnson

Arr. Vivian Williams



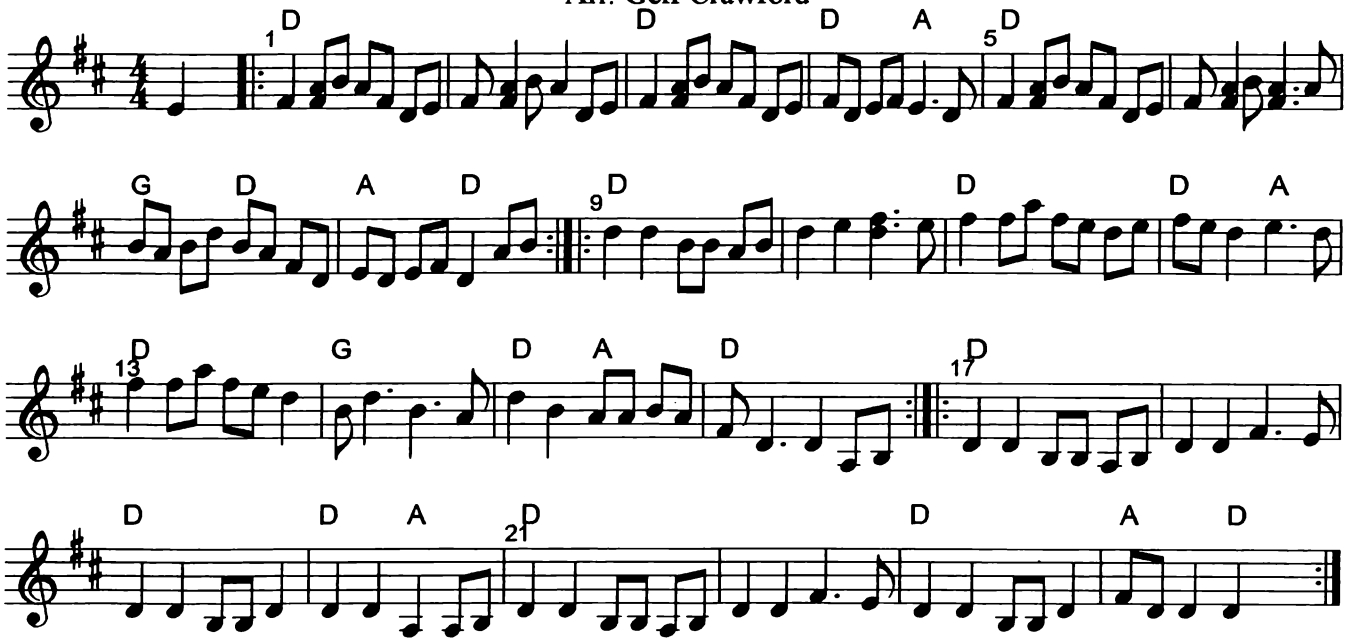
Sally Put a Bug on Me

Arr. Vivian Williams



Sally's Got Mud Between Her Toes

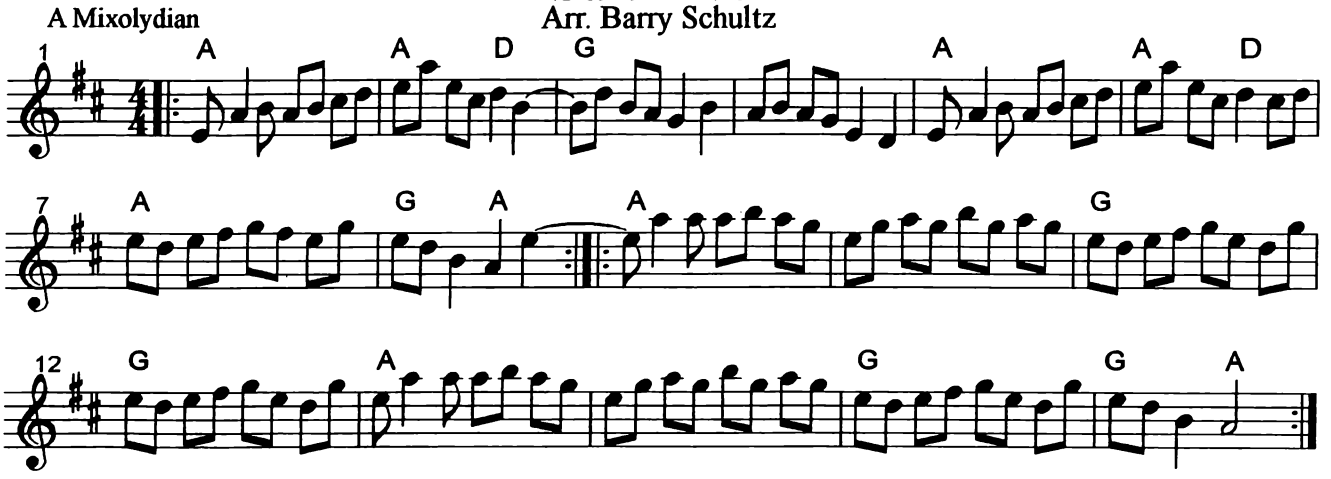
Arr. Geff Crawford



Salt River

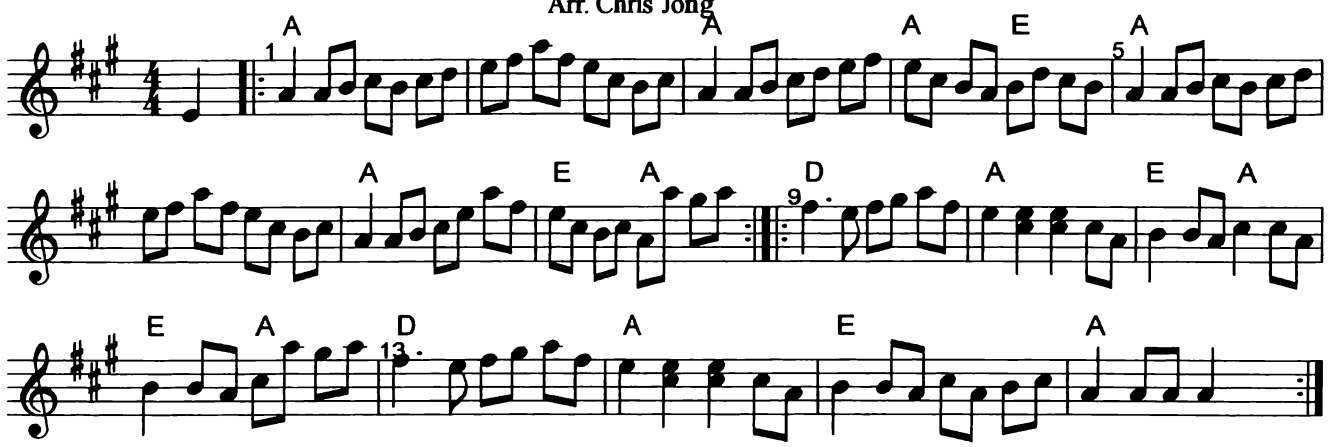
A Mixolydian

Arr. Barry Schultz



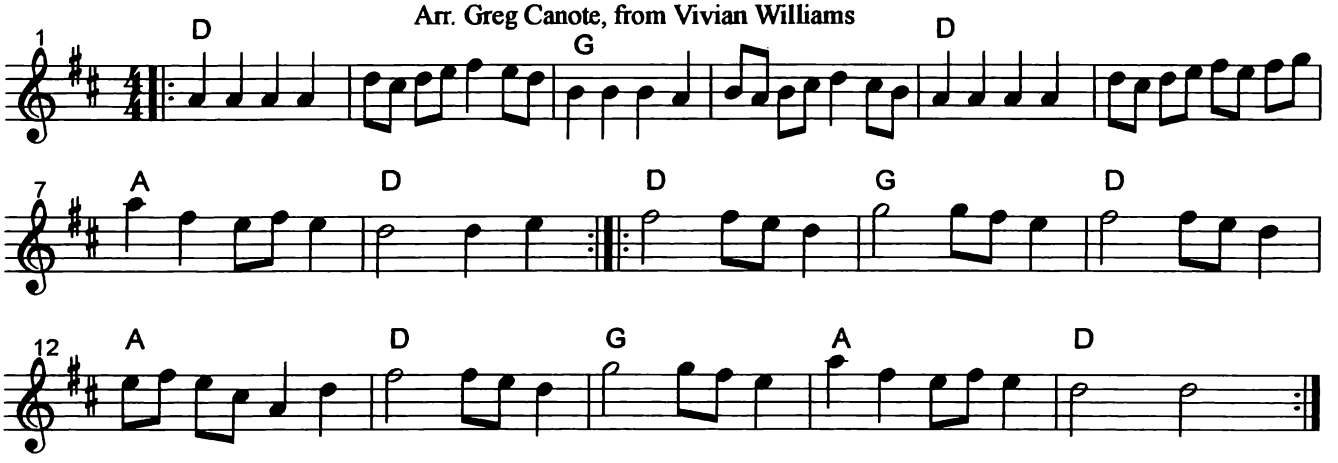
Salty River

Arr. Chris Jong



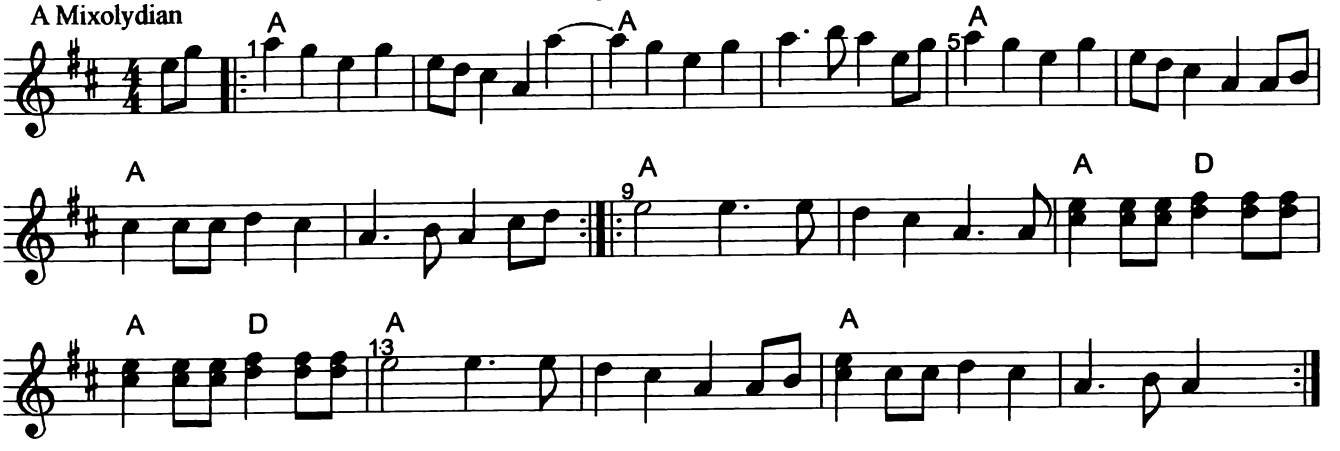
Sam and Elzie

Arr. Greg Canote, from Vivian Williams

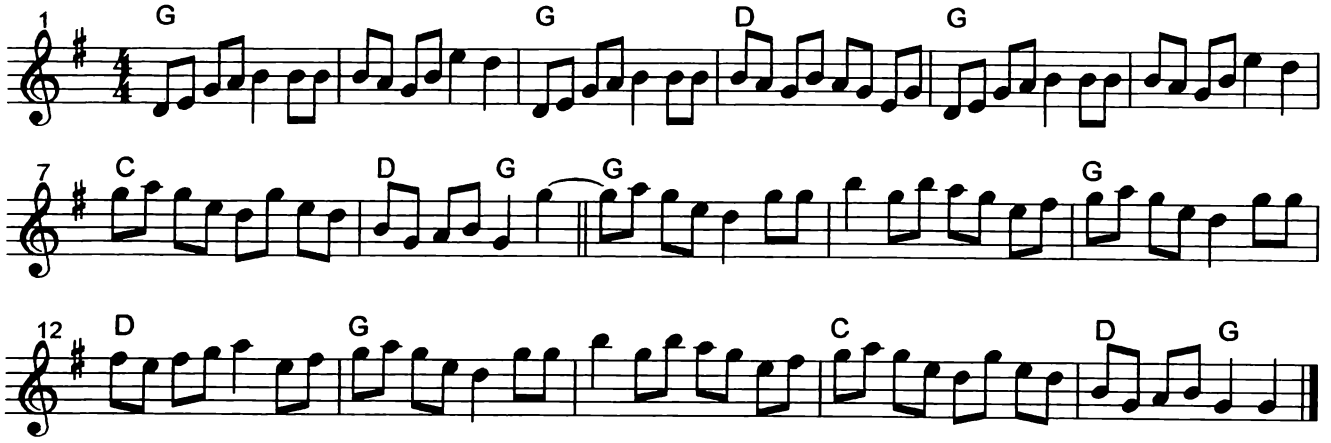


Sandy Boys

A Mixolydian

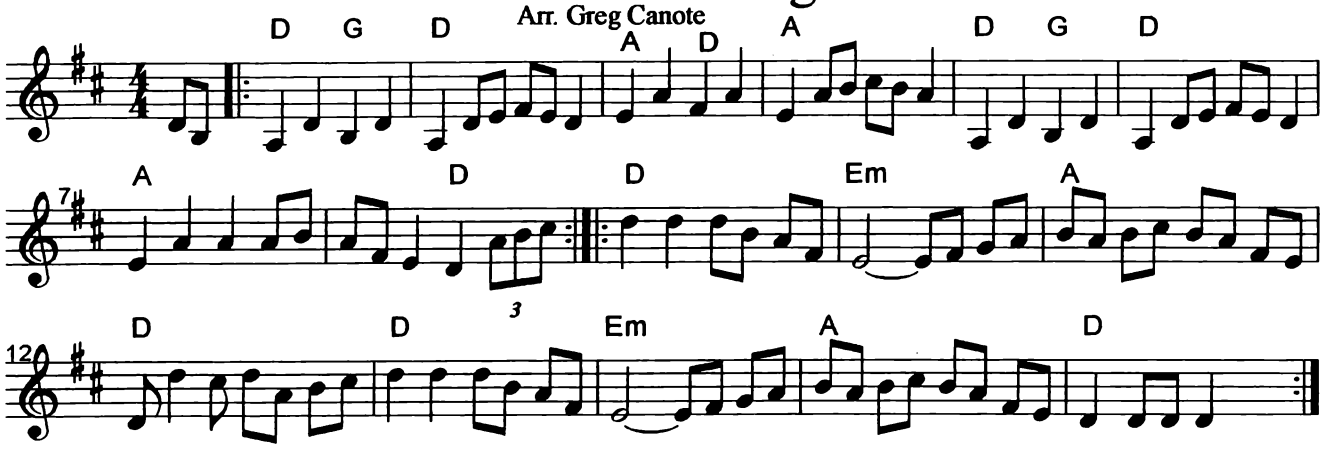


Sandy River Belle



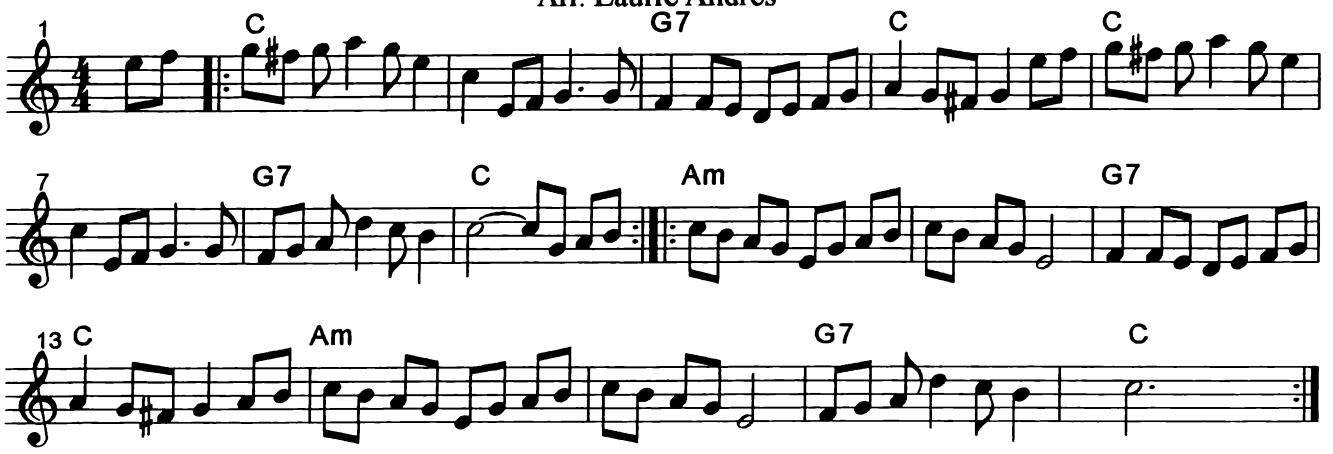
Sarah Armstrong

Arr. Greg Canote



Saturday Night Breakdown

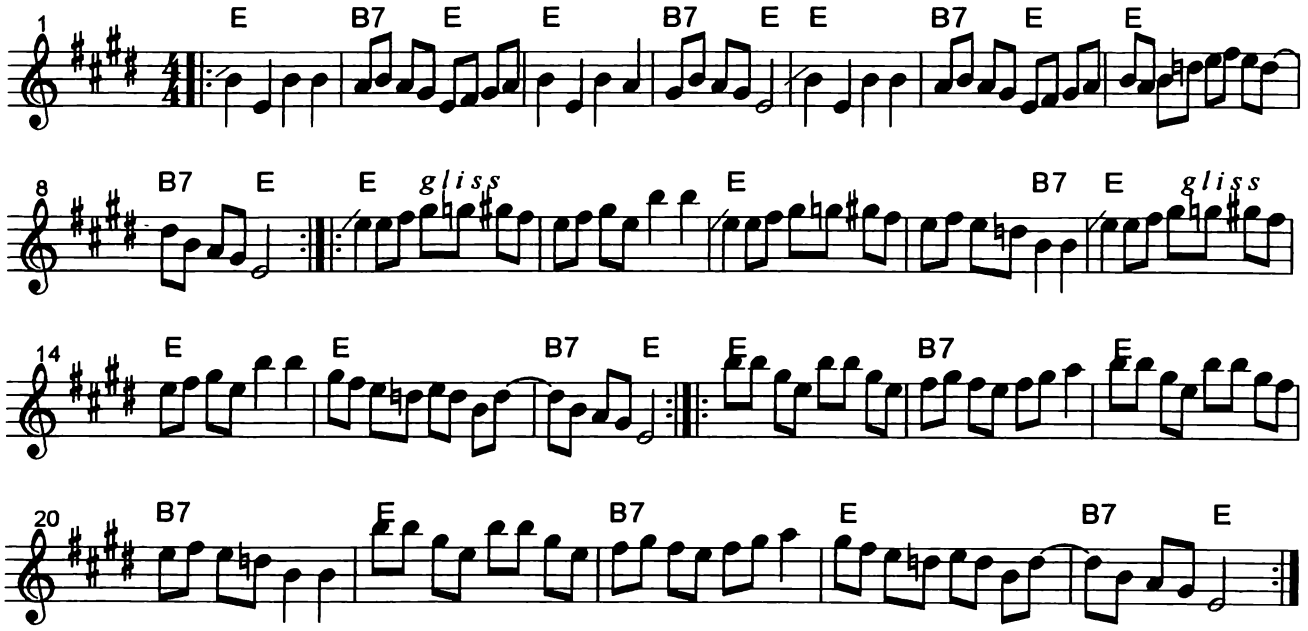
Arr. Laurie Andres



Aternatively, C chords instead of A minor in the B section.

Say Old Man Can You Play the Fiddle?

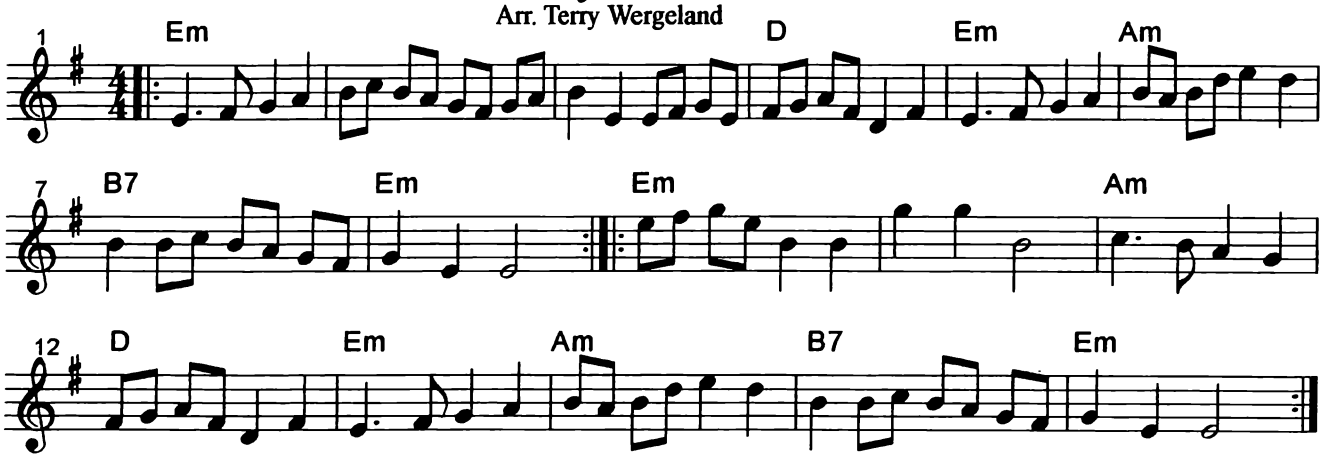
Arr. Mel Durham



Mel was not consistent as to where he began this piece; the last section appears to be an alternate A section.

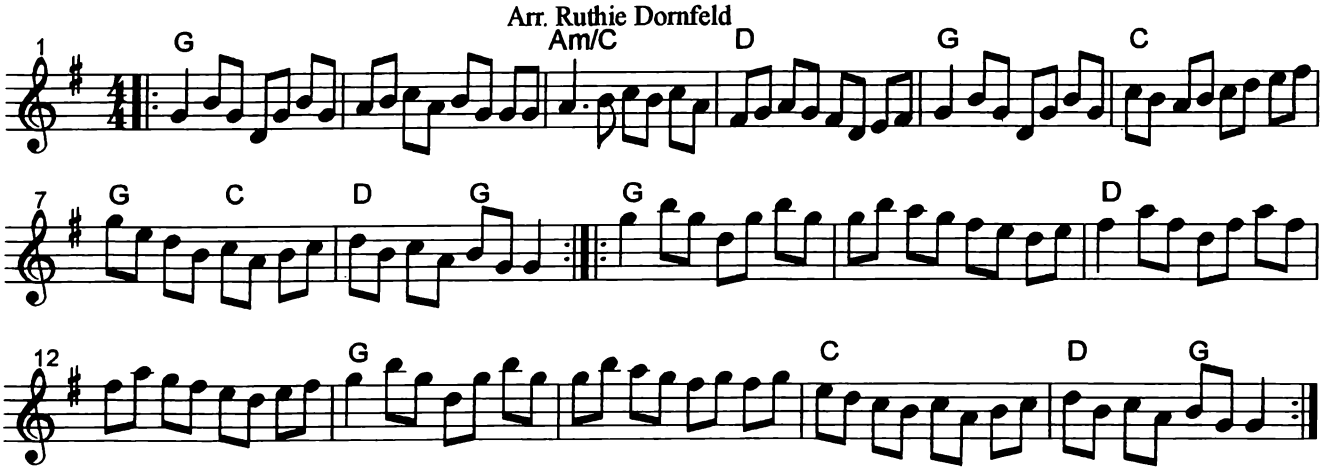
Scully's Reel

Arr. Terry Wergeland



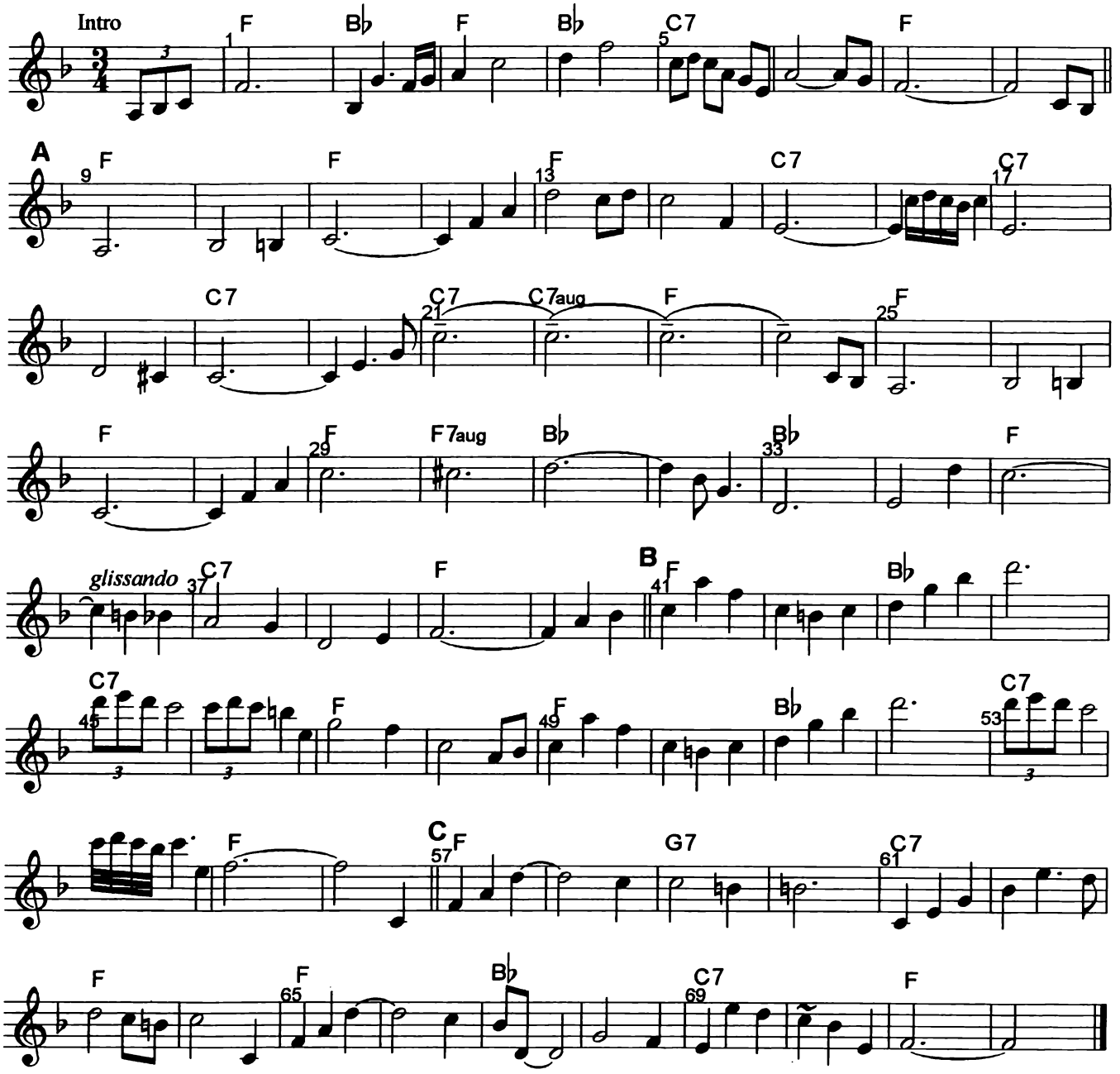
Sheehan's Reel

Arr. Ruthie Dornfeld



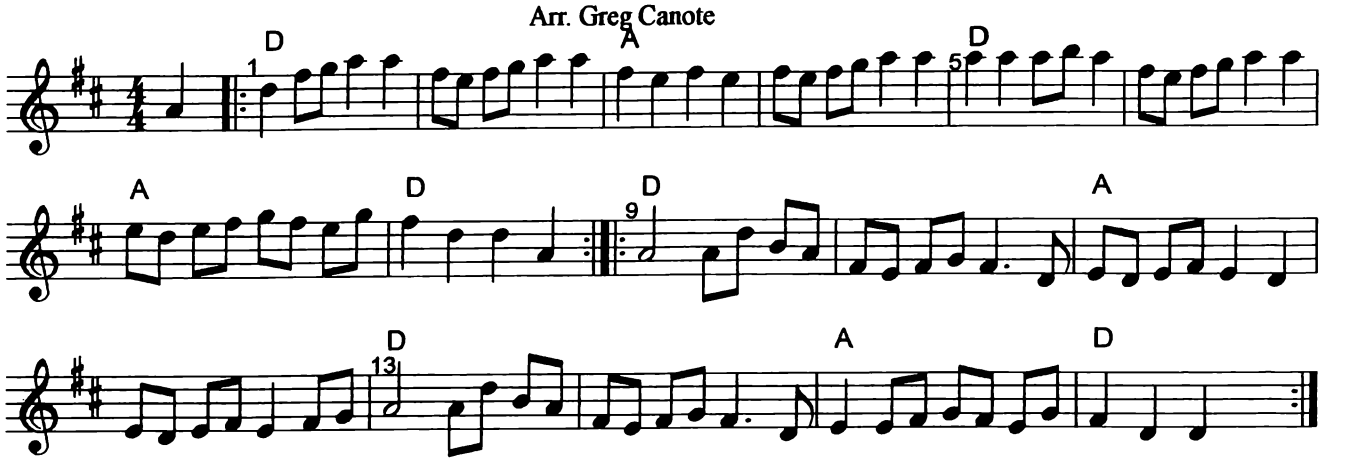
Shannon Waltz

Arr. East Texas Serenaders



Shamrock Shoddy

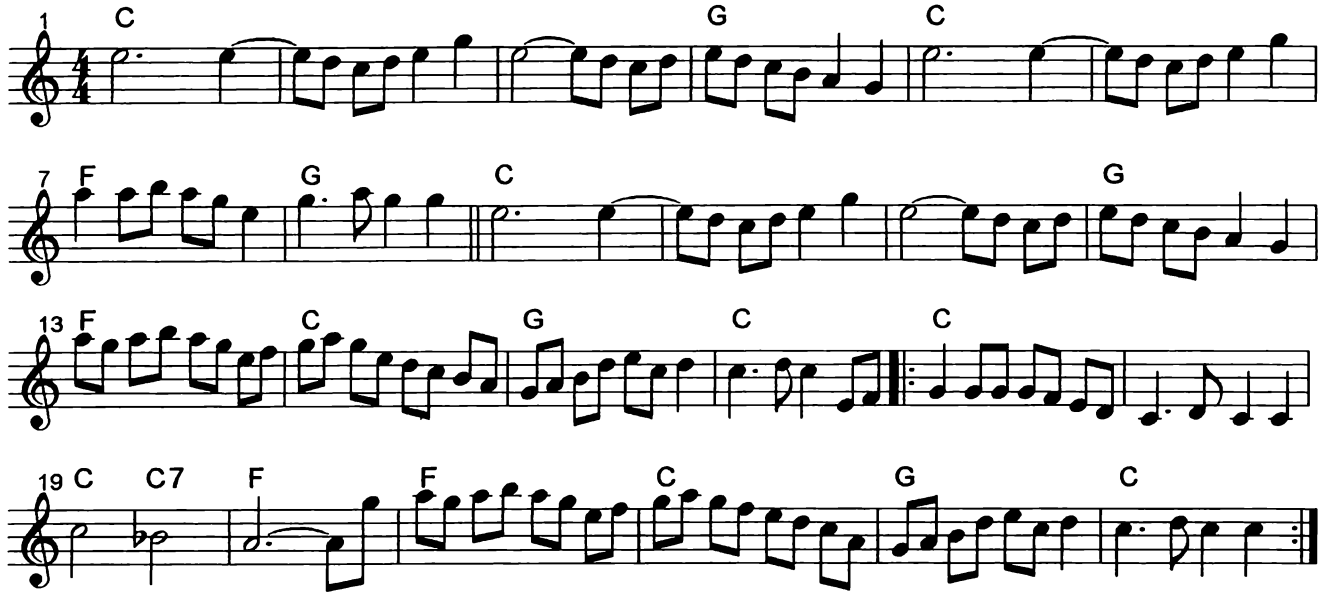
Arr. Greg Canote



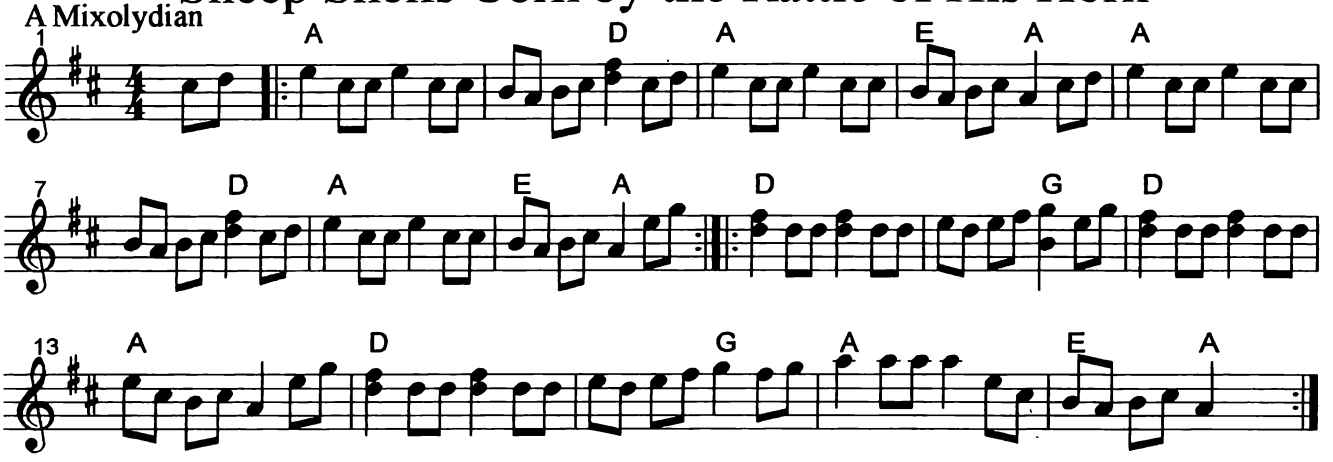
Greg played a very sharp G, maybe G#, in measures two, four and six. I prefer the plain old G natural.

Seventeen Days In Georgia

Arr. Jack Link

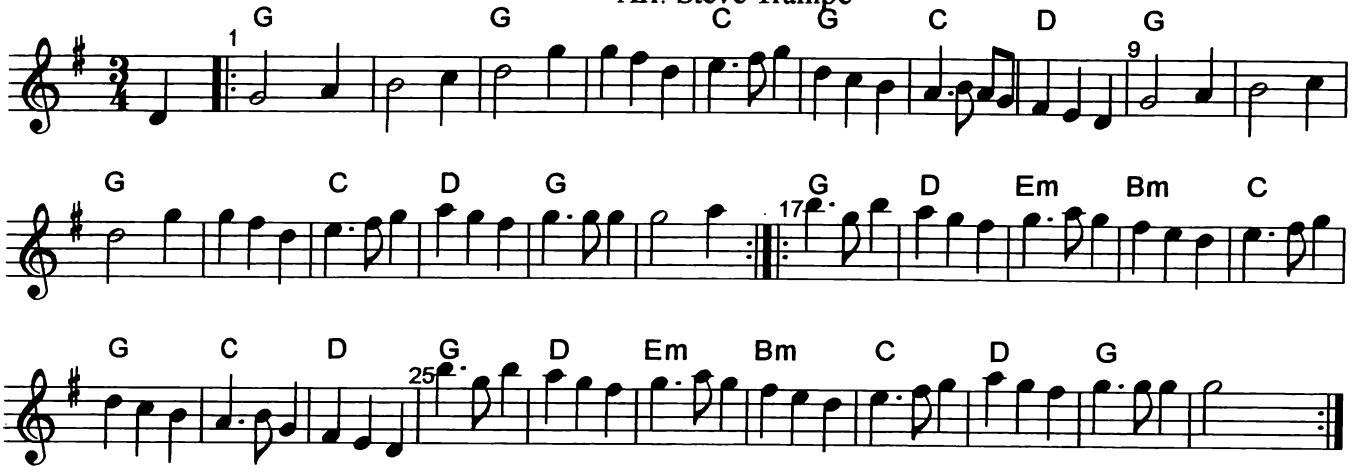


Sheep Shells Corn by the Rattle of His Horn



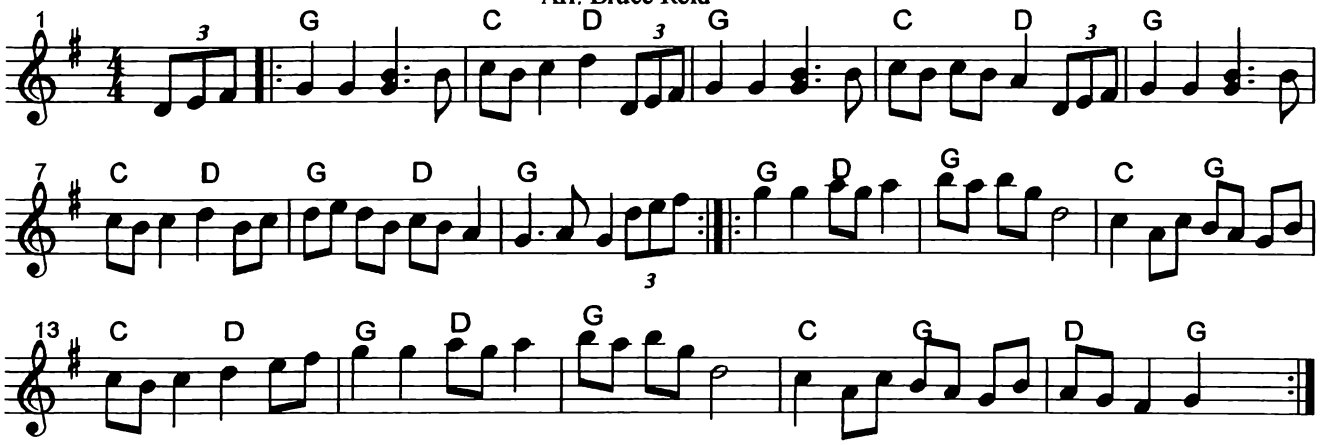
The Shepherd's Wife

Arr. Steve Trampe



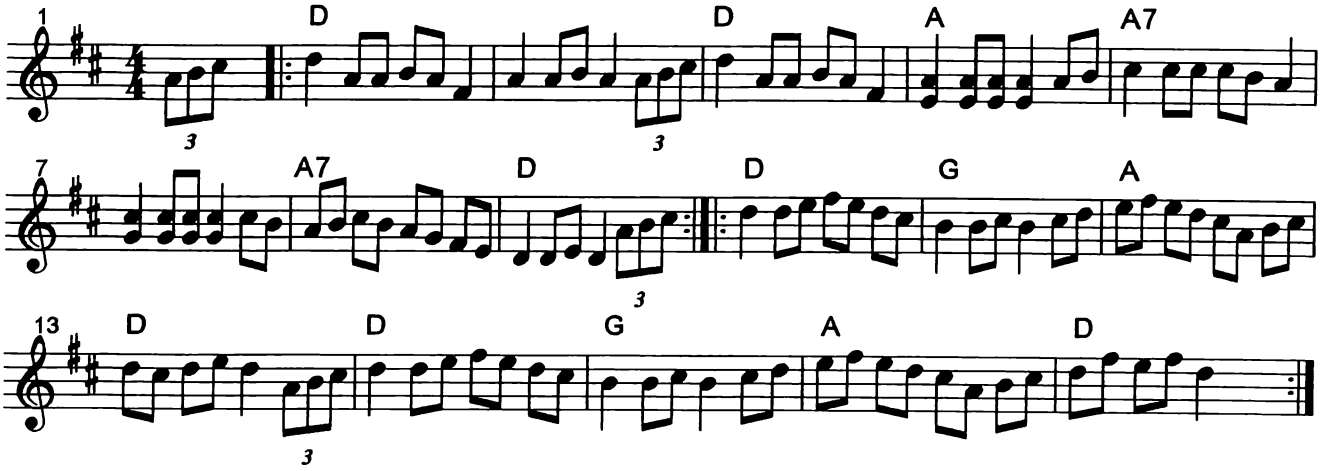
Shoes and Stockings

Arr. Bruce Reid



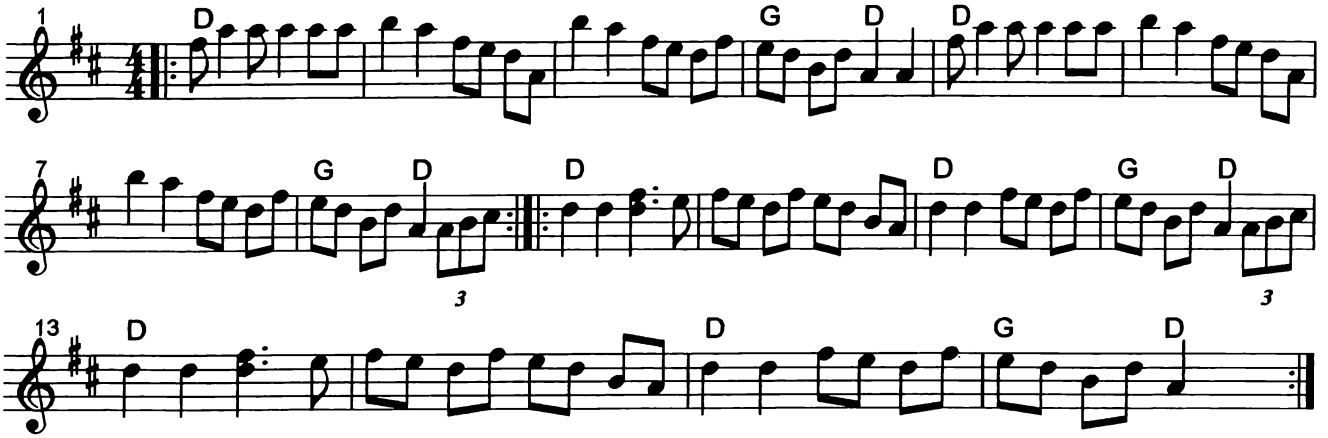
Shoo Fly

Arr. Vivian Williams



Shooting Creek

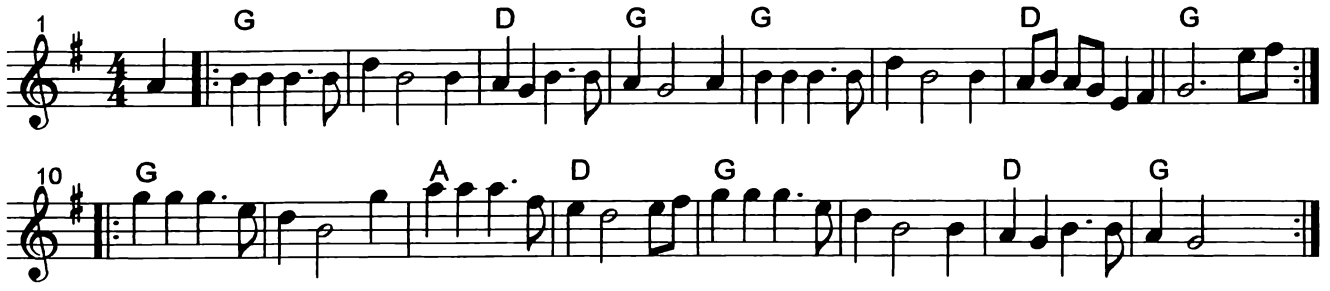
Arr. Bruce Reid



This seems to be basically a one-chord tune, but some quick IV or possibly V chords might be in order.

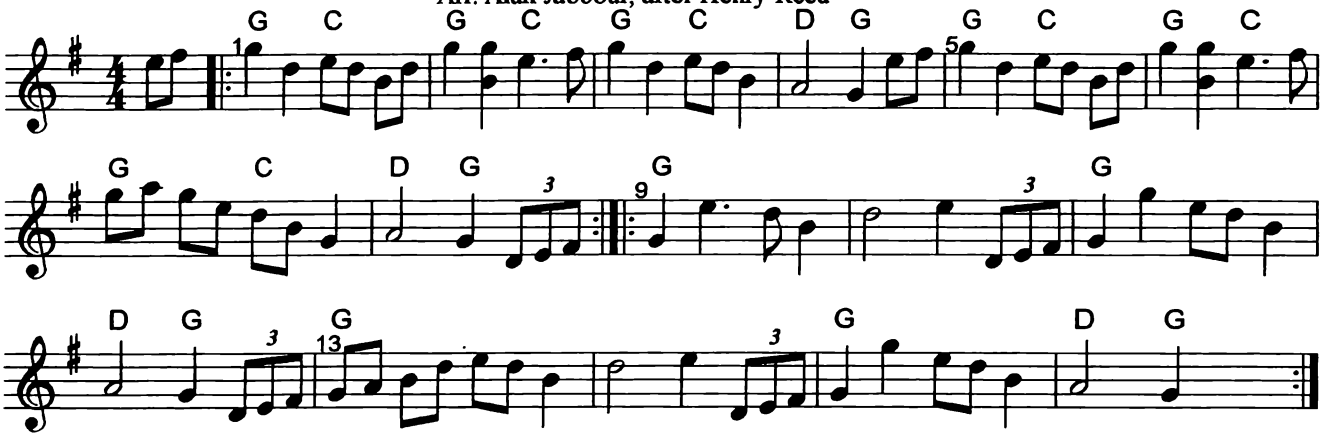
Shoot the Turkey Buzzard

Arr. Mel Durham



Shortenin' Bread

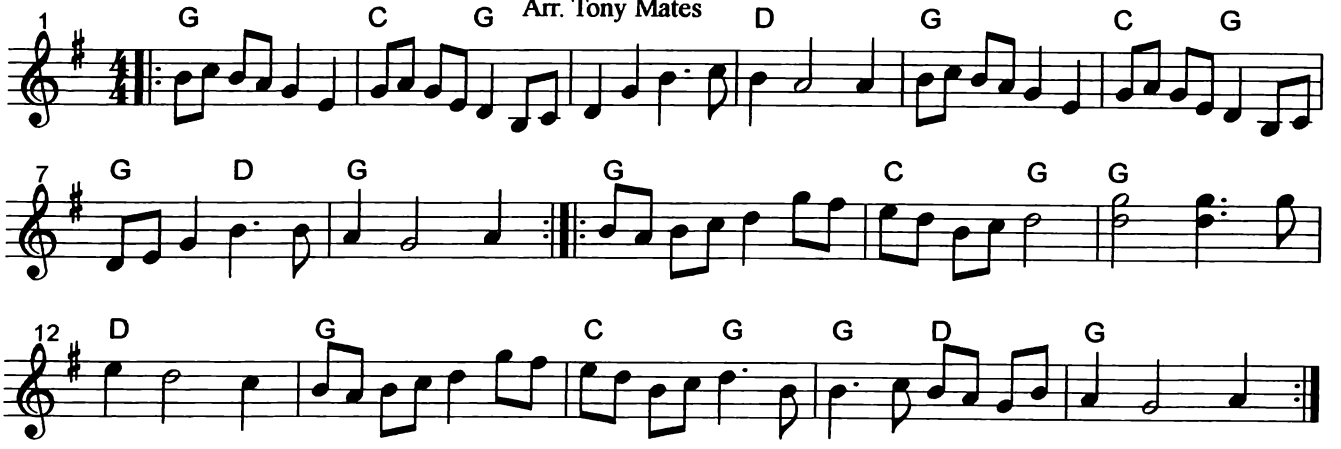
Arr. Alan Jabbour, after Henry Reed



James Reed, Henry Reed's son, played a lot of passing chords not shown.

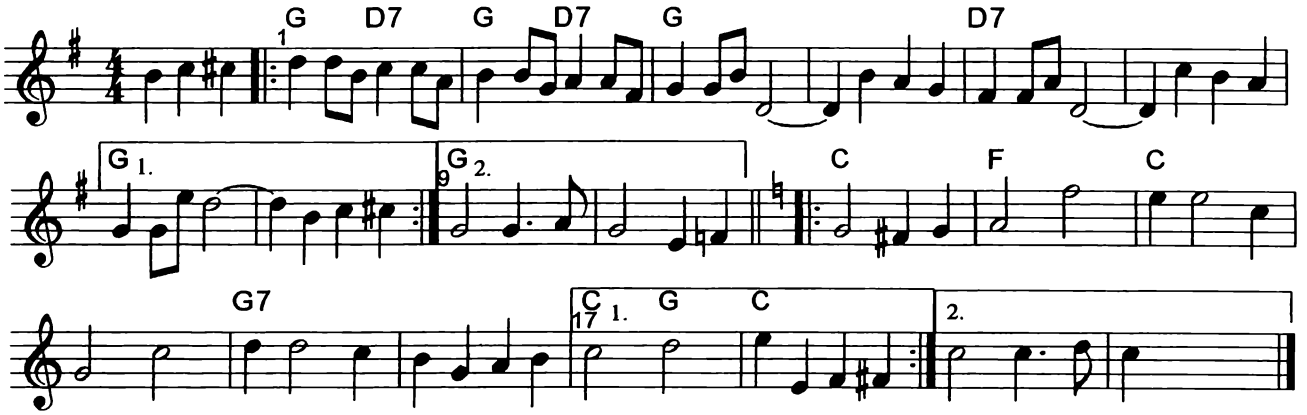
Shove That Pig's Foot Further in the Fire

Arr. Tony Mates



Silver Bell

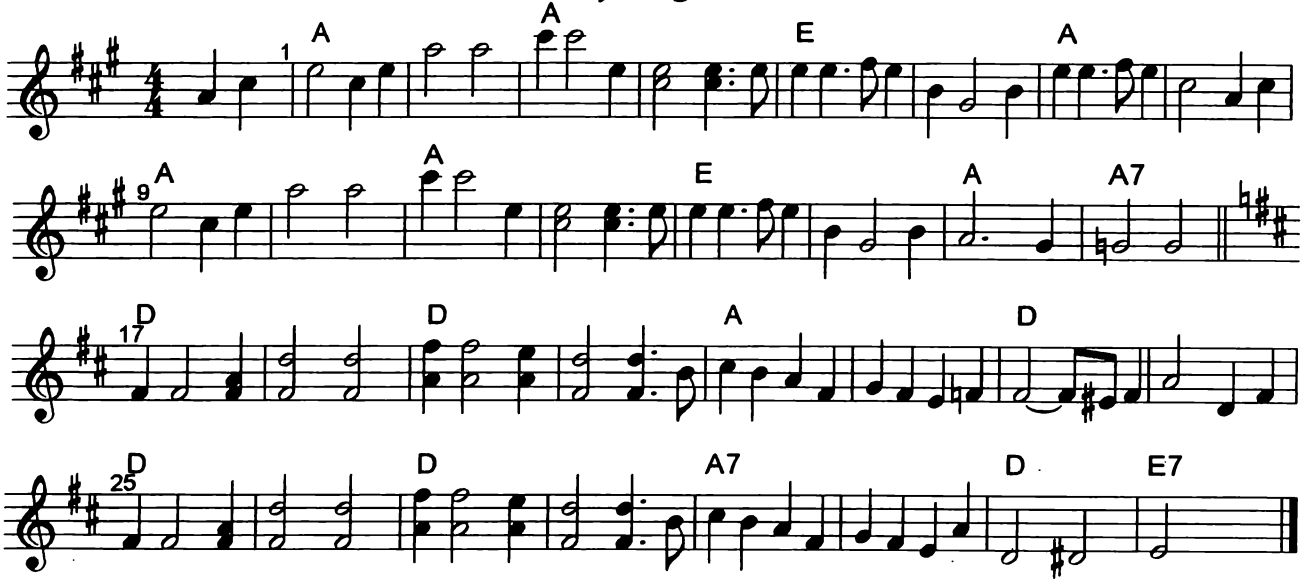
By Percy Wenrich, 1910; Arr. Gene Silberberg



In the original sheet music, there is no key change, but this is the way I commonly hear (and like) this tune. Wenrich also wrote, Put On Your Old Grey Bonnet, Moonlight Bay, and many other fine tunes. He was a friend and advocate for Scott Joplin and other black ragtime composers.

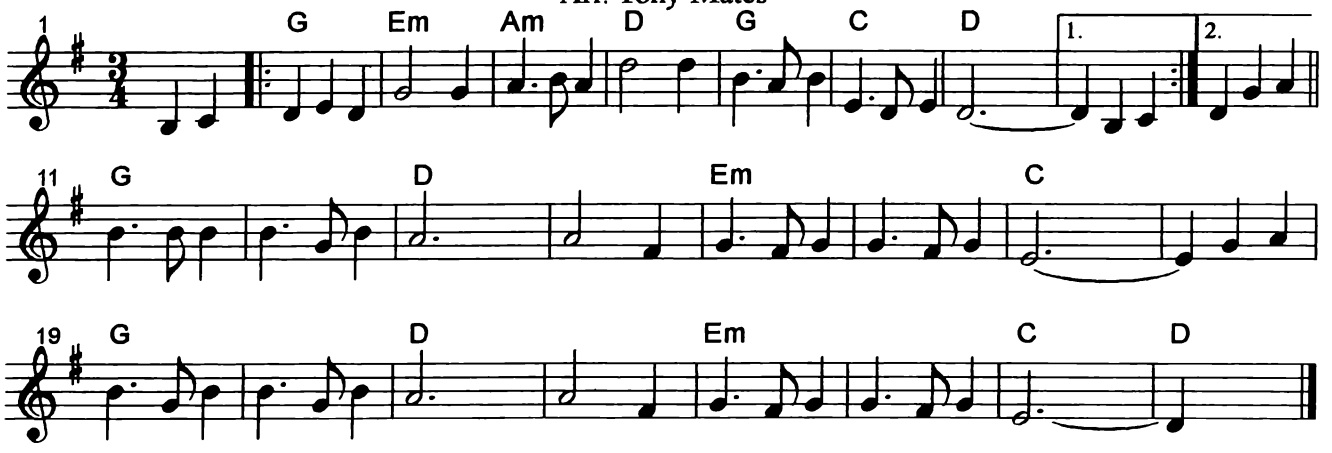
Silver Lake Blues

Arr. Floyd Engstrom



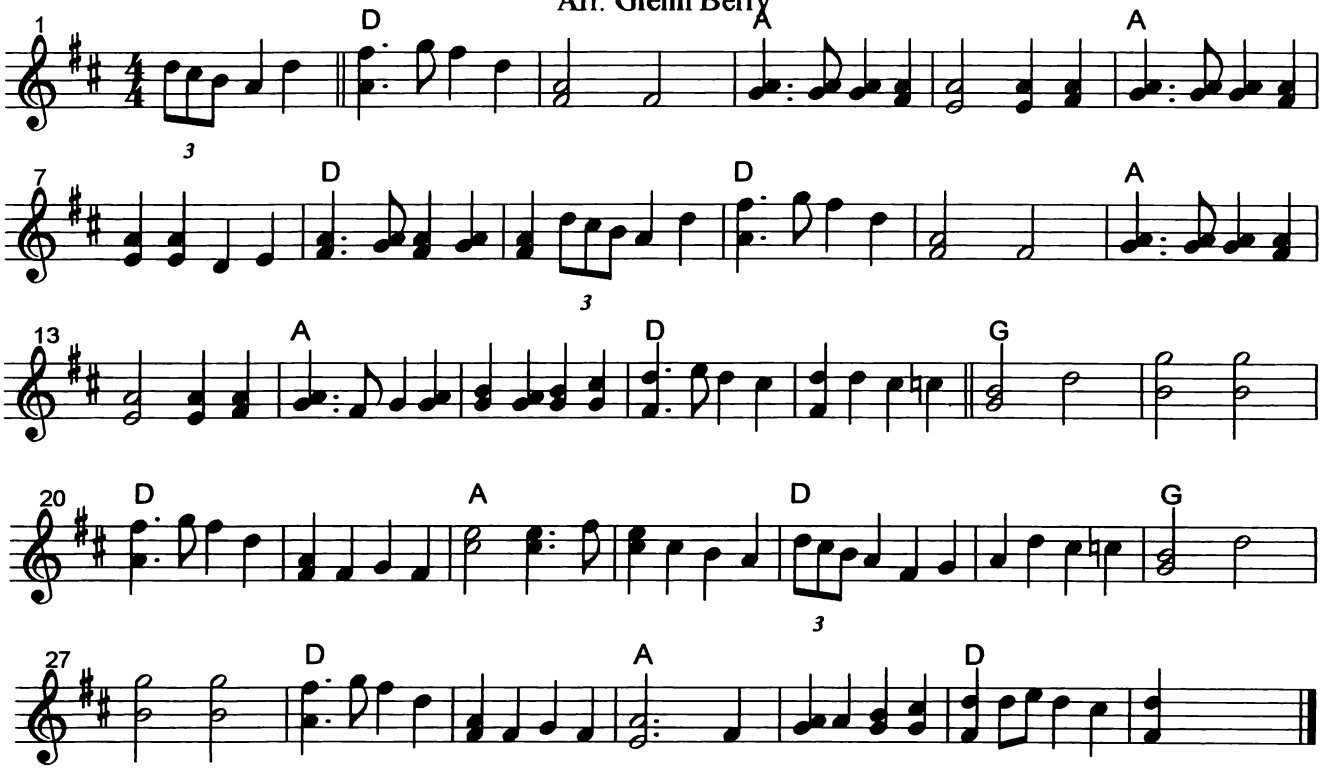
The Skye Boat Song

Arr. Tony Mates



Sleeping Giant

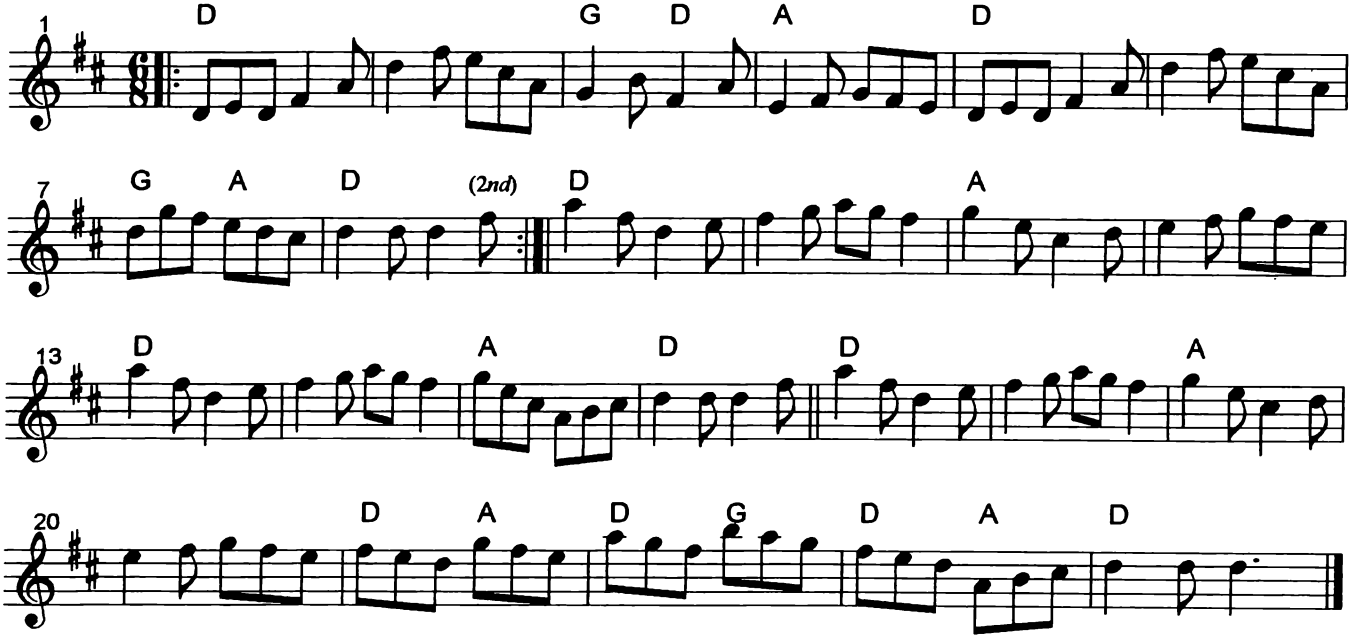
Arr. Glenn Berry



This was probably written by the late great Canadian fiddler, Andy DeJarlis.

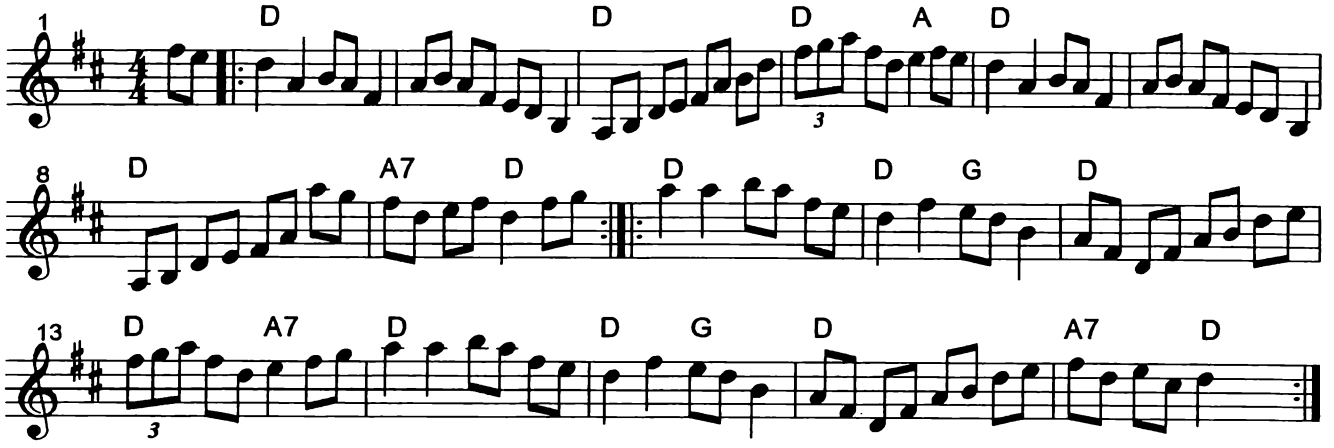
Smash the Windows

Arr. Alan Ede



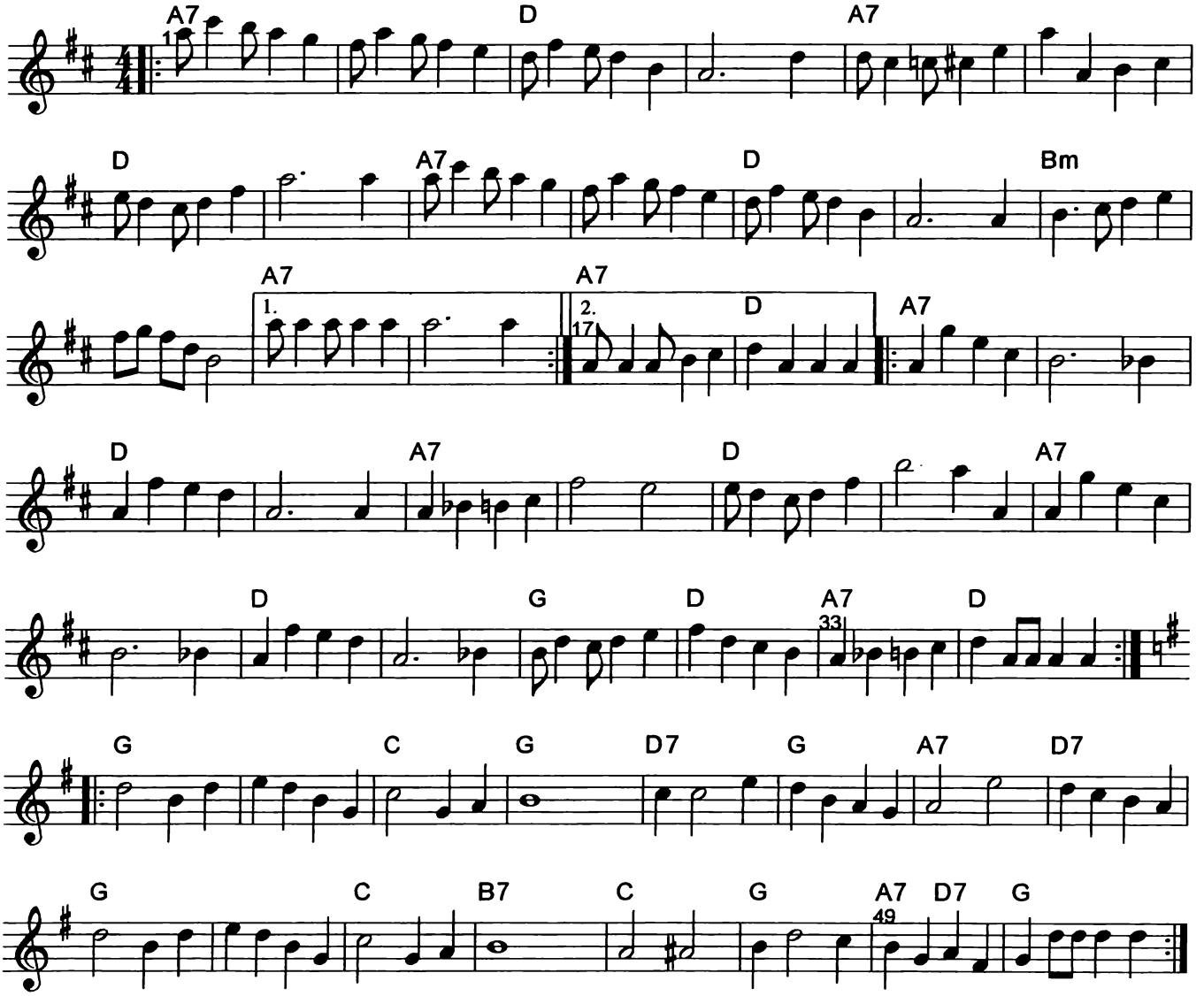
Smith's Reel

Arr. Stu Williams



Smoky Mokes

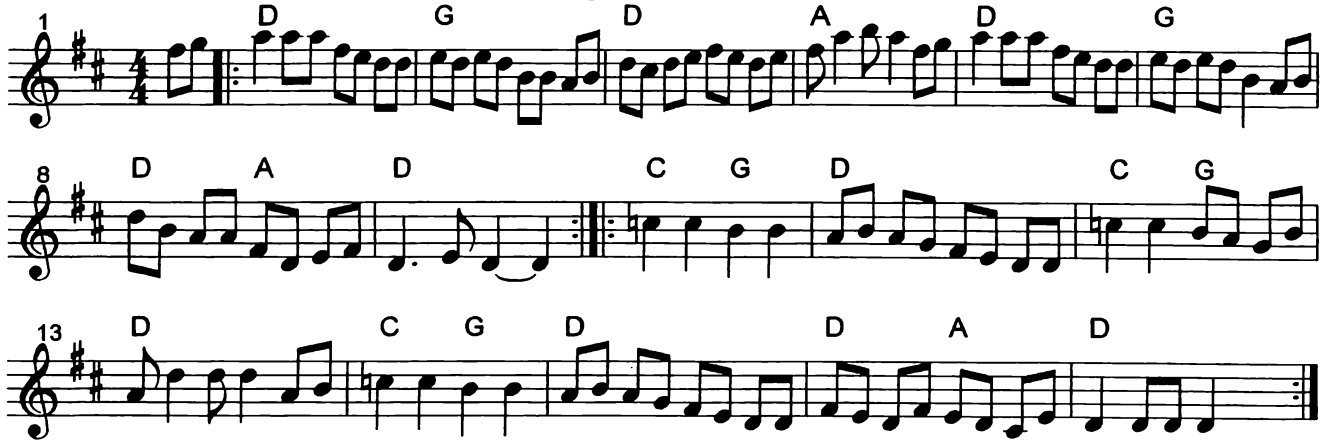
By Abe Holzmann, 1898; arr. Gene Silberberg



The typical routine for playing these old cakewalks is to play the A and B parts a number of times, and at the end, play the C part (the "trio") once and then go back to and end on the B part.

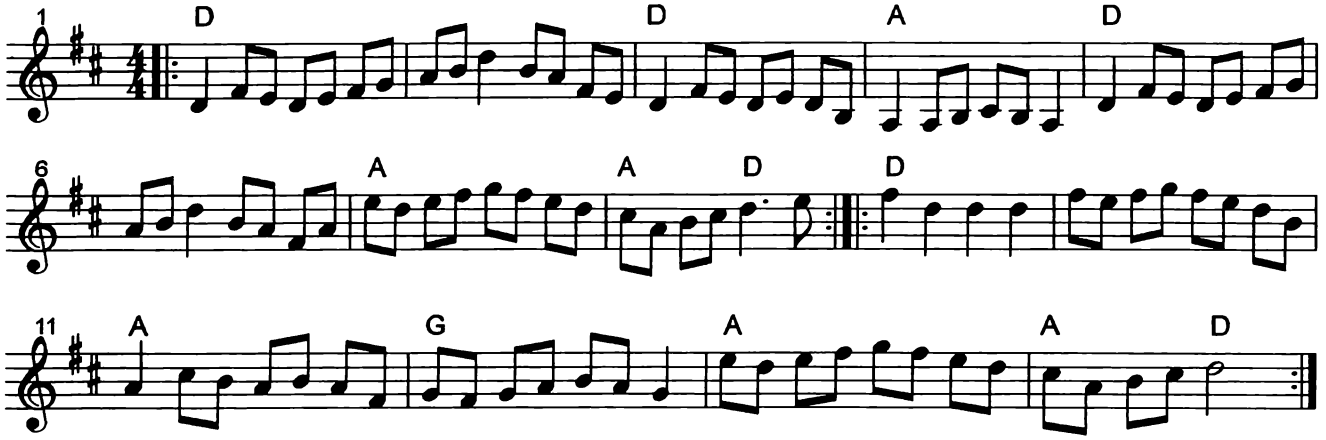
Snake River Reel

Arr. Stephanie Prausnitz



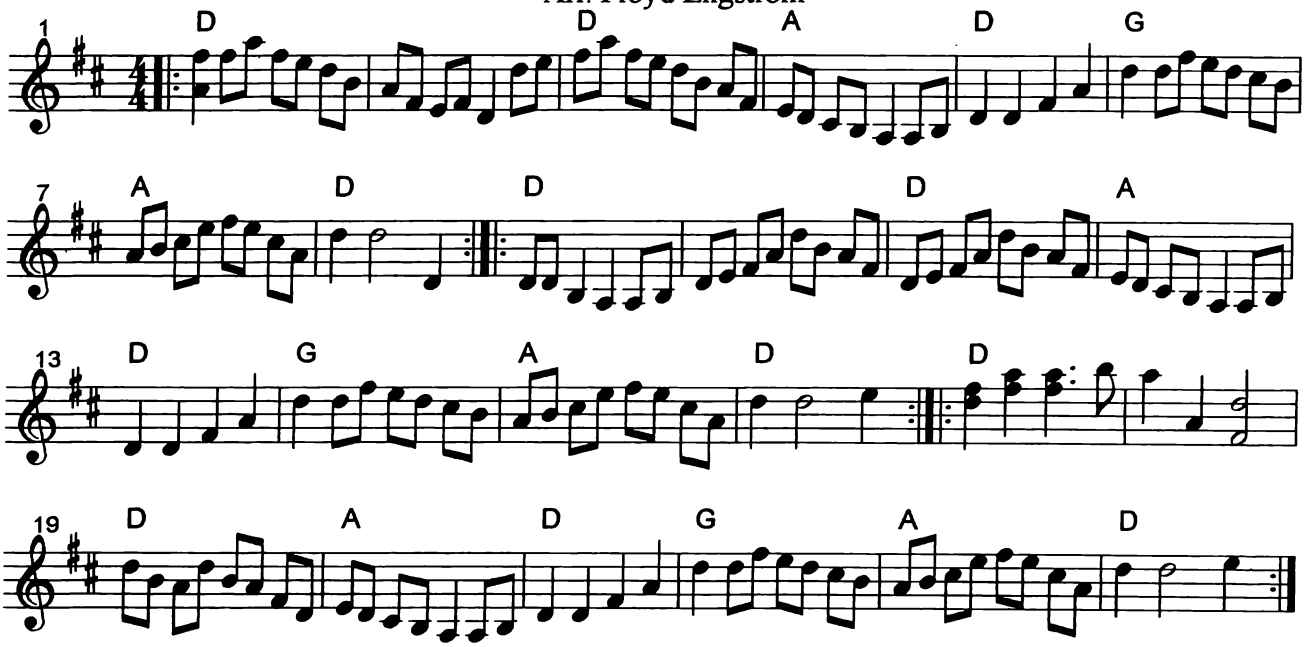
Soapsuds Over the Fence

Arr. Scott Marckx



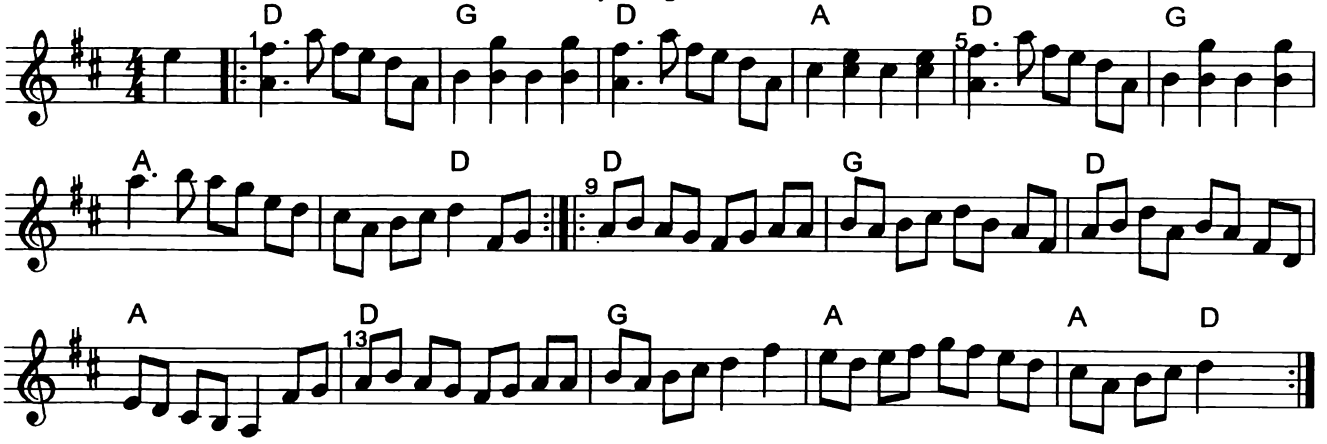
Soppin' the Gravy

Arr. Floyd Engstrom



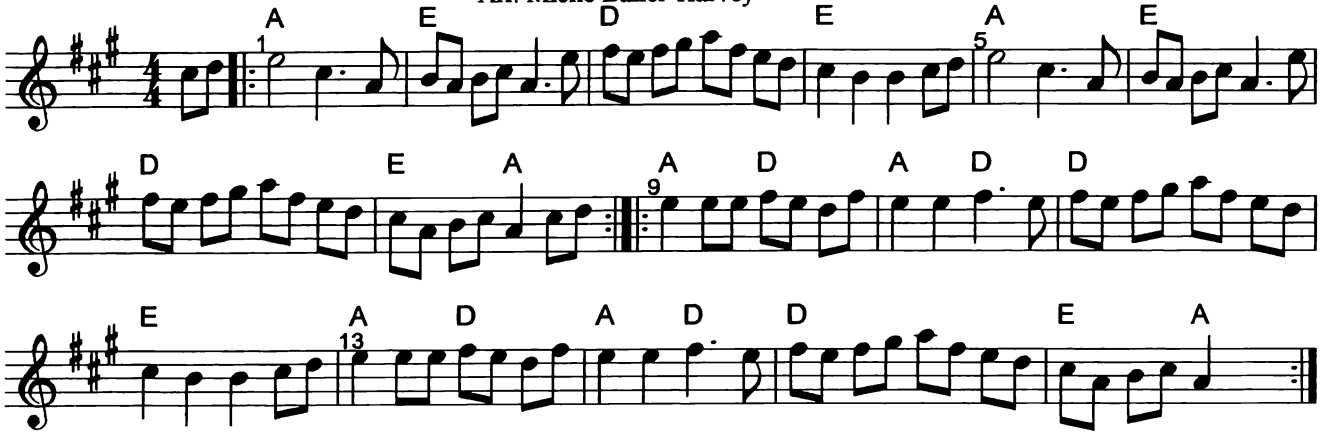
South Missouri

Arr. Floyd Engstrom



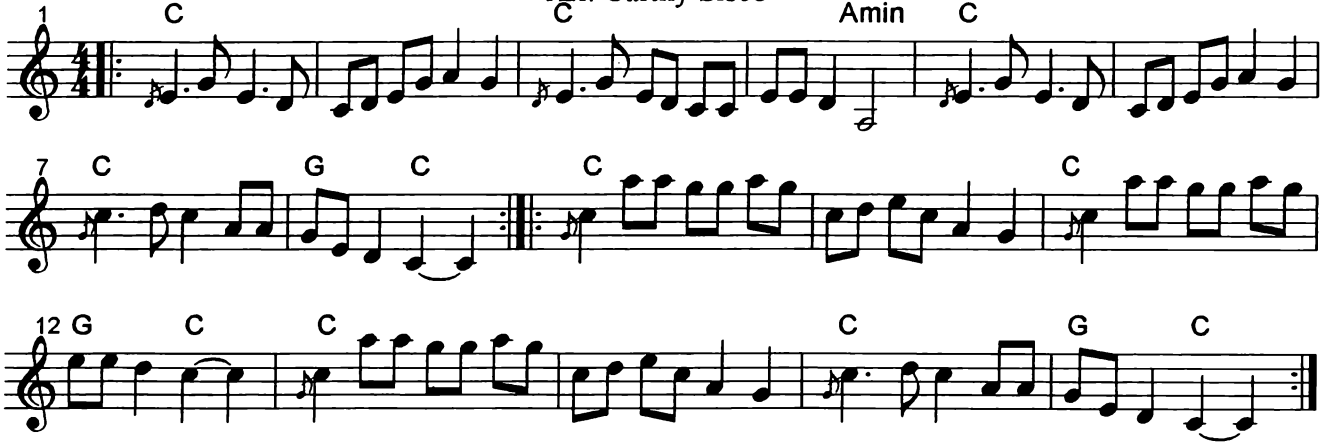
Speed the Plow

Arr. Miche Baker-Harvey



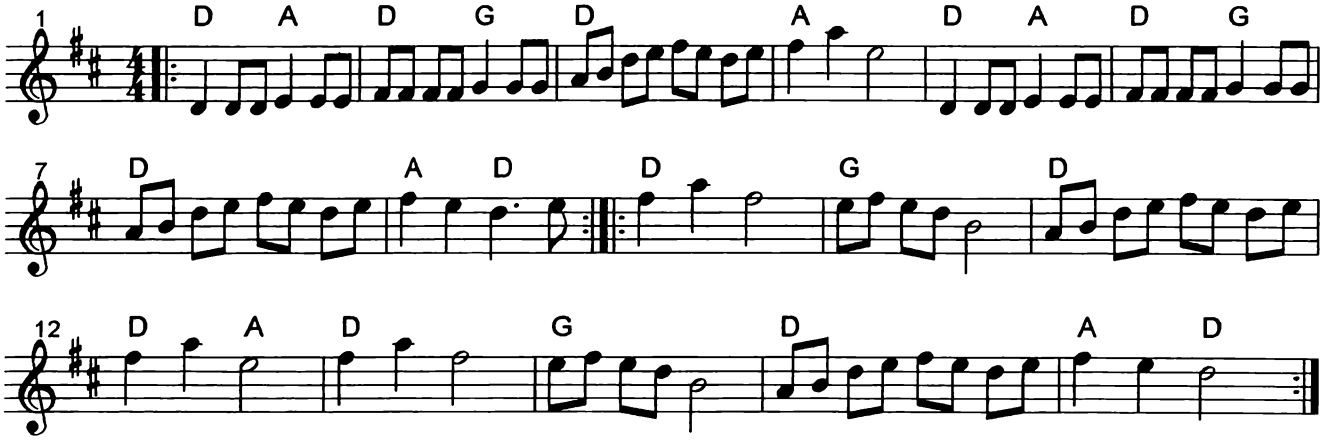
Spider Bit the Baby

Arr. Carthy Sisco

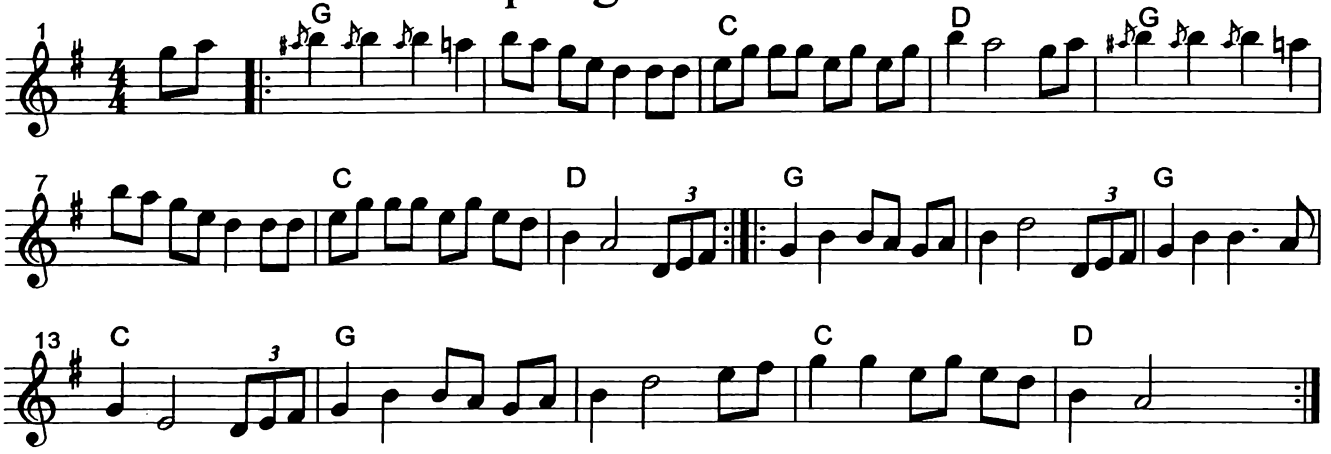


Carthy also plays Part A one octave higher.

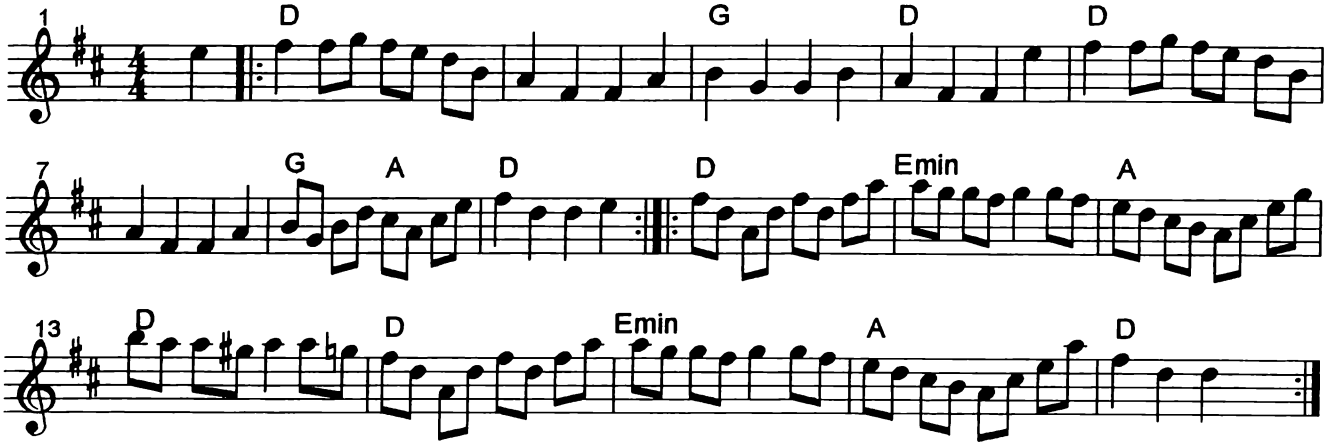
Spotted Pony



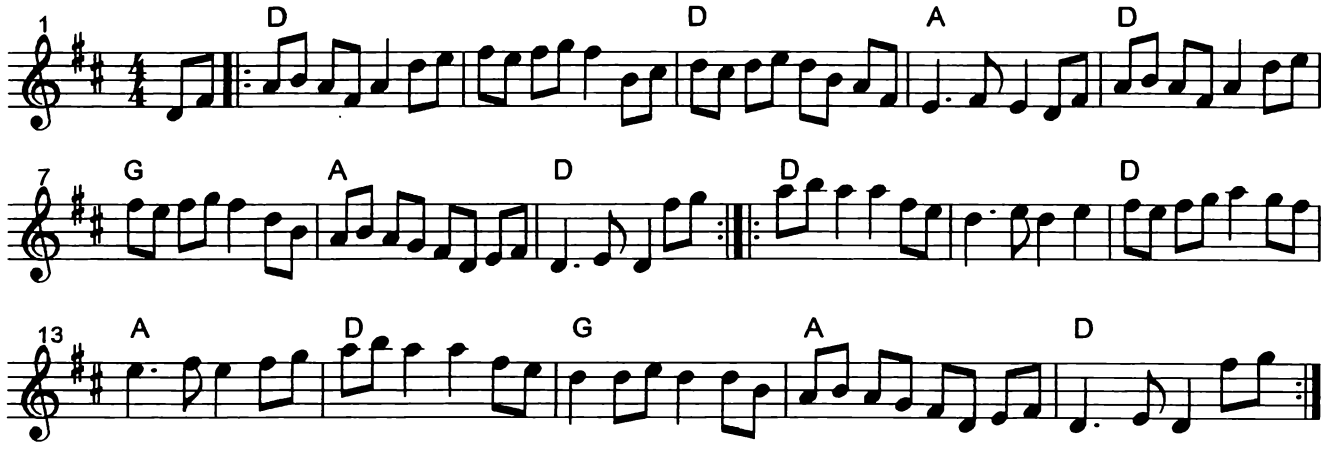
Springfield Gal



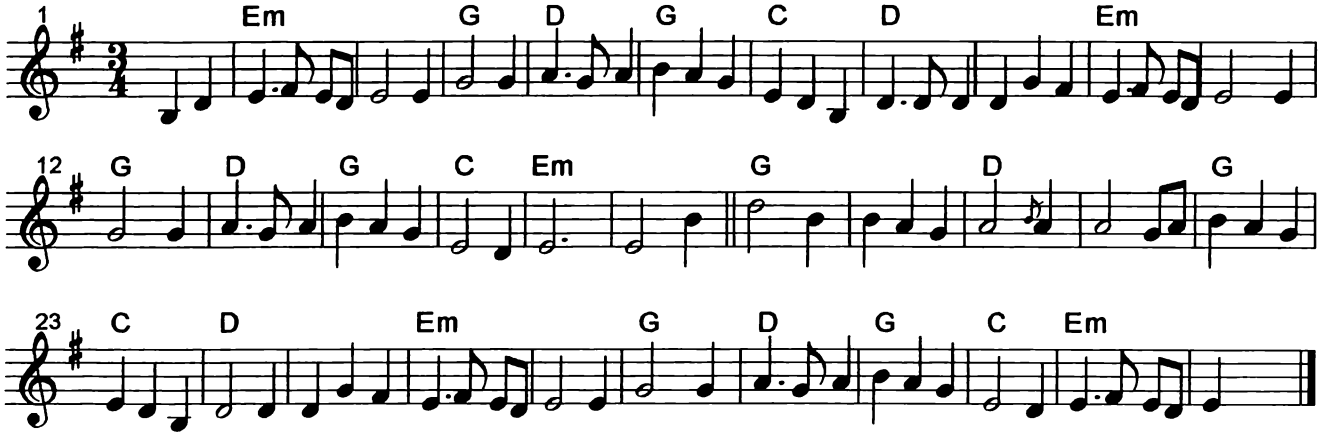
Ste. Anne's Reel



Star of Bethlehem

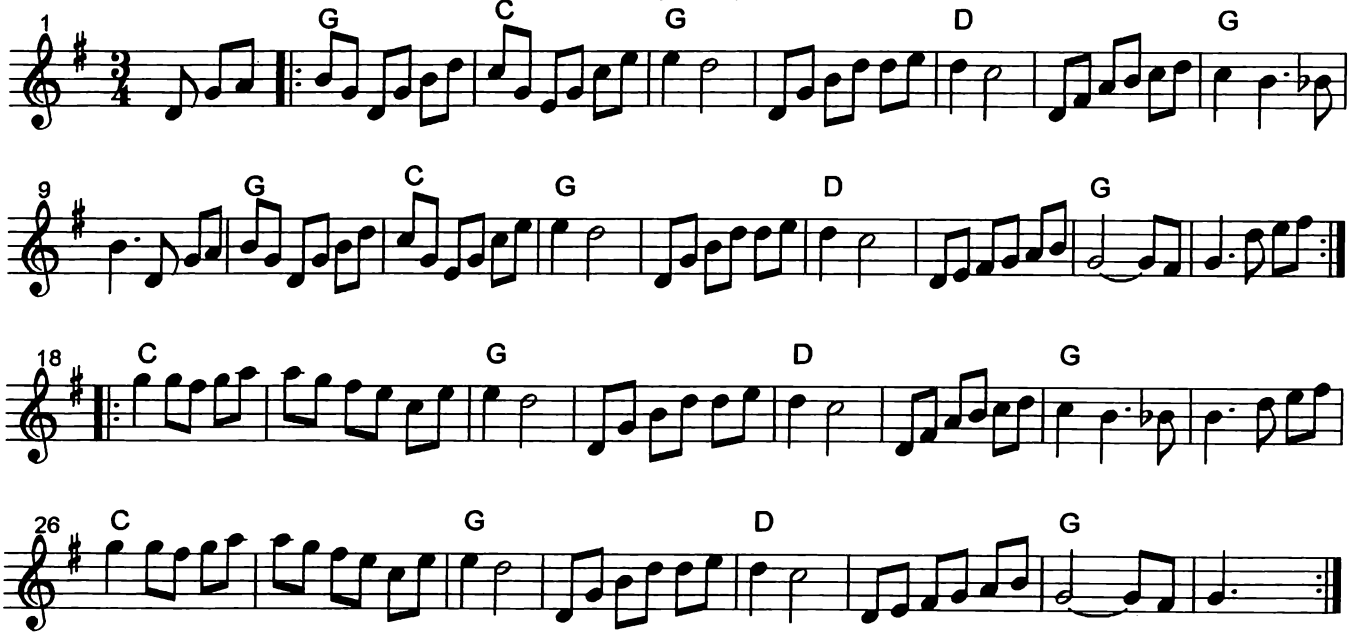


Star of the County Down



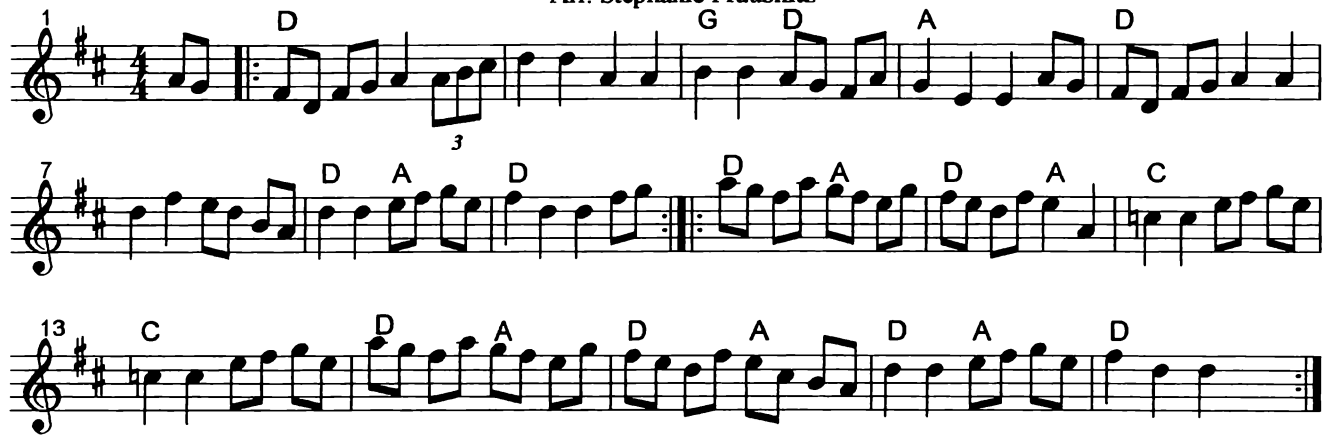
Starlight Waltz

Arr. Alan Ede



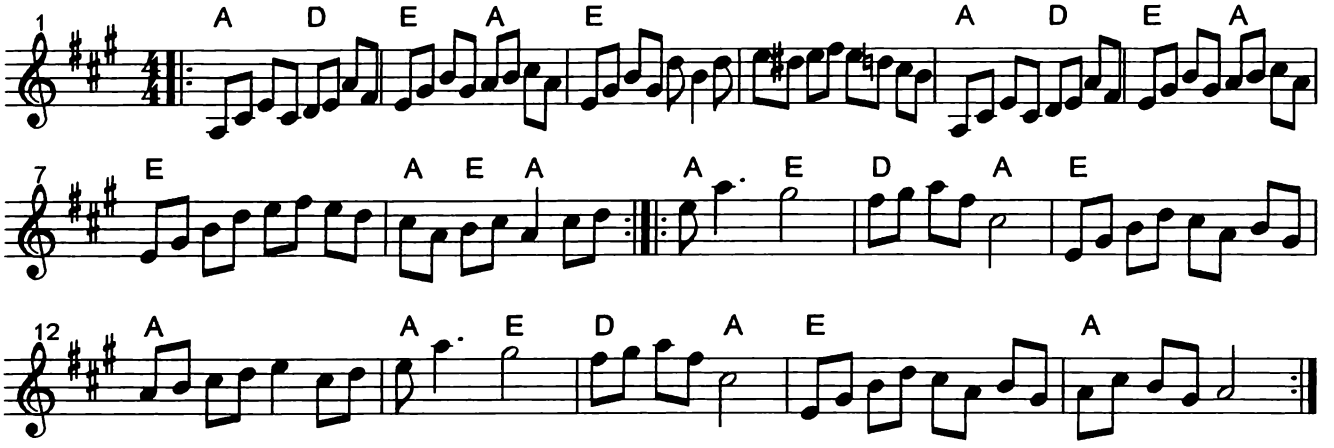
Staten Island Hornpipe

Arr. Stephanie Prausnitz



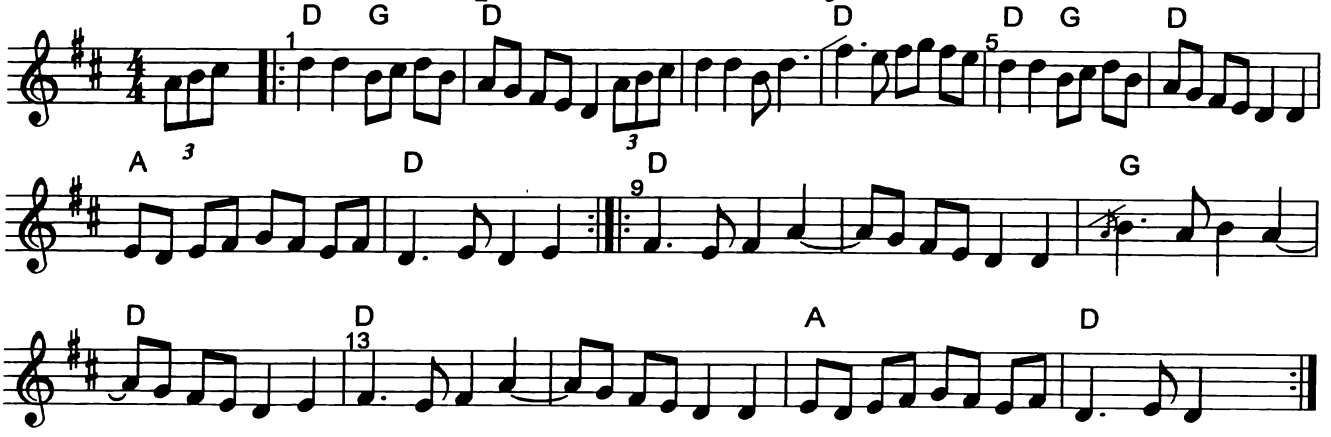
Stony Creek

Arr. Vivian Williams/Howie Meltzer



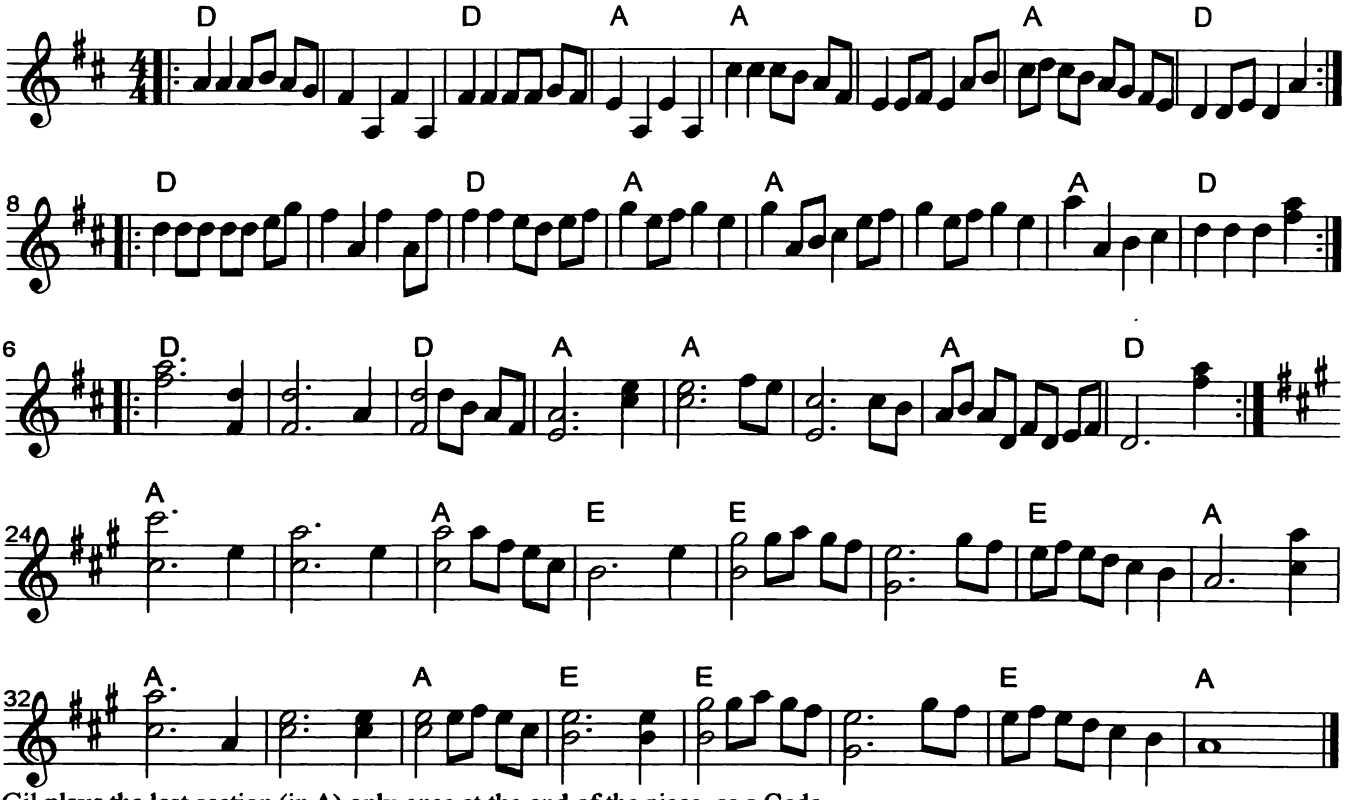
This appears to be a different tune from a bluegrass tune of the same name.

Step Around Johnny



Still On the Hill

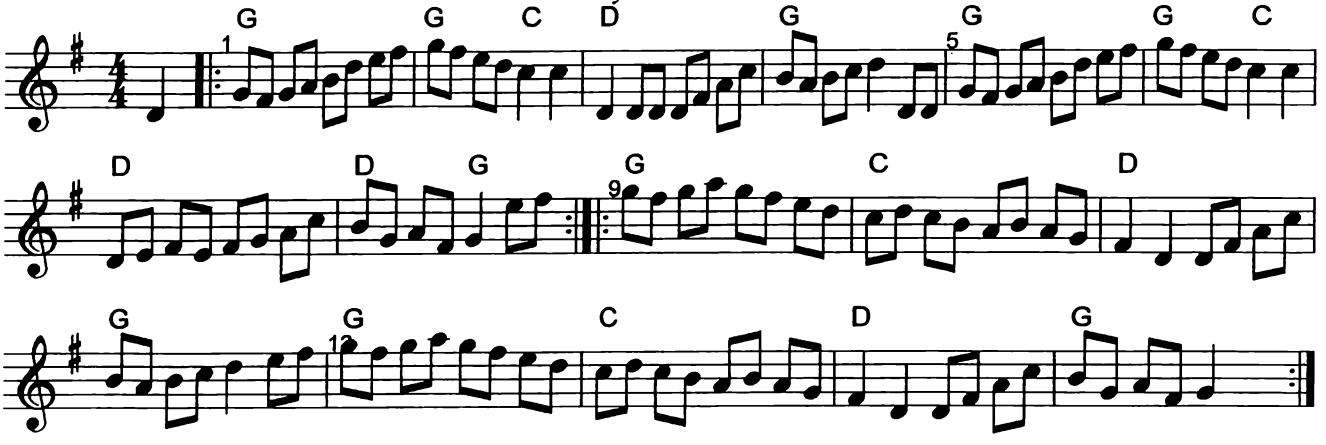
Arr. Gil Kiesecker



Gil plays the last section (in A) only once at the end of the piece, as a Coda
after playing the first two sections some number of times. Other fiddlers go back to the D parts.

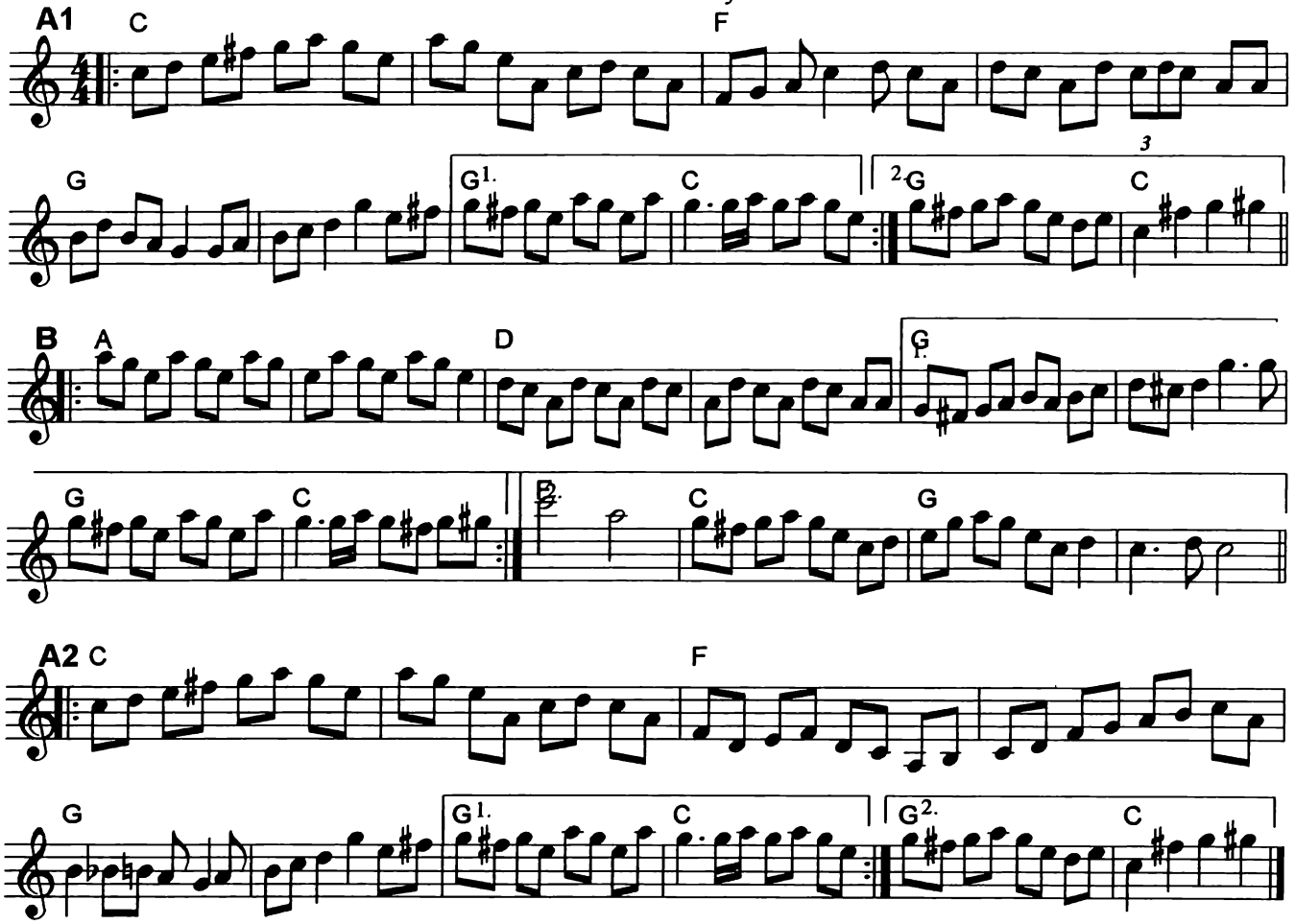
Stranger On a Mule

Arr. Denny Reid



Stone's Rag

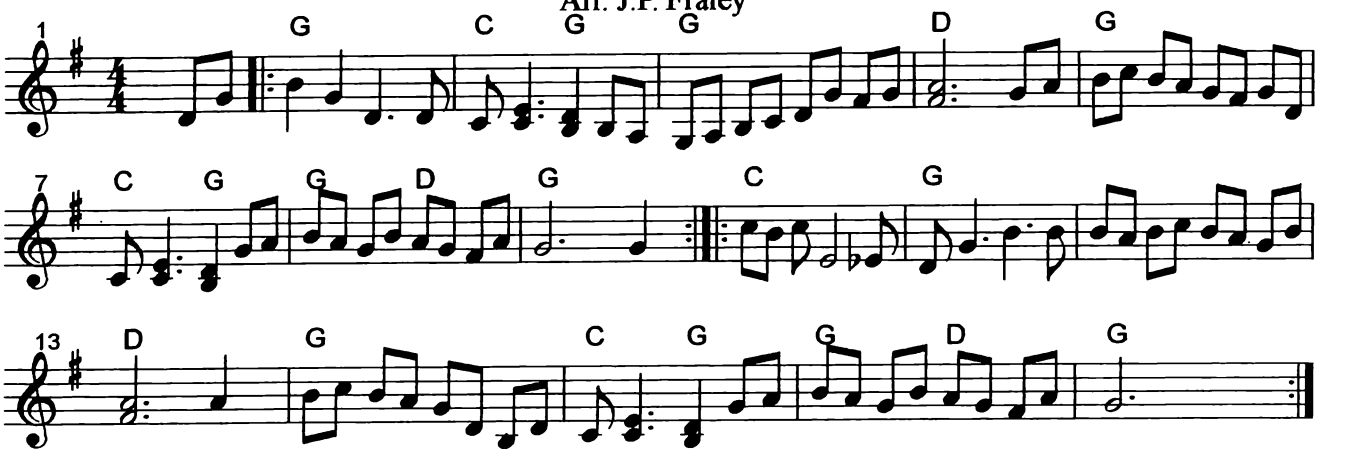
Arr. Glenn Berry



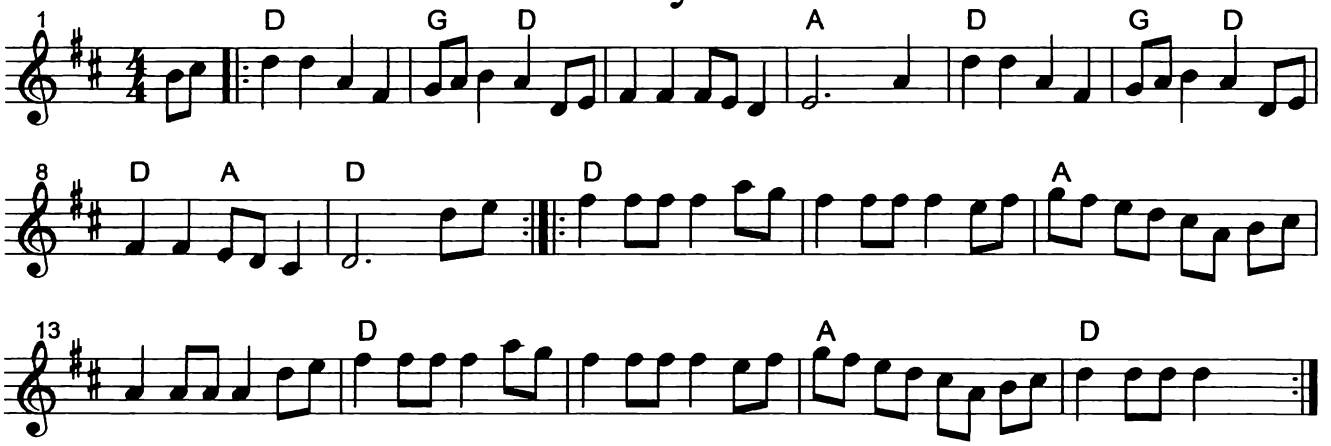
Glenn does not play the high C (F chord) second ending in the B part, but it is usually played by other fiddlers.
Glenn swings the eigth notes very broadly. He alternately plays the different A sections.

Strummin' on the Old Banjo

Arr. J.P. Fraley

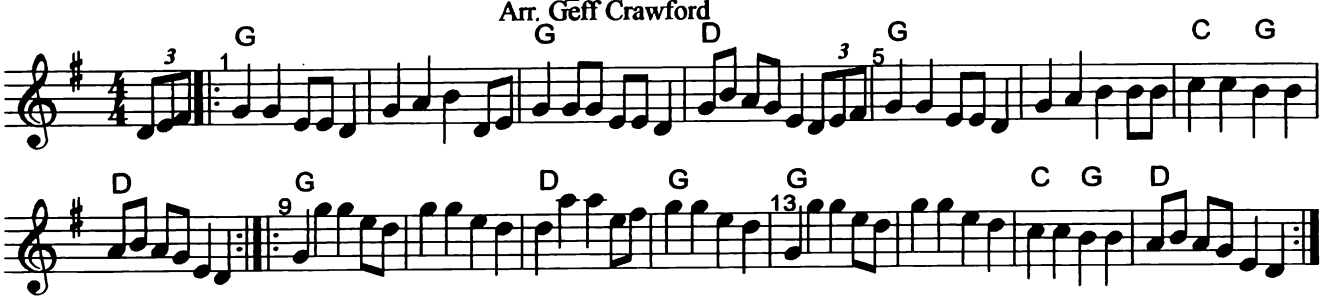


Stuart Lundy's Tune



Stump Tail Dog

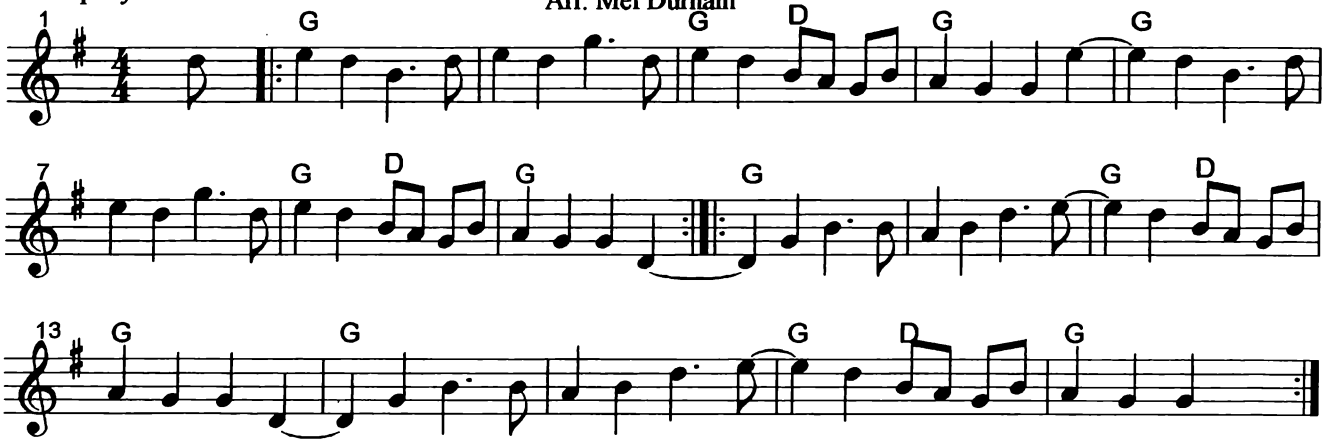
Arr. Geff Crawford



Sugar In My Coffee-O

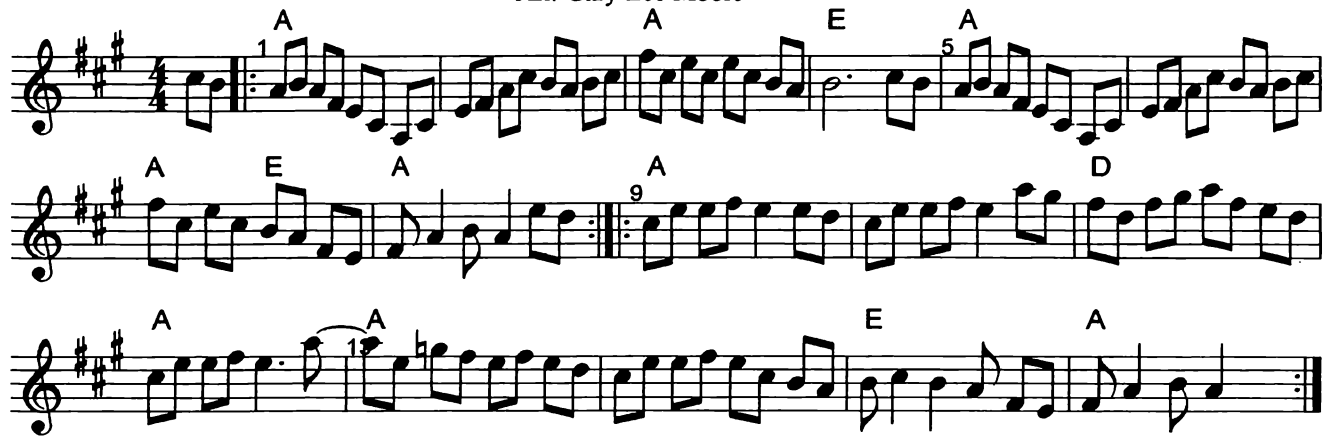
Also played in A

Arr. Mel Durham



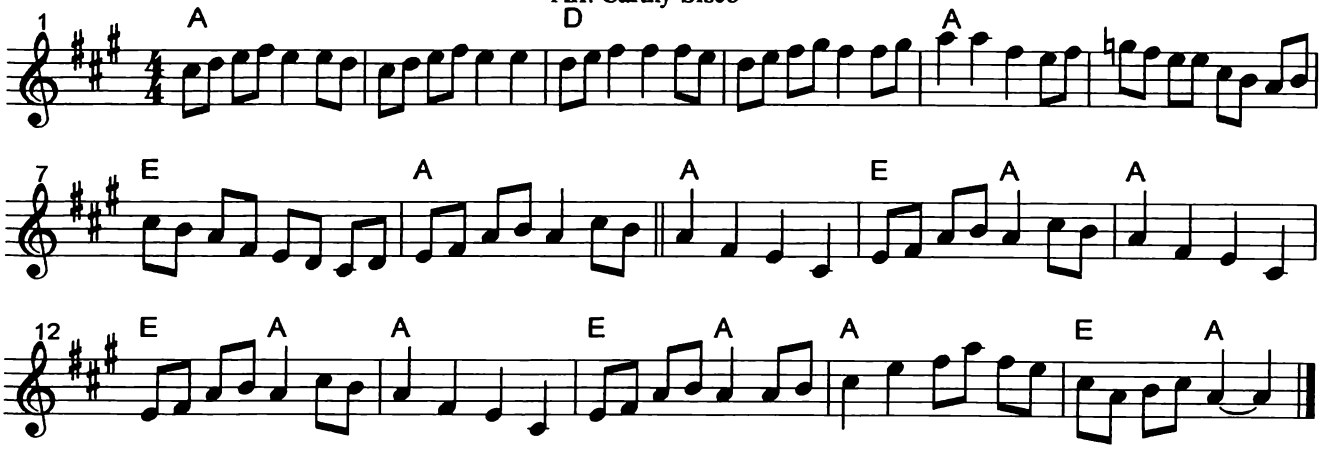
Sugar In the Gourd

Arr. Gary Lee Moore



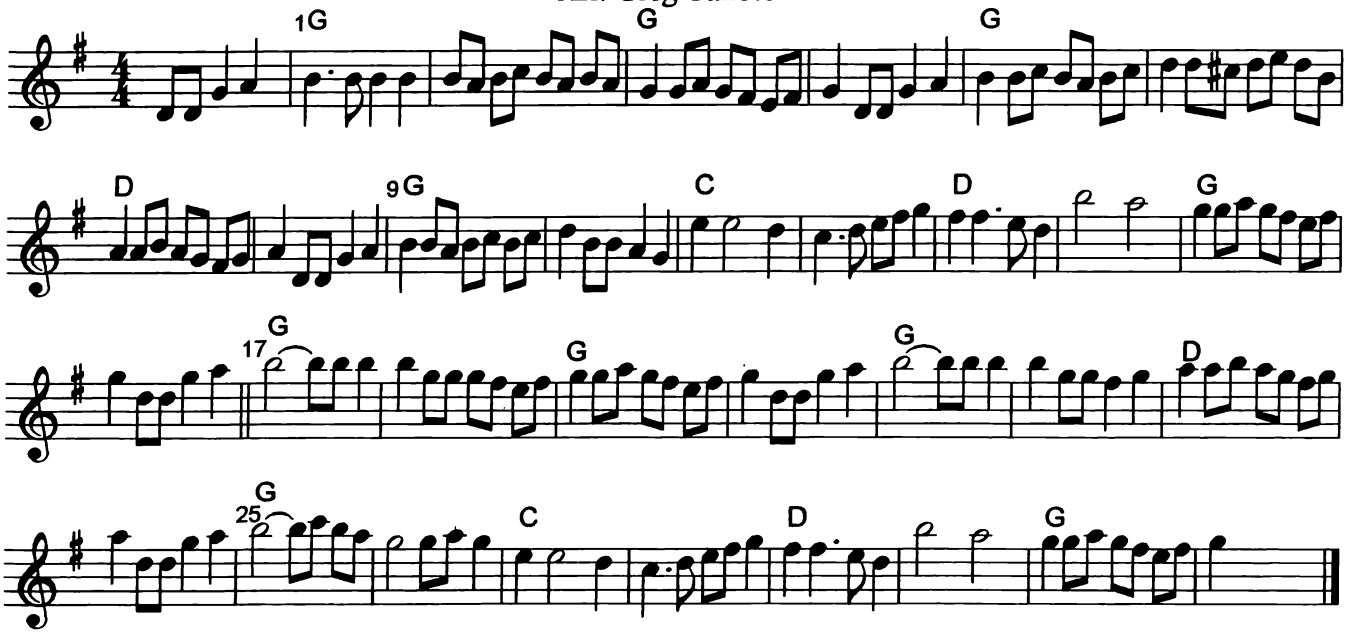
Sugar in the Gourd

Arr. Carthy Sisco



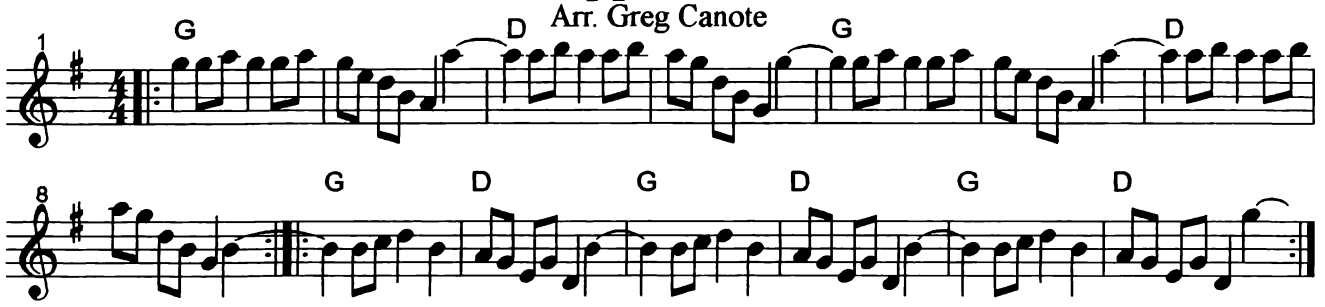
Sunny Home In Dixie

Arr. Greg Canote

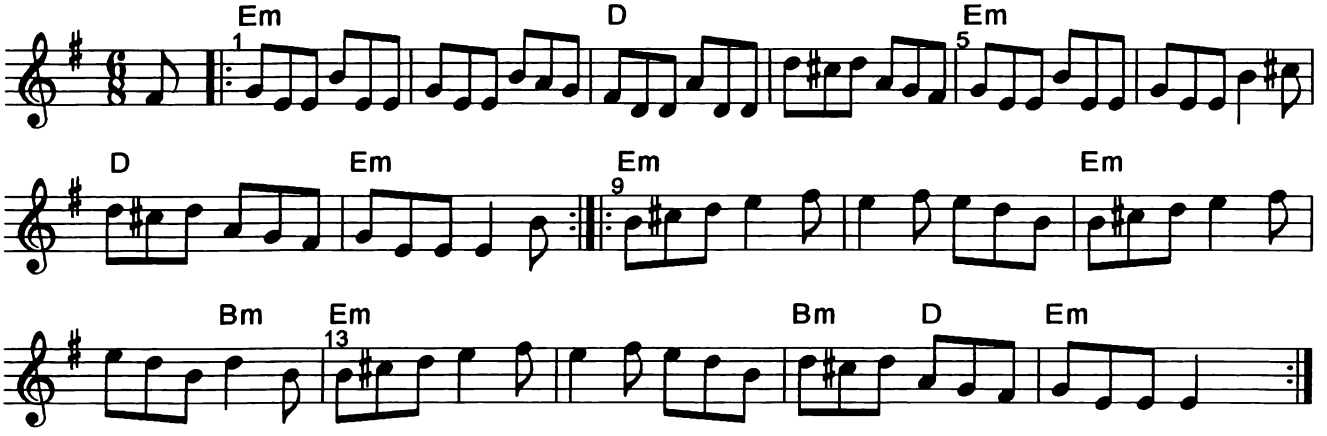


Suppertime

Arr. Greg Canote

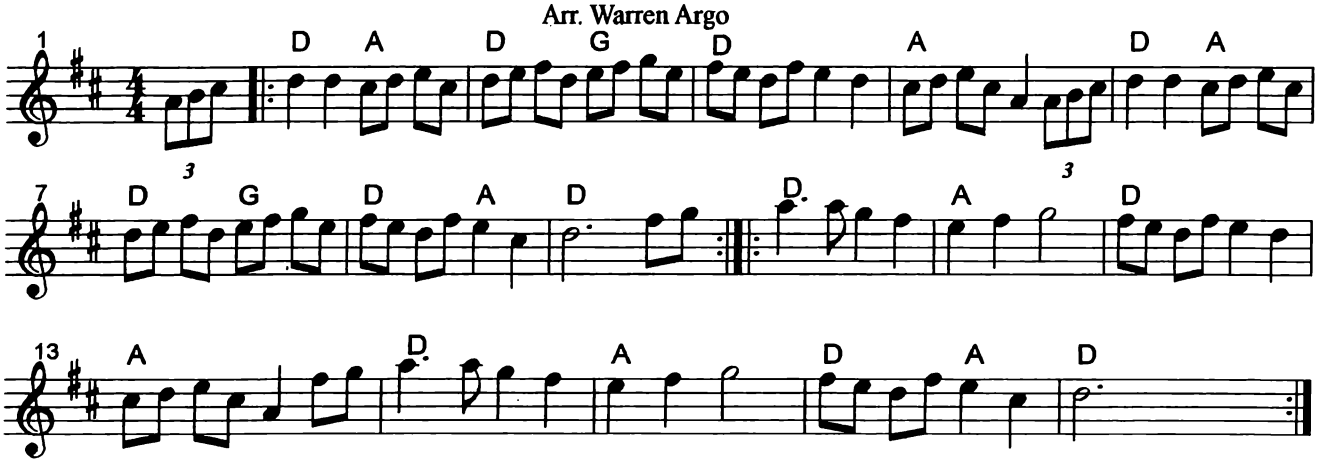


Swallowtail



"Sweeping the Town"

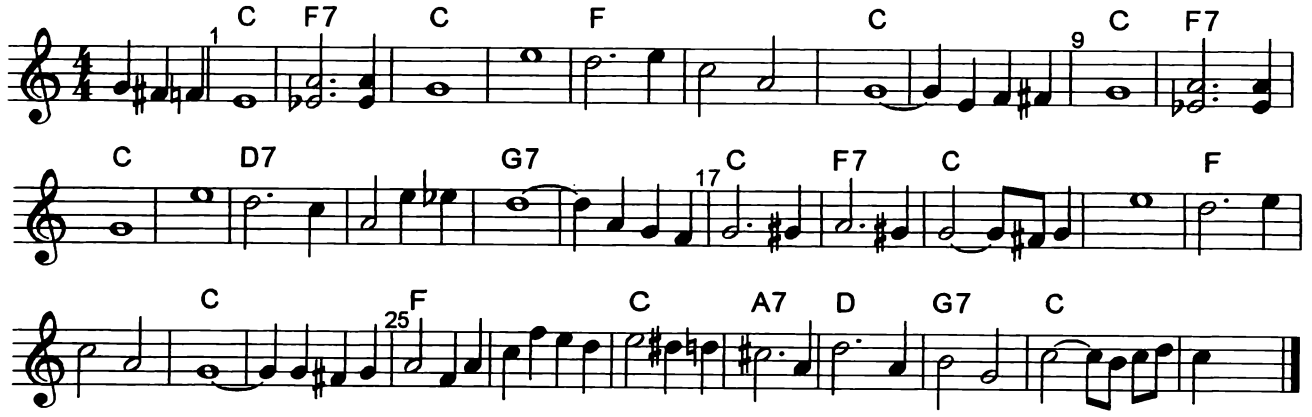
Arr. Warren Argo



Apparently so named from a remark by Armin Barnett that nobody knew the name of this tune, but it was "sweeping the town." It appears, however, to be the Irish jig "Kitty McGee" turned into a reel.

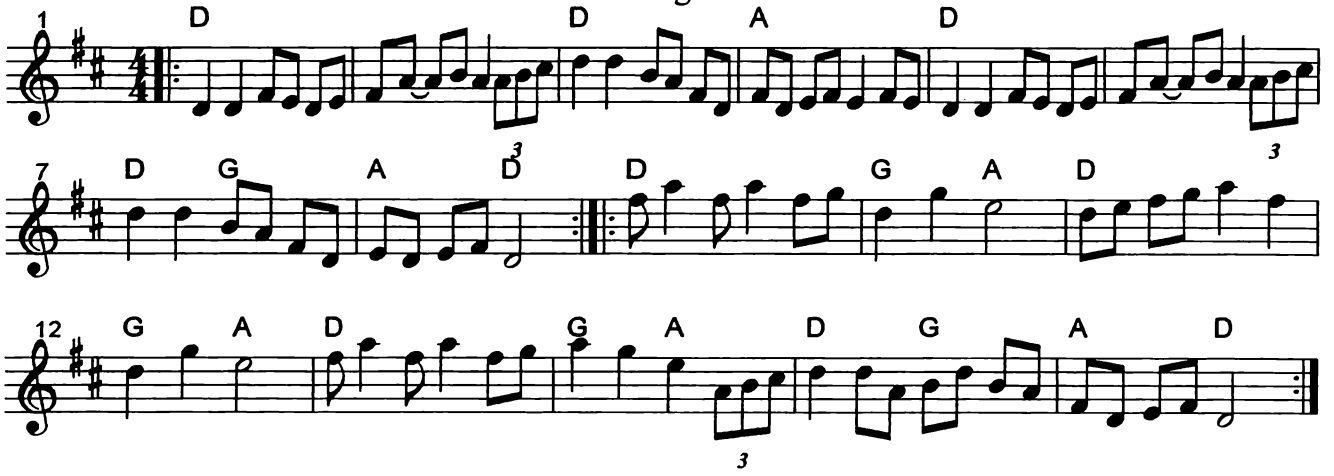
Sweet Bunch of Daisies

Arr. Kenny Baker

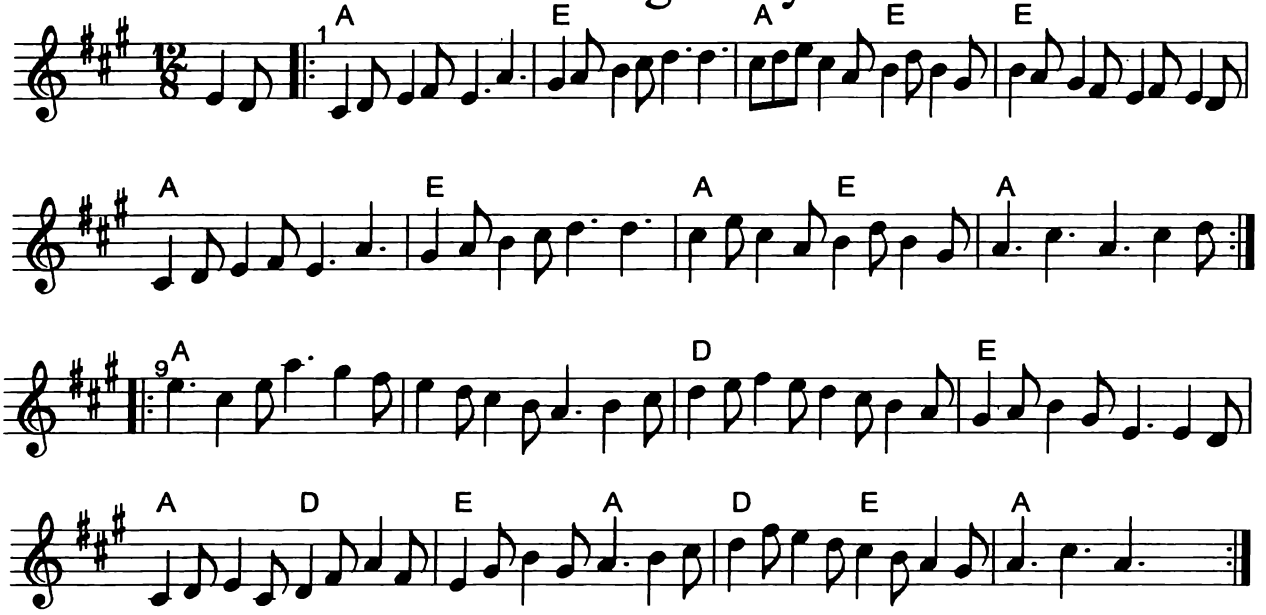


Sweet Ellen

Arr. Greg Canote

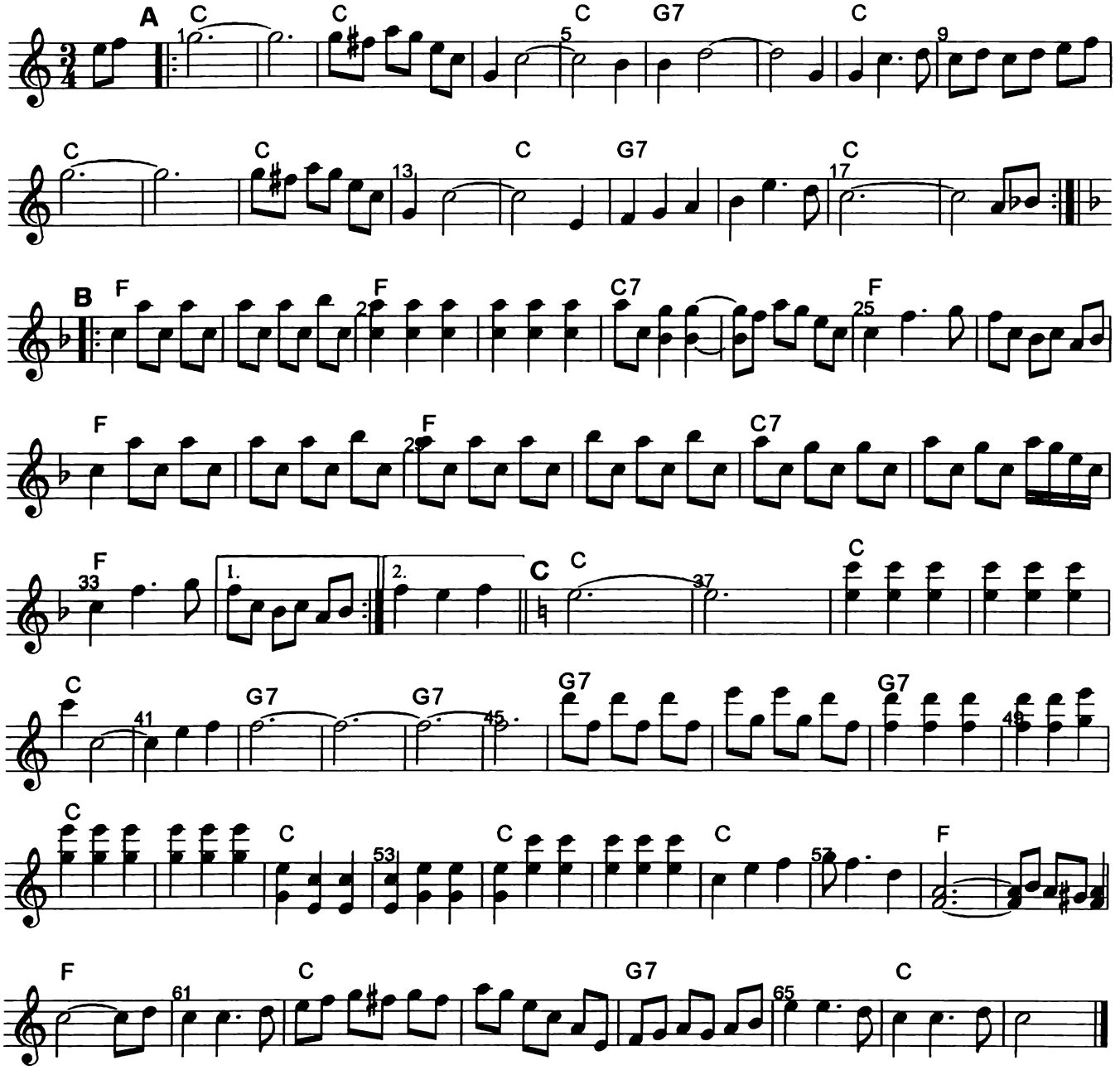


Swing Away



Sweetest Flower

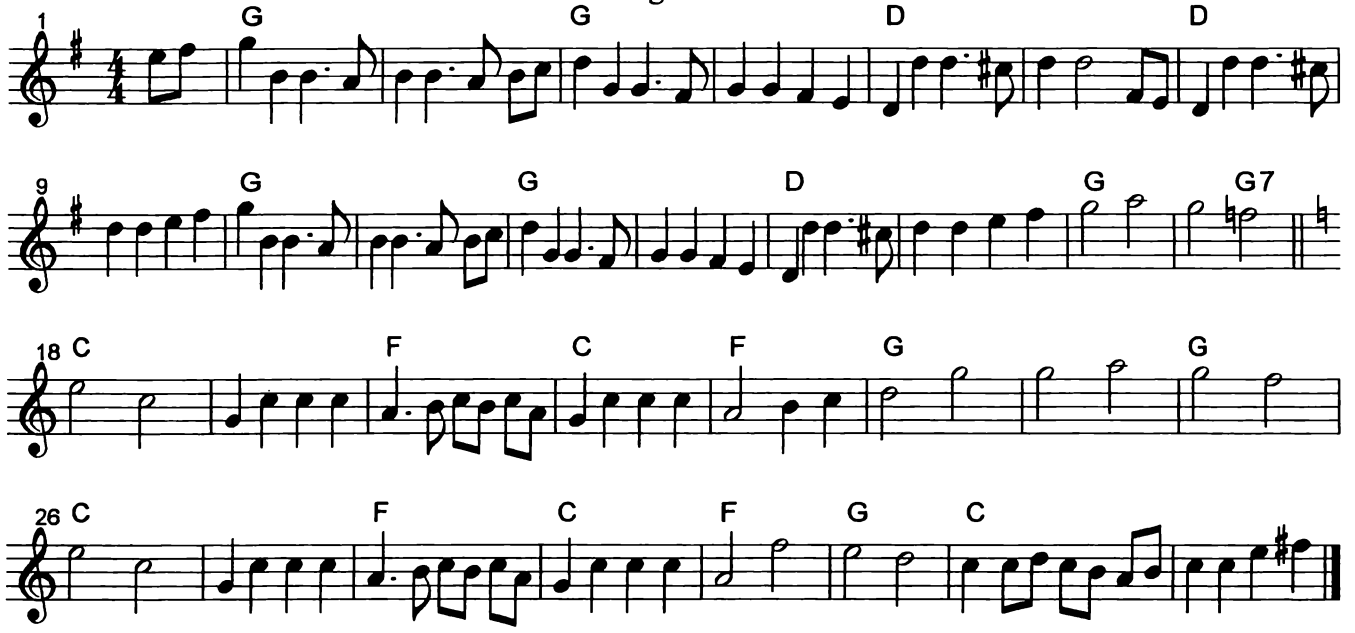
Arr. East Texas Serenaders



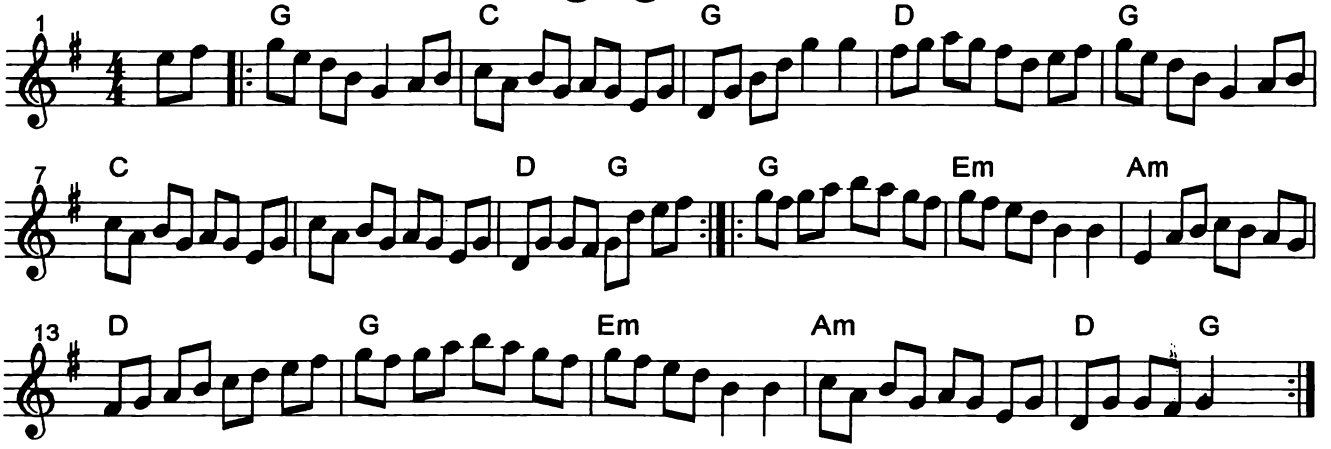
On the East Texas Serenaders recording, they play A, A, B, B, A, C, B, A, B, A.
The second ending is used to transition to the A section.

Swing Your Partner

Arr. Greg Canote

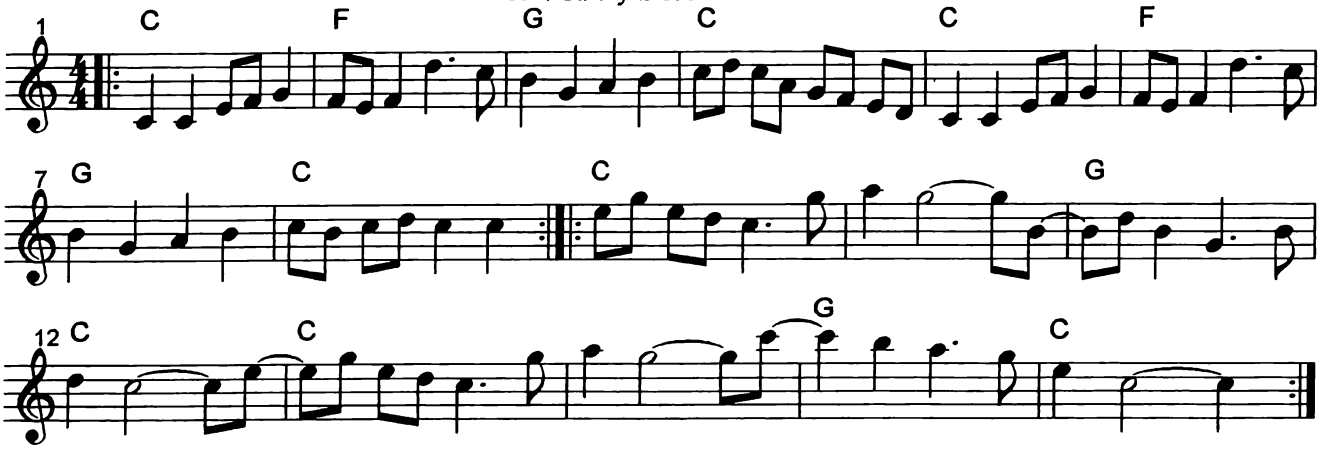


Swinging on a Gate

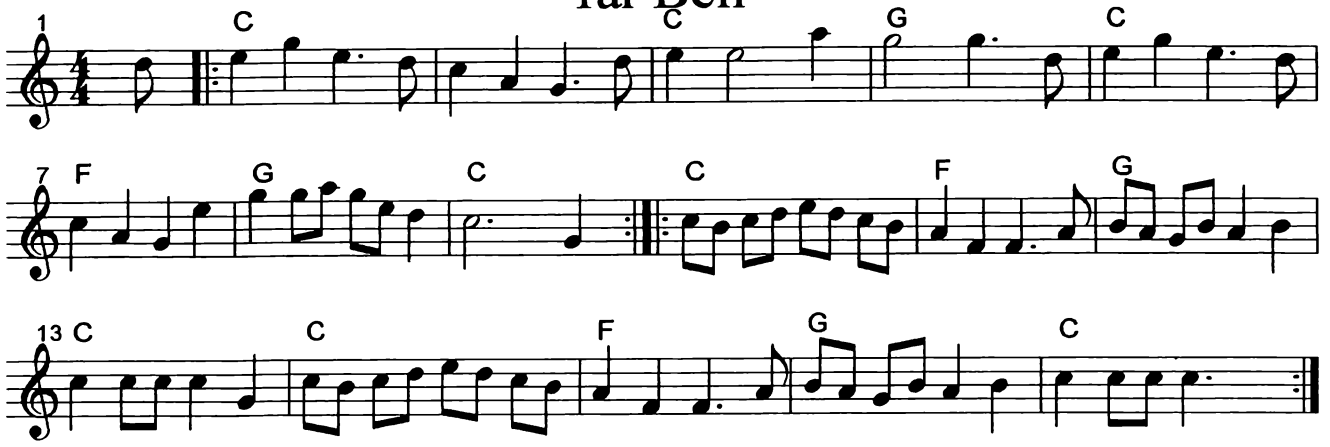


Take Me Back to Georgia

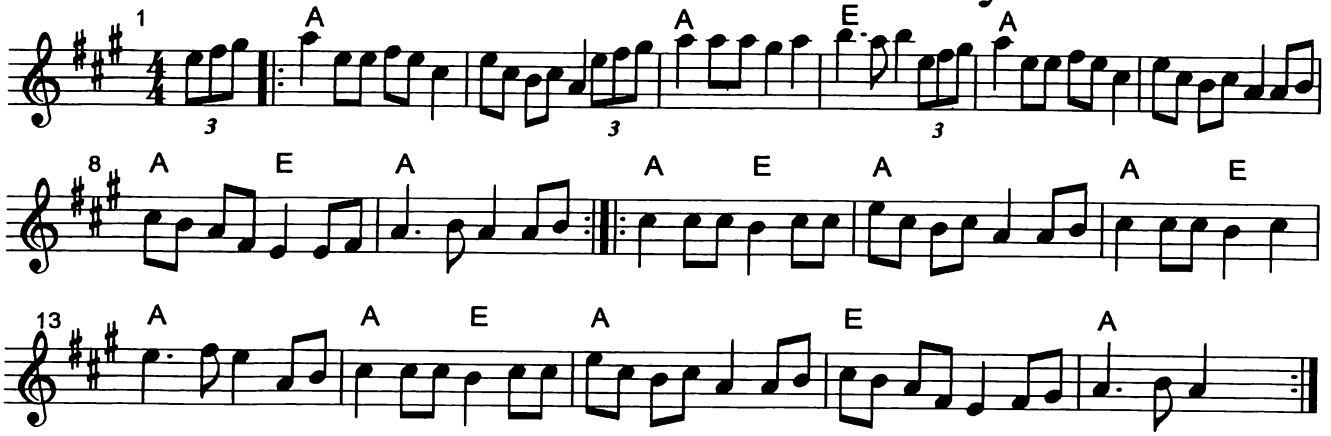
Arr. Carthy Sisco



Tar Bell

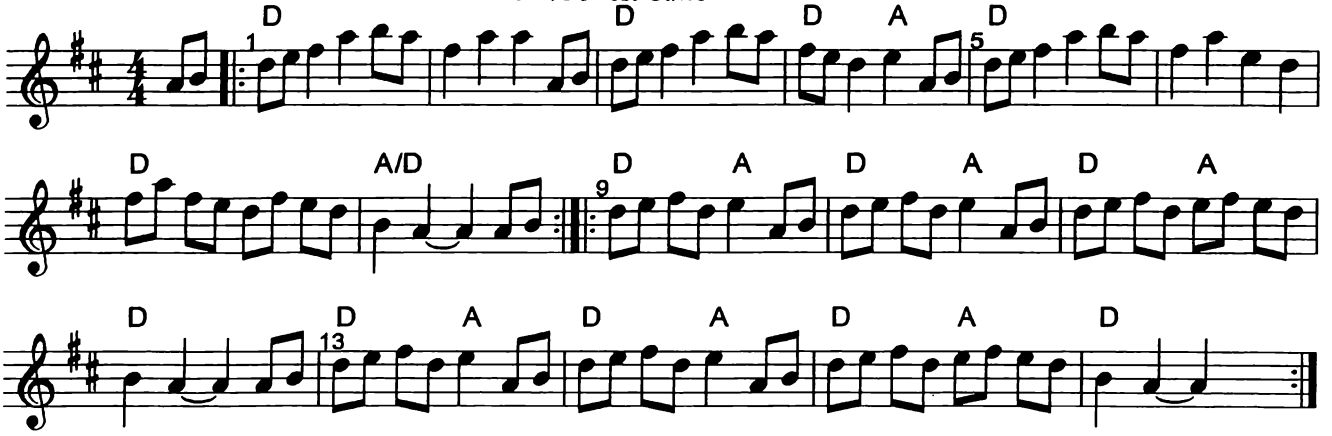


Tell Her Lies and Feed Her Candy



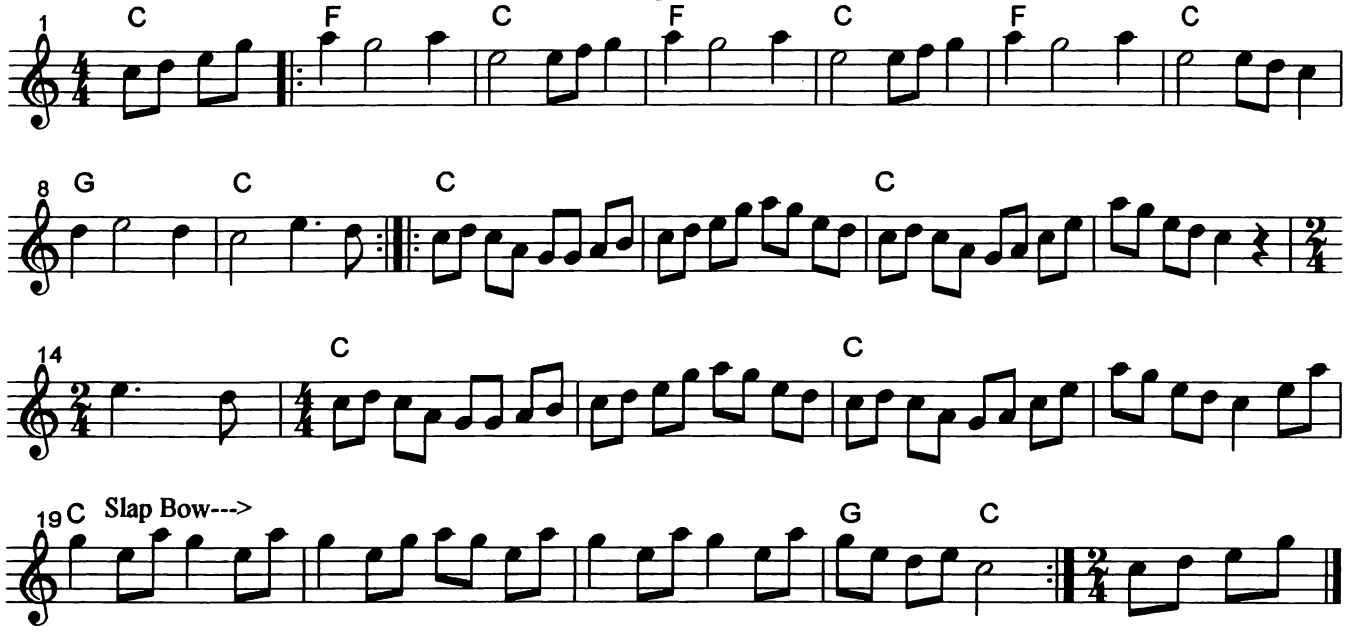
Tennessee Girl

Arr. Forrest Carroll

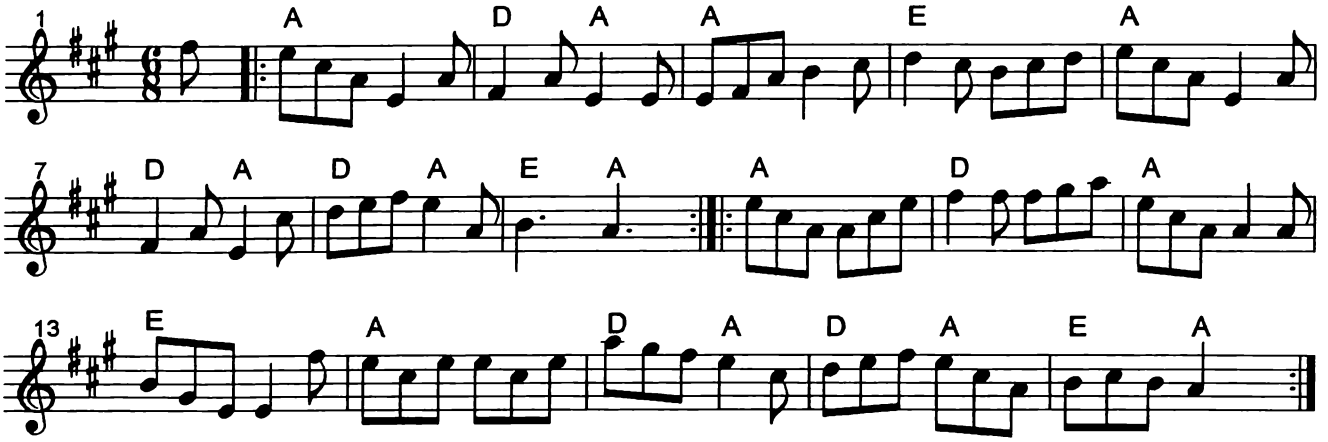


Tennessee Mountain Fox Chase

Arr. Greg Canote



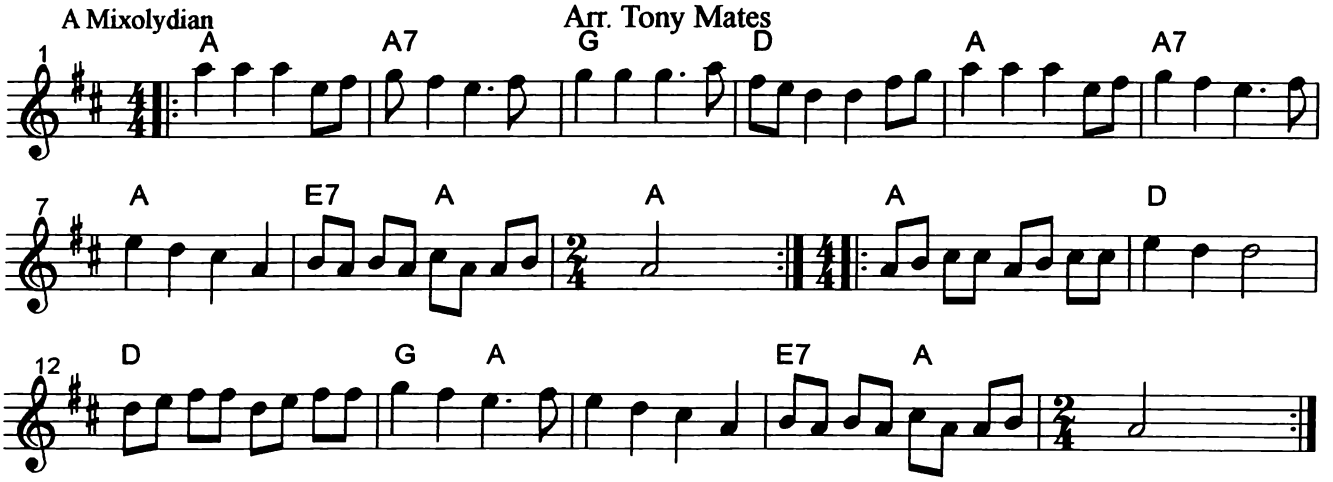
Teviot Bridge



Texas

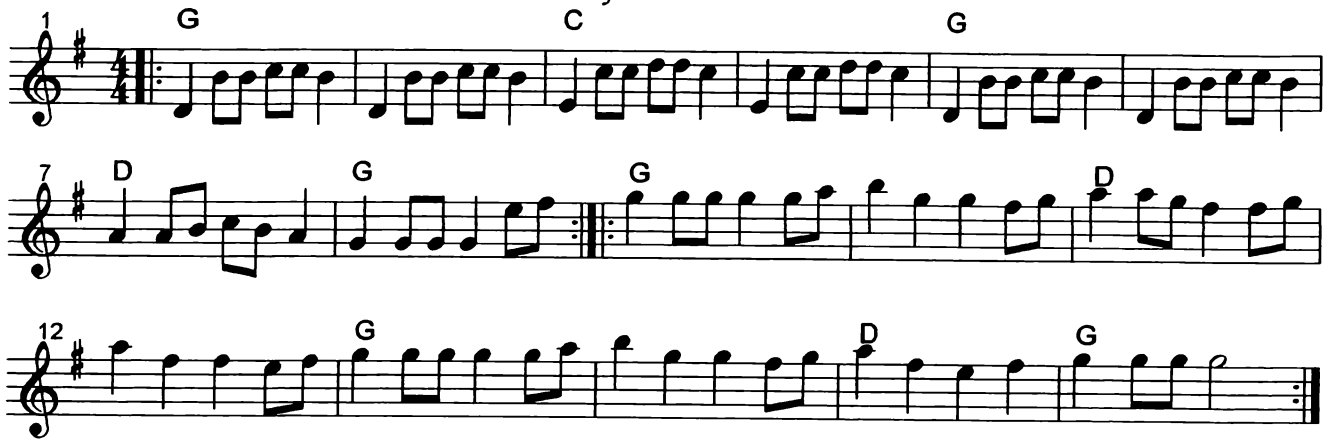
A Mixolydian

Arr. Tony Mates



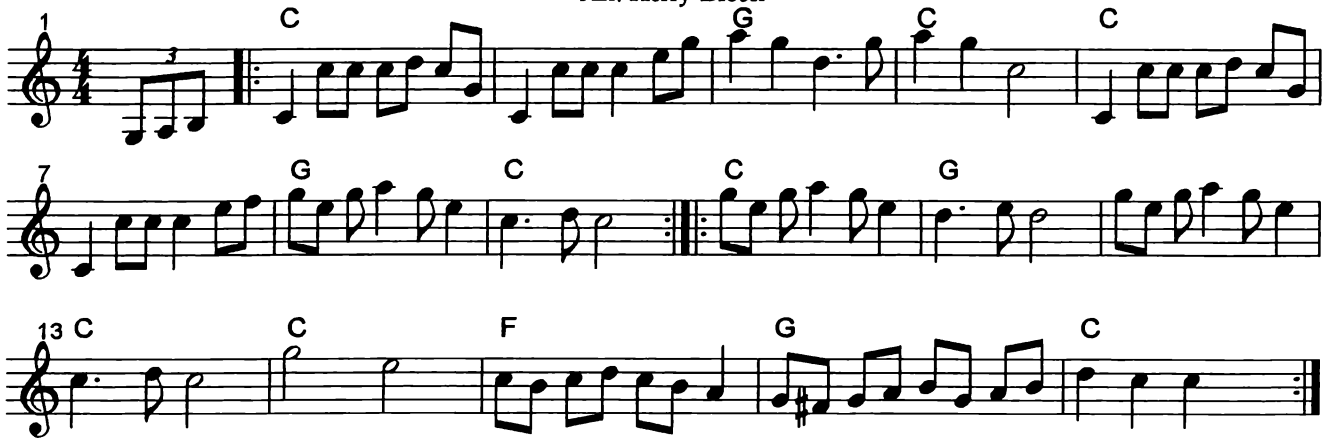
Texas Barbed Wire

Arr. Tony Mates



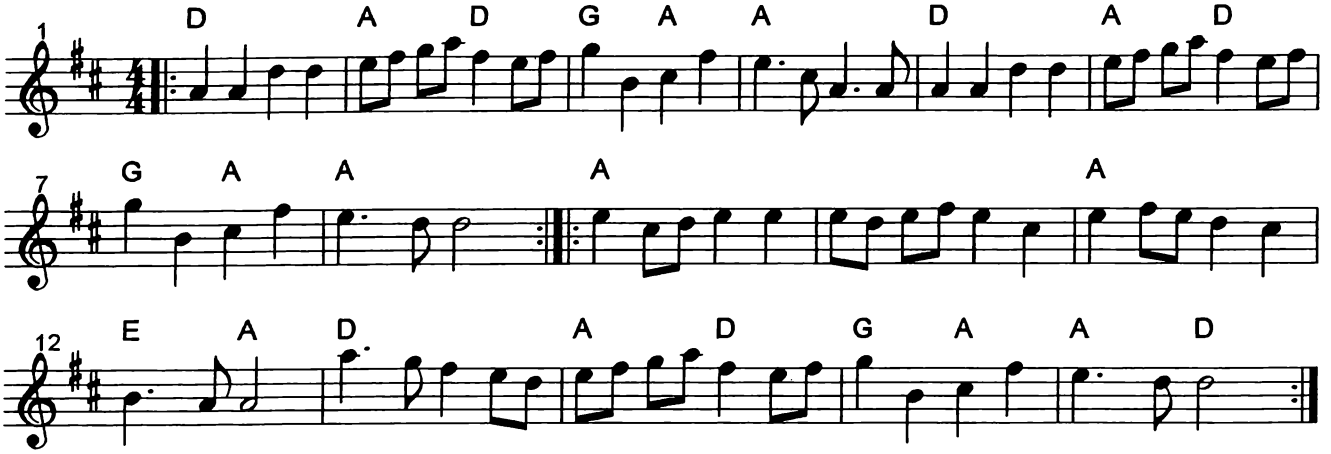
Texas Fair

Arr. Kerry Blech



The World Turned Upside Down (The British Sorrow)

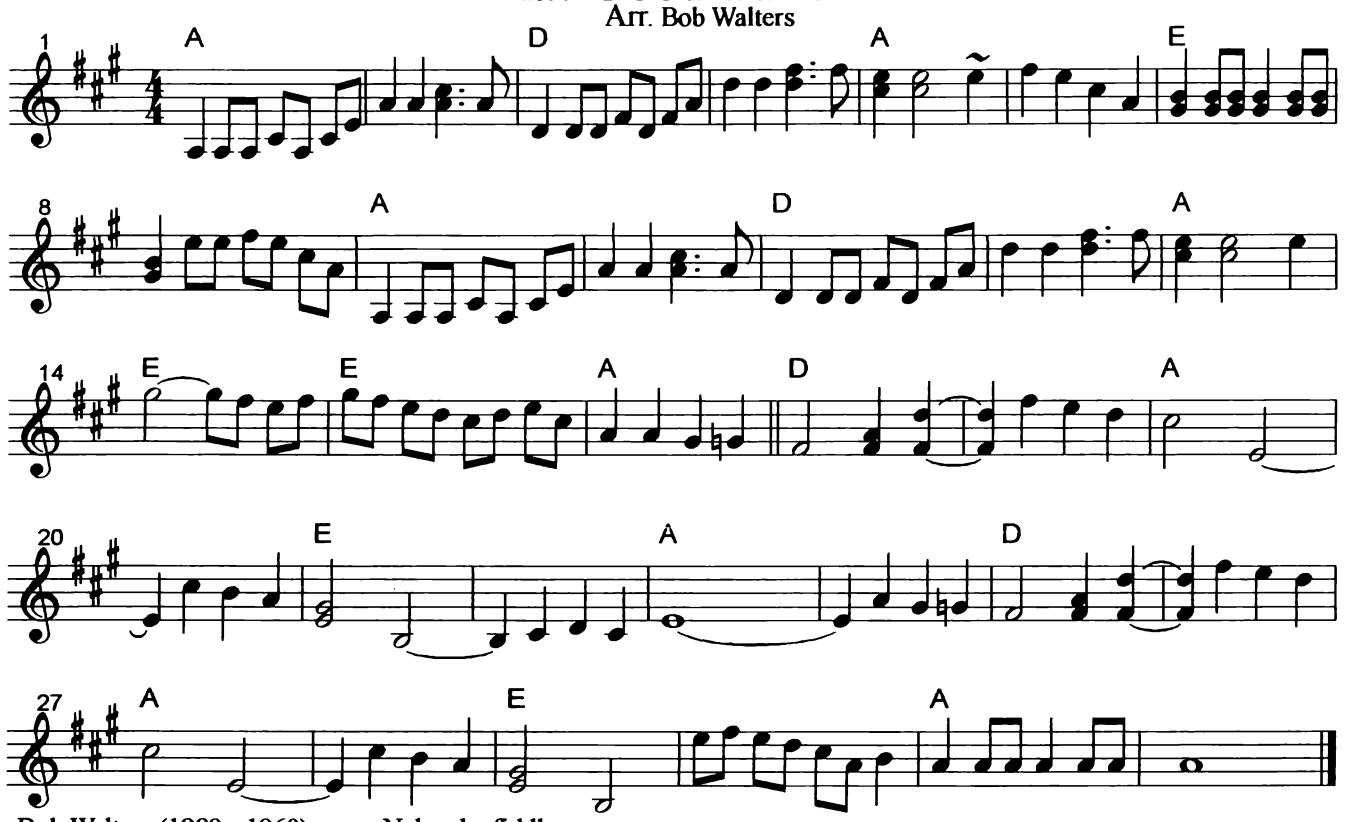
Arr. Phil and Vivian Williams



Phil and Vivian have traced this tune to the American Revolution, where it was played by the British bands after their defeat (hence the titles).

"That Good Tune in A"

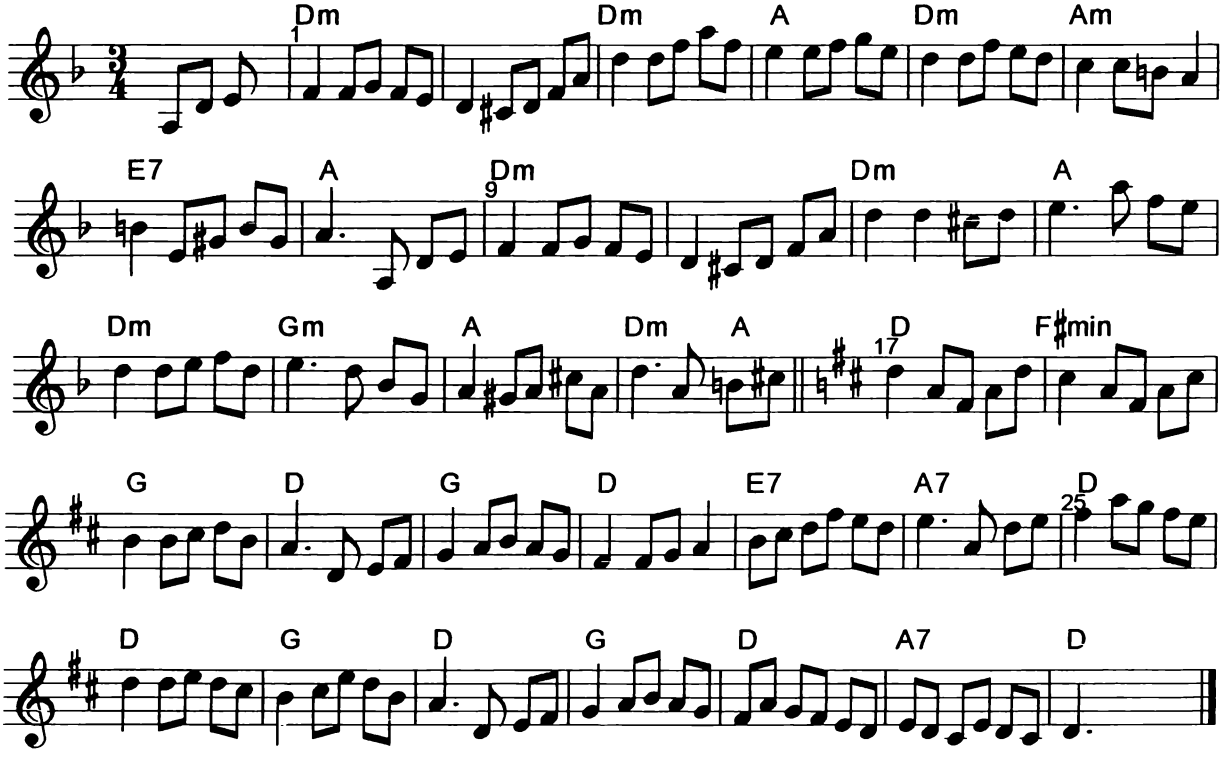
Arr. Bob Walters



Bob Walters (1889 - 1960) was a Nebraska fiddler.

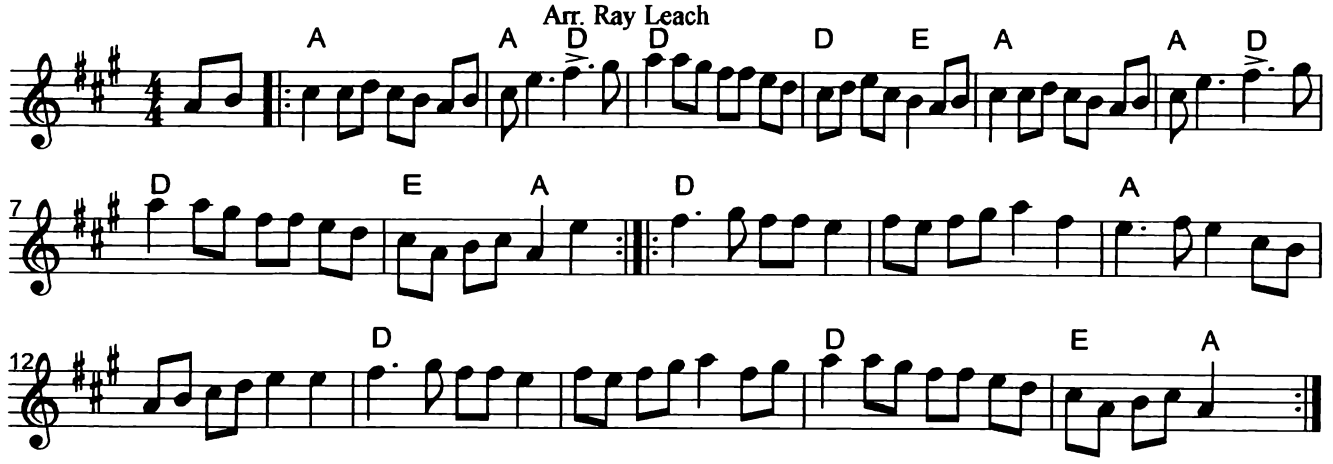
Tosvalen

Arr. Alan Ede



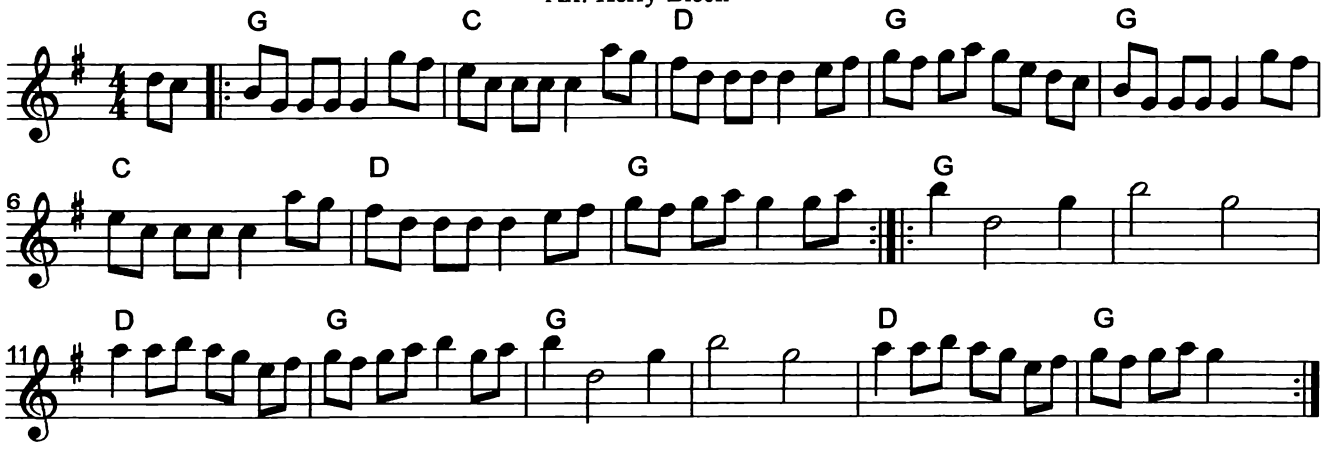
Three Ponies

Arr. Ray Leach



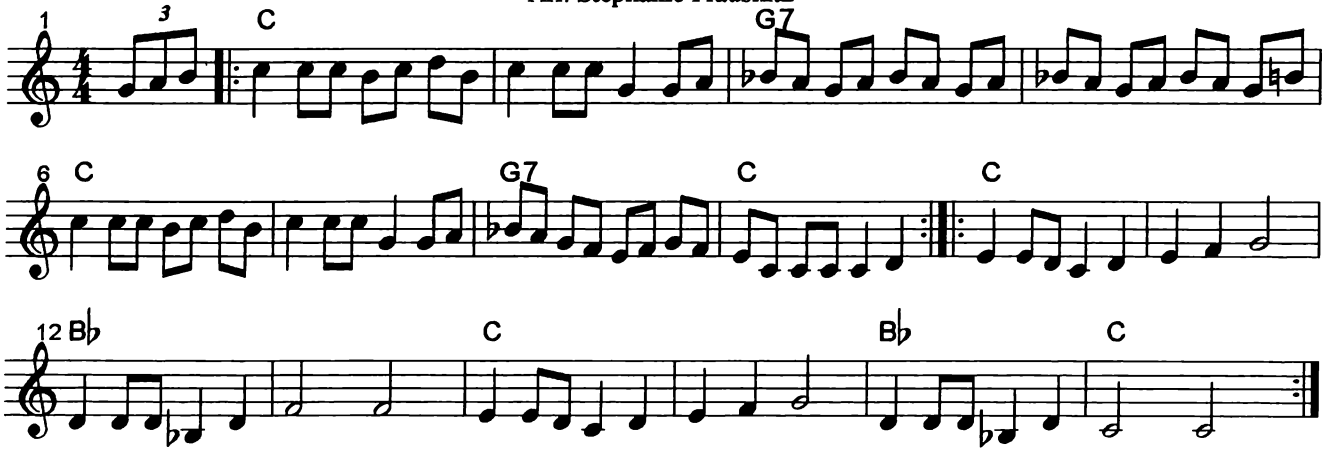
Throw the Old Cow Over the Fence

Arr. Kerry Blech



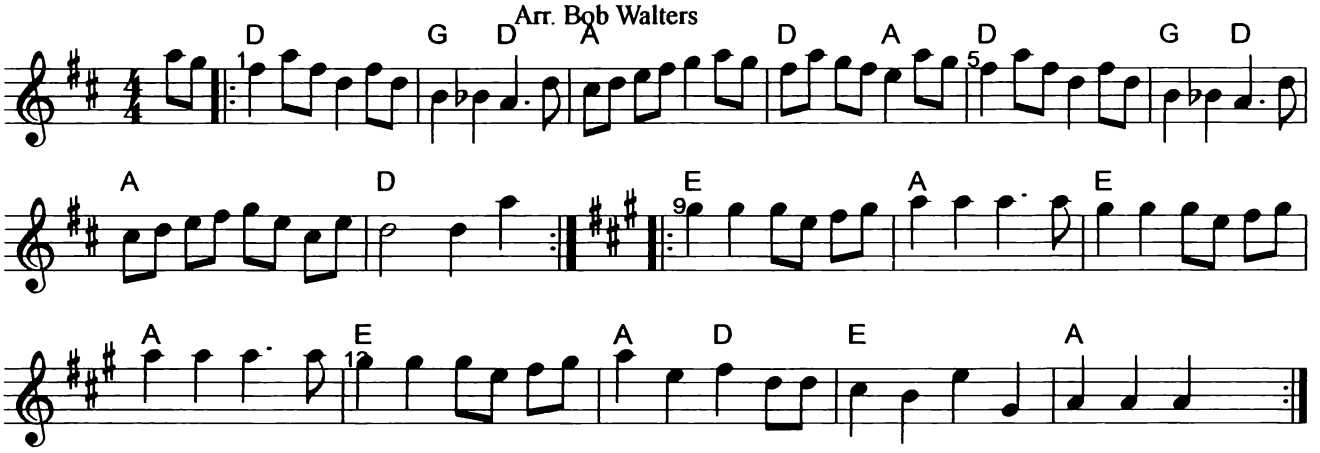
Train on the Island

Arr. Stephanie Prausnitz



Tune in D and A

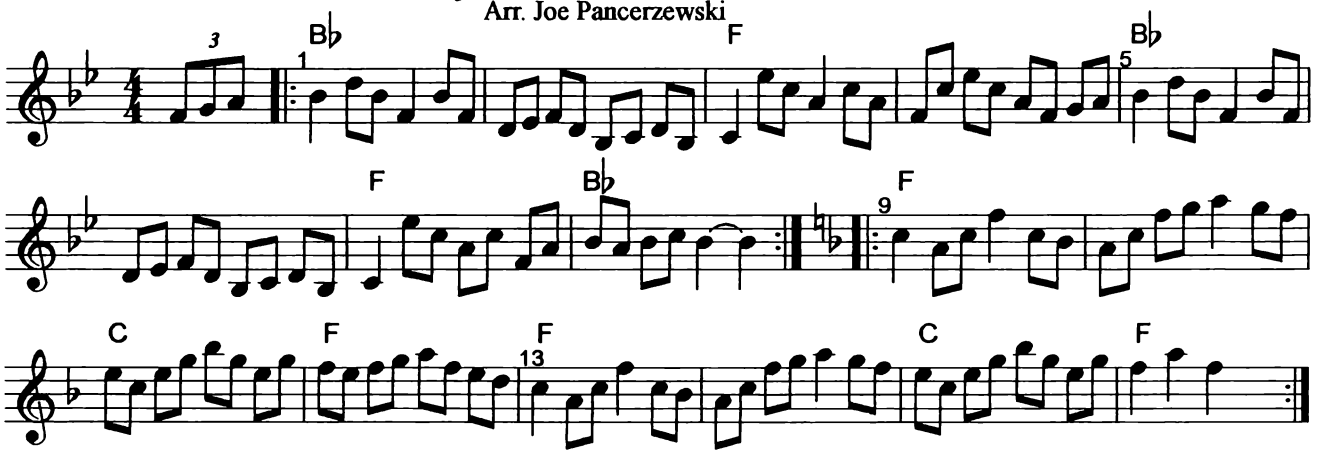
Arr. Bob Walters



Bob Walters (1889 - 1960) was a Nebraska fiddler.

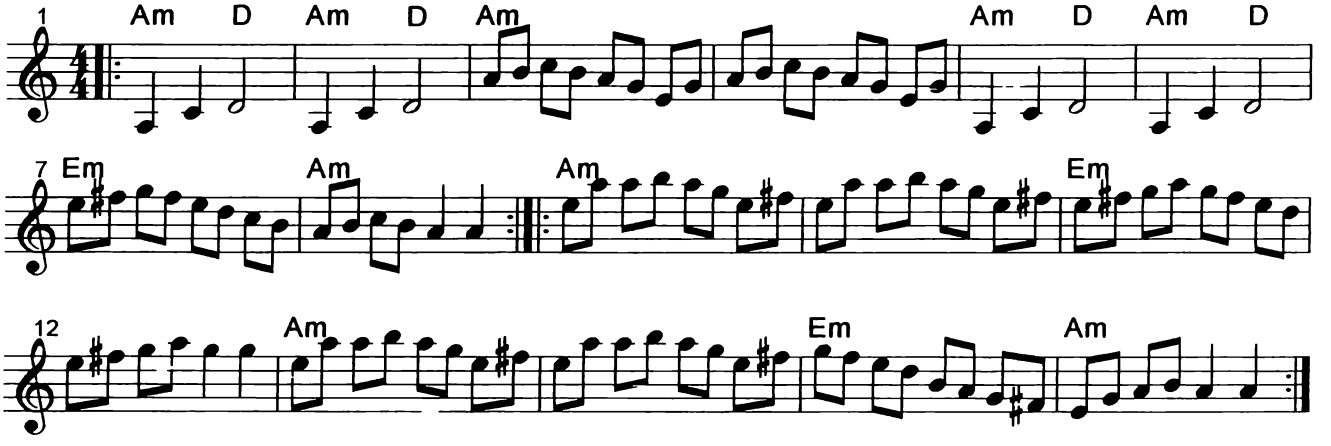
Turkey In the Cottonwoods

Arr. Joe Pancerzewski



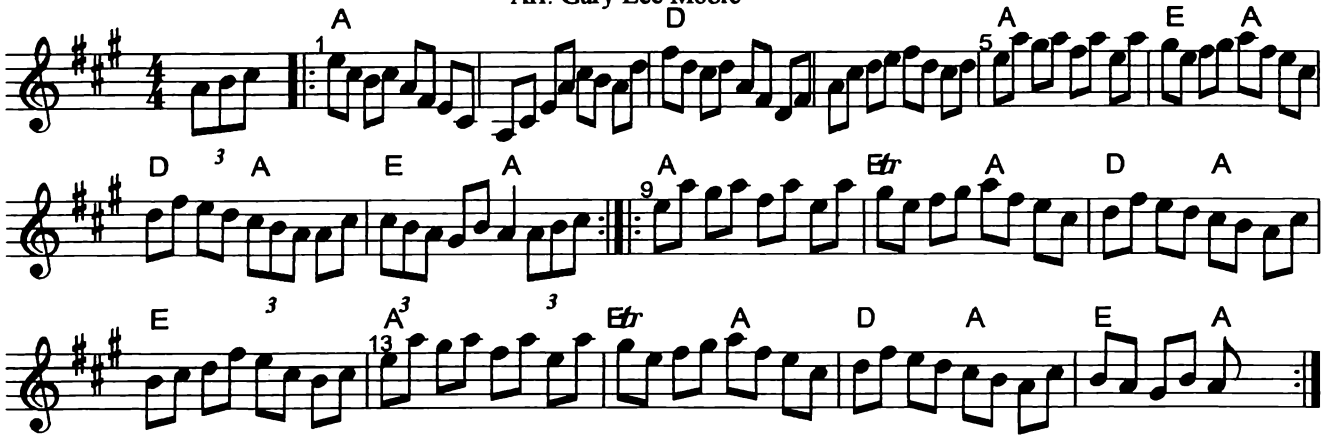
Twenty-eighth of January

Arr. Stephanie Prausnitz



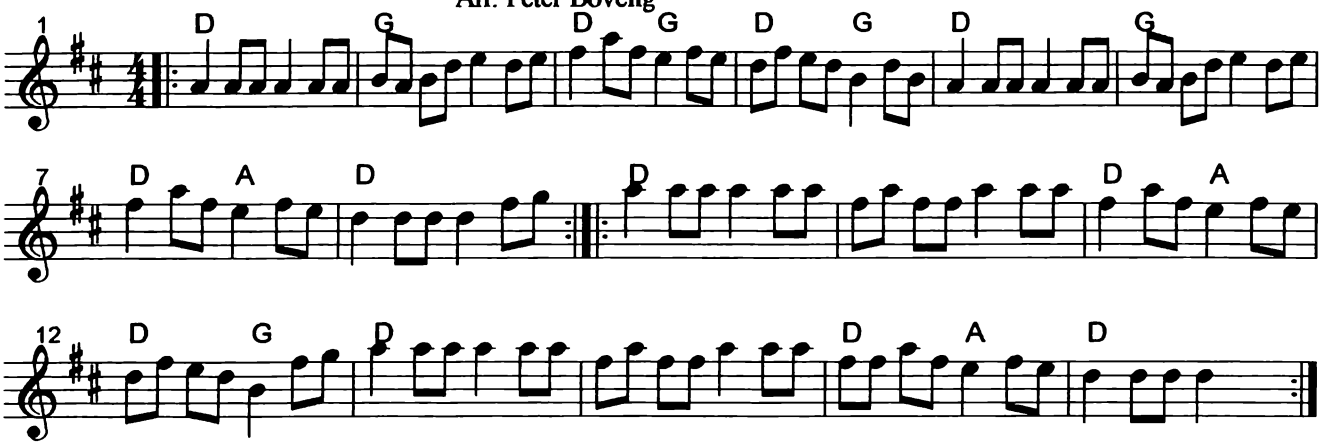
Twin Reels

Arr. Gary Lee Moore



Twin Sisters/Boys of Blue Hill

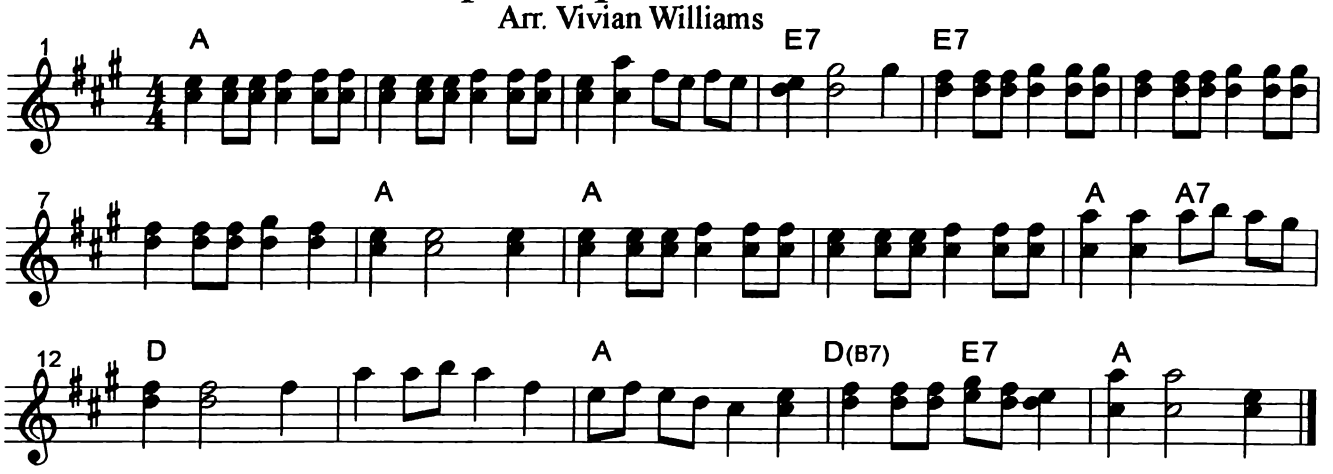
Arr. Peter Boveng



Twin Sisters comes from Melvin Wine

Up Jumped the Devil

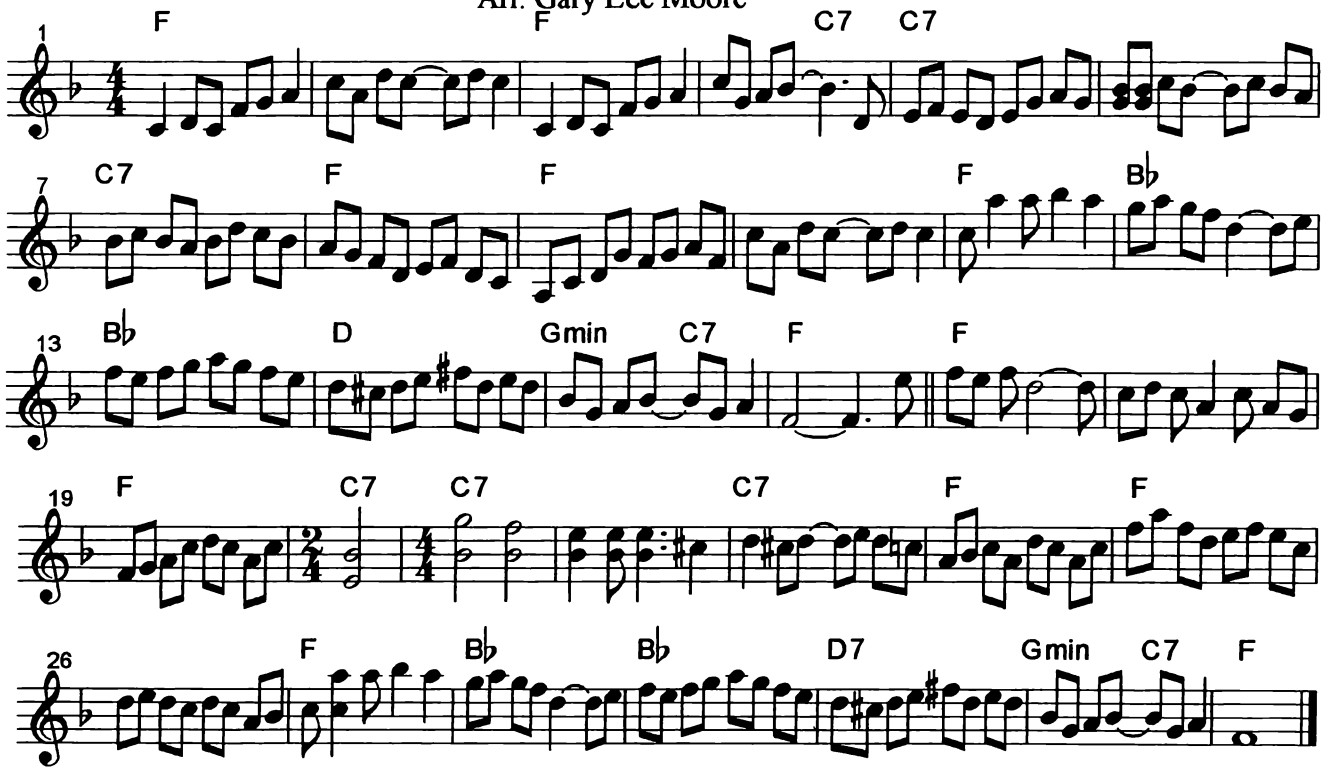
Arr. Vivian Williams



Vivian and most other folks play this alternatively in A and D.

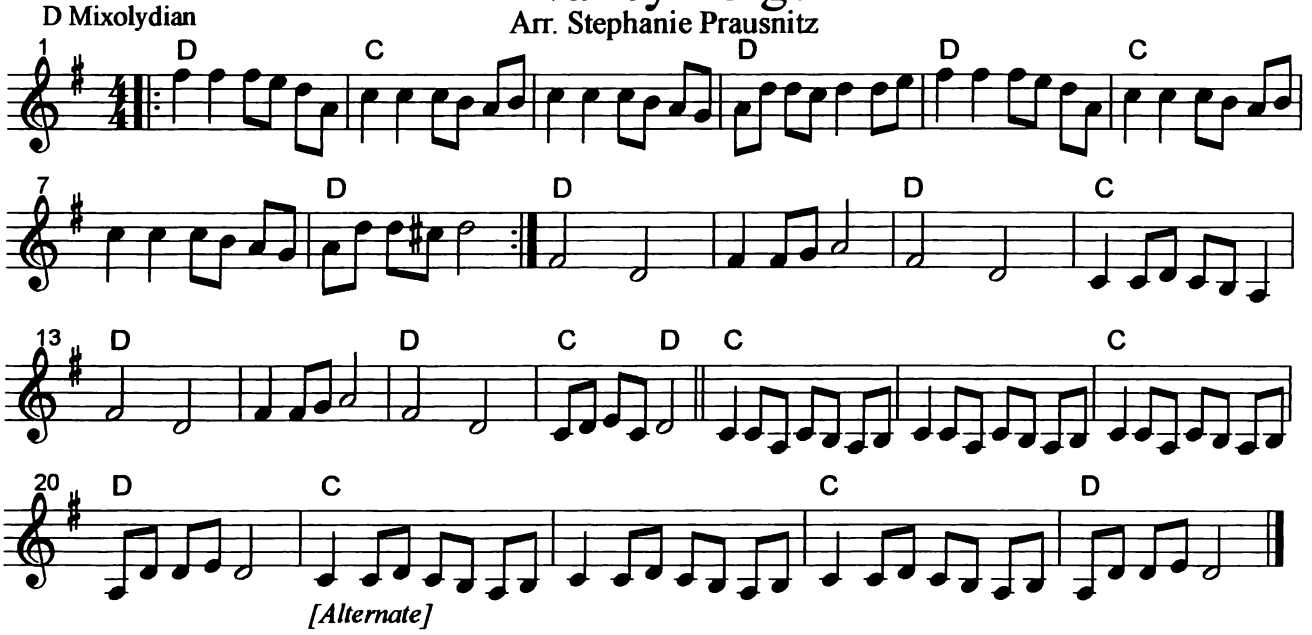
Uncle Pig

Arr. Gary Lee Moore



Valley Forge

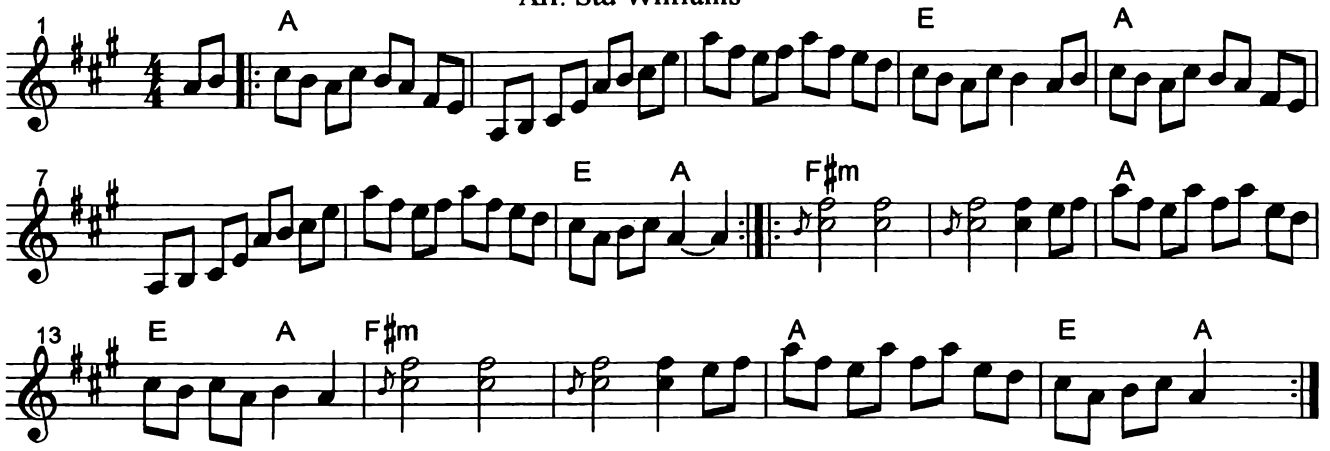
Arr. Stephanie Prausnitz



[Alternate]

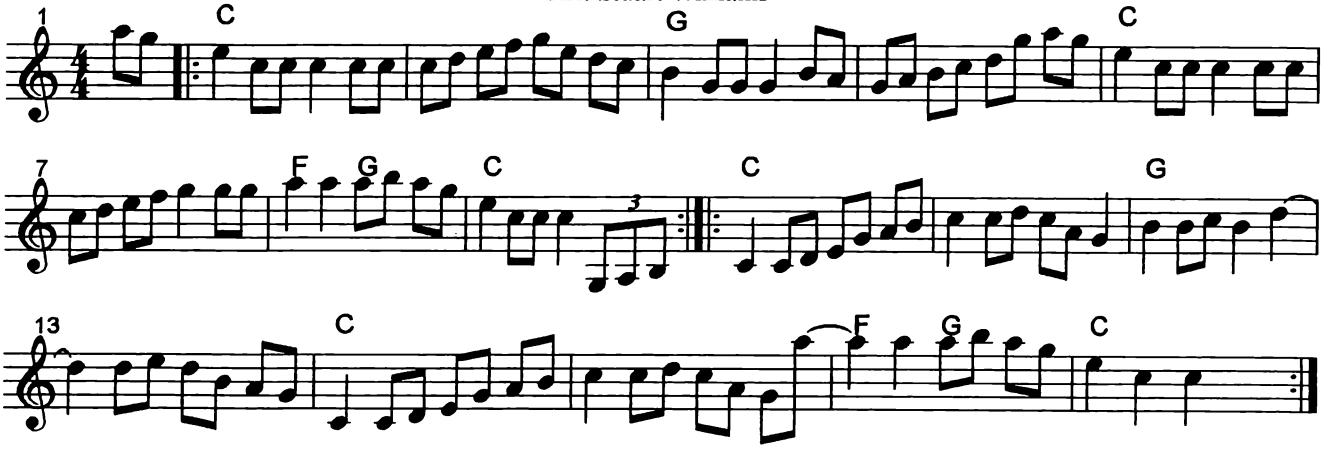
W. Virginia Hornpipe

Arr. Stu Williams



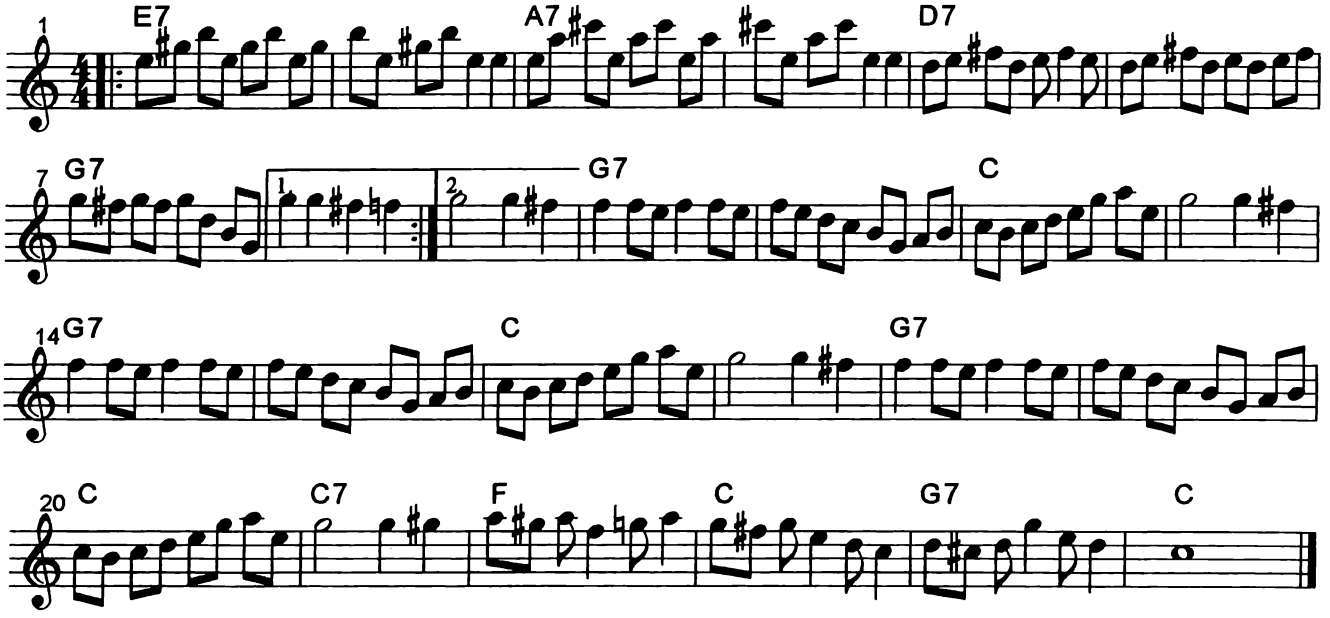
Wagoner

Arr. Stuart Williams



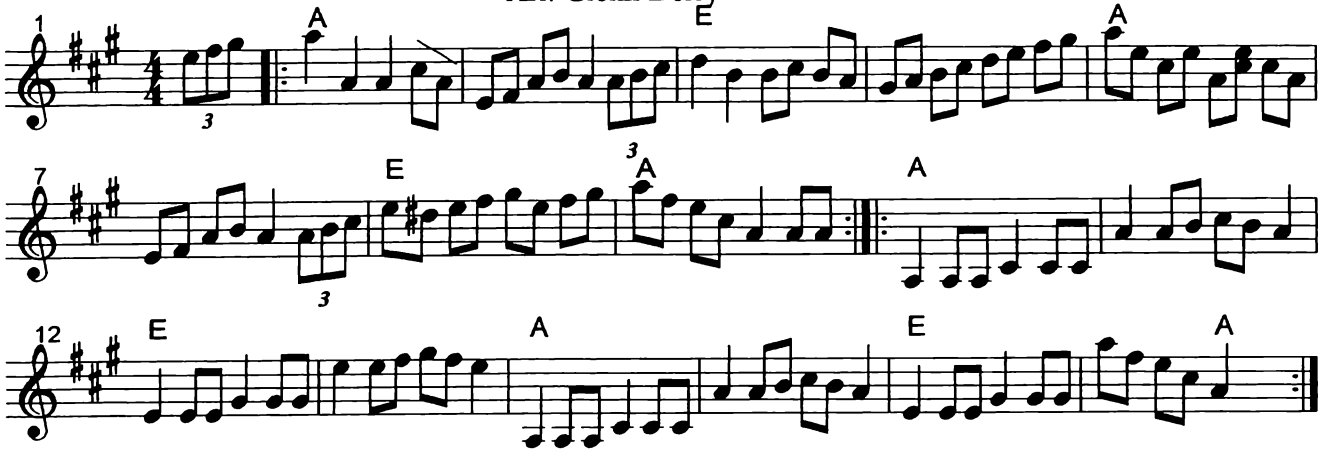
Wait 'Till You Hear This One, Boys

Arr. Greg Canote



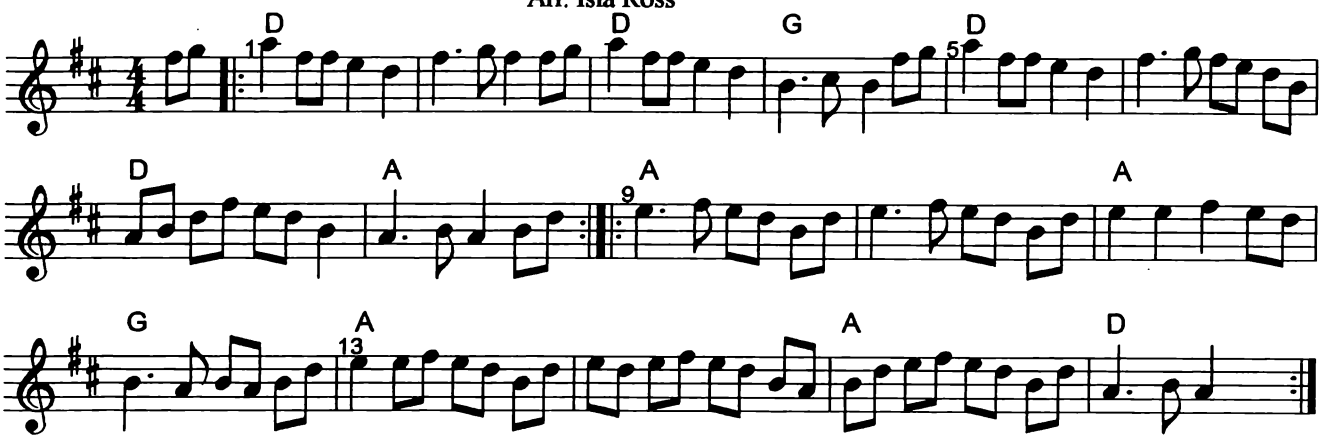
Wake Up Susan

Arr. Glenn Berry

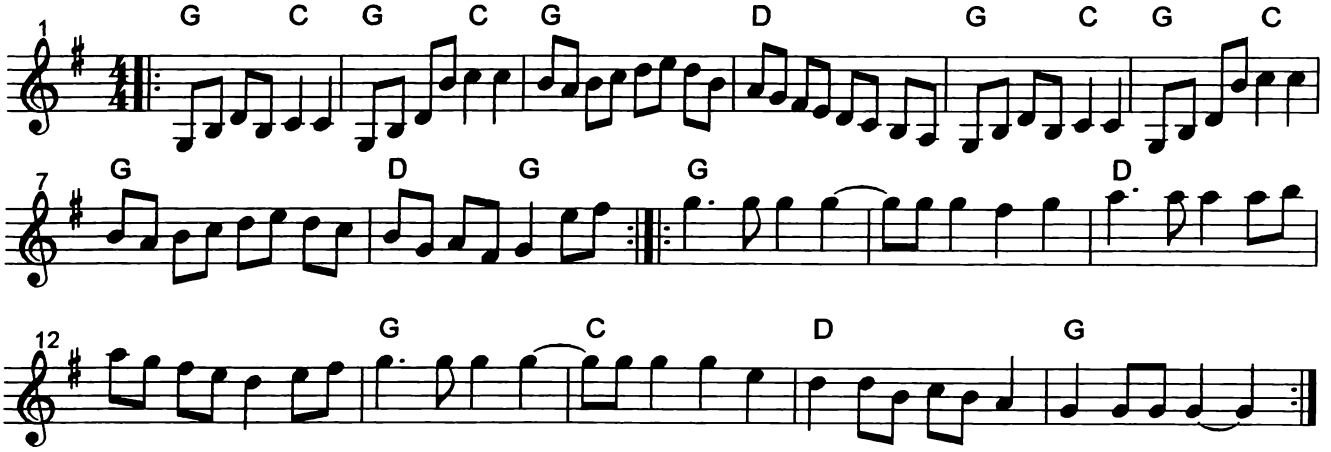


Walking Down the Georgia Road

Arr. Isla Ross

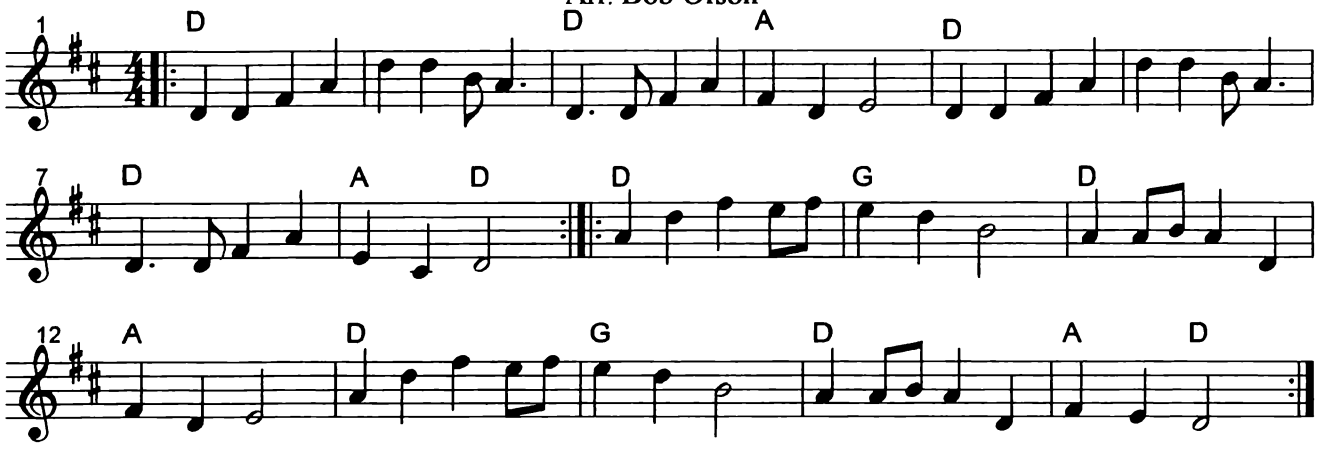


Waldorf Reel



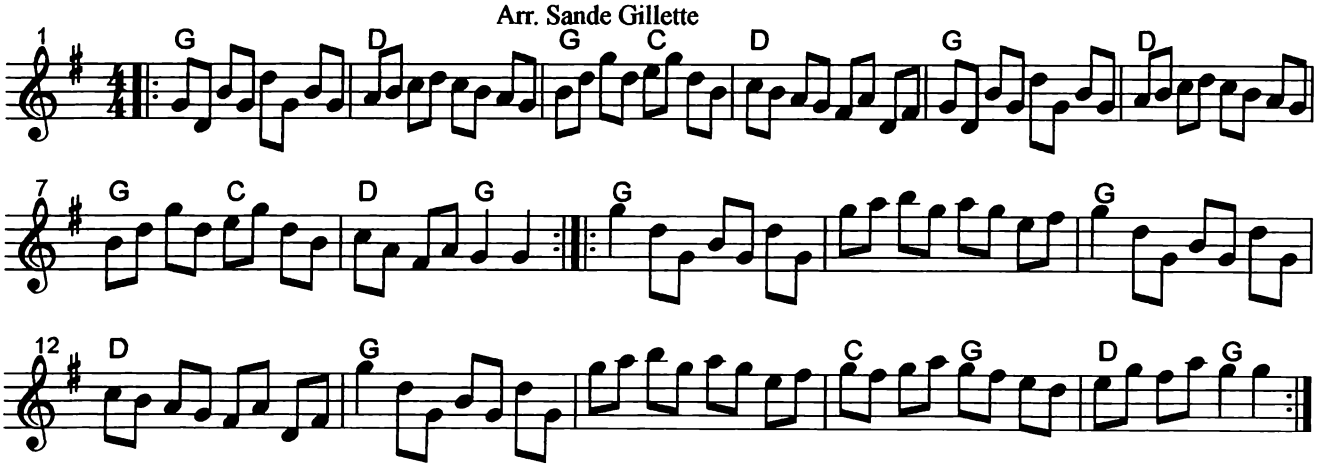
Walk Old Shoe

Arr. Bob Olson



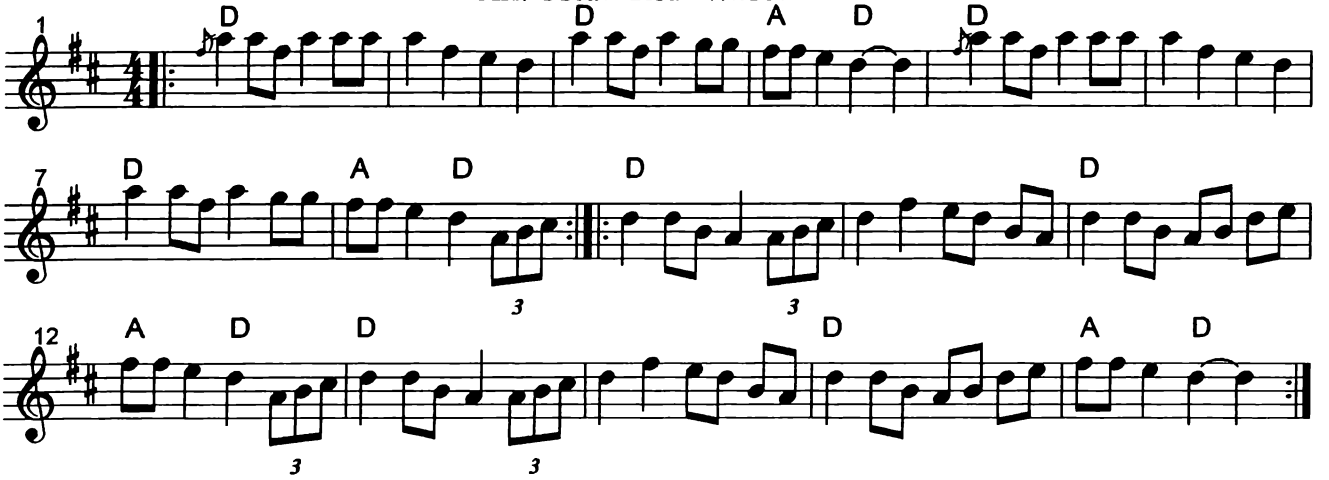
Walker Street/The Traveler

Arr. Sande Gillette



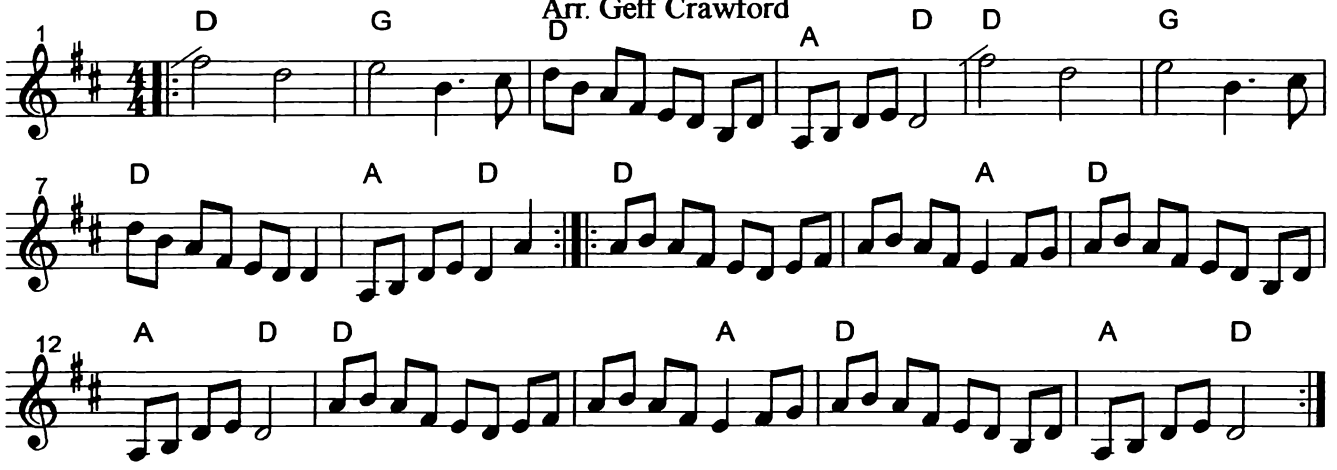
Walkin' in the Parlor

Arr. Oscar "Red" Wilson

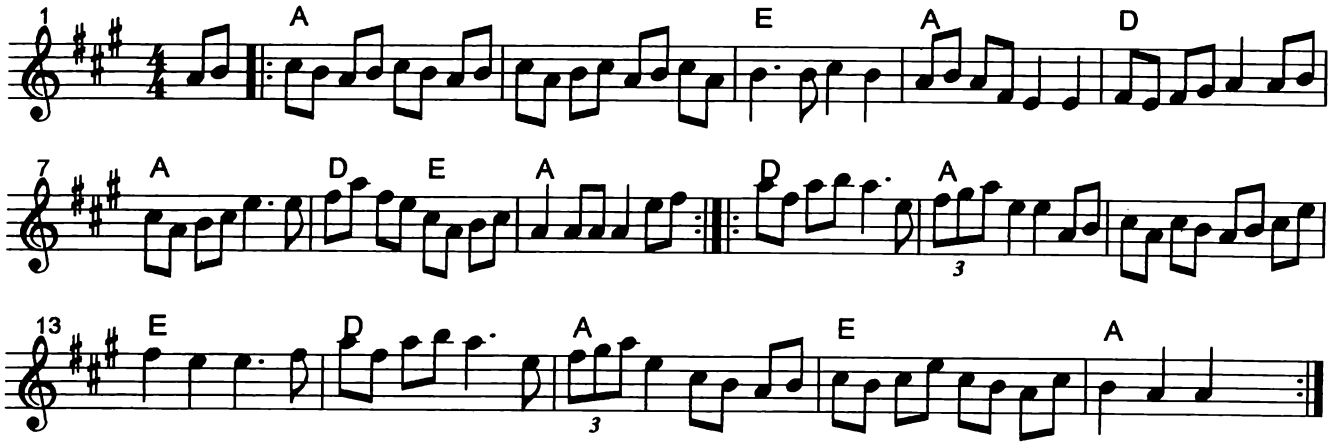


War Whoops

Arr. Geff Crawford

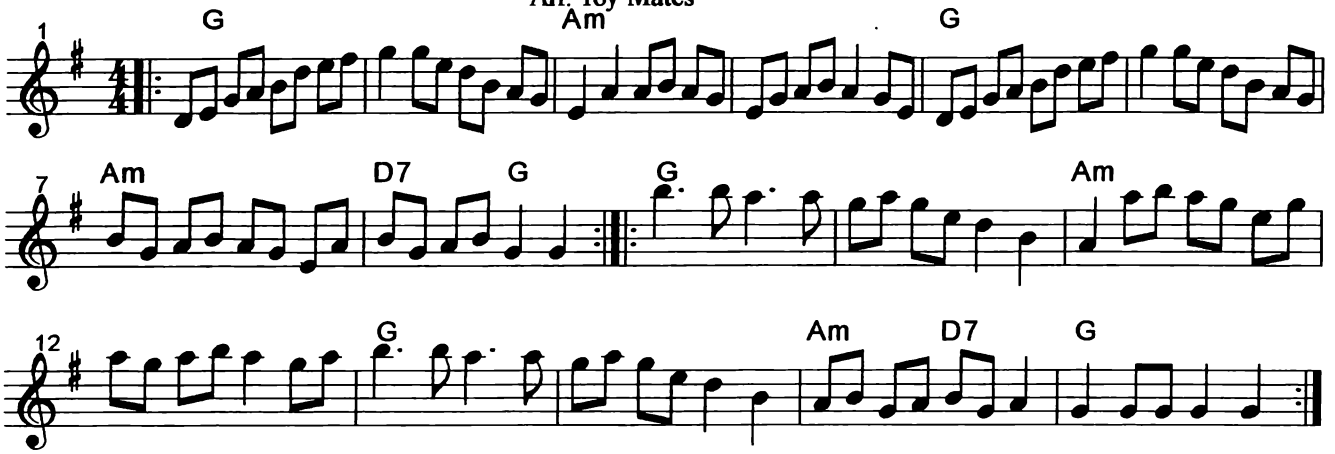


Water Bound/Stay All Night



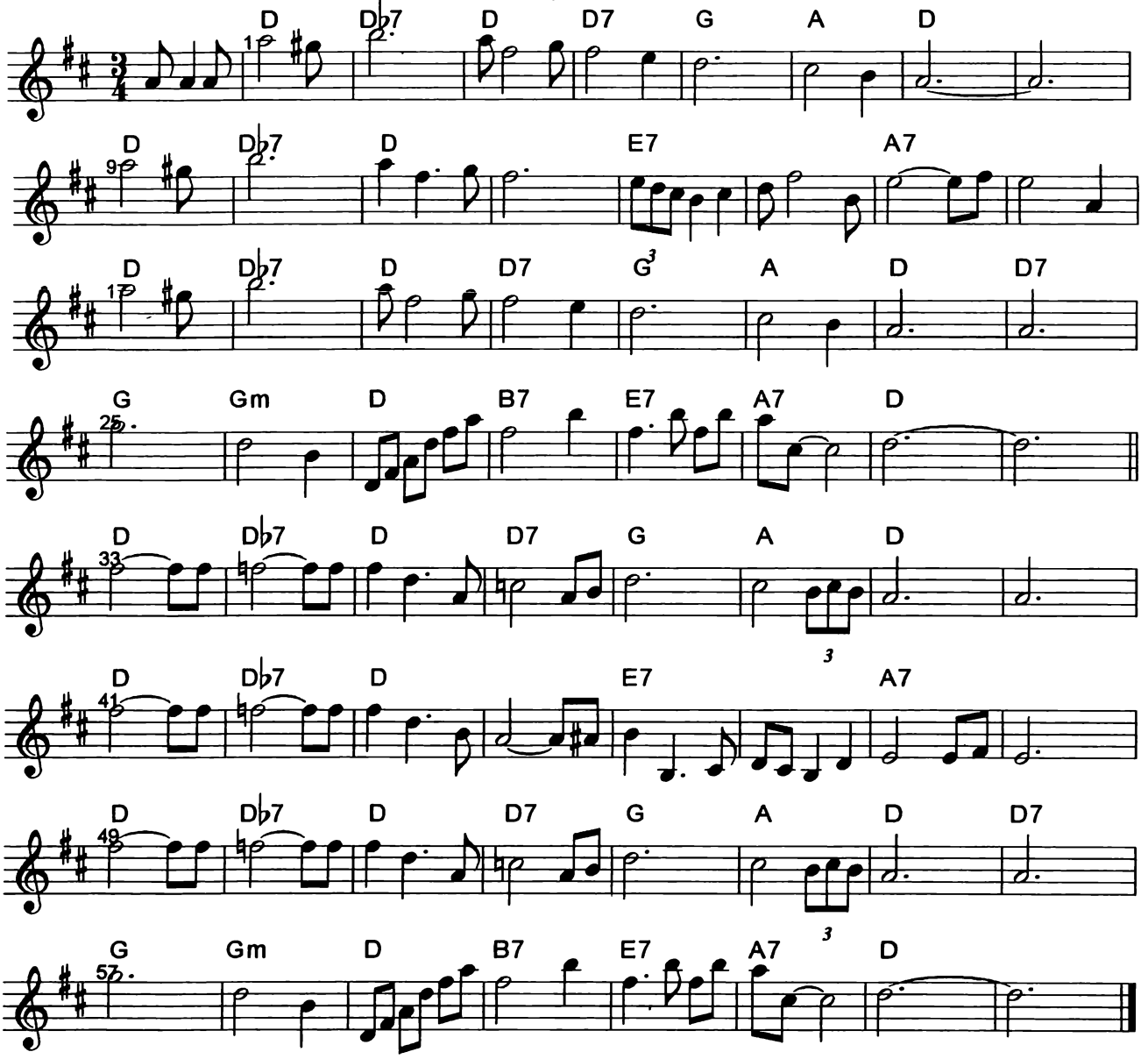
Waynesborough

Arr. Toy Mates



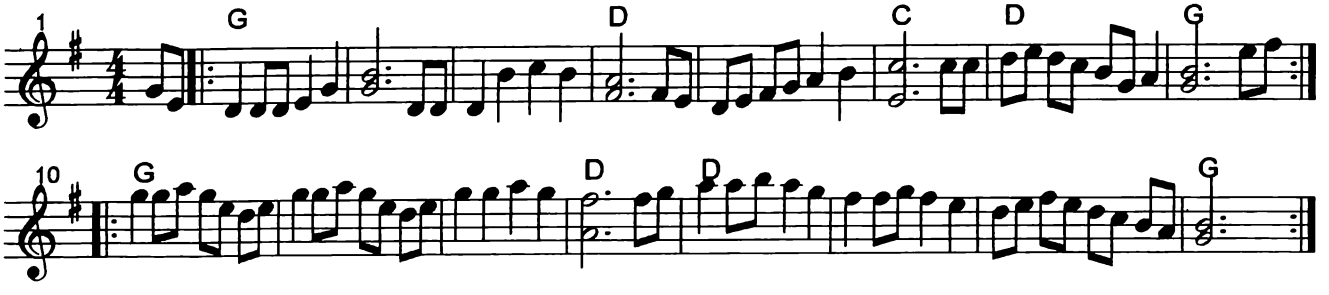
Wednesday Night Waltz

Arr. Kenny Baker



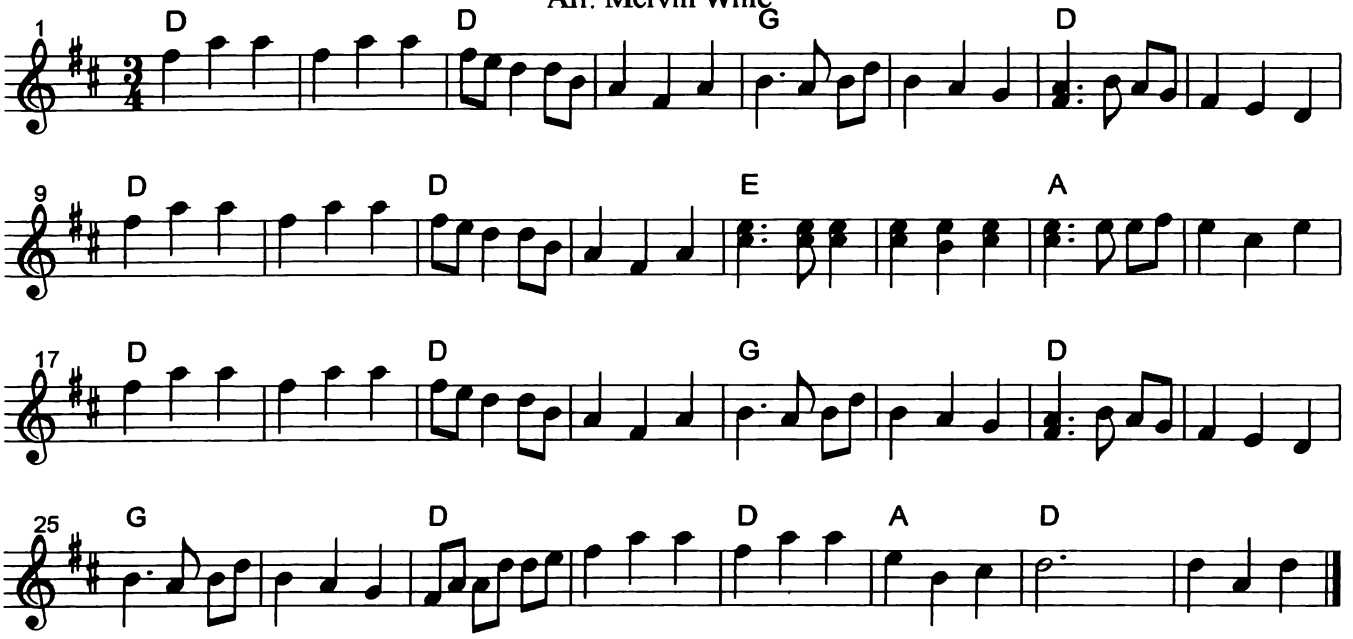
Measures 33 - 64 are just another way Kenny Baker played this tune.

Walking In My Sleep

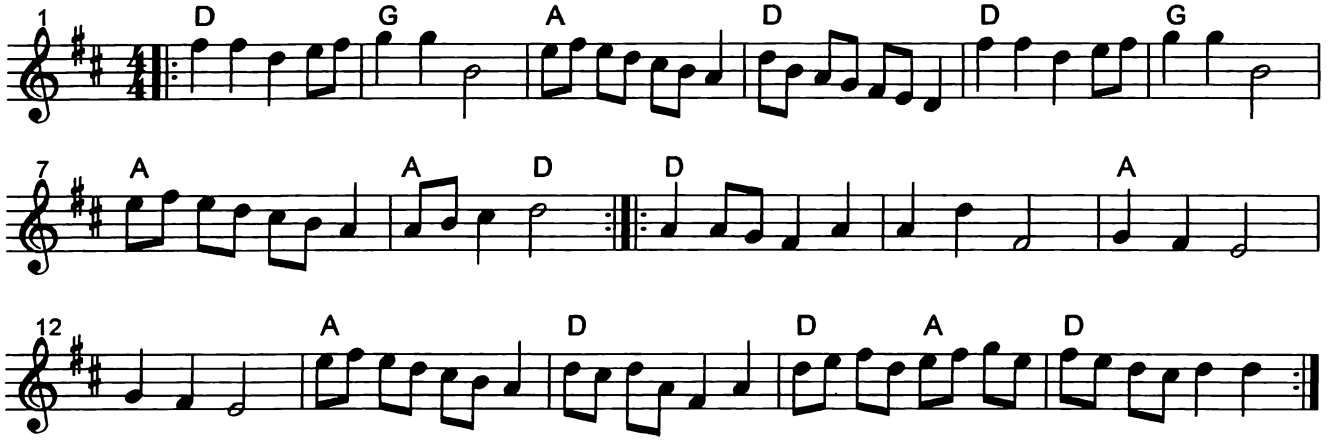


Wednesday Night Waltz

Arr. Melvin Wine

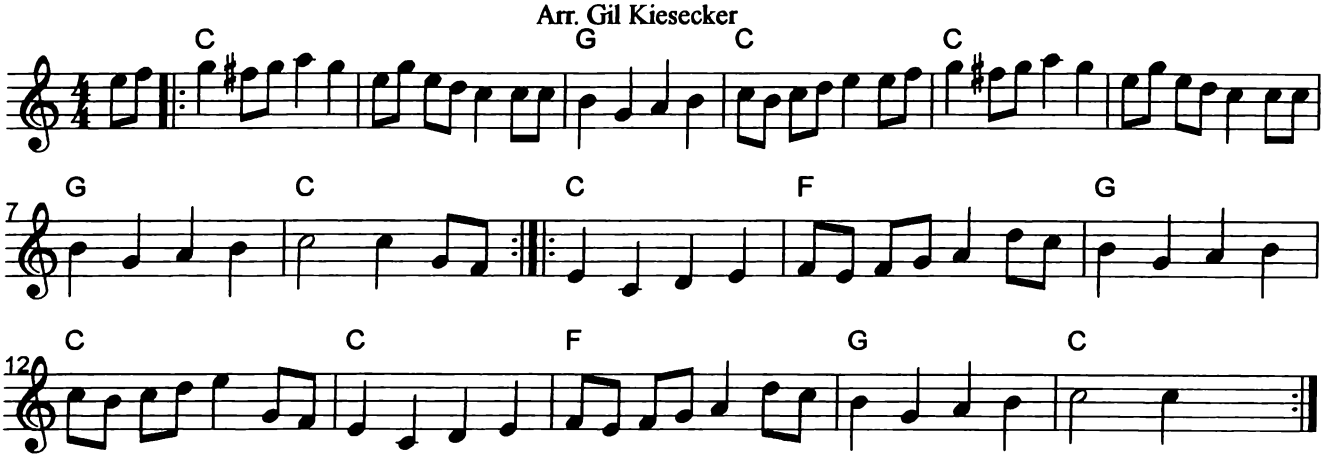


West Fork Gals

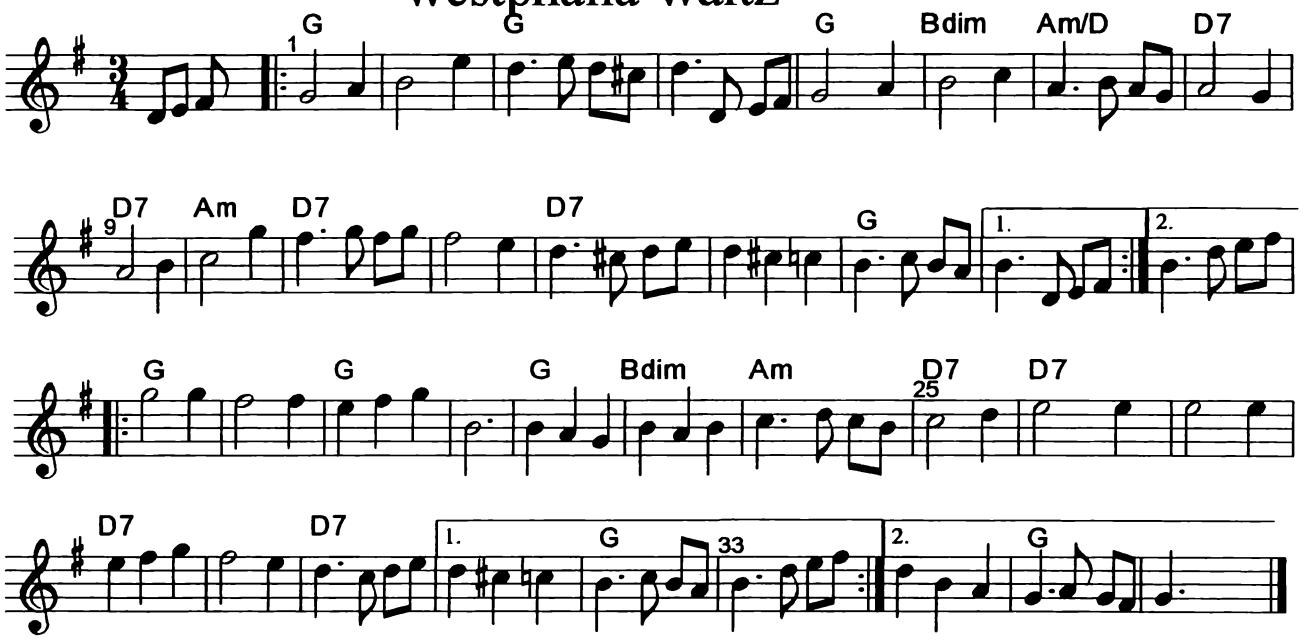


Whalen's Breakdown

Arr. Gil Kiesecker



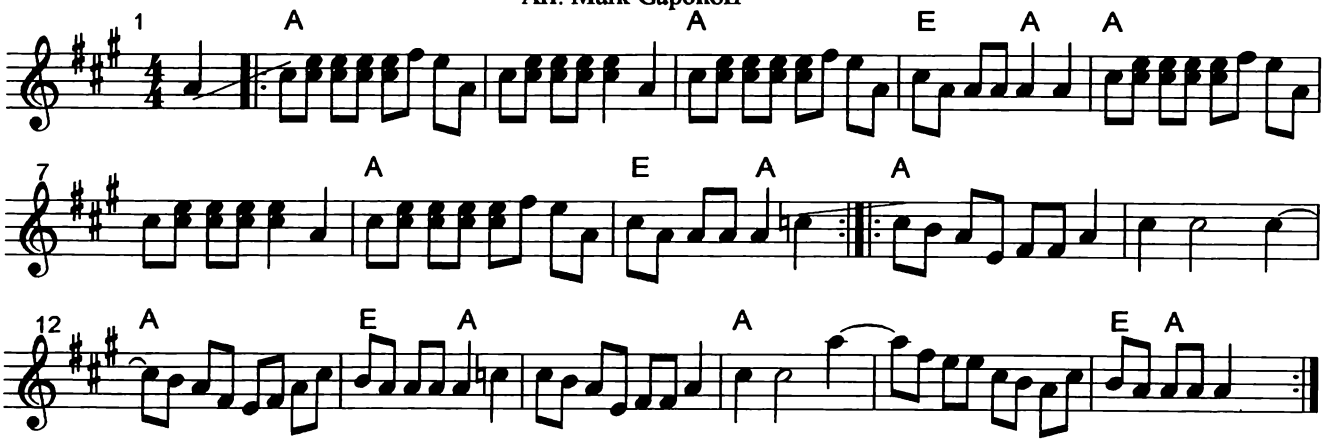
Westphalia Waltz



Most guitarists just use G chords instead of those B diminished chords, but I like the diminished chords. Also, the A minor chords are just substitutes for D7; playing D throughout is more common.

"What'cha Goin' To Do With the Baby"

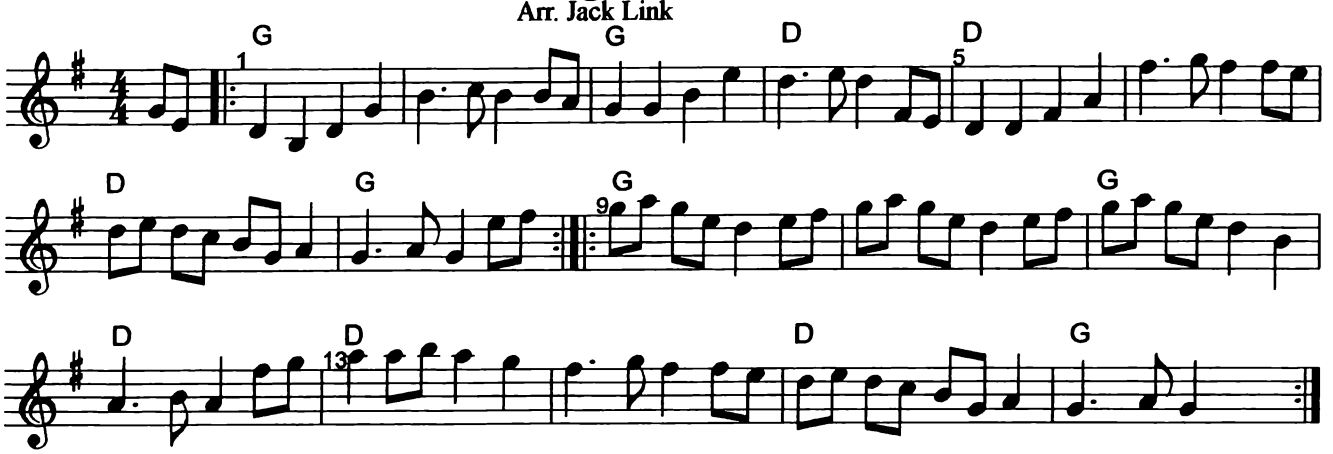
Arr. Mark Gaponoff



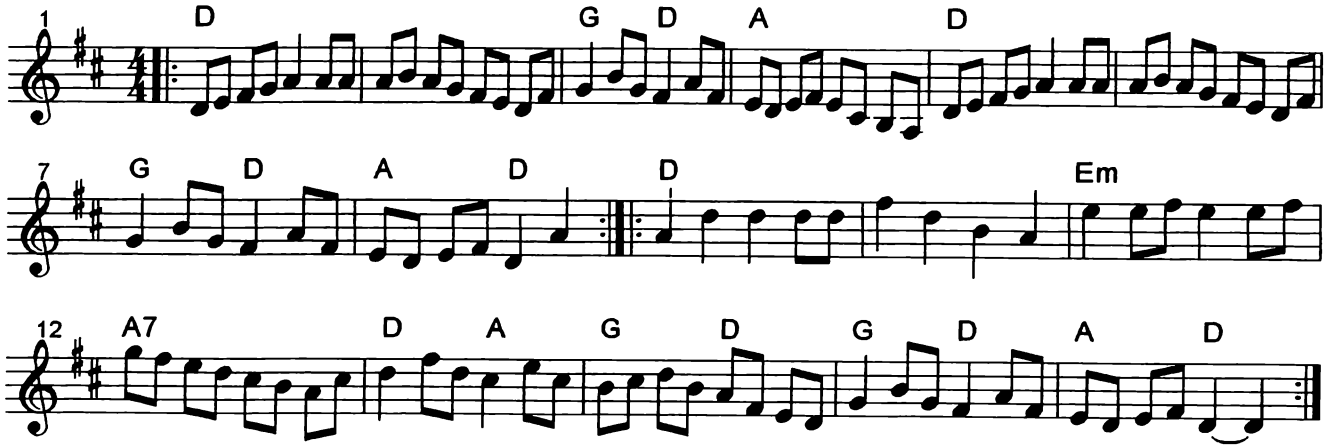
Gaponoff essentially slides into all those C#'s at the beginning of the measures.

When the Leaves Begin to Turn Brown Again

Arr. Jack Link



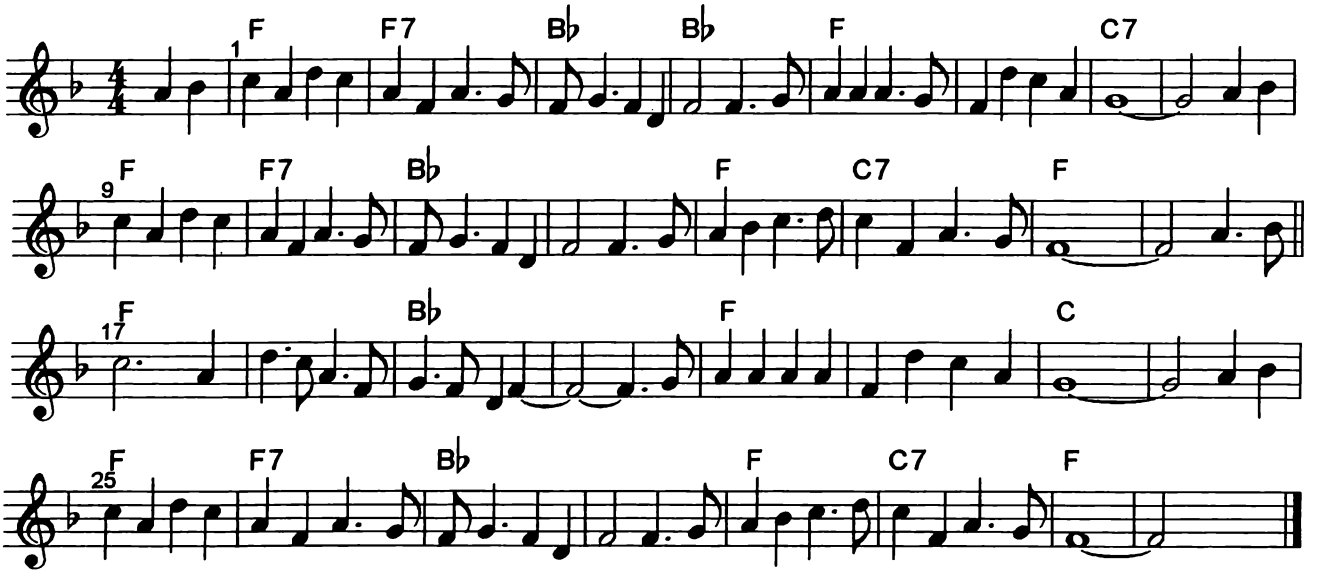
Whiskey Before Breakfast



The bluegrassers all play that E minor chord in measure 11, but most old time backup players just play A.

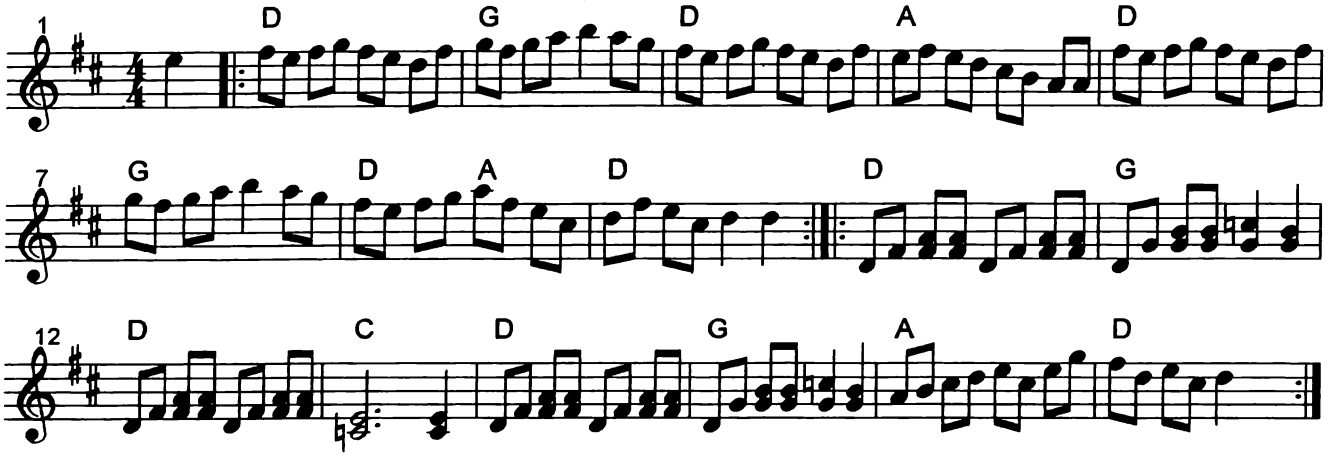
When the Roses Bloom Again By the River

Arr. Mike DeFosche



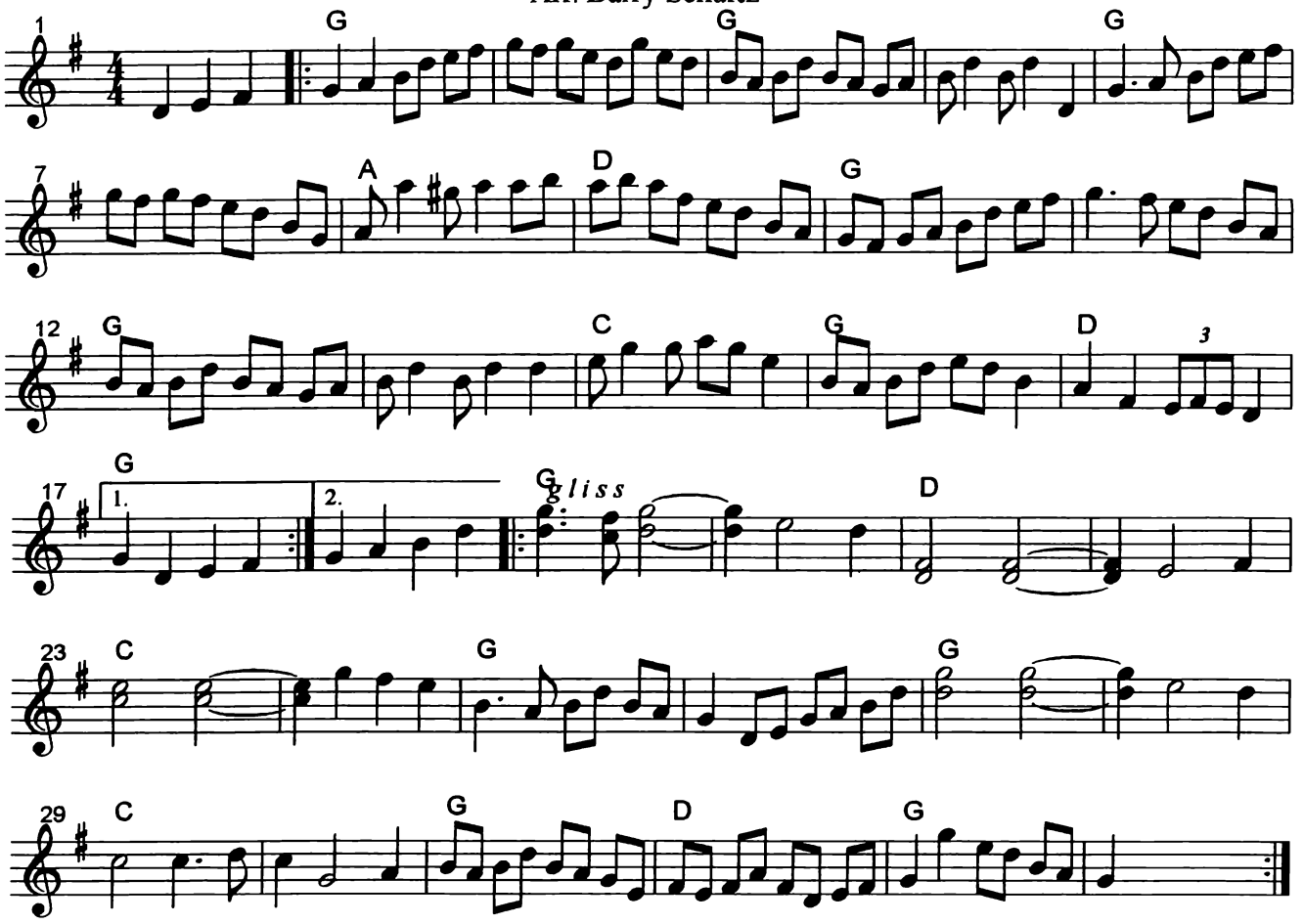
White River Bottom

Arr. W.B. Reid



Whistling Rufus

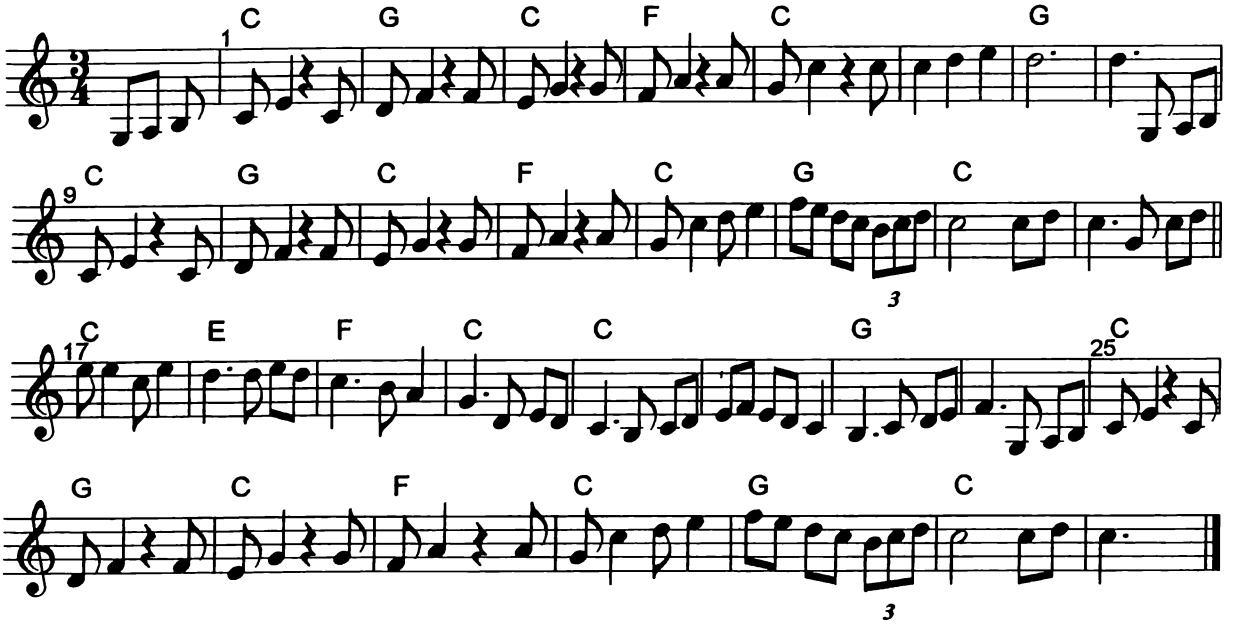
Arr. Barry Schultz



Measures 2, 6 and 10 are just variations of the same phrase. This is a typical way Barry embellishes a tune.

White Rose Waltz

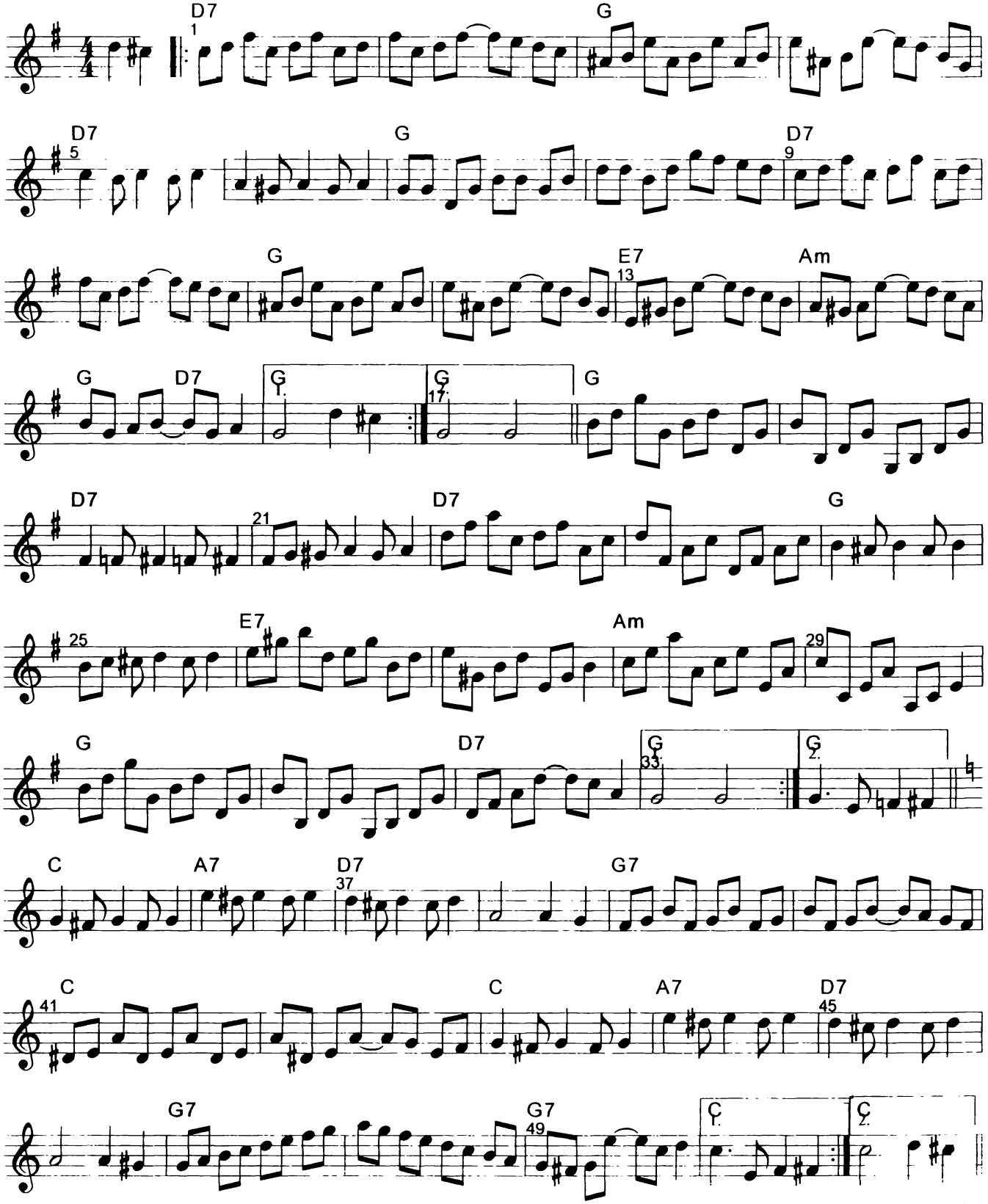
Arr. J.P. Fraley



JP put a lot of space between the notes, as I have tried to indicate. He refers to this as a "stop waltz."

Black and White Rag

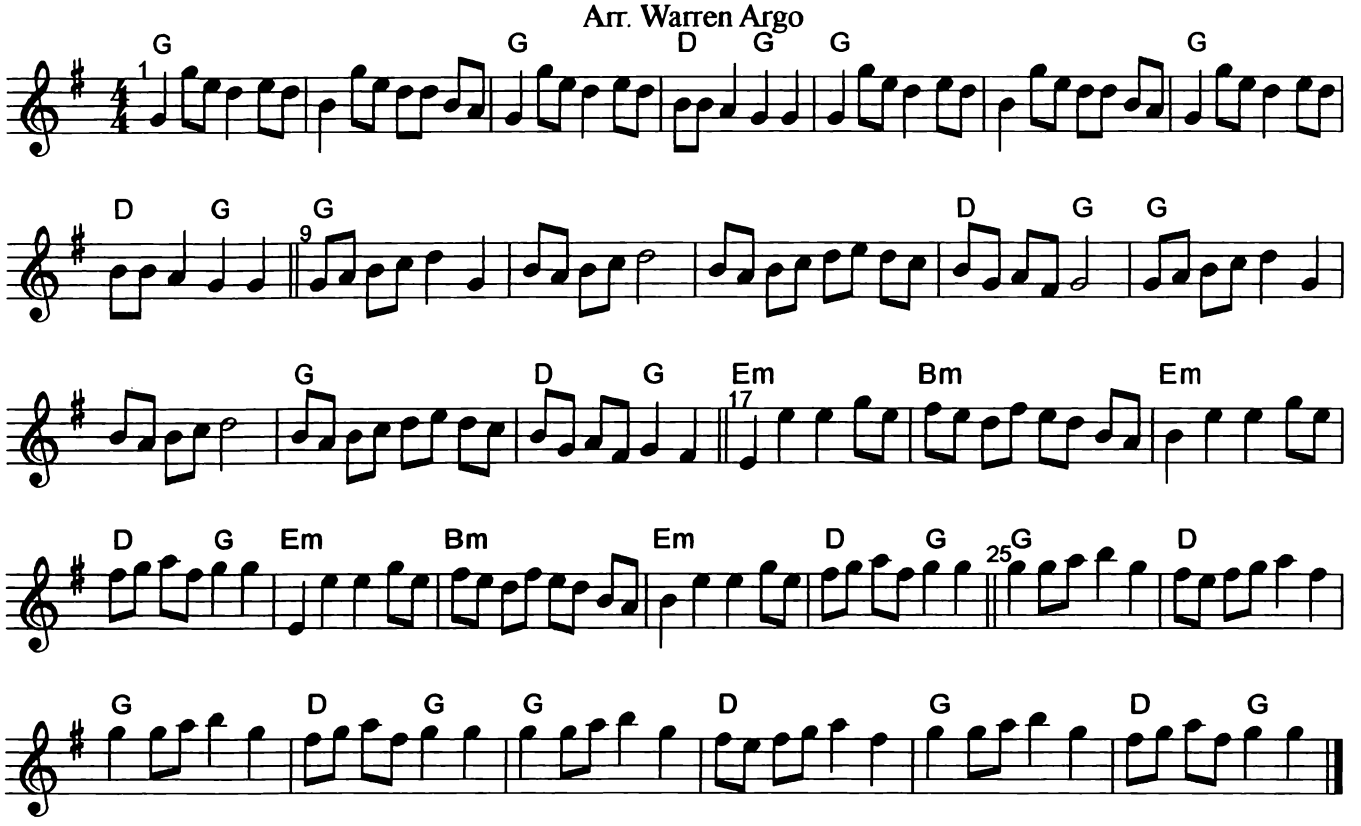
Written by George Botsford (1908). Fiddle arrangement by Gene Silberberg, 2008



Bottsford wrote the parts in this order--the two G parts, G1, G2, and then the C part. That's the way I like to play it, ending on the first G part played once. I've tried to capture his second G part in a way that a fiddler can play it, but it's not easy for me to play. In the original, Bottsford did G1 (with repeat), G2 (with repeat), another G1 played once, then the C part (with repeat) and then he used the second G part, played in the key of C, as the final section of the piece.

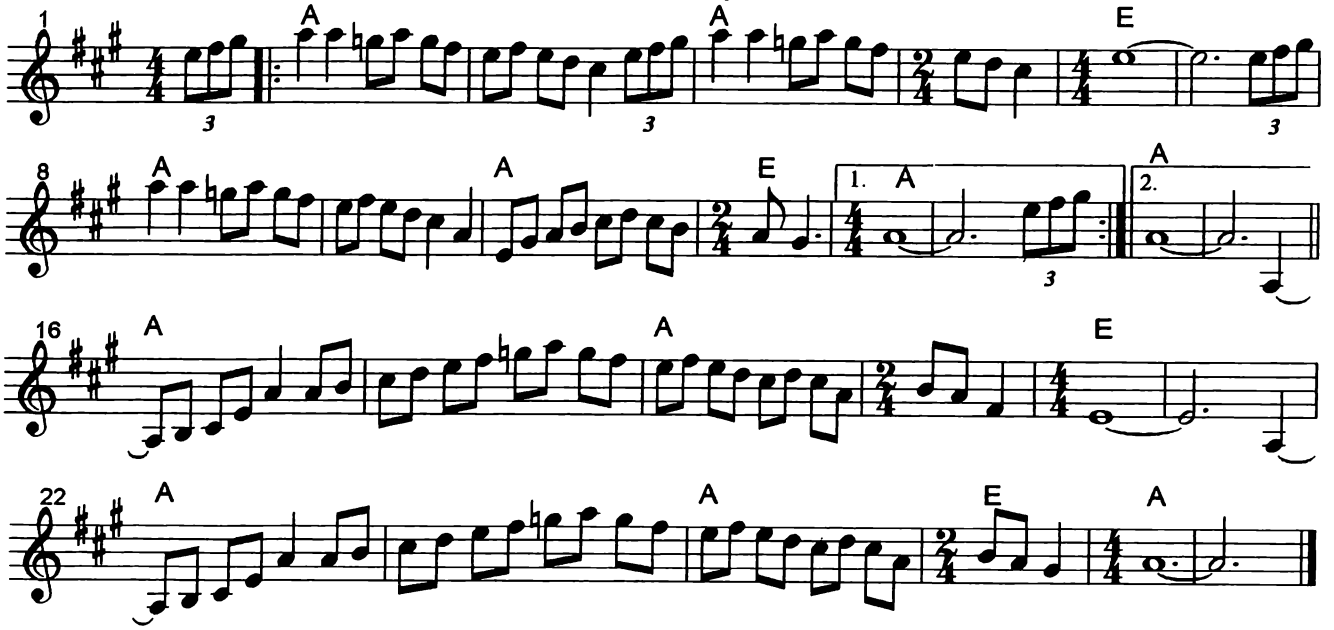
Wild Horses

Arr. Warren Argo



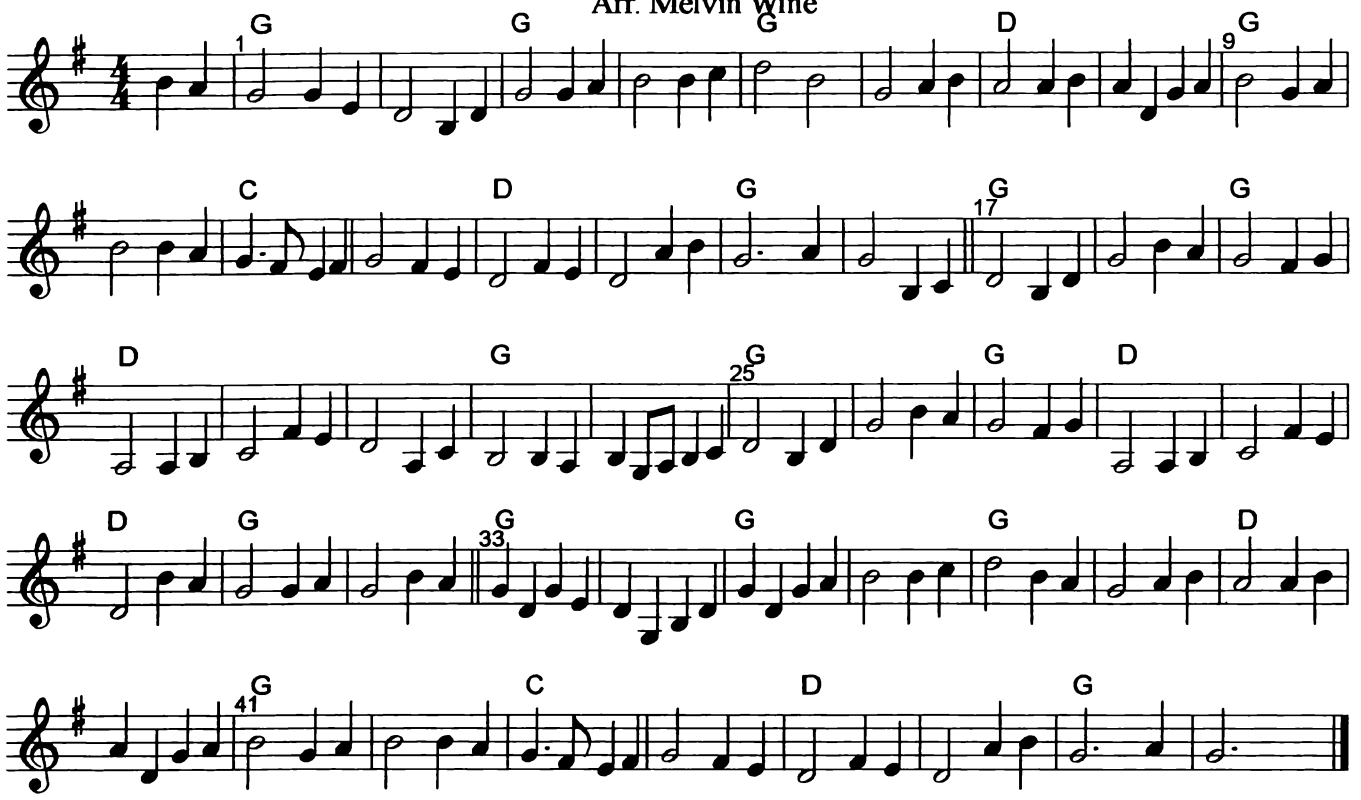
Wild Rose of the Mountain

Arr. J.P. Fraley



Will There Be Stars In My Crown

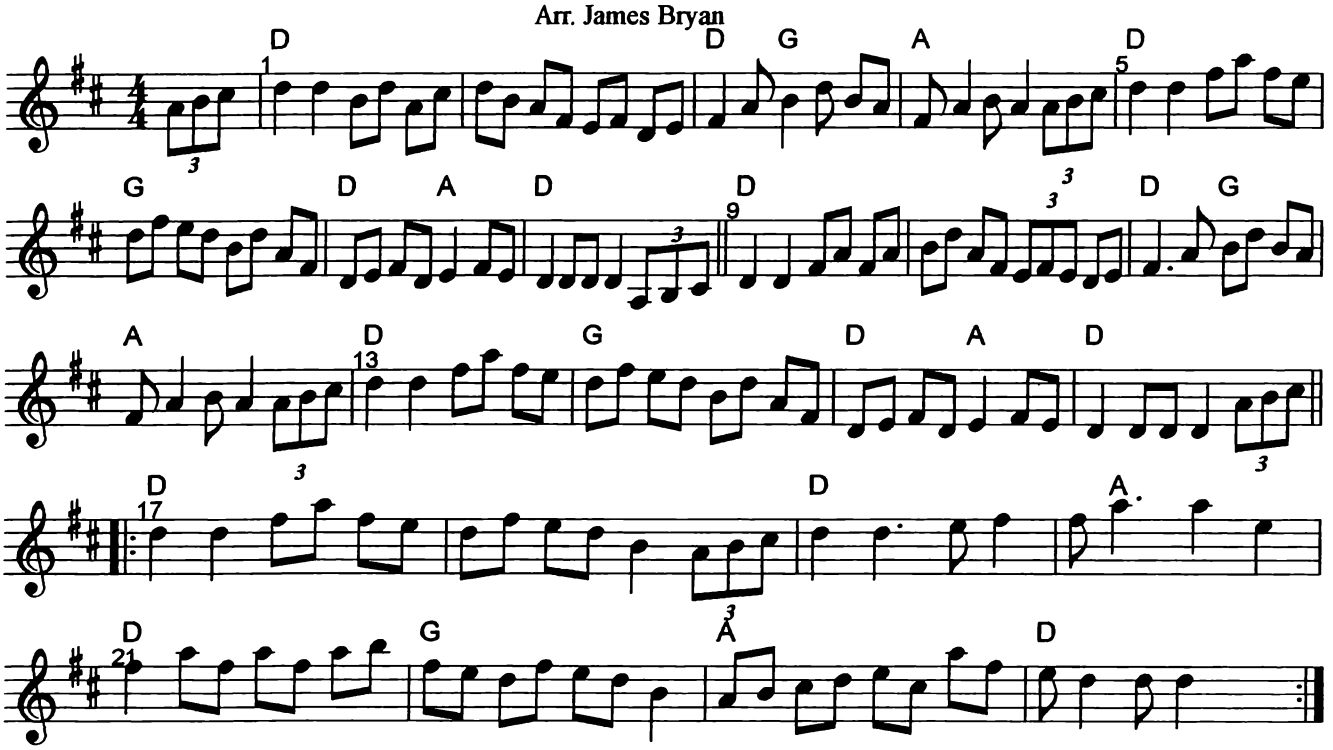
Arr. Melvin Wine



The last section seems like a variation of the first, but Melvin only played the tune once, as written here, so I'm not sure if he meant this as a 48 measure tune or not.

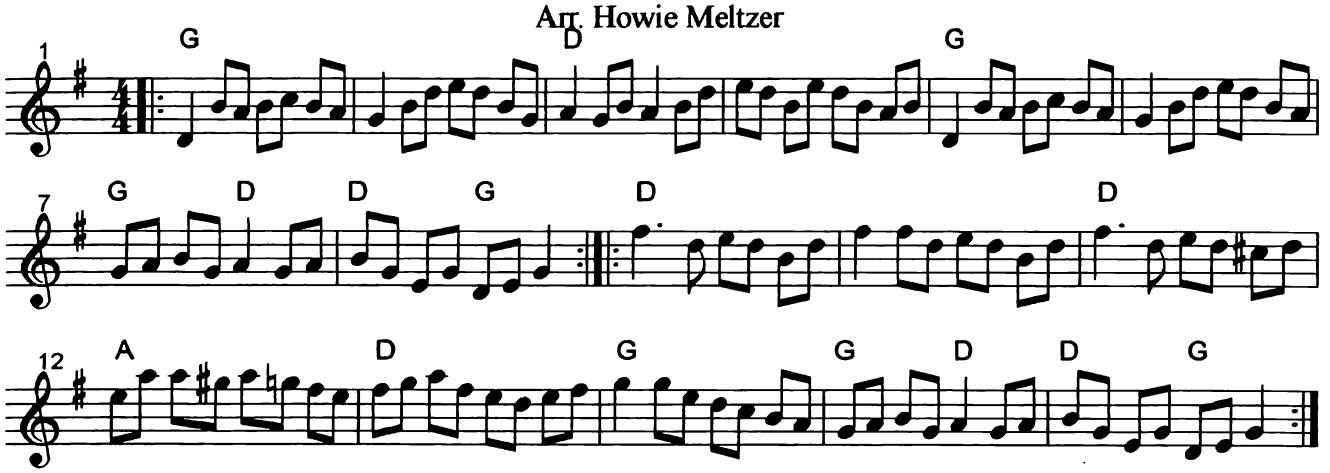
Willow Creek

Arr. James Bryan



Woman of the House

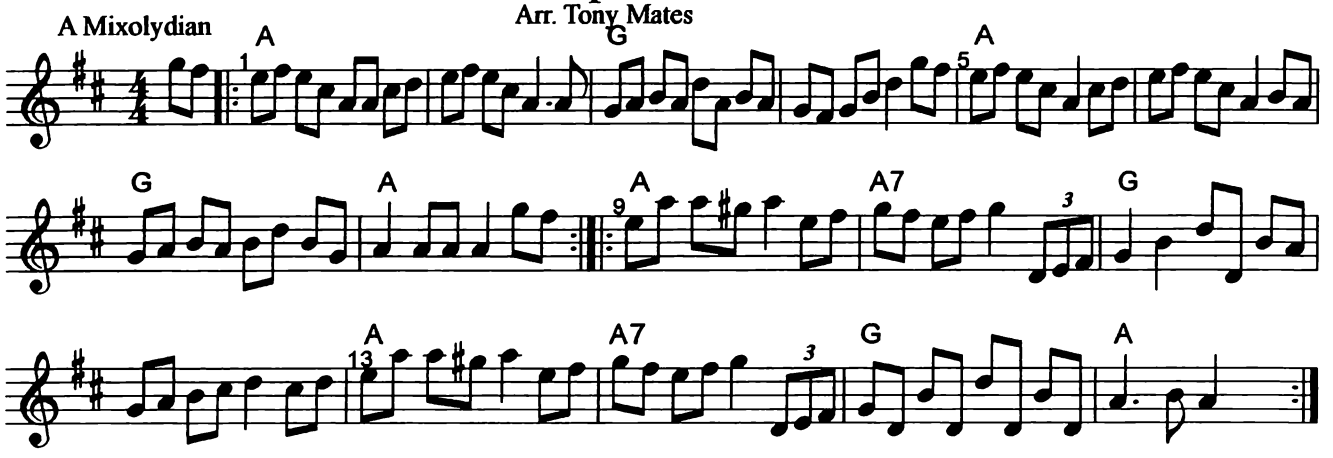
Arr. Howie Meltzer



A Canadian tune.

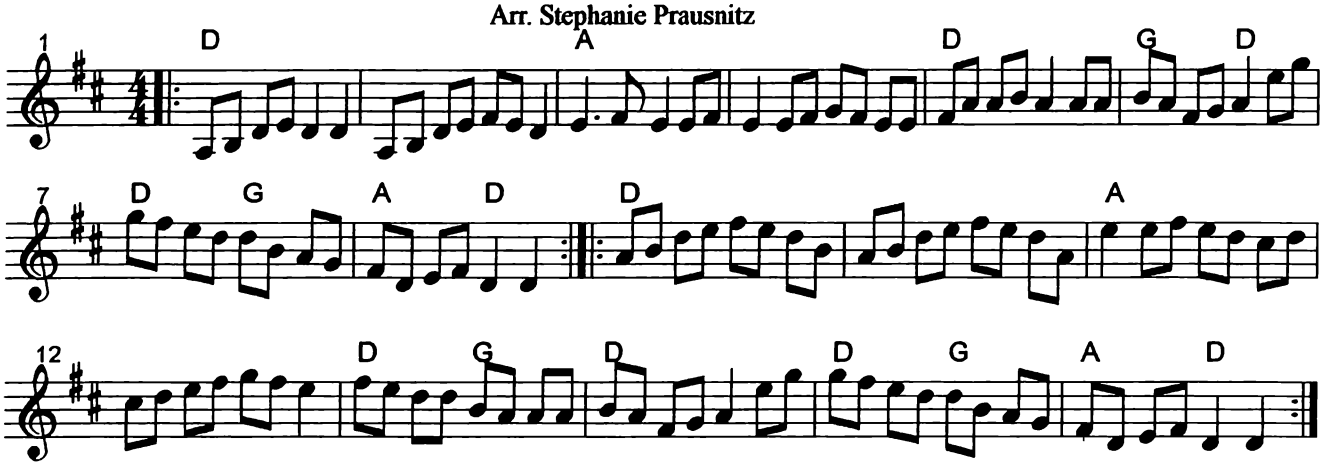
Yankee Squirrel Hunter

Arr. Tony Mates

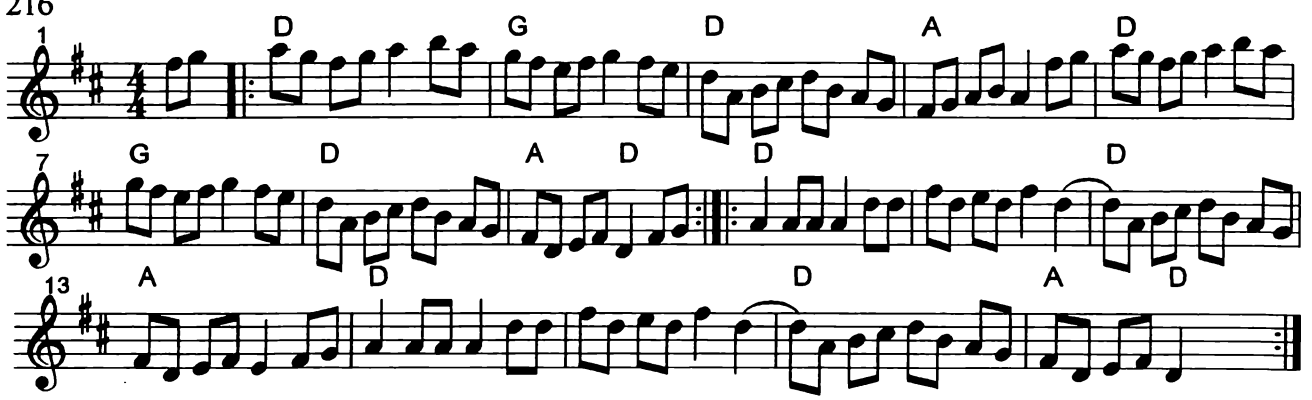


Yellow Barber

Arr. Stephanie Prausnitz



Zach Wheat's Piece

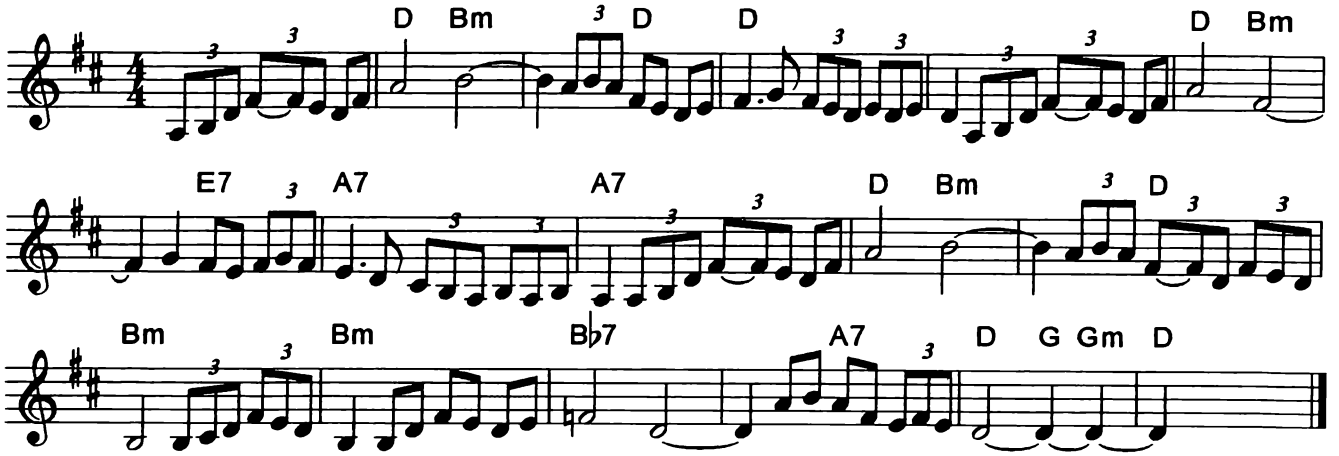


Zach Wheat was a star of the Brooklyn Dodgers in the early 20th century. His connection to this tune is unknown.

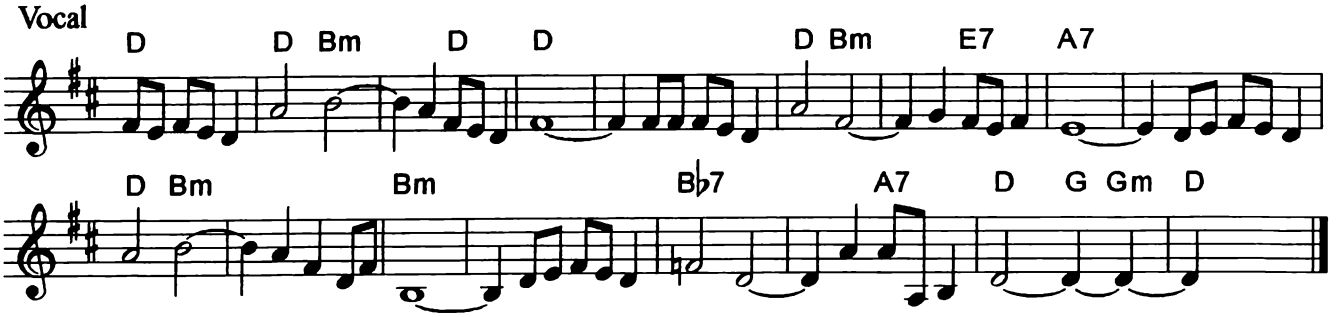
When the Zephyrs of Heaven Shall Fan Me To Sleep

Arr. Ralph Blizard

Instrumental. Ralph swung the eighth notes quite a bit--they should be played like the indicated tied triplets.



Vocal



(Source: Stamps-Baxter Songbook) Ralph learned this old hymn with his sister at a gospel singing school.
My thanks to Bob Palasek for his help with the lyrics.

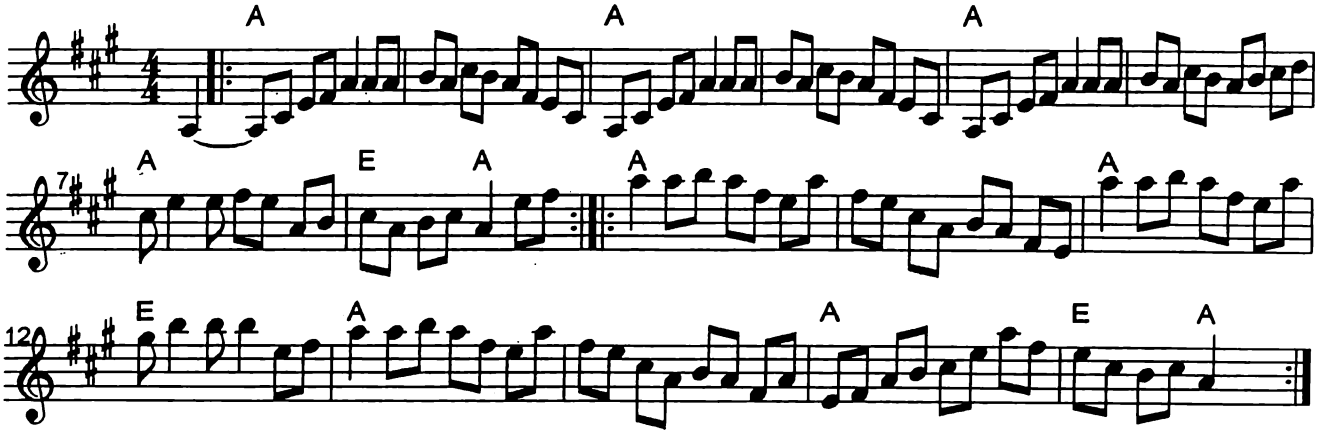
First verse:
When my calling is over
And setting the sun
Comes the end of a journey
My race is run
Many miles have I traveled
And hard the test
But in heaven some morning
I'll find sweet rest

Refrain:
When the zephyrs of heaven
Shall fan me to sleep
On the banks of the river
A vigil I'll keep
Milk and honey to feed me
No more shall I weep
While the zephyrs of heaven
Shall fan me to sleep

Second verse:
I shall never stop fighting
For truth and right
Where every star is a jewel
Beyond the night
There's a victory waiting
None can (?)_____
With a promise from heaven
I'll find sweet rest

Dance Around Molly

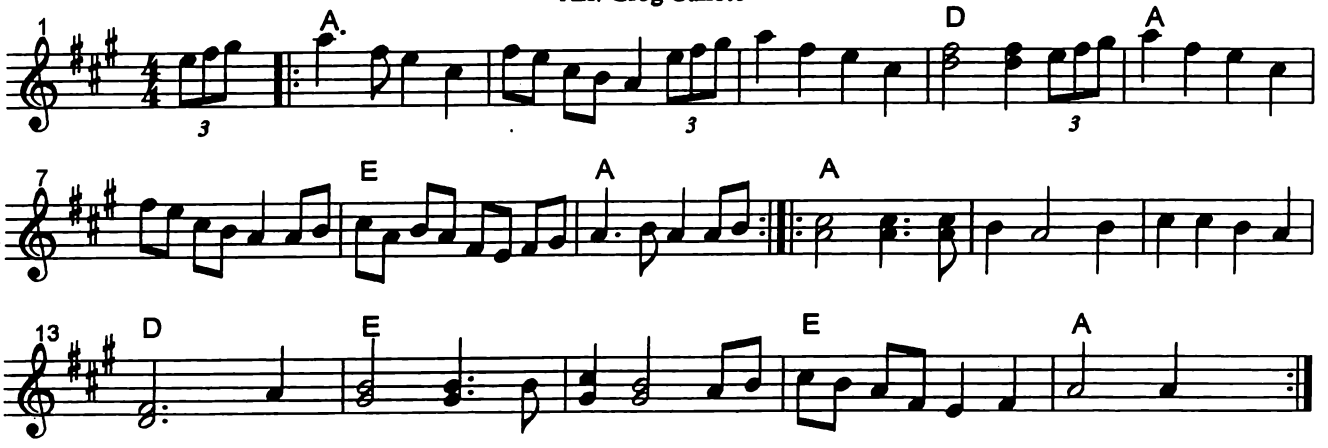
Arr. Fred Stoneking

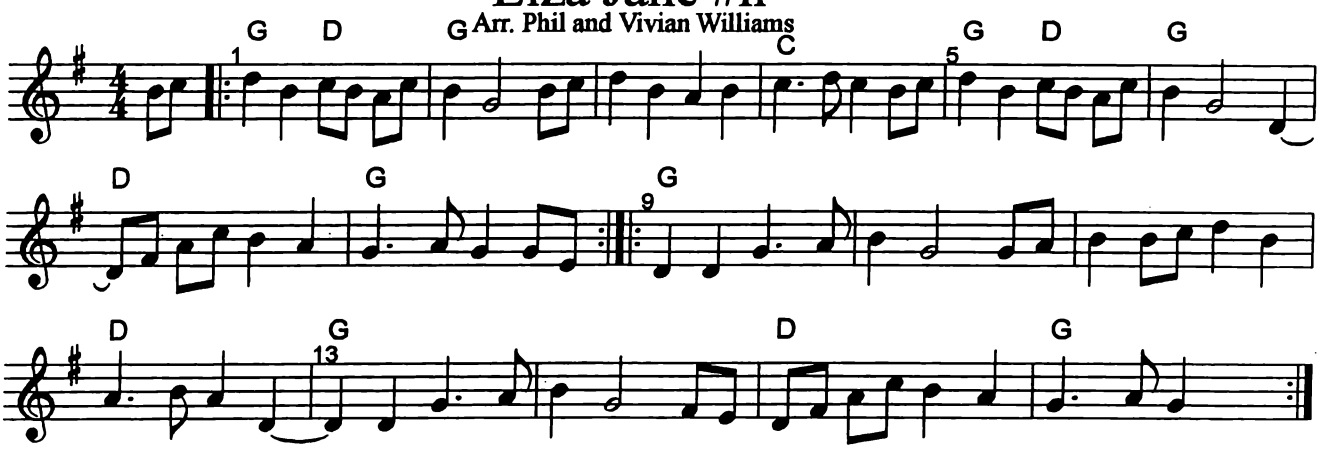


Fred varied the way he ended each part.

Liza Jane

Arr. Greg Canote



Liza Jane #n

Arr. Phil and Vivian Williams