SCVFA Beginners' Circle / Slow-Jam Tunes

By Tune Name

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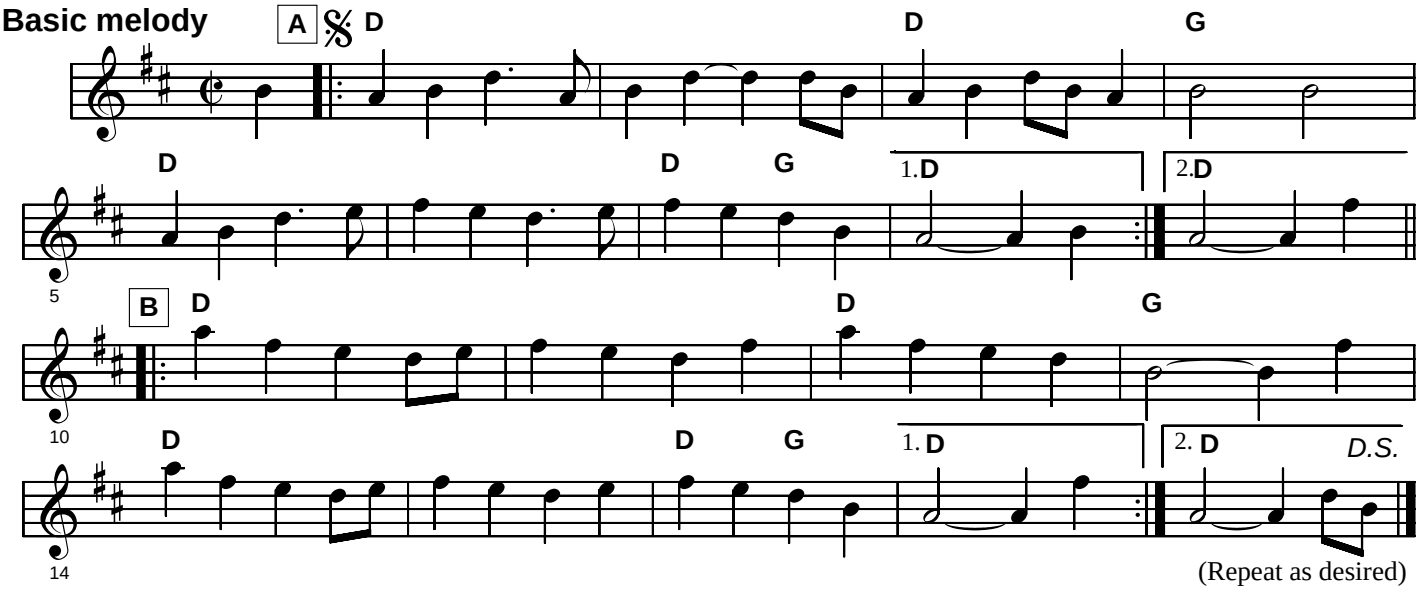
Angeline the Baker

a.k.a. Angelina Baker

Traditional
Arr. Pete Showman

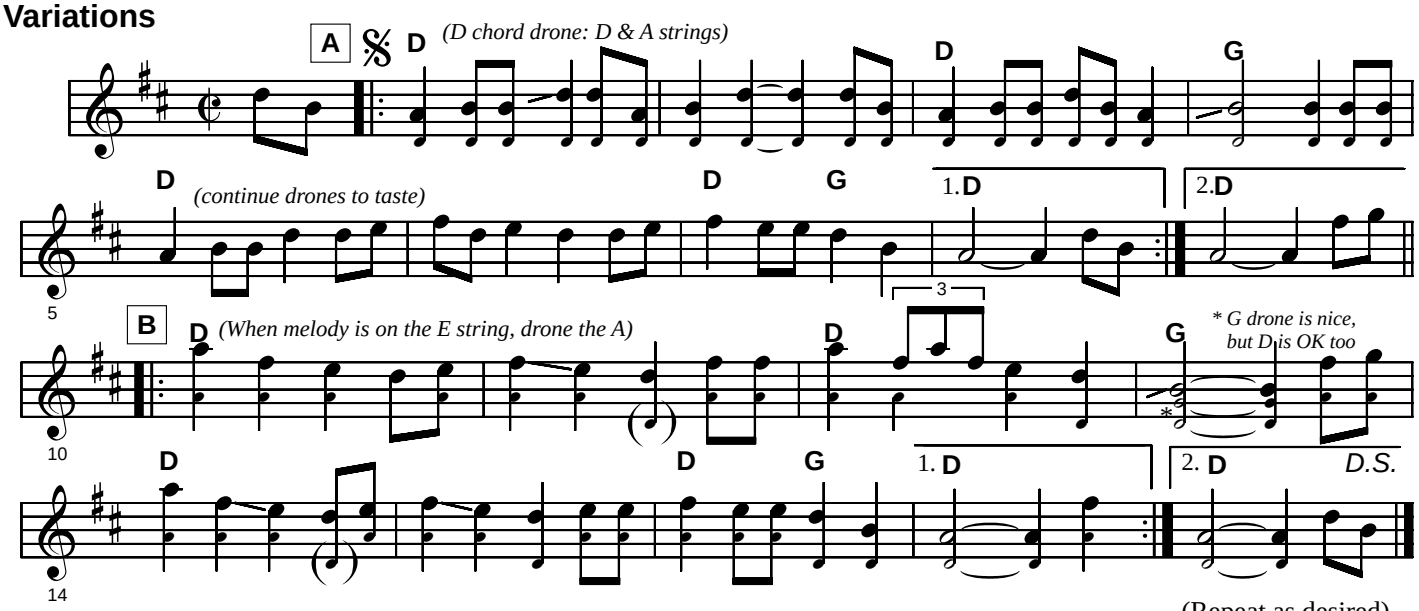
D Major ♩ ~ *100*

Basic melody



(Repeat as desired)

Variations



(Repeat as desired)

Note: Stephen Foster wrote a different song called Angelina Baker in 1851, with a different tune. It's probably the source of the alternate title, and the "jawbone" verse, at least.

Here are some lyrics gathered from several places. Usually the words are interspersed among many instrumentals. As often happens with old-time tunes that repeat, the words don't necessarily follow the repeat pattern well; I find most of these fit the 'A' part better. You can sing chorus-verse on the first A and first B (or just the A), or omit the repeats, or do something like this:

A1 Angeline the Baker lives on the village green
And the way that I love her beats all to be seen.
Chorus:
A2 Angeline the Baker, Angeline the Baker
Angeline, Angeline, won't you please be mine?

B1 The first time I saw Angeline, was at the county fair
Her daddy chased me halfway home,
and told me to stay there.
B2 Angeline is handsome, and Angeline is tall,
She broke her little ankle bone
from dancing in the hall.

A1 Angeline the Baker, her age is forty-three [*or 23*]
I give her candy by the peck, but she won't marry me.
Chorus:
A2 Angeline the Baker, Angeline the Baker
Angeline, Angeline, won't you please be mine?

B1 She won't do the bakin', because she is too stout
She makes cookies by the peck and throws the coffee out.
B2 Angeline taught me to weep, and she taught me to moan
Angeline taught me to weep, and play on the old jawbone

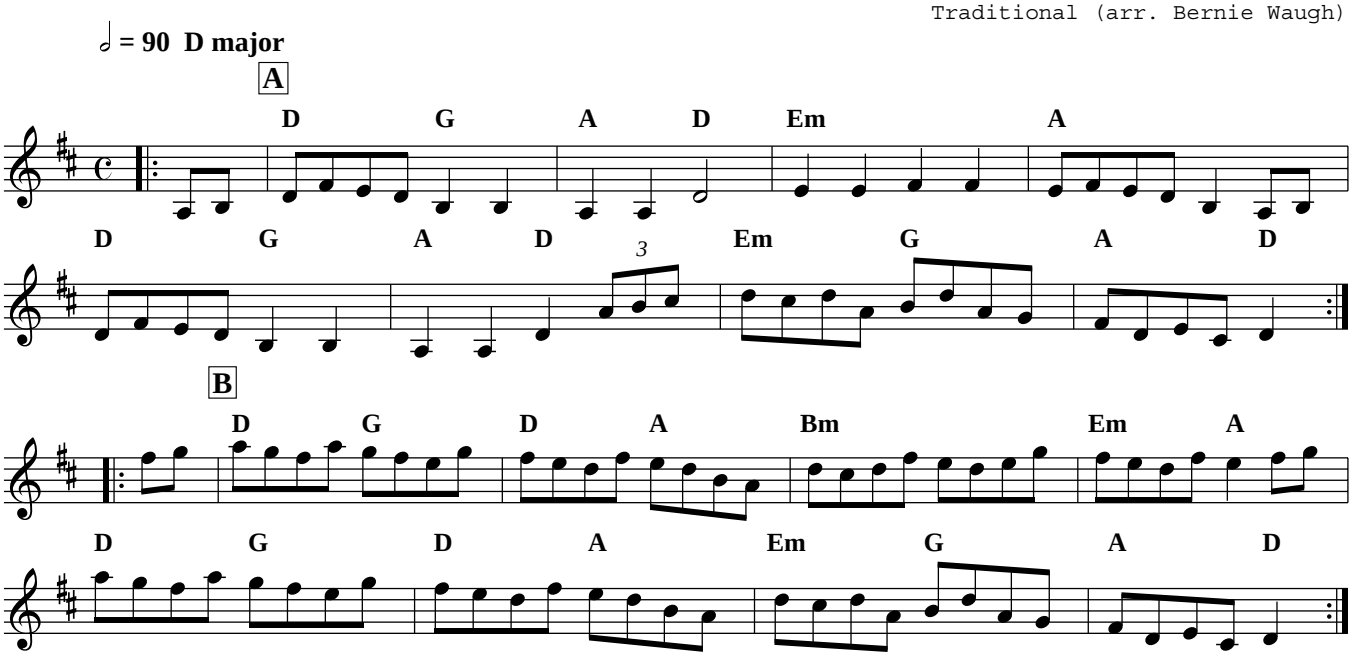
Final chorus (A1), then instrumental

Arr. & transcription © 2005 Pete Showman

rev 1: 9/30/05 printed 9/30/05
AngelineTheBaker-X2-r1_F04.mus

The Arkansas Traveler

Traditional (arr. Bernie Waugh)



1. Once upon a time in Arkansas, an old man sat in his little cabin door,
   And fiddled at a tune that he liked to hear, a jolly old tune that he played by ear.

   It was raining hard but the fiddler didn't care, he sawed away at the popular air,
   Though his roof tree leaked like a water fall, that didn't seem to bother that man at all

2. A traveler was riding by that day, and stopped to hear him a−practicing away
   The cabin was afloat and his feet were wet, but still the old man didn't seem to fret.

   So the stranger said: "Now the way it seems to me, you'd better mend your roof," said he.
   But the old man said, as he played away: "I couldn't mend it now, it's a rainy day."

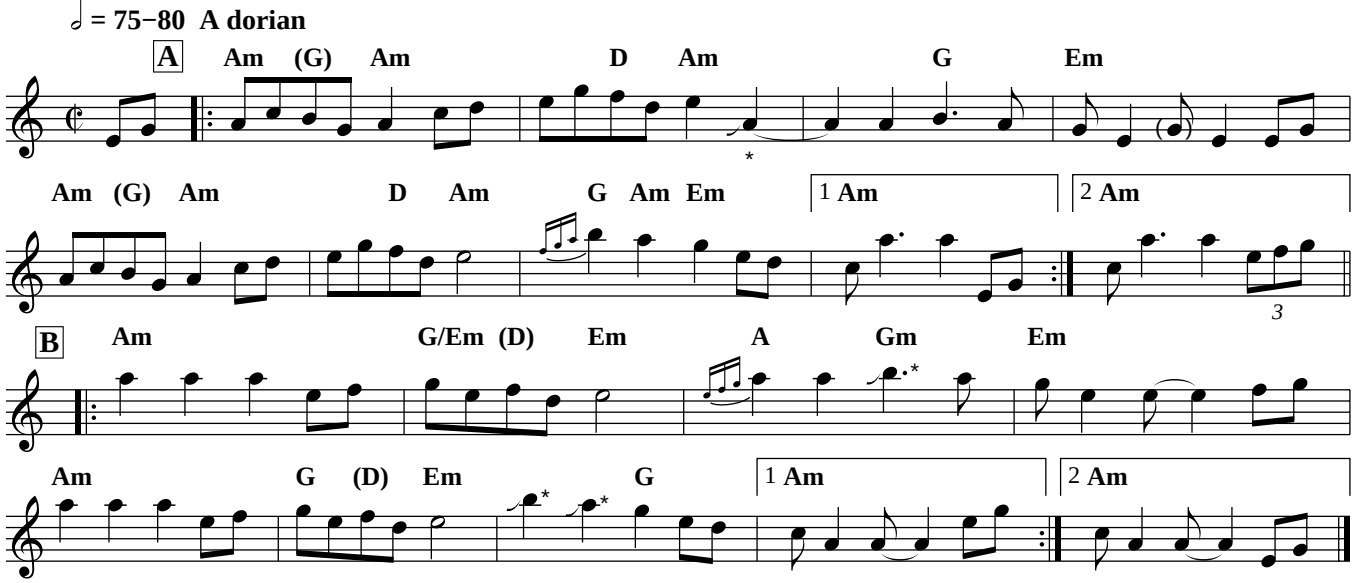
3. The traveler replied: "That's all quite true, but this, I think, is the thing for you to do;
   Get busy on a day that is fair and bright, then pitch the old roof till it's good and tight."

   But the old man kept on a−playing at his reel, and tapped the ground with his leathery heel:
   "Get along," said he, "for you give me a pain; my cabin never leaks when it doesn't rain."

The Battle of Manassas

(Battle of Bull Run, Abe's Retreat, Manassas Junction)

Traditional (arr. Pete Showman)

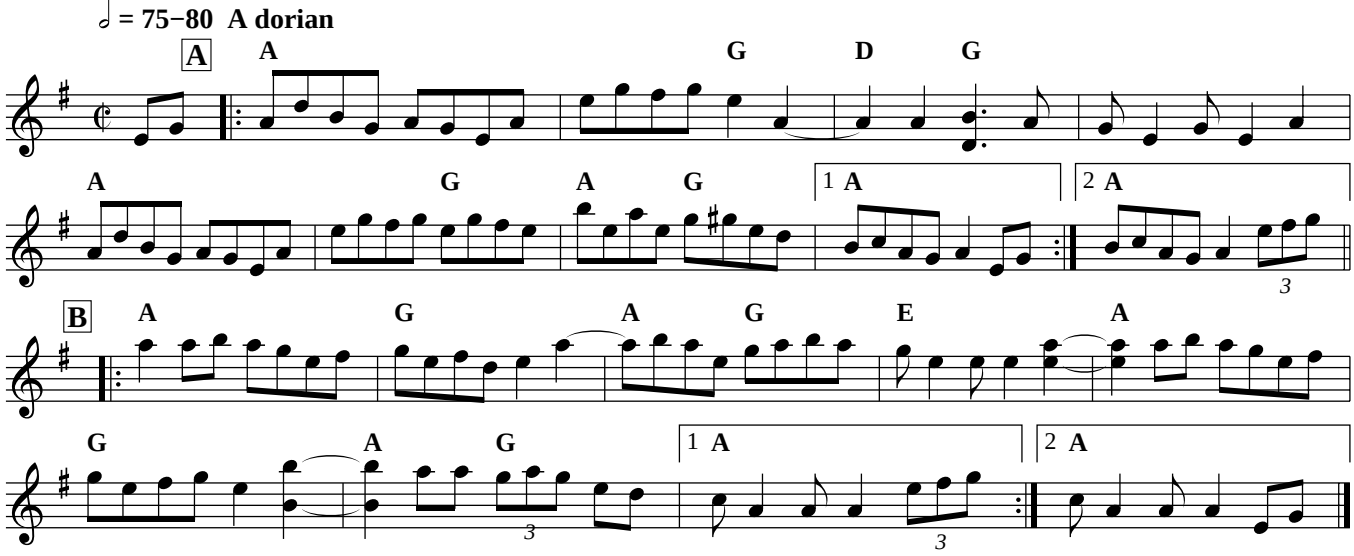


* Examples of places where a slide can sound good. Also try slides instead of the triplet grace notes. To slide into the 'A' (measure 2), use fourth finger on D string. (You can also play the open 'A' string in unison with the slide.) Sliding somewhat slowly into that A emphasizes the effect of the note starting early (the tied 'A's).

Abe's Retreat

Another variant with a different feel

Traditional (arr. Rod Smith, traditionalmusic.co.uk)

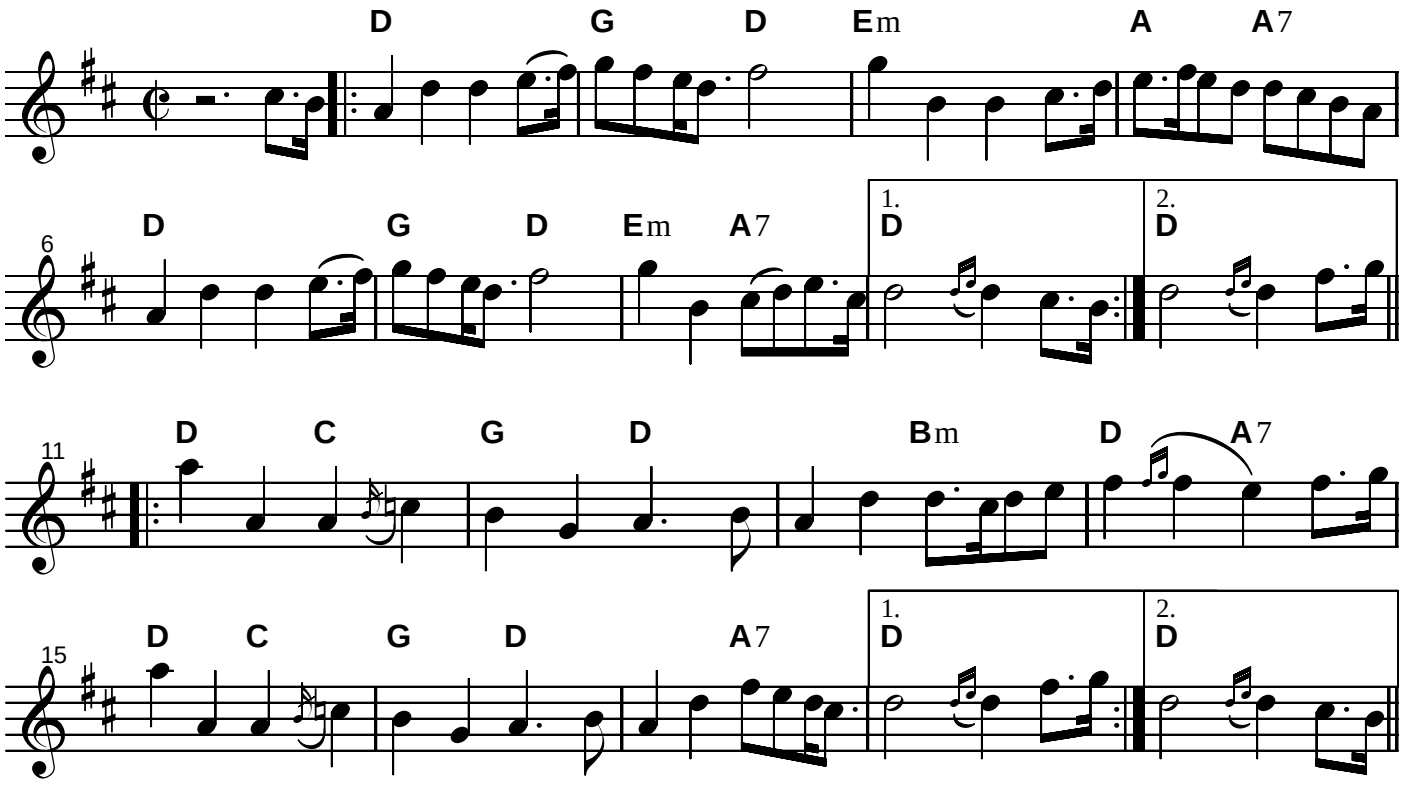


Also see Susan Songer's "Portland Collection" (first volume) for a somewhat similar version but in A Mixolydian (i.e. with two sharps; adds C# in the key signature). Note that the version here has very few 'C' notes (only in the four endings), so it's mostly ambiguous whether it's A Dorian (1#) or A Mixolydian (2#).

A Boy's Lament For His Dragon

(originally for bagpipes, as "The 72nd's Farewell to Aberdeen")

by William MacKay
arr. 2006 by Dave Barton*



*based mostly on the arrangement in "The Portland Collection, Vol. 1" by Sue Songer.

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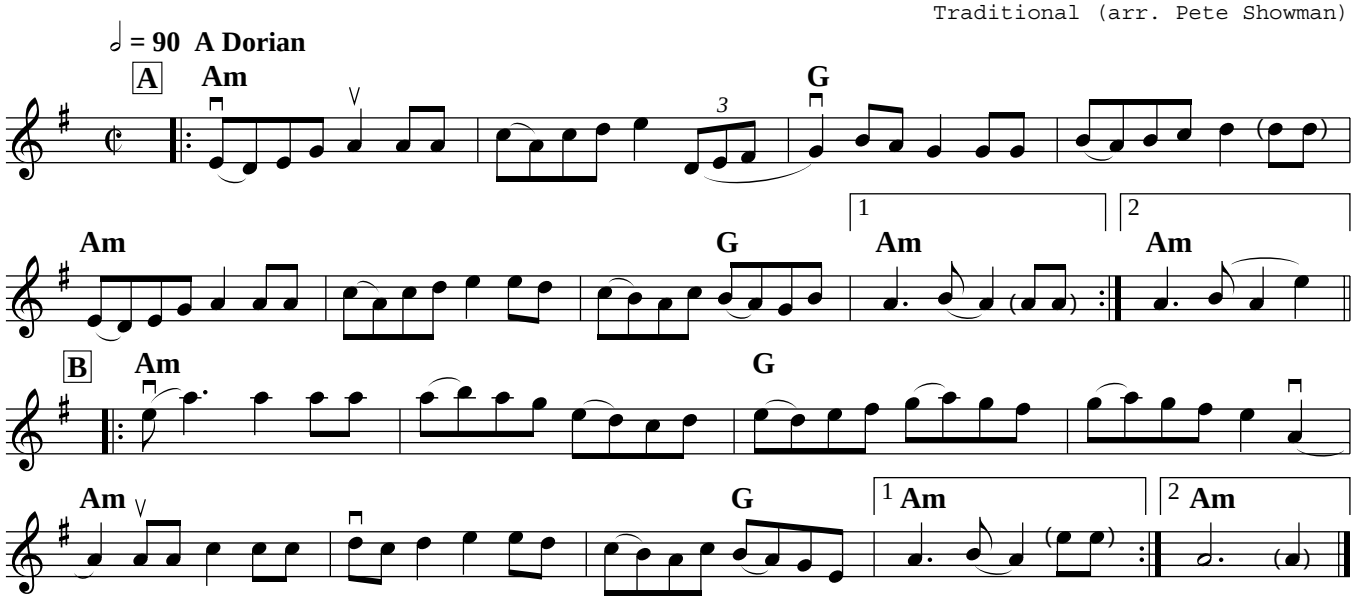
Cold Frosty Morning

(Frosty Morning / Frosty Morn)

Traditional (arr. Pete Showman)



More or less as played by Pete Showman

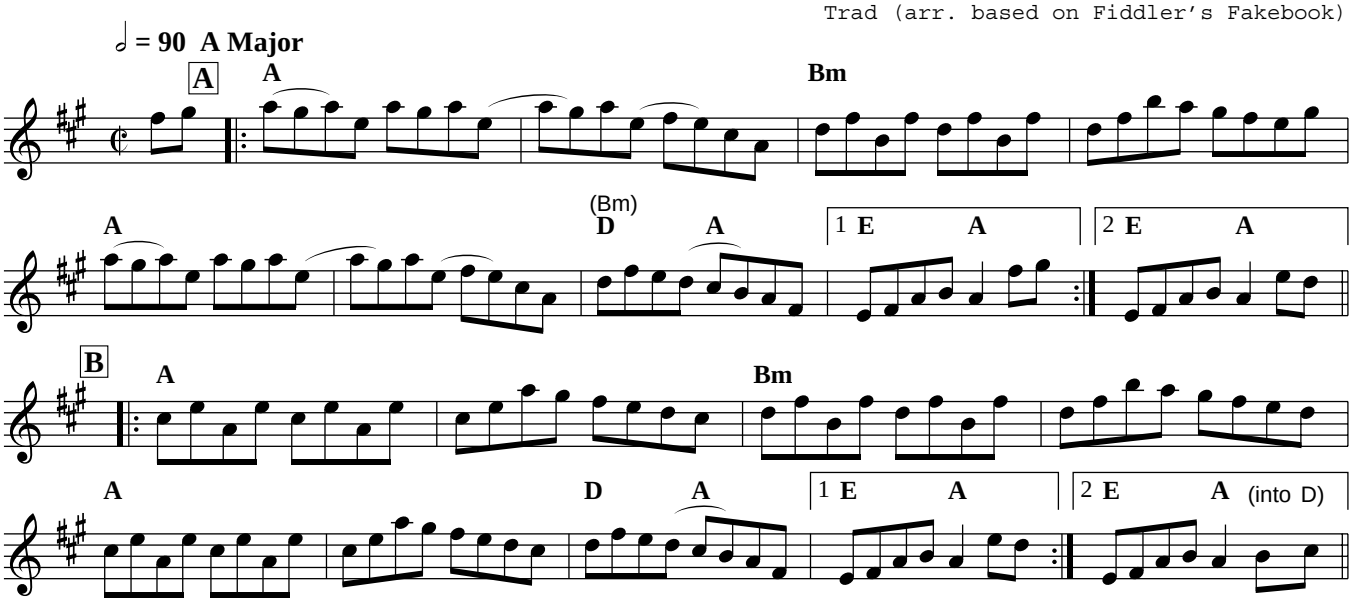
Dorian mode: one more sharp than the corresponding minor (A minor has no sharps or flats, A dorian has 1 sharp). The main chords in dorian mode are the minor of the key−name chord (here Am) and the major of the chord below (here G).

Coded in ABC notation pss 3/1/07

"Devil's Dream / Chicken Reel /
Turkey in the Straw" medley

Devil's Dream (A)

Trad (arr. based on Fiddler's Fakebook)

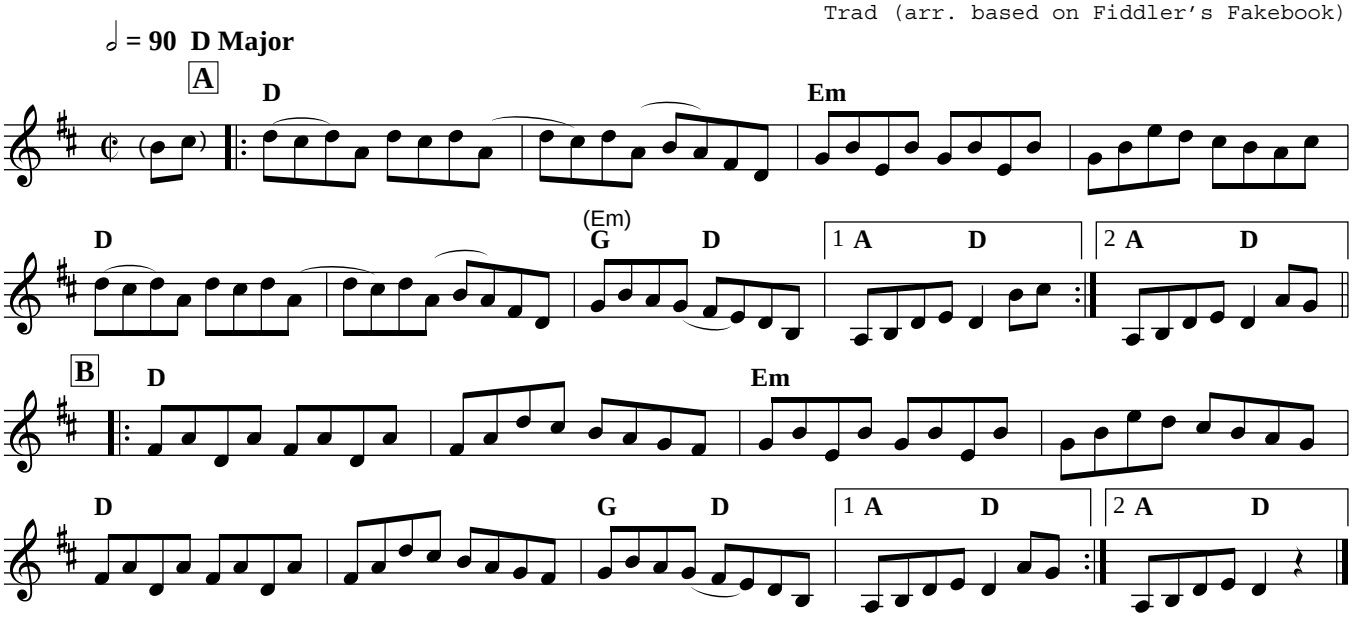


For a medley play in A, then in D, then another D tune

Devil's Dream (D)

(Same fingering; just play one string lower)

Trad (arr. based on Fiddler's Fakebook)

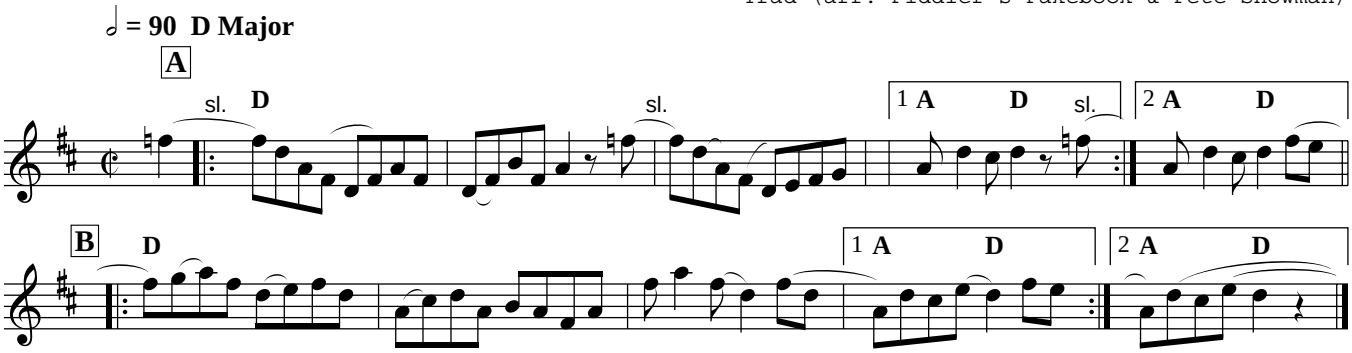


This can lead into another 'D' tune....

"Devil's Dream / Chicken Reel /
Turkey in the Straw" medley

Chicken Reel

Trad (arr. Fiddler's Fakebook & Pete Showman)

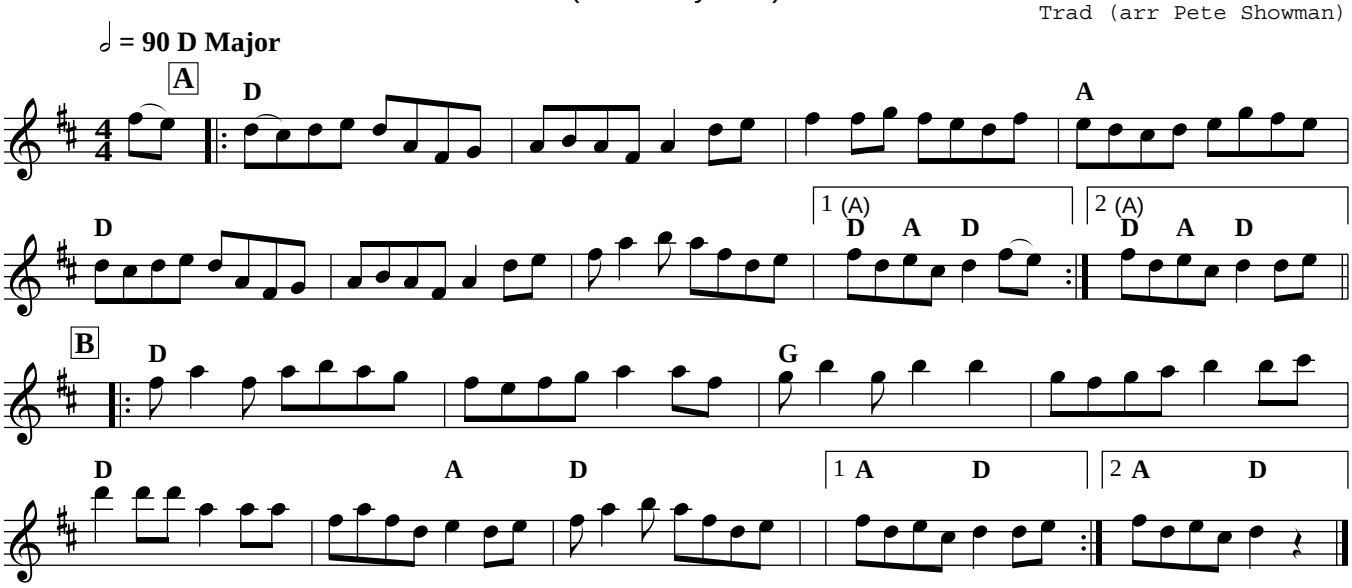


For the medley, now play Turkey in the Straw in D, too:

Turkey in the Straw

(In the key of D)

Trad (arr Pete Showman)

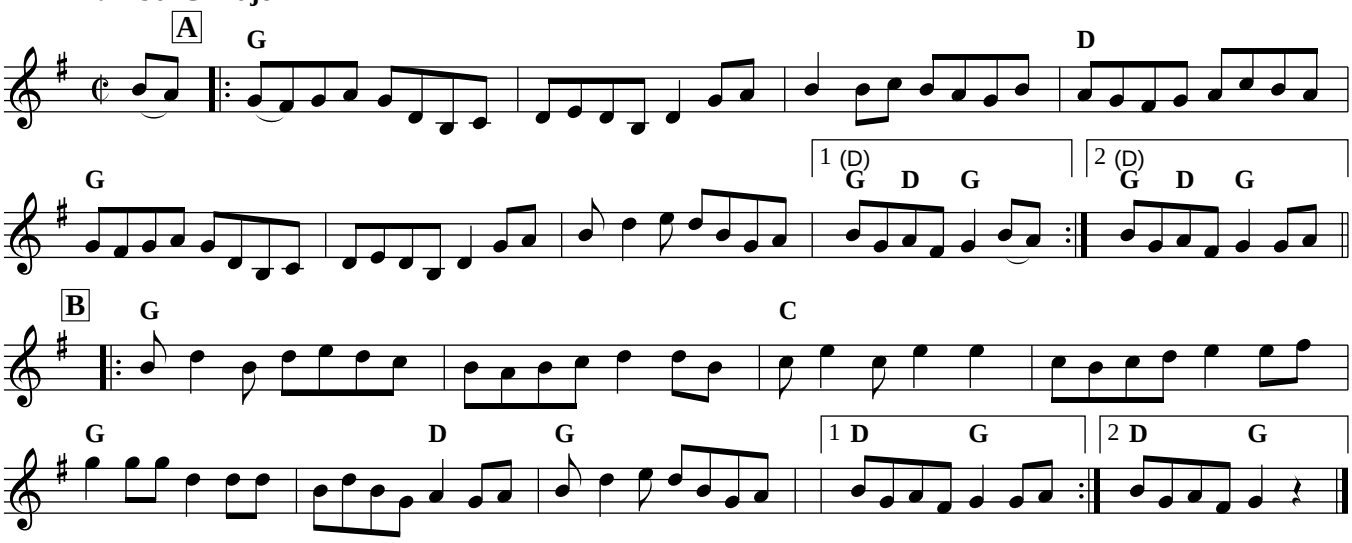


For reference, here it is in the more usual key of G:

Turkey in the Straw

(In original key of G)

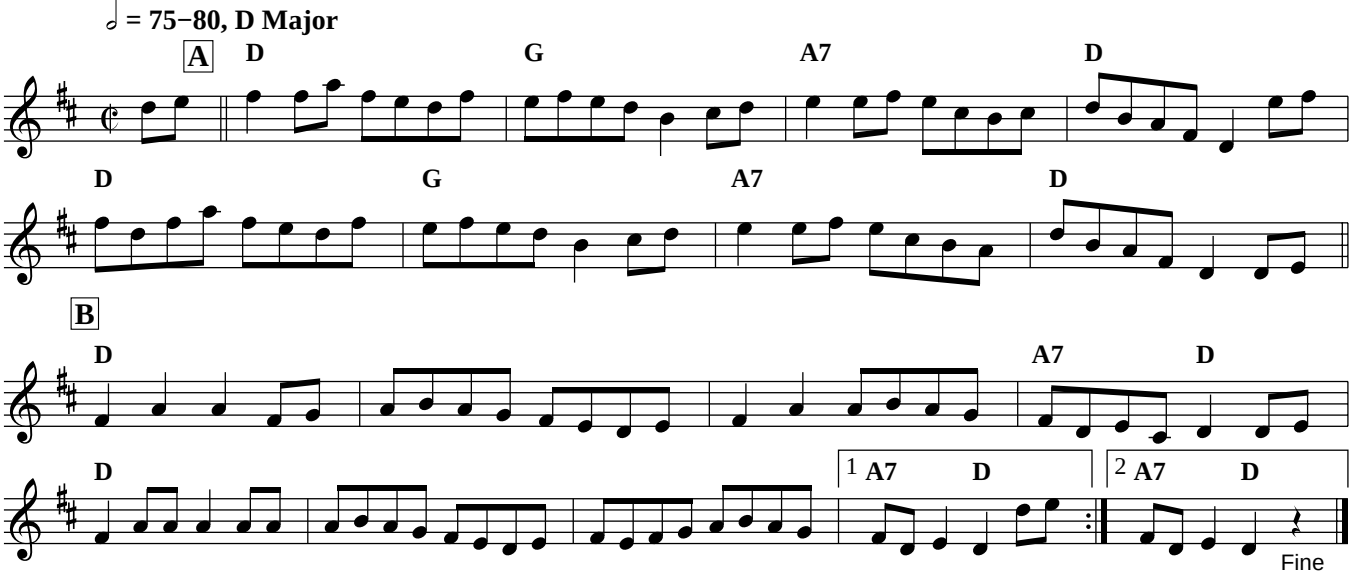
Trad (arr Pete Showman)



Eighth of January

(Battle of New Orleans)

Traditional (see note) (Arr. Pete Showman (& Fiddlers Fakebook))



* The tune was probably adapted from an earlier tune to commemorate the Battle of New Orleans (during the War of 1812), which was won by Andrew Jackson on January 8, 1815. I don't know the name of the earlier tune, if any. I probably learned this version from the Fiddlers' Fakebook.

The lyrics written by Jimmy Driftwood (a high−school principal) came much later, in the 1950's. They were recorded by Johnny Horton; the song won the 1959 Grammy Award for Song Of The Year, and Horton won the Grammy for Best Country And Western Performance the same year.

First verse and chorus:

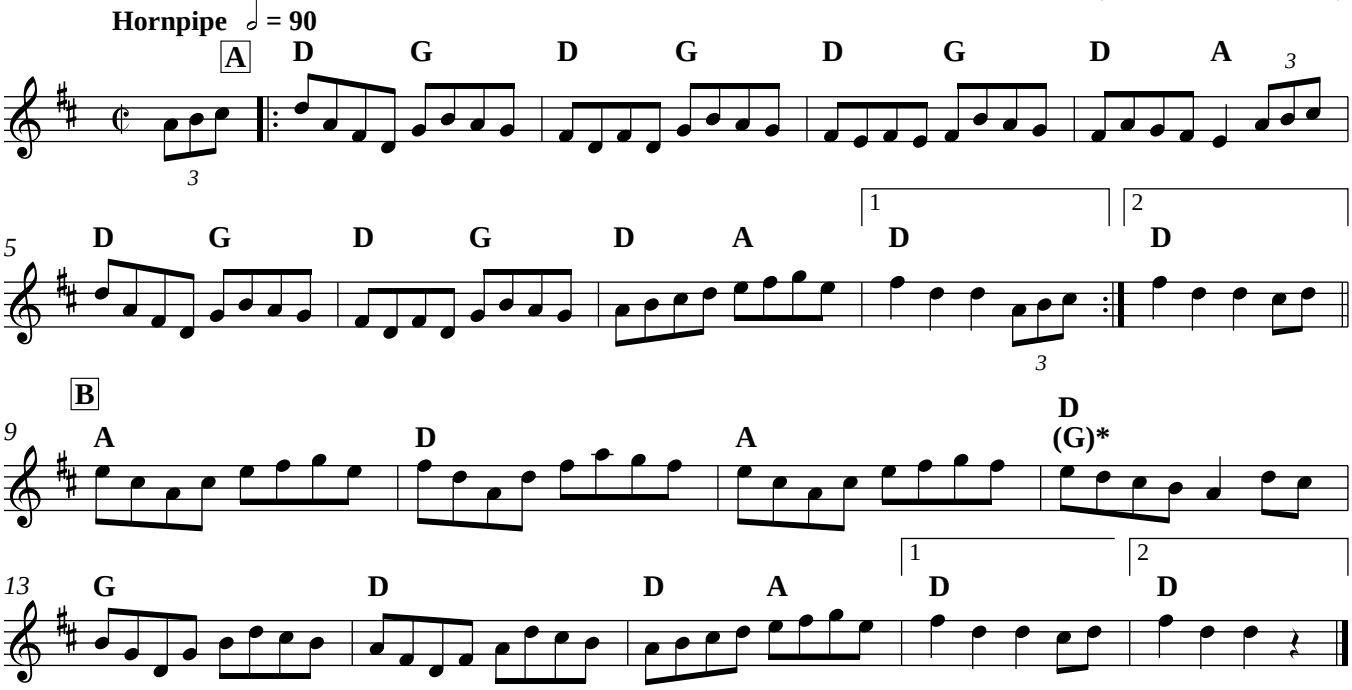
1. Well, in eighteen and fourteen we took a little trip
along with Colonel Jackson down the mighty Mississip.
We took a little bacon and we took a little beans,
And we caught the bloody British near the town of New Orleans.

Ch. We fired our guns and the British kept a'comin';
There wasn't nigh as many as there was a while ago.
We fired once more and they began to runnin',
down the Mississippi to the Gulf of Mexico.

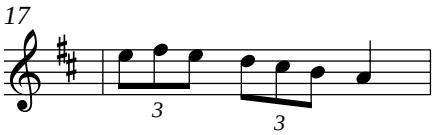
(etc.)

Fisher’s Hornpipe

Traditional (Arr. Pete Showman)

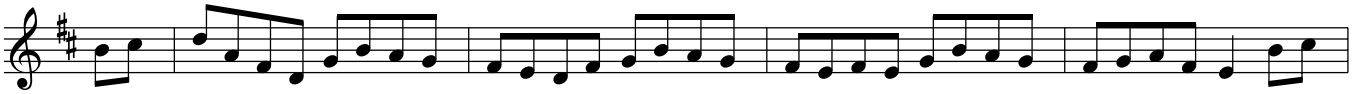


* Or play this for the 4th measure of part B:

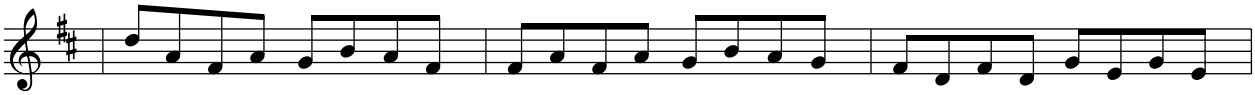


Various sources say the tune is believed to have been written by James A. Fishar, ballet director of the Royal Theater at Covent Gardens in the 1770’s. It was called "Hornpipe 1" in a collection of dance tunes he published, "Sixteen Cotillons Sixteen Minuets Twelve Allemands and Twelve Hornpipes" (John Rutherford, London, 1778).

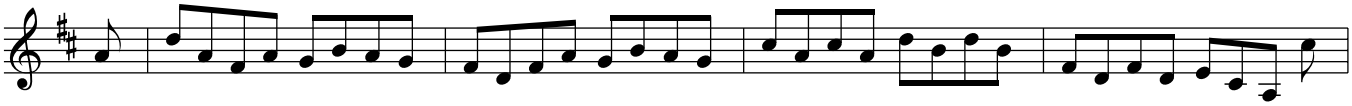
The Fiddlers Fakebook notates the first line like this:



Fishar’s original supposedly starts like this (except that it was in the key of F):



A version in Ann Winnington’s late 1800’s personal tune book starts like this (though also in F):



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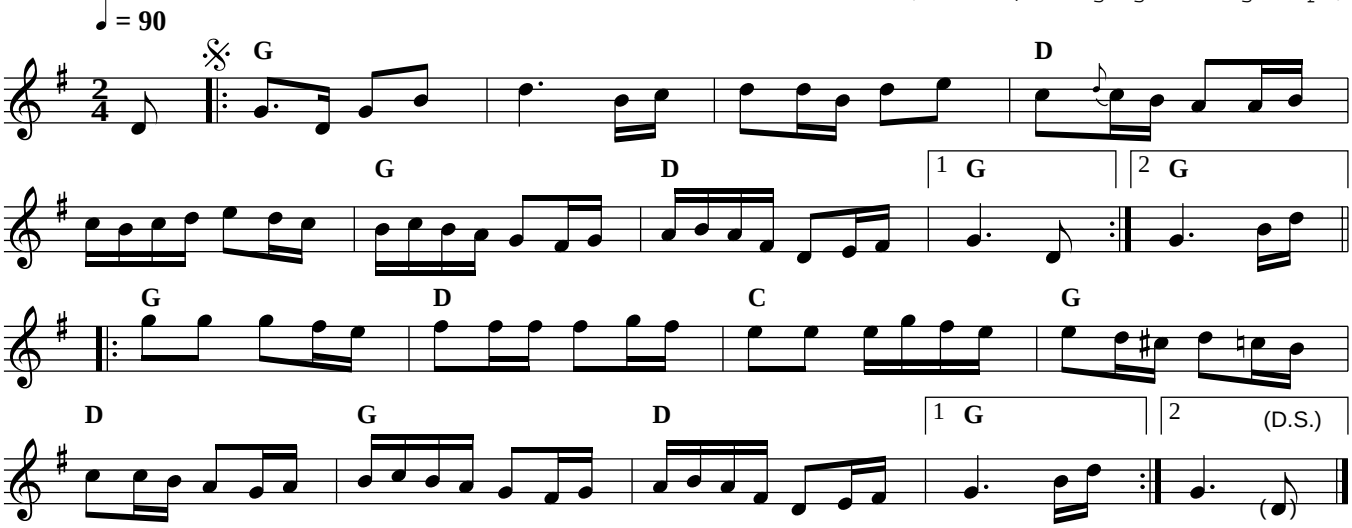
Gånglåt fran Äppelbo

(a brisk, swinging walking tempo)



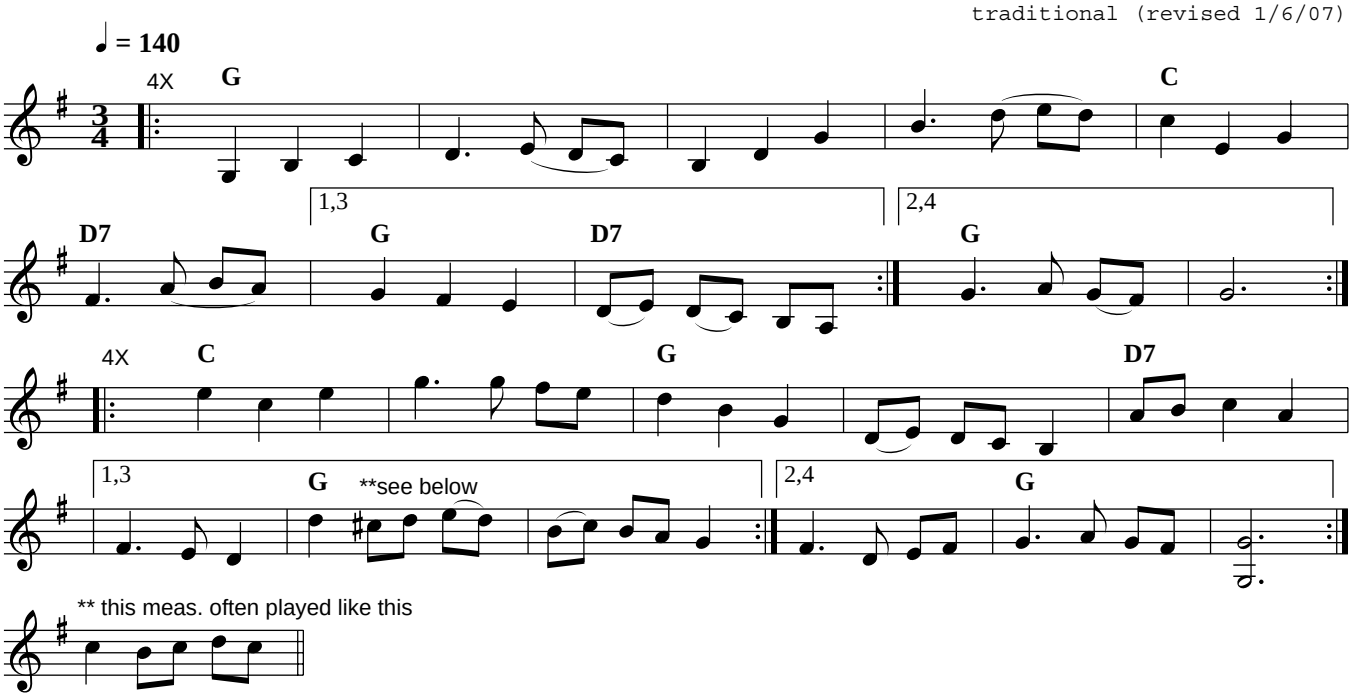
Sarah Kirton writes:
A walking tune from Äppelbo, a village in southern Dalarna, Sweden. It should be played at a brisk, easy walking tempo − its purpose was to make walking long distances easier, like the old "I am a happy wanderer" song. This tune is probably known by every fiddler in all of Scandinavia, not just in Sweden.

A version can be heard as a midi at < http://www.folketshus.dk/cgi−bin/visnode.cgi?mg−zppelbo >.
Google searches can also yield many mp3, etc. files.

Vals fran Ore

(Orevalsen)

traditional (revised 1/6/07)



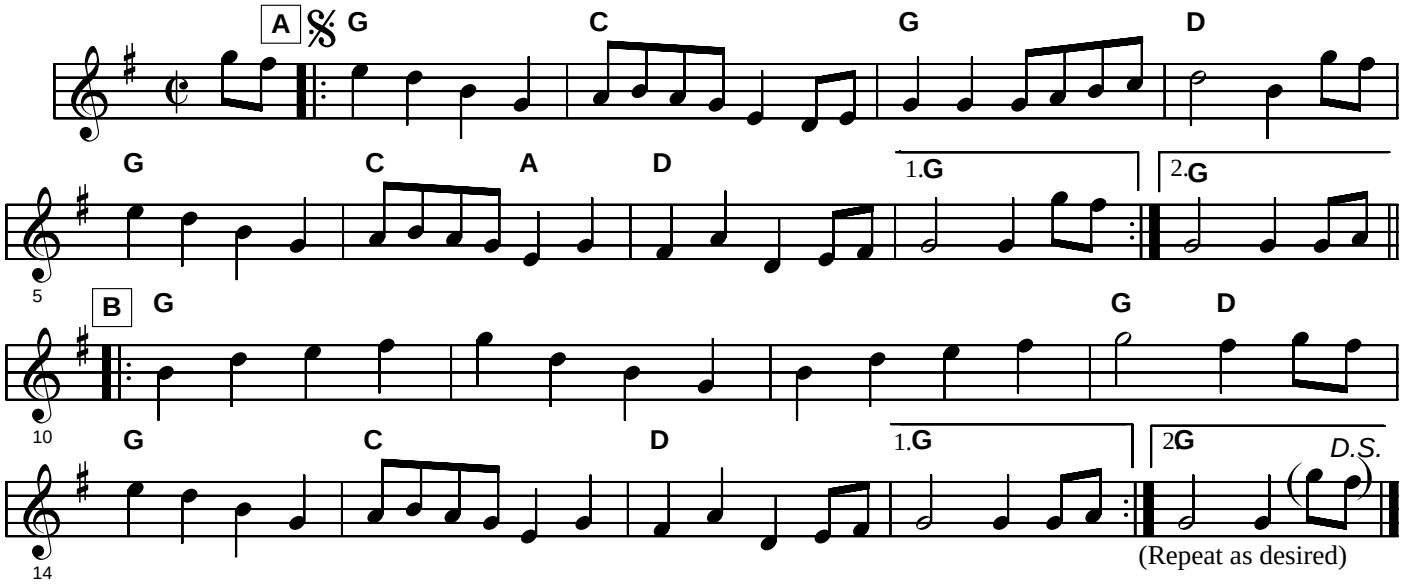
Sarah writes:
A popular waltz tune from Ore, in eastern Dalarna, Sweden. Orevalsen is such a standard among Scandinavian fiddlers that it's one of the first ones suggested when a new fiddler shows up who says they know some Scandinavian tunes. I also noticed it in some lists of American contest tunes.

You can hear a version of Orevalsen as a MIDI file at < http://www.folketshus.dk/cgi−bin/visnode.cgi?va−ore > or do a google search for Orevalsen, and you'll find everything from mp3s to ringtones.

The Girl I Left Behind Me

Traditional
Arr. Pete Showman

G Major ♩ ~ 100



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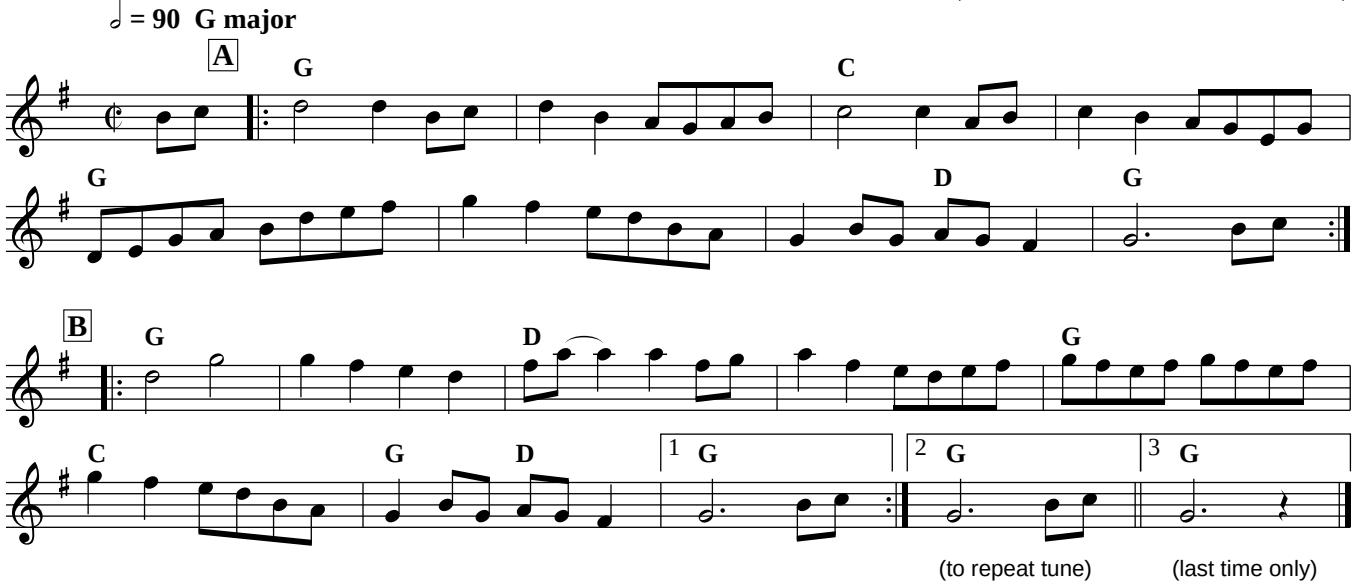
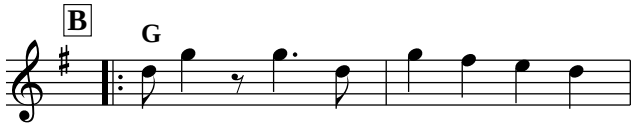
GirlILeftBehindMe-r1_F04.mus

Hollow Poplar

Traditional (Portland Collection I & Pete Showman)



A variation on the first measure of B:



Josephine's Waltz

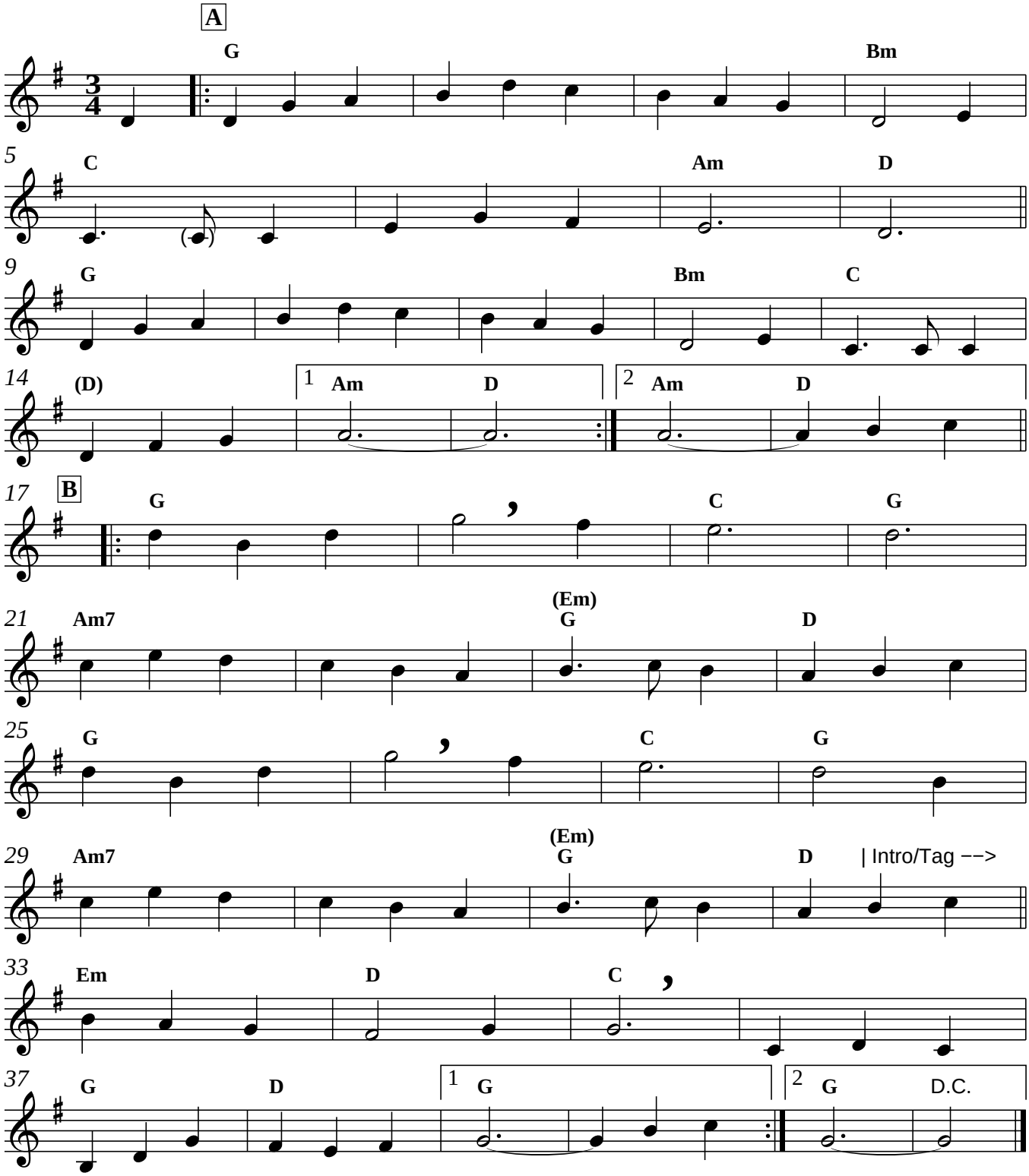
~

Josefins Dopvals / Josephine's Christening Waltz

By Roger Tallroth (of the Swedish band Väsen)
(Arr. Pete Showman 2006)

Pattern: ABAB

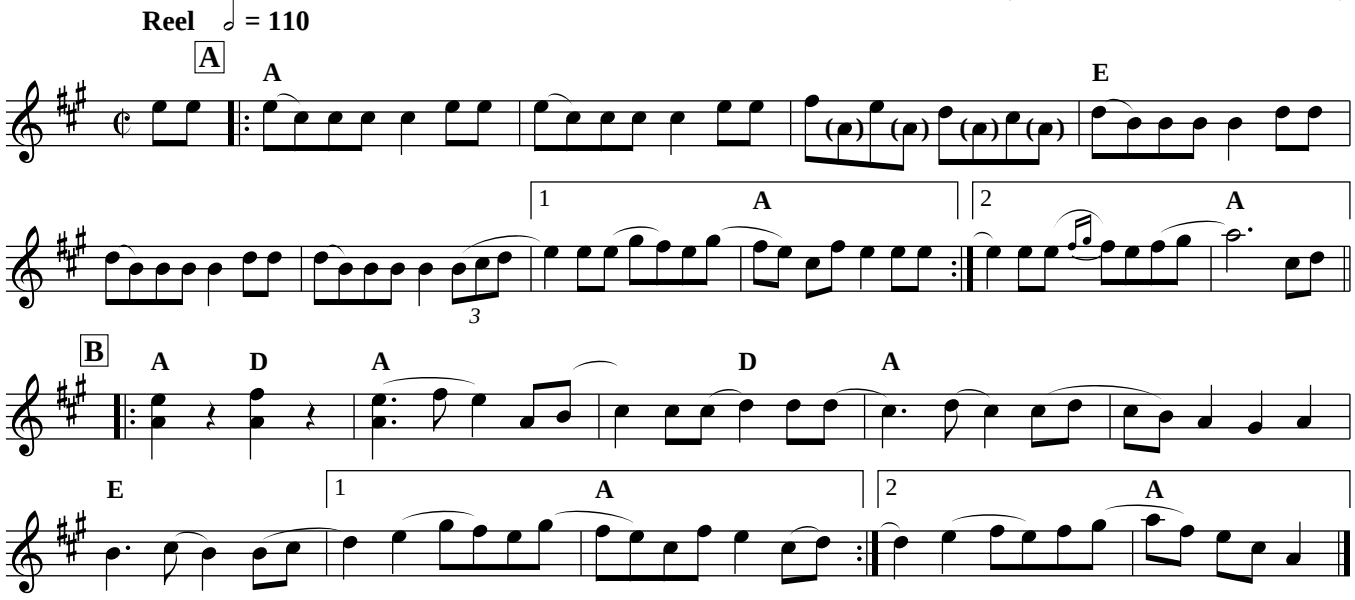
𝅗𝅥. = 50 (medium waltz)



The tune was written by Väsen guitarist Roger Tallroth for the baptism of his niece. Recordings include Väsen: "Spirit", Dervish: "At the End of the Day", and Alasdair Fraser & Natalie Haas: "Fire and Grace" (Culburnie Records CUL 121D, 2004)

Joys of Quebec

Traditional French Canadian (Arr. ~ Fiddlers Fakebook)



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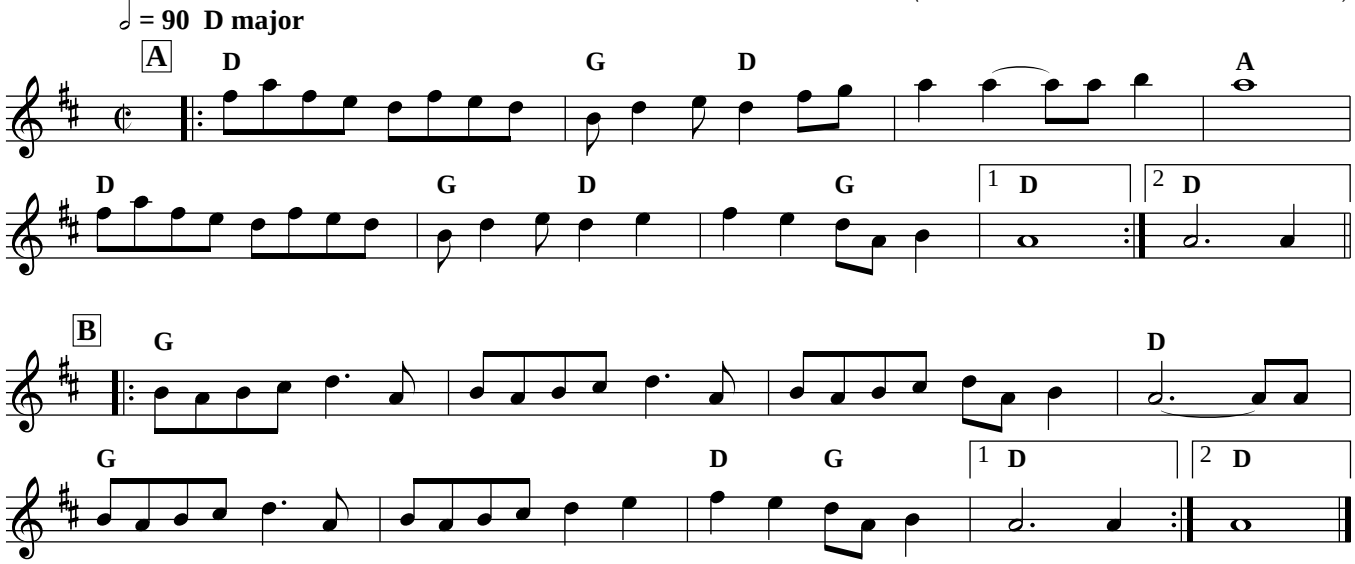
Juliann Johnson

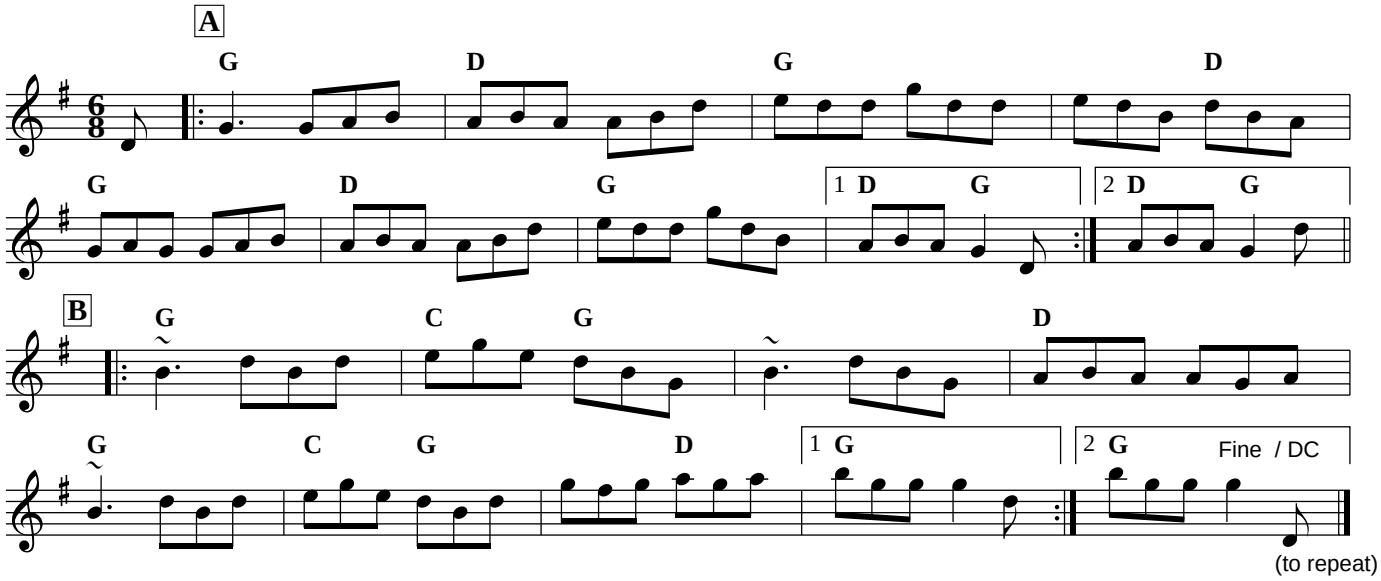
(Julie Ann Johnson)

Traditional (Arr. Pete Showman & Portland Collection I)



The Kesh Jig

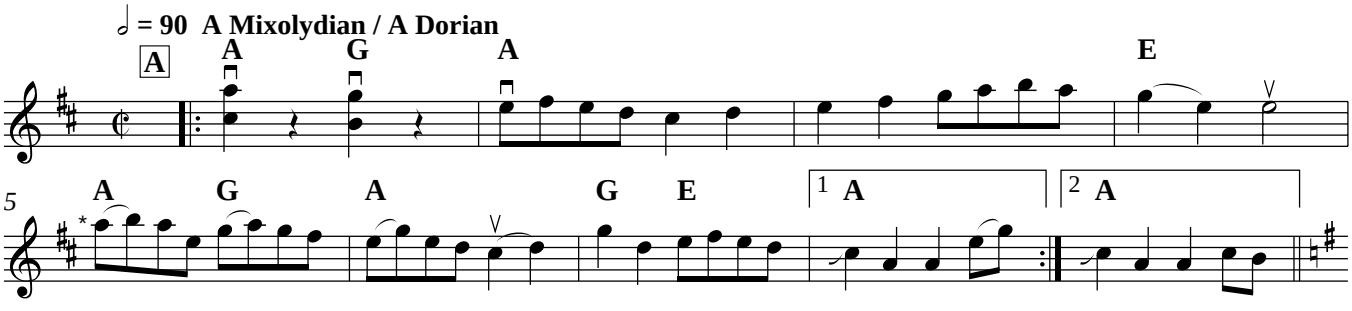
The Kincora



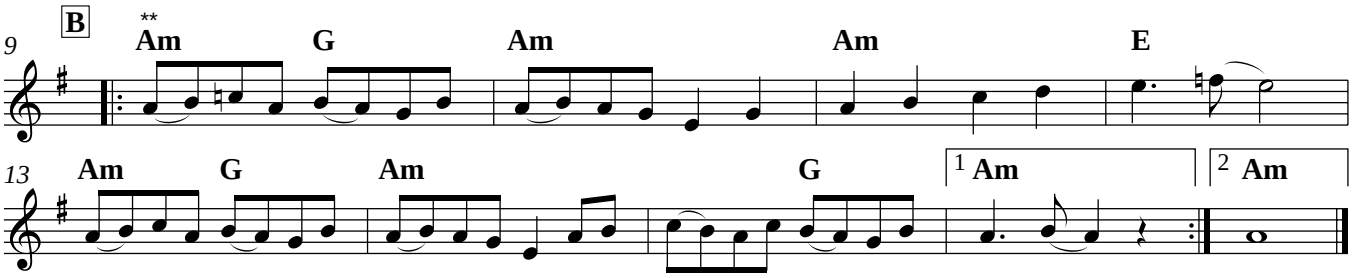
The Kitchen Girl

Traditional New England (arr. Pete Showman)

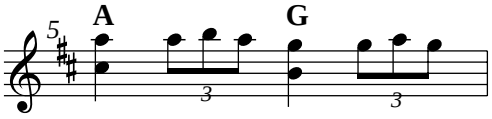
A Mixolydian



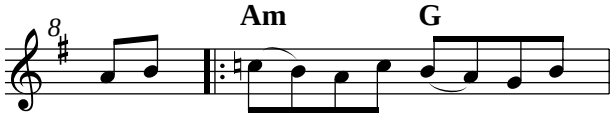
A Dorian



* I often play measure 5 the same as the first measure −− or sometimes like this:



** Another way to play measure 9 at the start of part 'B' (with a different pickup at the end of measure 8):



The way I play Kitchen Girl the two parts of the tune are in different modes: the high part is in A Mixolydian ("A mix."), with a C#, and the low part is in A Dorian, with a C natural. The Fiddlers Fakebook has both parts in A mix.

A few notes on modes

Musical modes correspond to different scales that start on the same note, using different combinations of natural notes and sharps or flats (the white and black keys on a piano). The seven standard European modes can also be found by playing scales using the same set of notes, such as just the white keys, but starting on different notes.

Two modes are familiar to most people who have experience with European−based music: Major and Minor. But especially in (European−based) folk music, the two modes used here are also common: Mixolydian and Dorian.

Within a key−name, these four modes can be ordered by how many sharps or flats are in the scale and key signature:

For A scales (tunes typically ending in A)		For D scales (tunes typically ending in D)	
A Major	3 sharps, F#, C#, G#	D Major	2 sharps, F#, C#
A Mixolydian	2 sharps, F#, C#	D Mixolydian	1 sharp, F#
A Dorian	1 sharp, F#	D Dorian	0 sharps
A minor	0 sharps	D minor	1 flat, Bb

While three main chords are used to accompany Major and minor, only two are used for Mixolydian and Dorian. For example, these four modes when based on 'A' (scales that start on A) use mainly the following chords:

A Major: A, D & E (I IV V) A Mixolydian A & G (I & VII)
A Minor: Am, Dm & Em (I− IV− V−) A Dorian: Am & G (I− & VII) (the VII chord is still major)

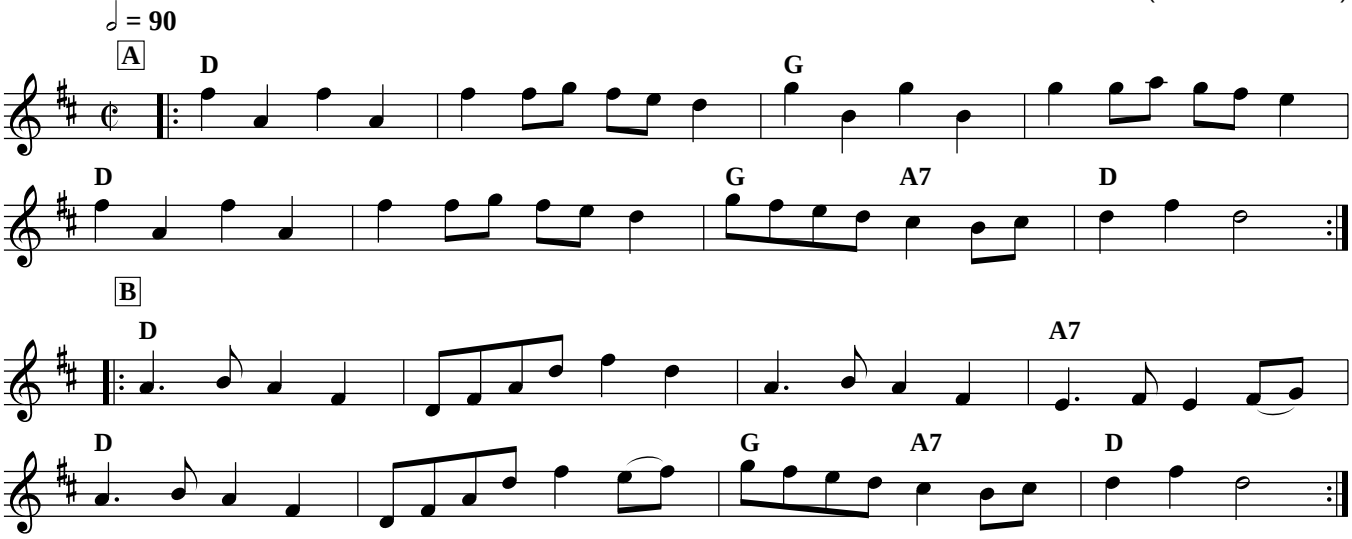
− *Pete Showman*

Typeset in abcm2ps. pss 3/3/07

Liberty

(a basic version)

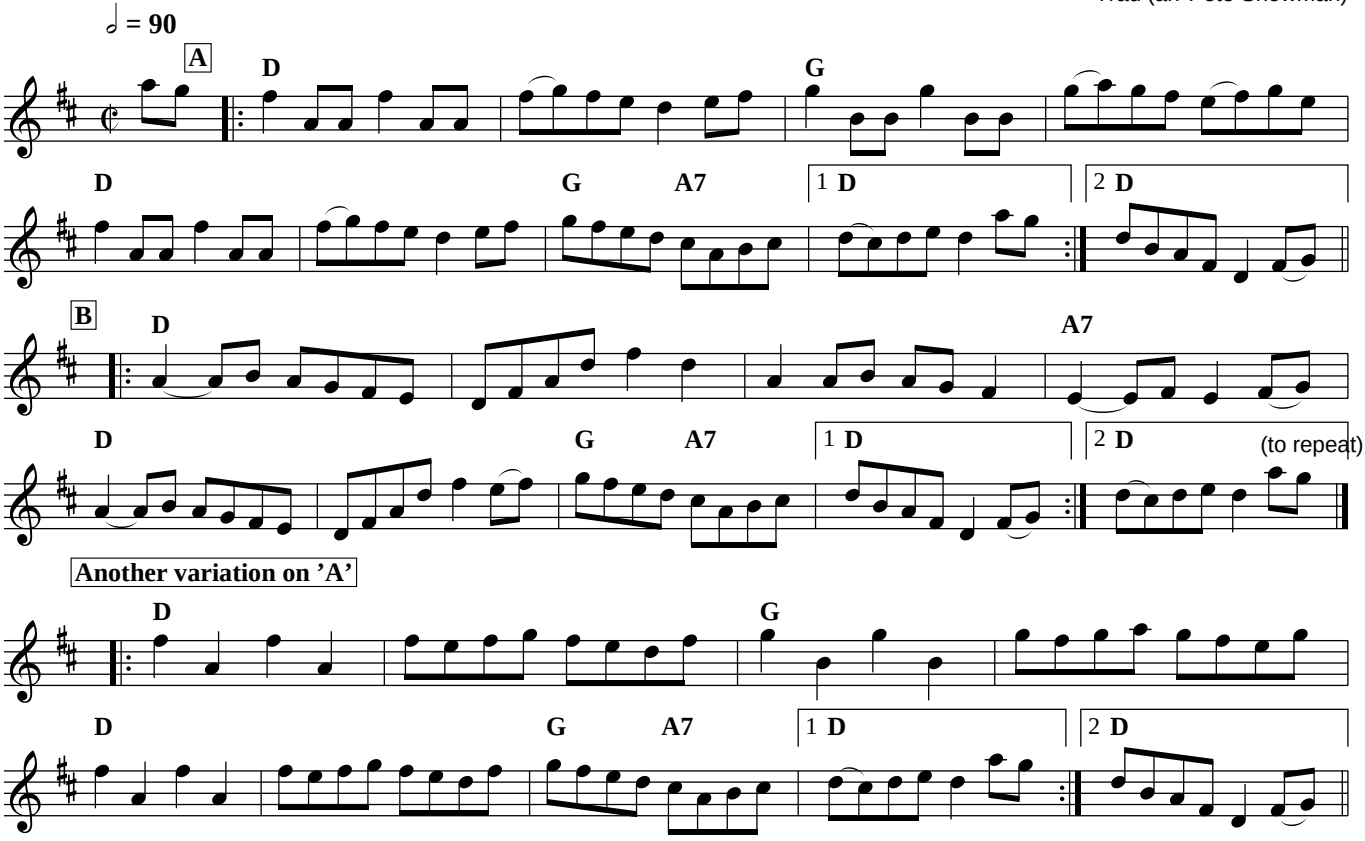
Trad (arr Pete Showman)



Liberty

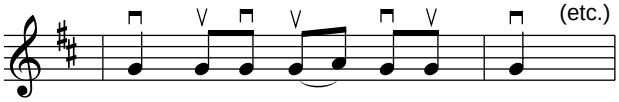
(a fancier version, mixed shuffle bowing)

Trad (arr Pete Showman)



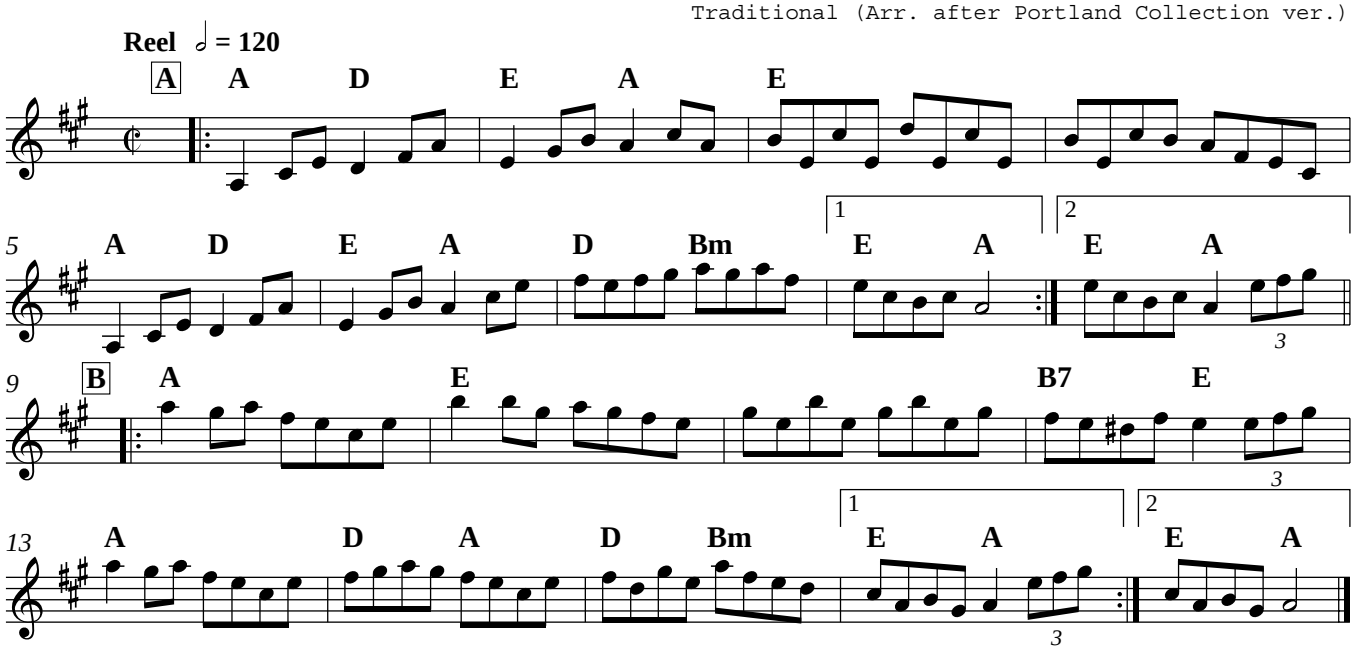
The slurs shown are just "serving suggestions": one way of managing bow direction. The goal is to keep the bowing fairly regular without being too robotic, and to come out "even" at the end of each part (at least). Try other patterns to see what you like, and try varying both bowing and the extra notes as you repeat the tune.

Shuffle bowing is alternating a quarter note with two eighths. The bow direction repeats after two patterns:



Miller’s Reel

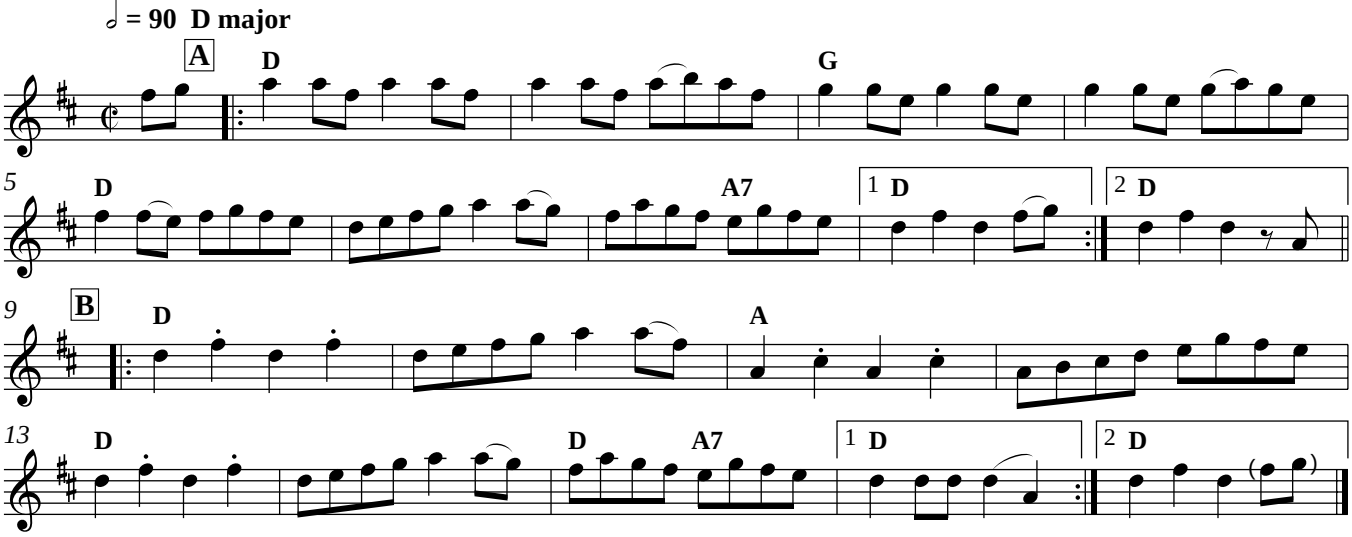
Traditional (Arr. after Portland Collection ver.)



last updated 5/5/07

Mississippi Sawyer

Traditional (Arr Pete Showman)



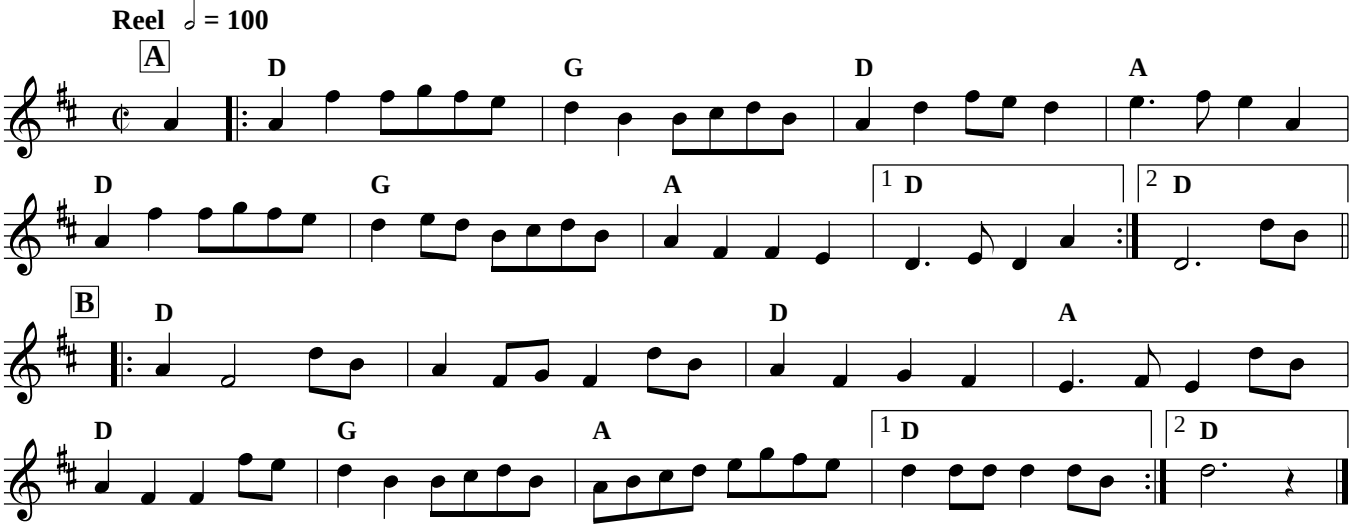
There are lots of variations on this tune; this is more or less how I play it. I like to carry the shuffle bowing pattern through some of the quarter−note runs as suggested by the slurs in measures 2 and 4, but to play the longer runs as separated notes, for example in measures 5 and 6. The slurs shown in those measures are one way to manage bow direction.

The staccato marks in the ’B’ part suggest how I often bow it, with a sort of "pop" on the second note of each pair (but probably not as brief as a real staccato).

New Five Cents

Also called Buffalo Nickel

Traditional (Arr. Pete Showman)



The tune commemorates the "new" Buffalo Nickel authorized by President Abraham Lincoln.
It seems appropriate again (under the generic name, at least) in the early 2000's, as several
new nickel designs have been released to commemorate the Lewis and Clark expedition bicentennial.

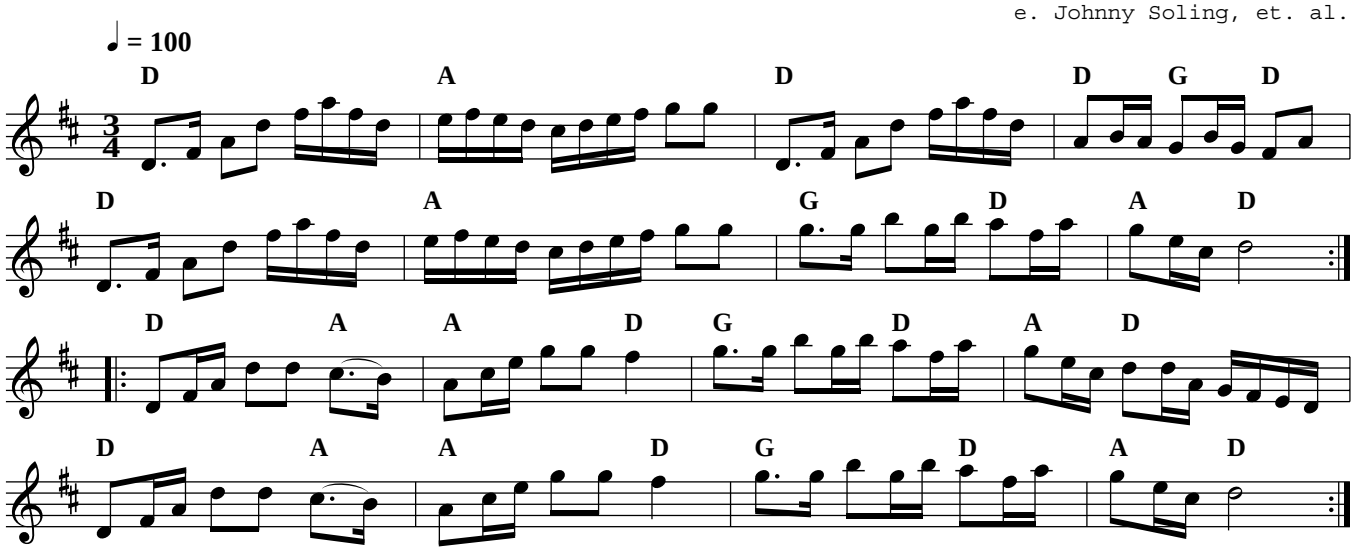
Arrangement based on my playing and ideas from Gene Silverberg's "Tunes I Learned at the Tractor Tavern"

pss 9/21/06

Norrbommen

(Polska från Bingsjö)

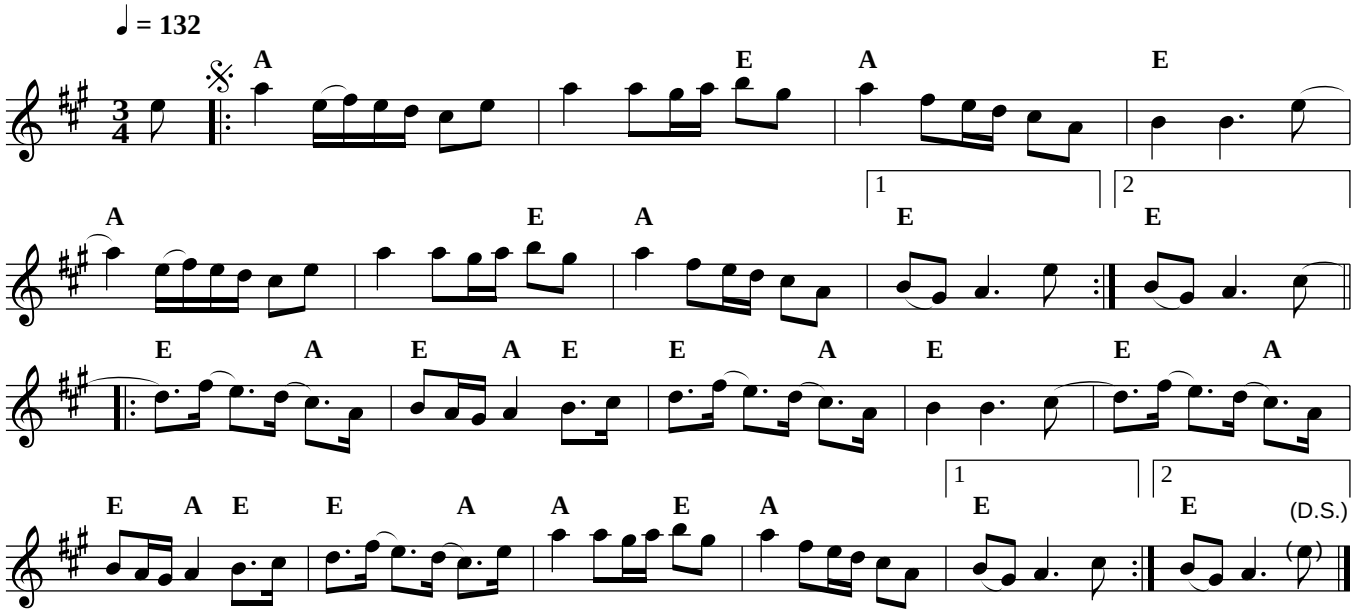
e. Johnny Soling, et. al.



Sarah writes:
A polska from Bingsjö, in eastern Dalarna. It's got even beats, with the major accent on the first beat, and a secondary accent on the third. So it REALLY doesn't feel anything like a waltz.
The tune is named after a guy nicknamed "Norrbom" who was from Hofven in the Finnskog region of Hälsingland .

A Norrbommen polska MIDI file is at < http://www.folketshus.dk/cgi−bin/visnode.cgi?po−norrbom >.
This version is slightly different that the one normally played, but gives a good idea of the style and accents.
It's usually played at a tempo of about 100 quarter notes/min. There are also a few other examples on the net.

Glalåten



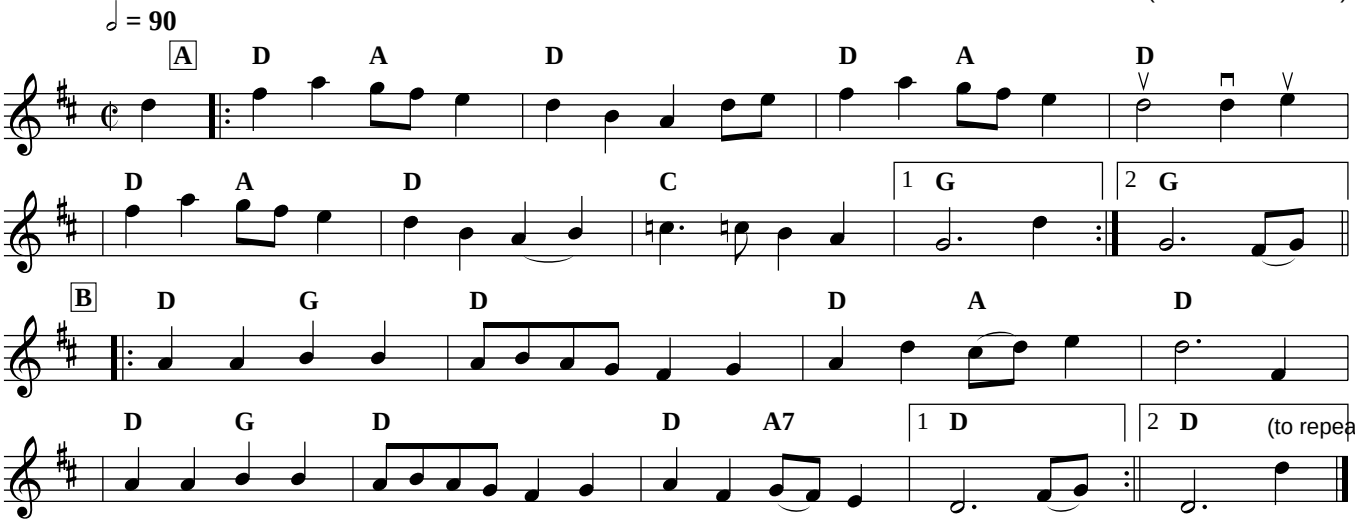
Notes from Sarah (ed. by Pete Showman):
Glalåten, "The Happy (Glad) Tune" is a polska from Rättvik, also in eastern Dalarna, Sweden.
Its three beats have different lengths: the first is shortest, the middle one is the longest, and the third is almost as long as the first one. The accents are on beats one and three.

A MIDI version can be found at < http://www.folketshus.dk/cgi−bin/visnode.cgi?po−gladlzzz > (there spelled in Danish: "Gladlåten"), adjusted some for the uneven beat, but not quite right. Another MIDI file can be found at http://www.abacci.com/music/miditune.asp?tuneID=1823 −− also not quite right.

Over the Waterfall

(a basic version)

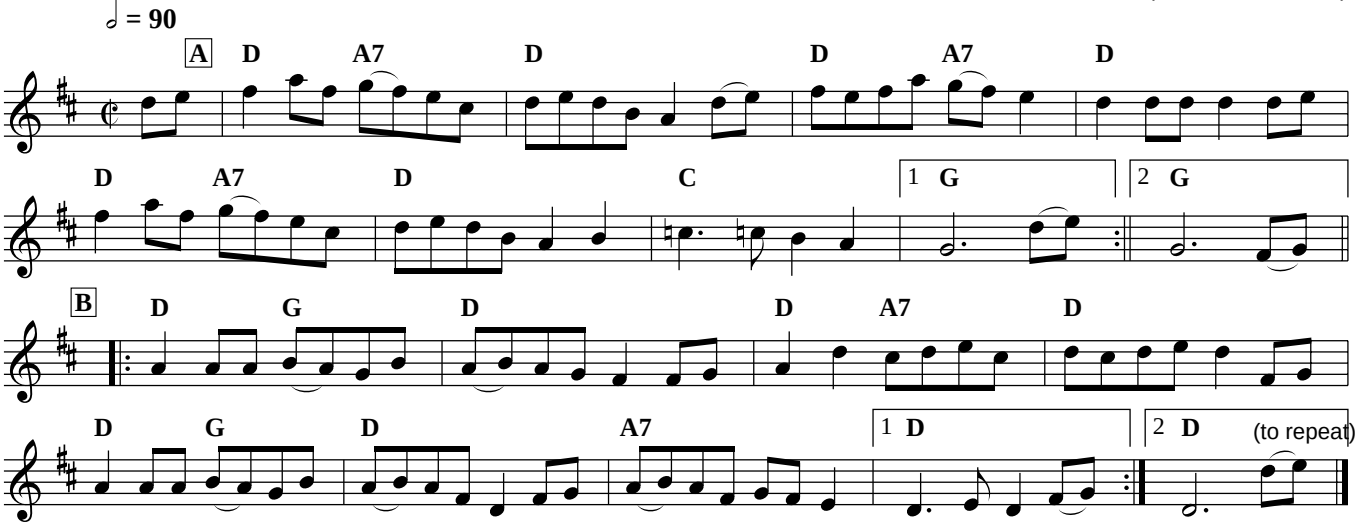
Trad (arr Pete Showman)



Over the Waterfall

(a fancier version)

Trad (arr Pete Showman)

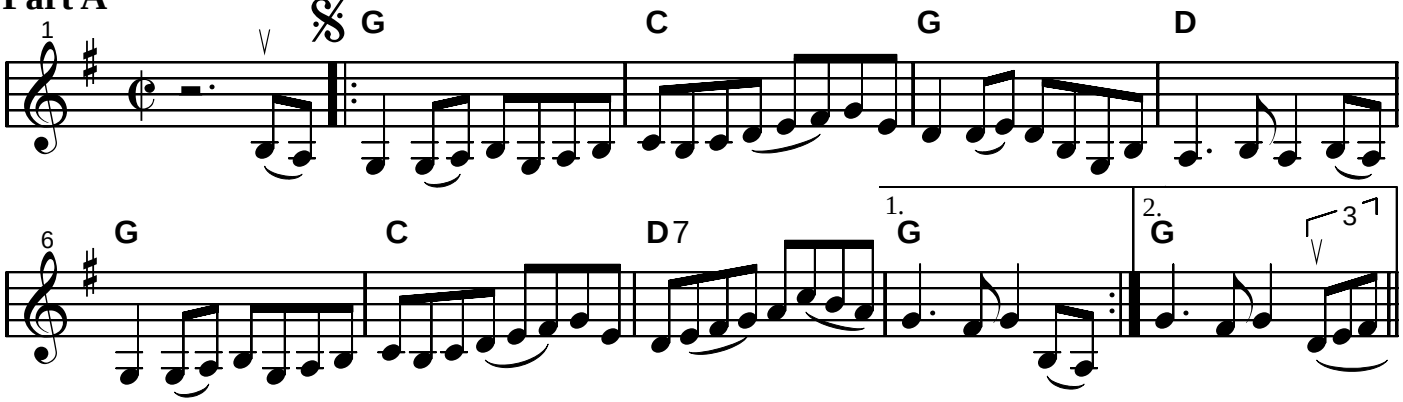


Possum Up a Gum Stump

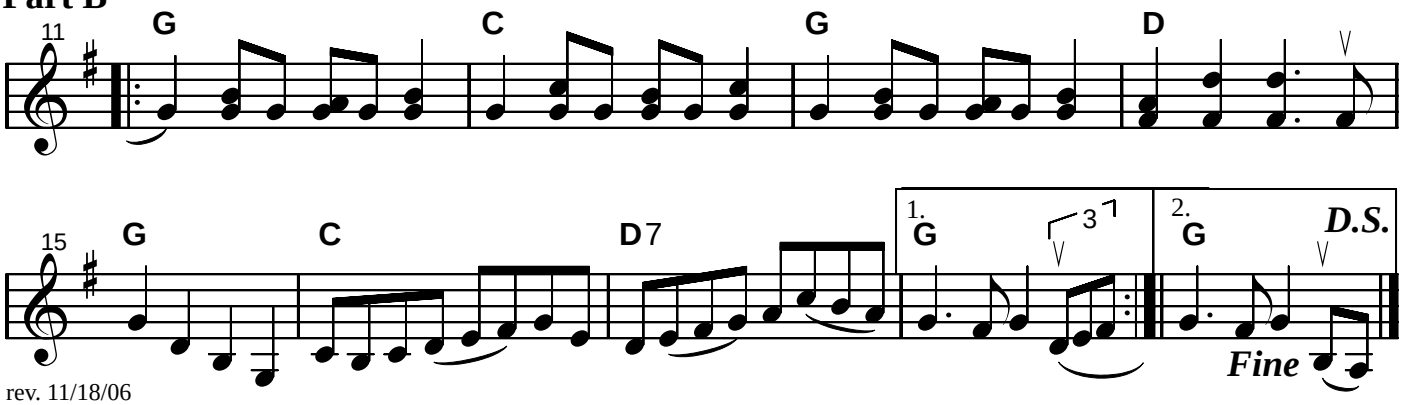
traditional American hoedown

arr. 1998 by David M. Barton
from various sources

Part A



Part B



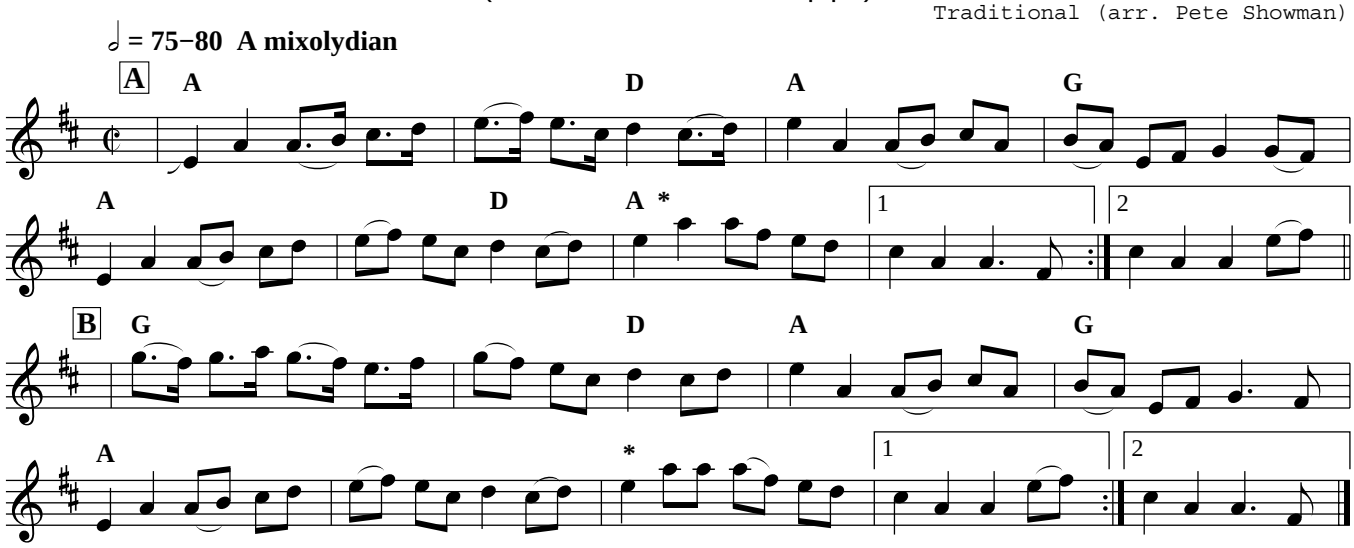
rev. 11/18/06

Red Haired Boy

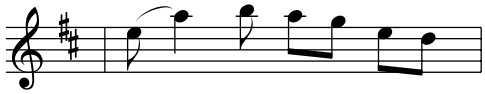
and Little Beggarman

(basic version, as a hornpipe)

Traditional (arr. Pete Showman)



** A variation for the next−to−last measures of the A and/or B parts:*



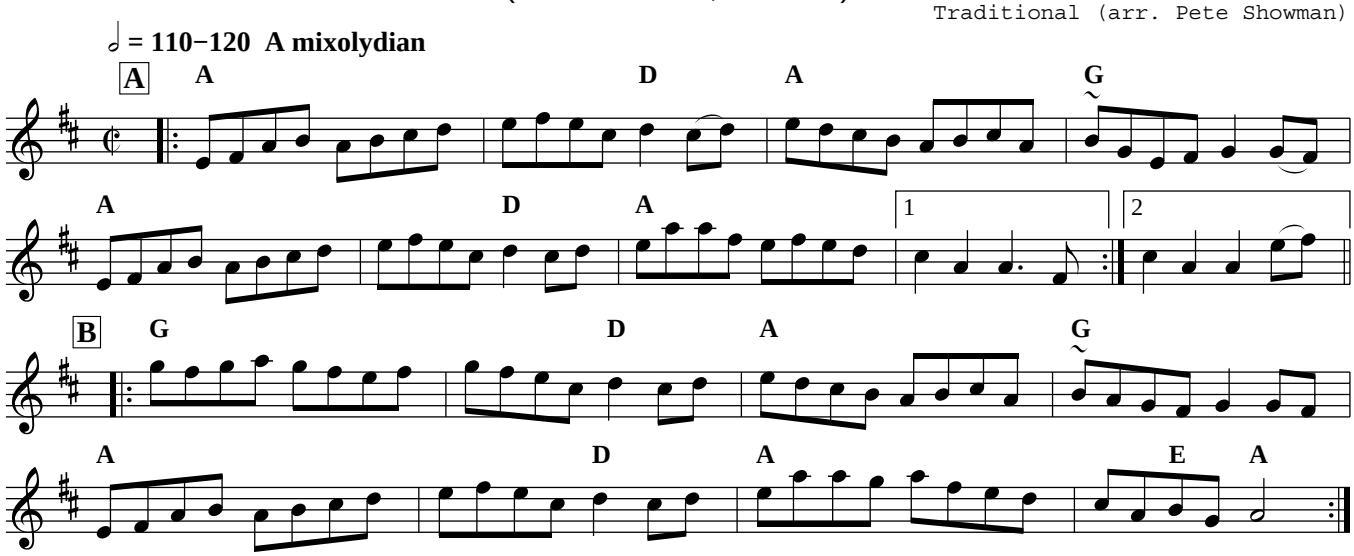
The tempo for a hornpipe dance is fairly slow, and is played with a syncopated feel. (Here the dotted rhythm is only written out in the first couple of measures, but extends throughout the tune). People often play them as reels (faster, and with an even beat) but I like the hornpipe feel −− and the slower pace makes it easier to add ornaments (or to sing the words for Little Beggarman; for that, omit the A and B repeats).

− Pete Showman

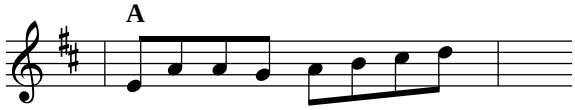
Red Haired Boy

(fancier version, as a reel)

Traditional (arr. Pete Showman)

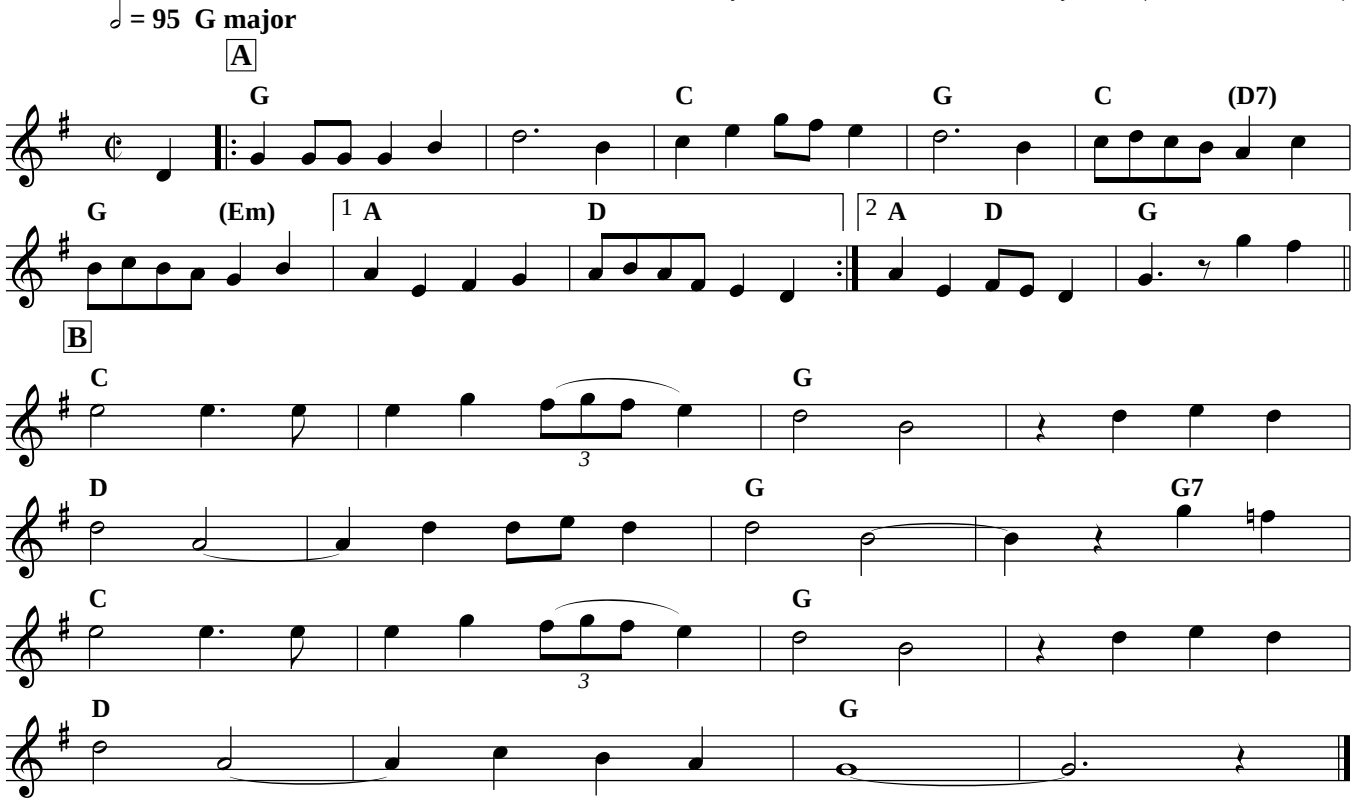


A more modal−sounding alternative for the first and fifth measures of A:



Red Wing

Music Kerry Mills, words Thurland Chattaway; 1907 (Arr. Pete Showman)



Red Wing (words by Thurland Chattaway)

There once was an Indian maid,
A shy little prairie maid,
Who sang a lay, a love song gay,
As on the plain she'd while away the day;

She loved a warrior bold,
This shy little maid of old,
But brave and gay, he rode one day
To battle far away.

Chorus:
Now, the moon shines tonight on pretty Red Wing
The breeze is sighing, the night bird's crying,
For afar 'neath his star her brave is sleeping,
While Red Wimg's weeping her heart away.

She watched for him day and night,
She kept all the campfires bright,
And under the sky, each night she would lie,
And dream about his coming by and by;

But when all the braves returned,
The heart of Red Wing yearned,
For far, far away, her warrior gay,
Fell bravely in the fray.

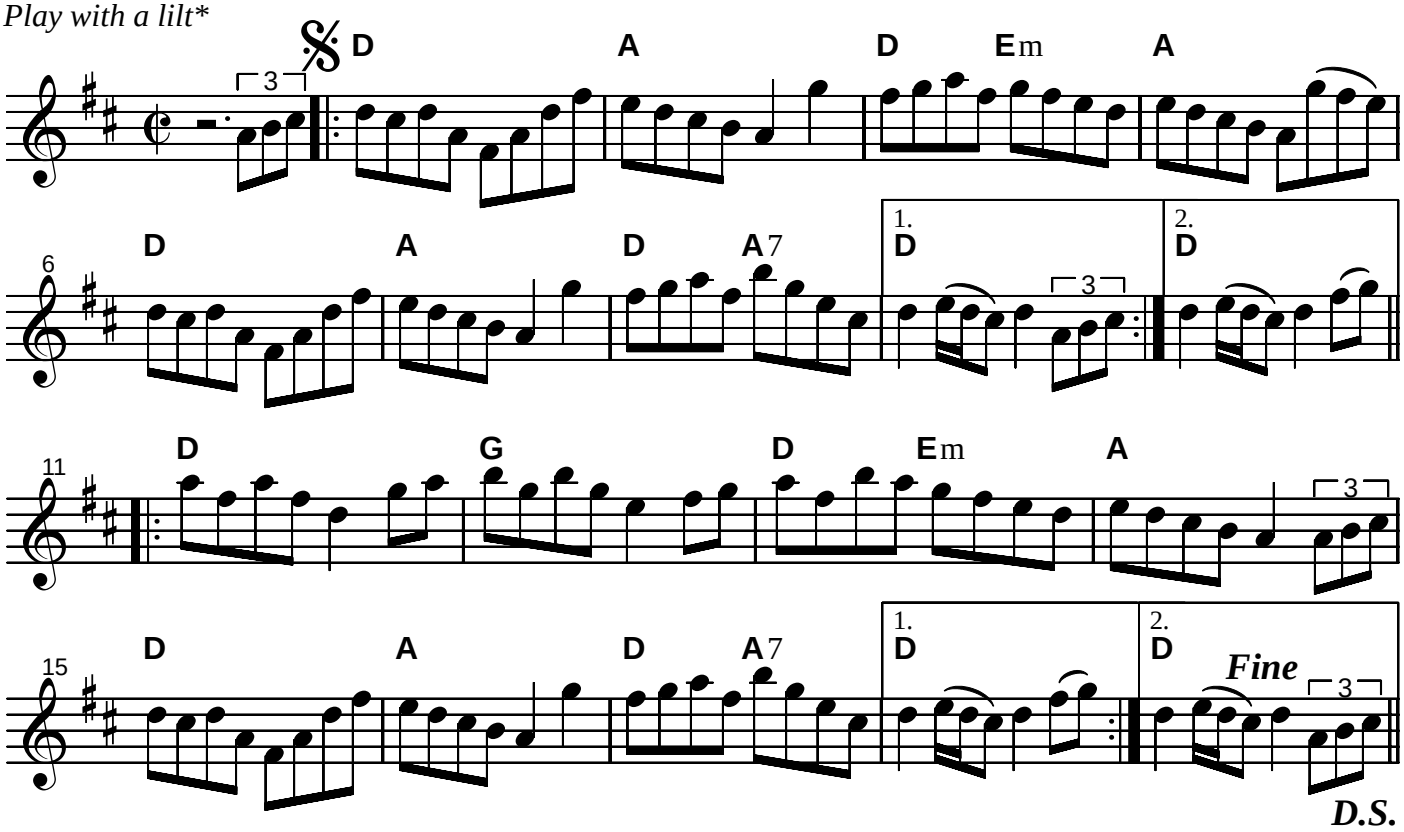
Repeat chorus

Rickett's Hornpipe

American Old-Timey (no, it's not Irish!)

arr. 2006 by Dave Barton

*Play with a lilt**



*To play it as a hornpipe, each pair of eighth notes is played approximately as a dotted eighth and a sixteenth, and speed should be around 120 quarter-note beats per minute.

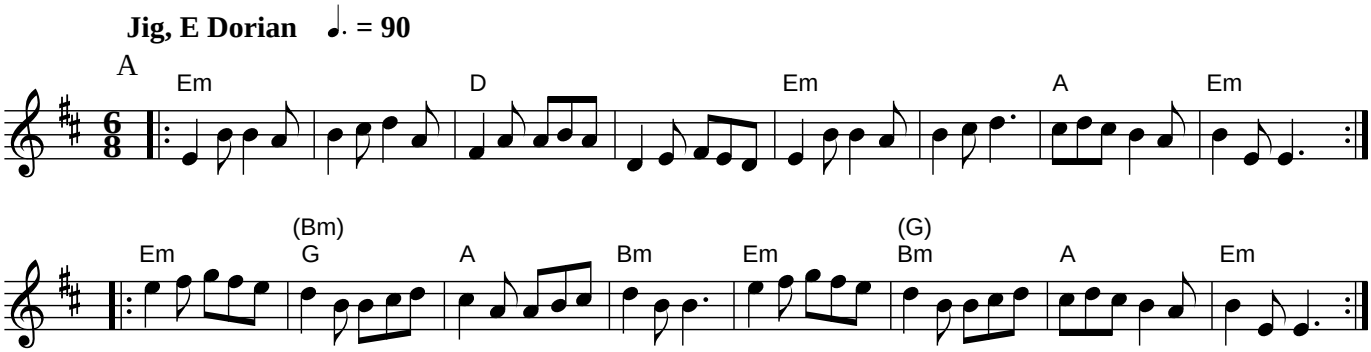
To play the tune as a reel, play much faster (such as 90 half-notes per minute) and lose most of the lilt (you will, anyway).

rev. 11/18/06

Road to Lisdoonvarna

(Simple melody, as a Jig)

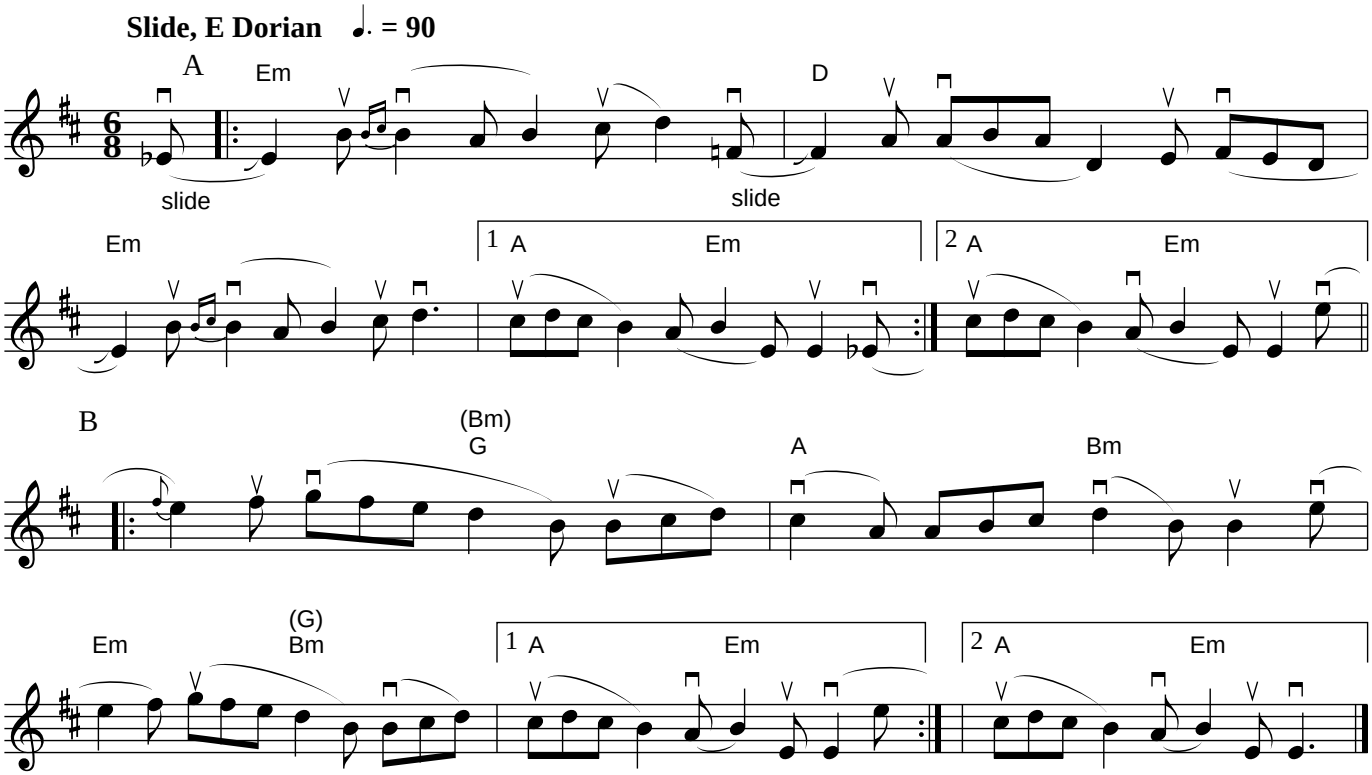
Traditional Irish (Simple melody)



Road to Lisdoonvarna

(As a slide)

Traditional Irish (Arr. Pete Showman)



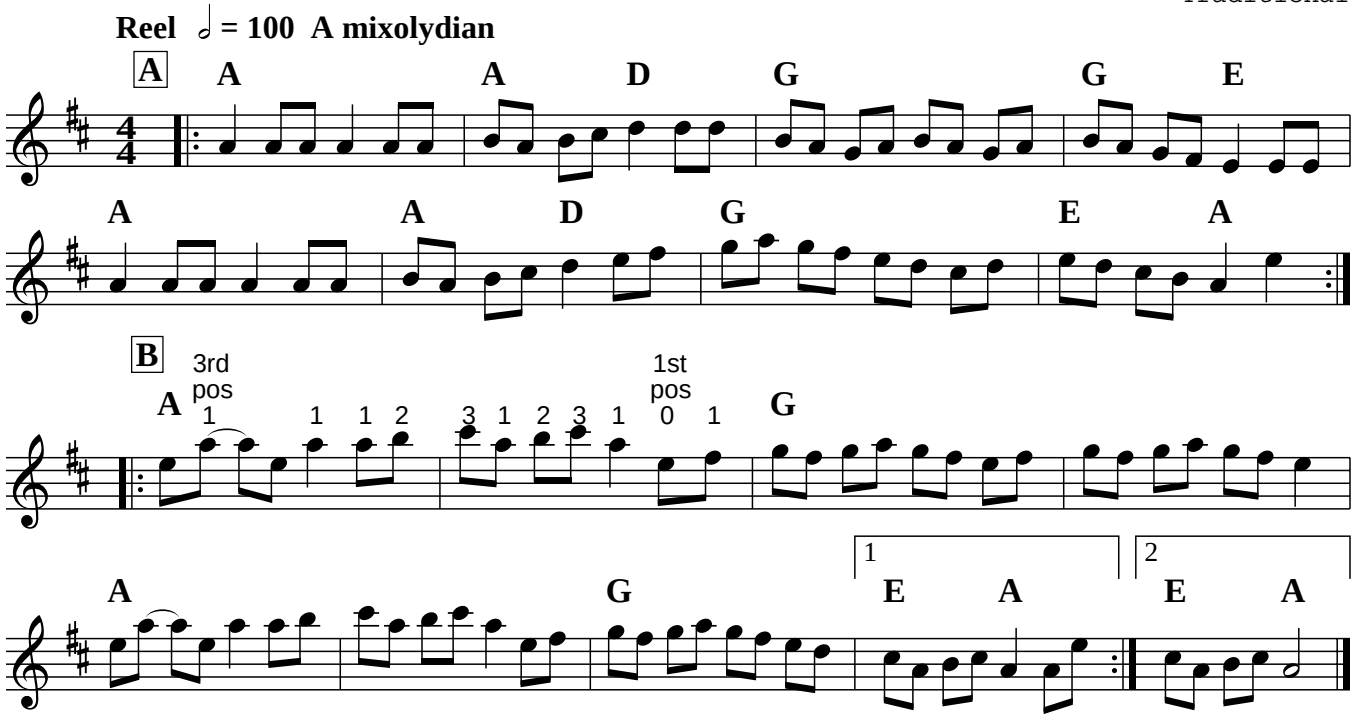
A slide is a piece in 12 / 8 time −− similar to a jig, except the overall rhythm is 4 rather than 2.
The Road to Lisdoonvarna is found notated both ways.

Long slurs are common in some styles of Irish fiddling. Experiment with different slur patterns.

PSS 9/1/06

Salt River / Salt Creek

Traditional

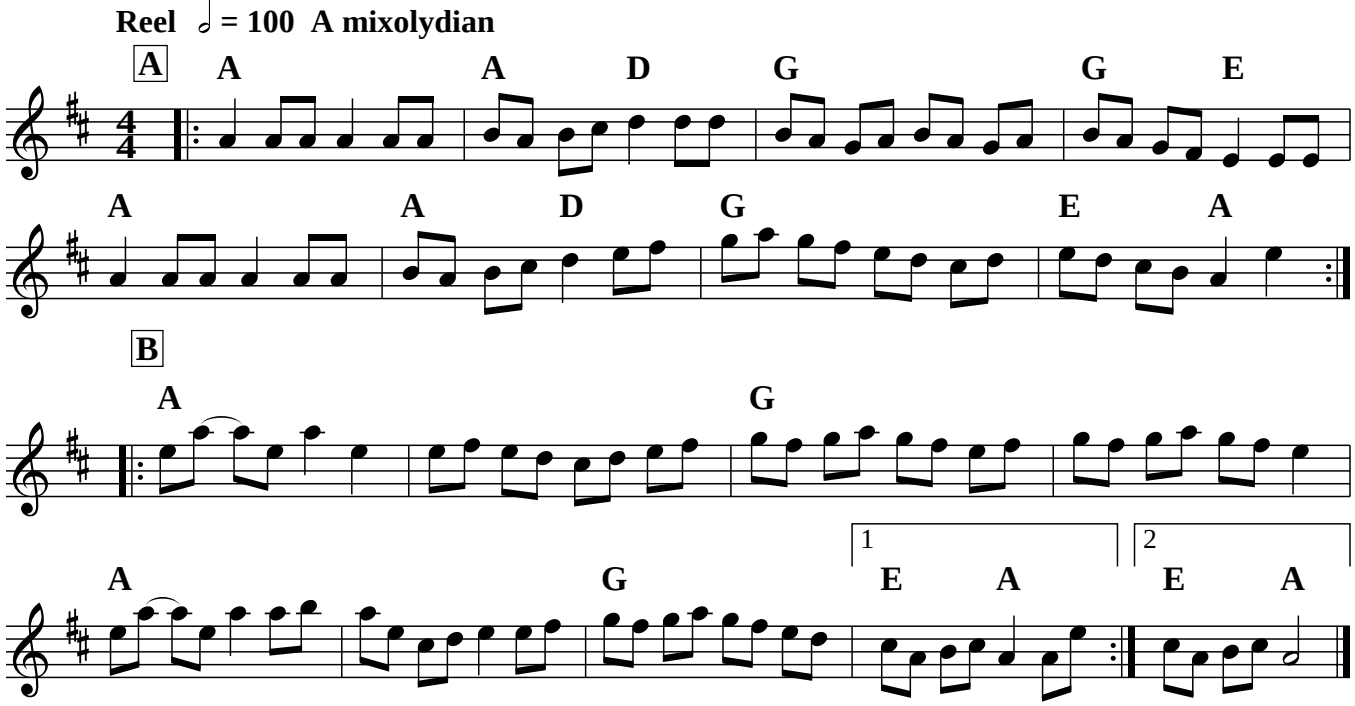


Based on Wendy Anthony's arrangement at www.melbay.com/mandolinsessions/jun05/wendy.html, which also has mandolin tab. This arrangement requires going above 1st position in the B part, with one approach shown above. A variant that avoids this could be substituted, such as the following:

Recoded in ABC notation pss 2/3/07

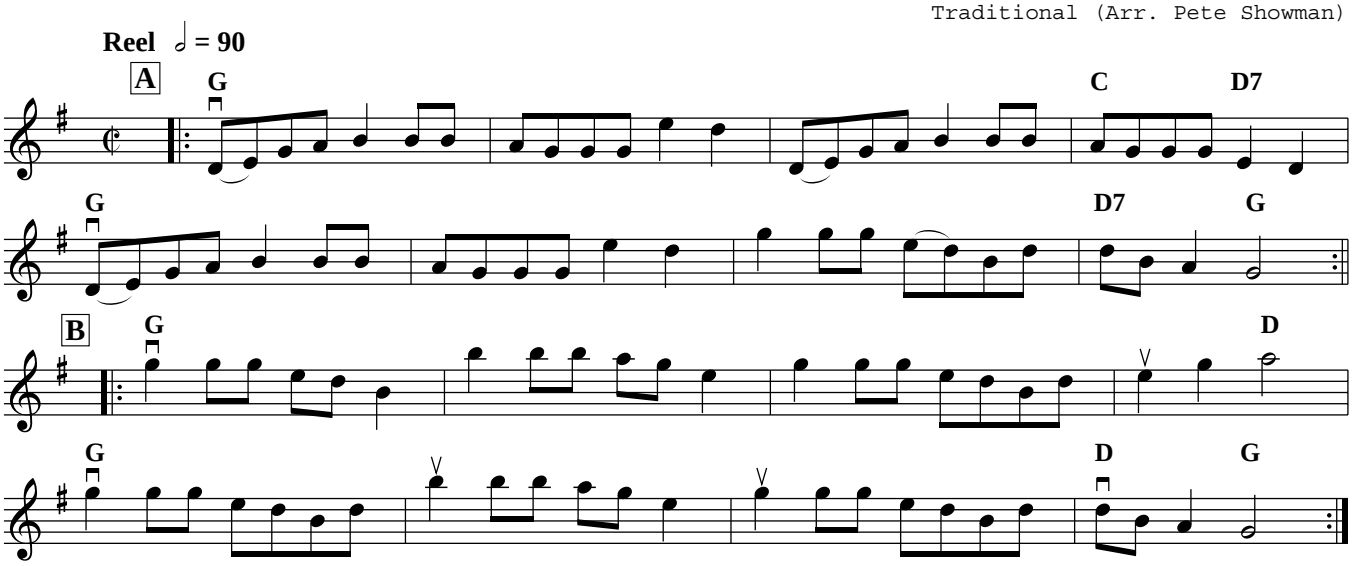
Salt River / Salt Creek

Traditional, PSS Variation



Sandy River Belle

Traditional (Arr. Pete Showman)



This arrangement is more or less how I play it, though as usual slurs and thus bowing will vary from one time to the next. I don't remember where I learned it, but it has always seemed like a nice banjo tune, and I guess I like to play it with a lot of eighth notes to keep that feel. See the Fiddlers Fakebook for a smoother version.

I hear the tune may be from around the Big Sandy River, and that there are other tunes with the same name. It's always seemed to me it might be named for a riverboat −− I guess the sound of it (and the name) makes me think of a paddlewheel steamer chugging along. I've always played it in G, but the version in the Fiddlers Fakebook that sounds most like this is notated in D.

− Pete Showman

9/26/06

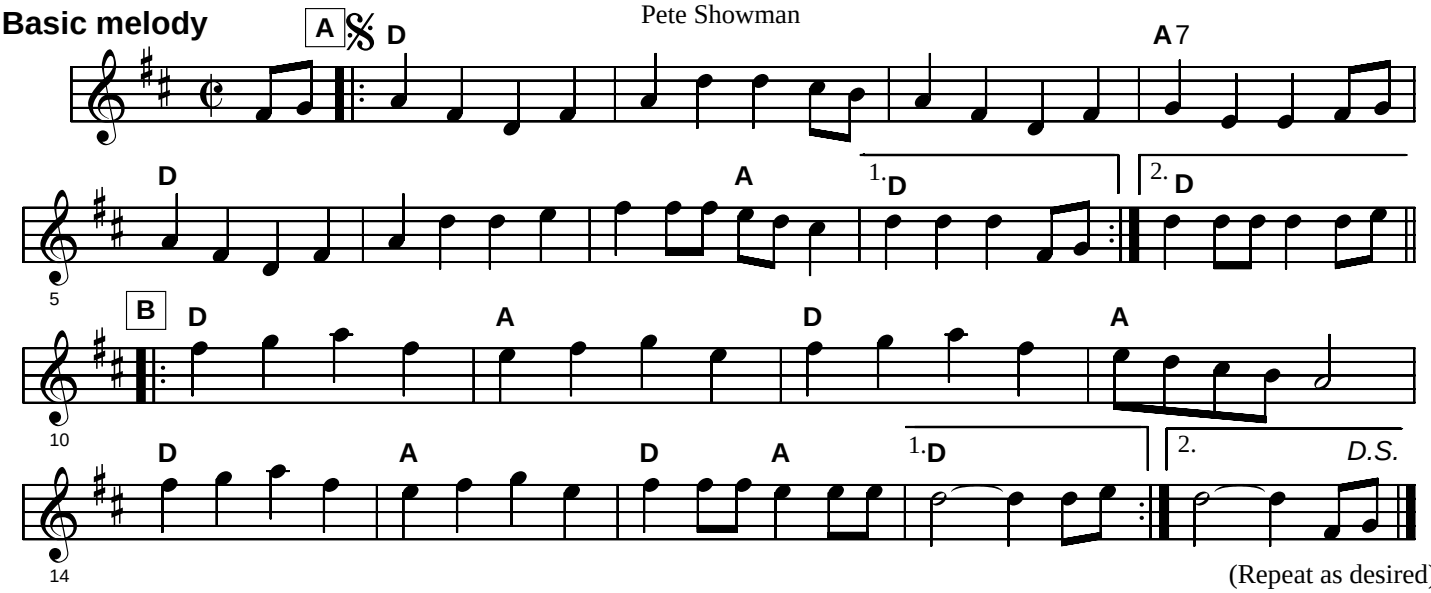
D Major ♩ ~ *100*

Soldier's Joy Variations

Traditional

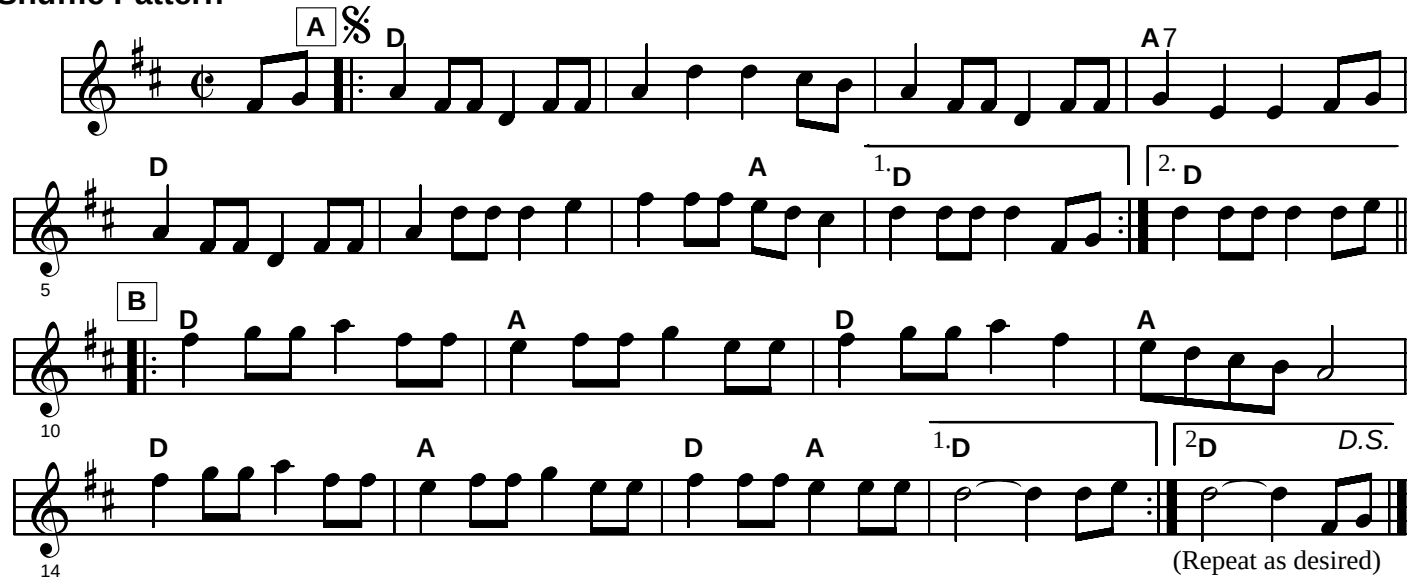
Pete Showman

Basic melody



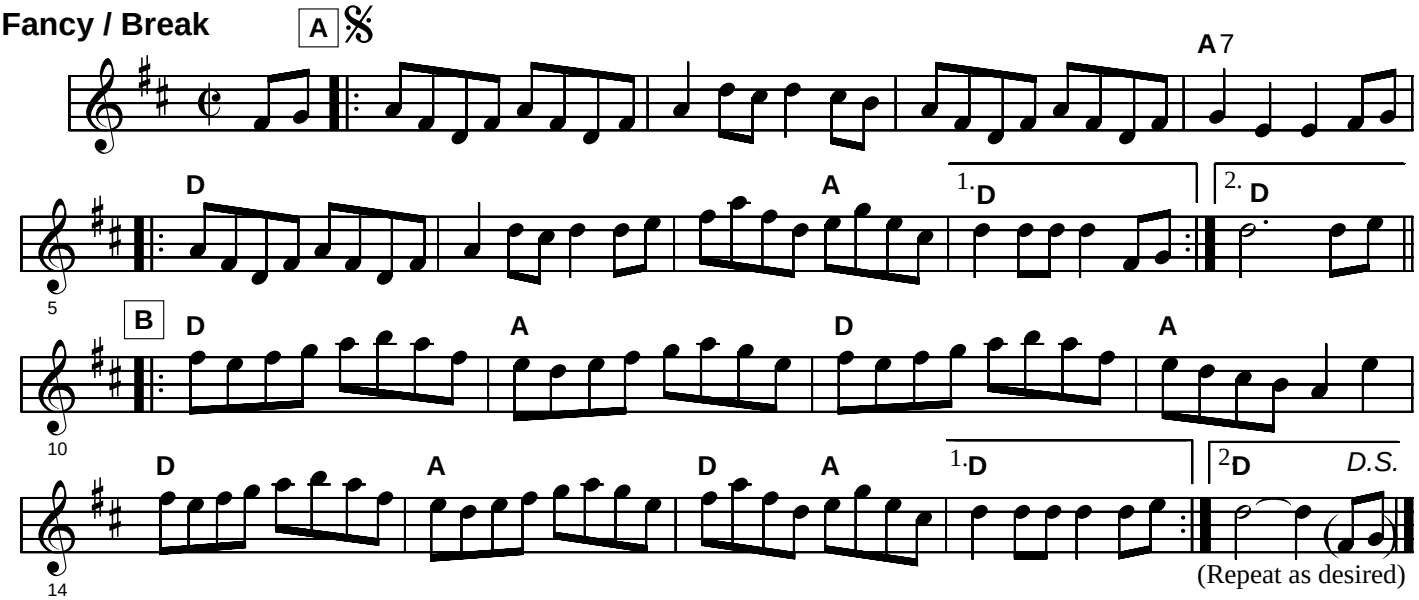
(Repeat as desired)

Shuffle Pattern



(Repeat as desired)

Fancy / Break



(Repeat as desired)

Arr. & transcription © 2005 Pete Showman

rev 1: 9/28/05 printed 9/29/05
SoldiersJoy-X3-r1_F04.mus

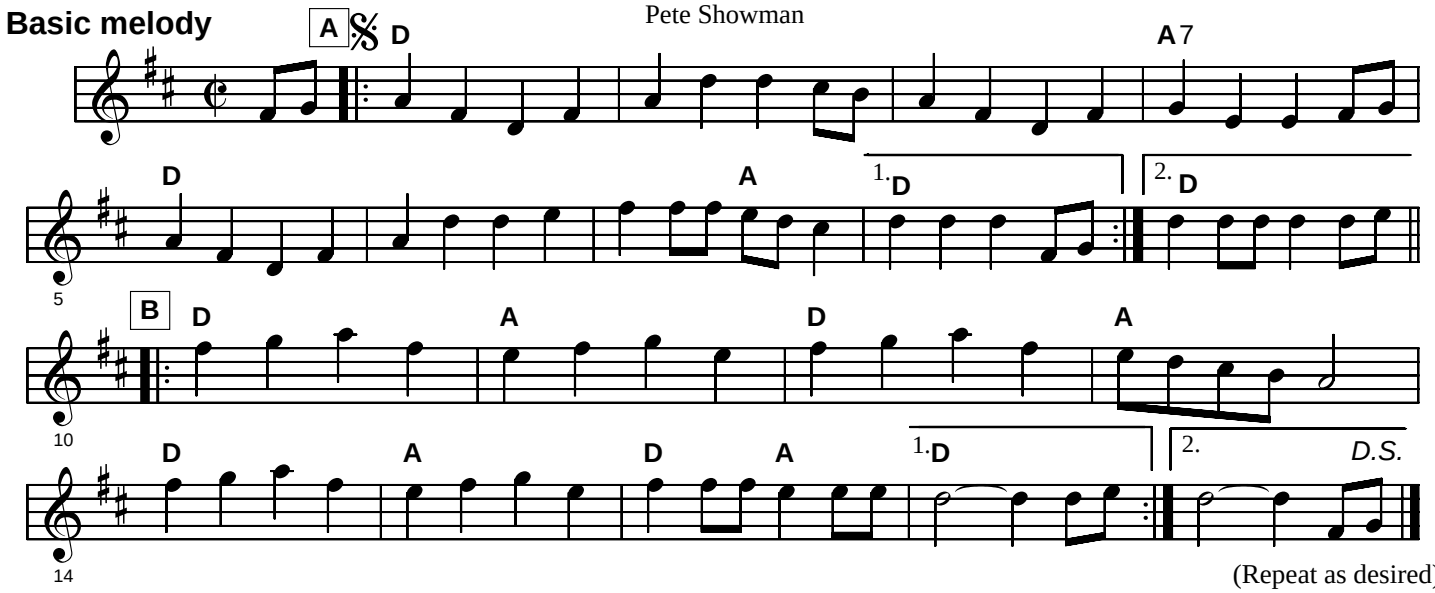
D Major ♩ ~ 100

Soldier's Joy Variations

Traditional

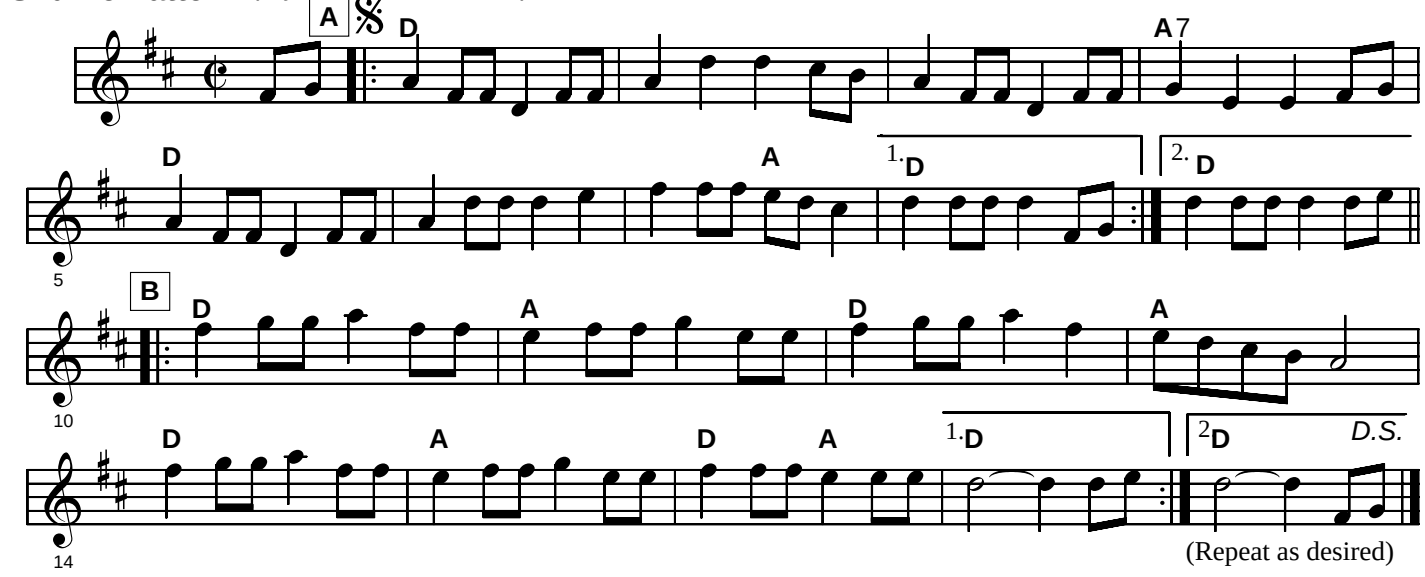
Pete Showman

Basic melody



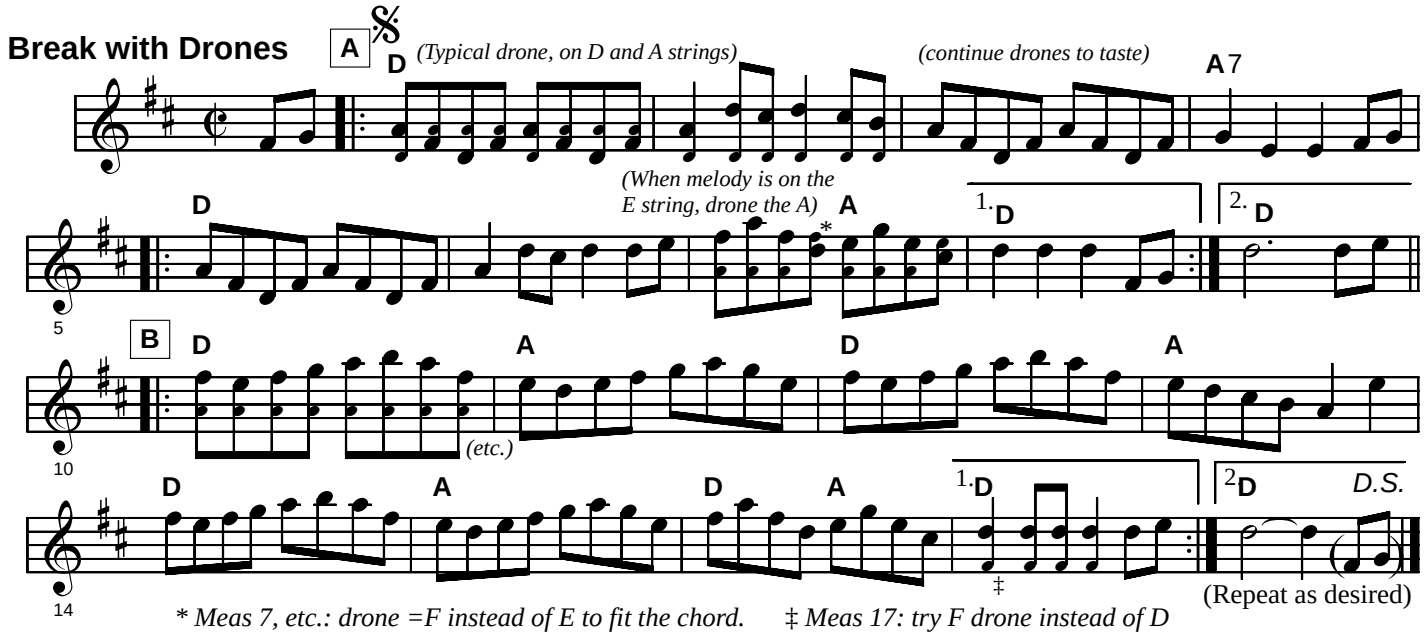
(Repeat as desired)

Shuffle Pattern (Try it with drones, too!)



(Repeat as desired)

Break with Drones



(Repeat as desired)

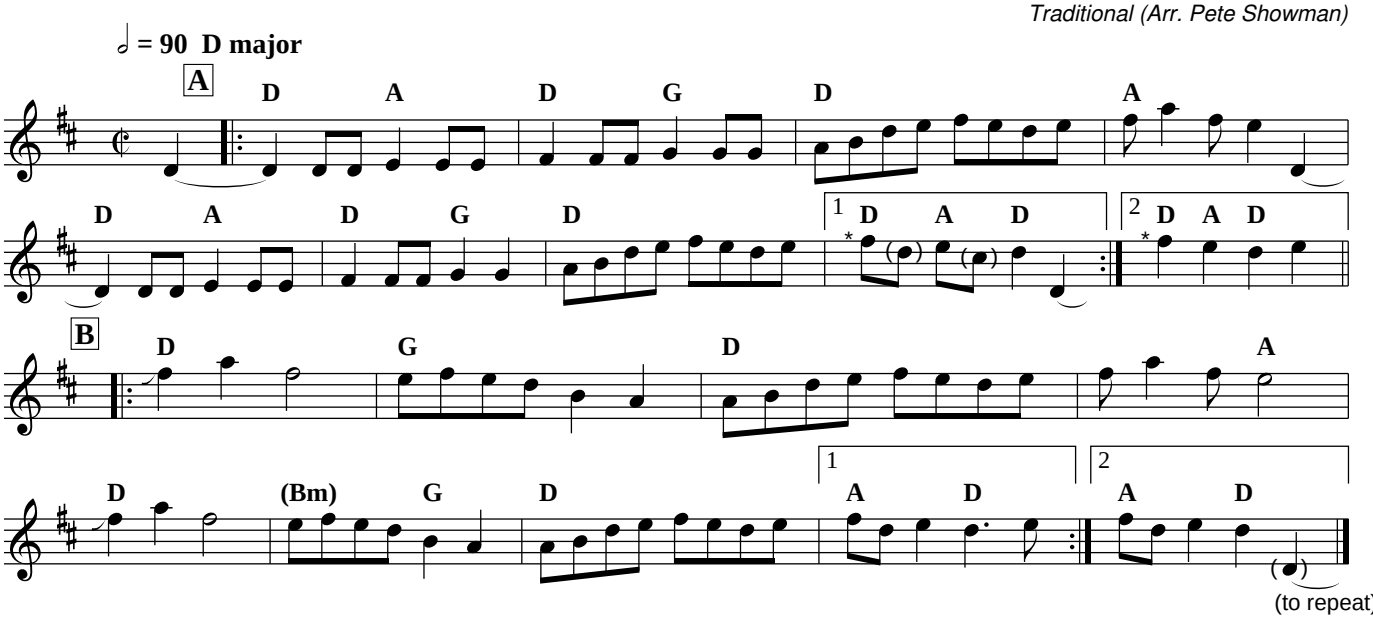
** Meas 7, etc.: drone =F instead of E to fit the chord.* ‡ *Meas 17: try F drone instead of D*

Arr. & transcription © 2005 Pete Showman

rev 1: 9/28/05 printed 9/29/05
SoldiersJoy-X3-drones_r1_F04.mus

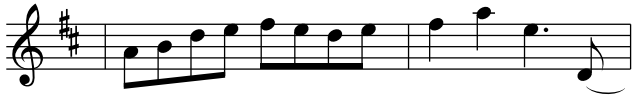
Spotted Pony

Traditional (Arr. Pete Showman)



* The first and second endings of part A show a couple of possible variations.
The leading notes and slides leading into each line are also optional variations.

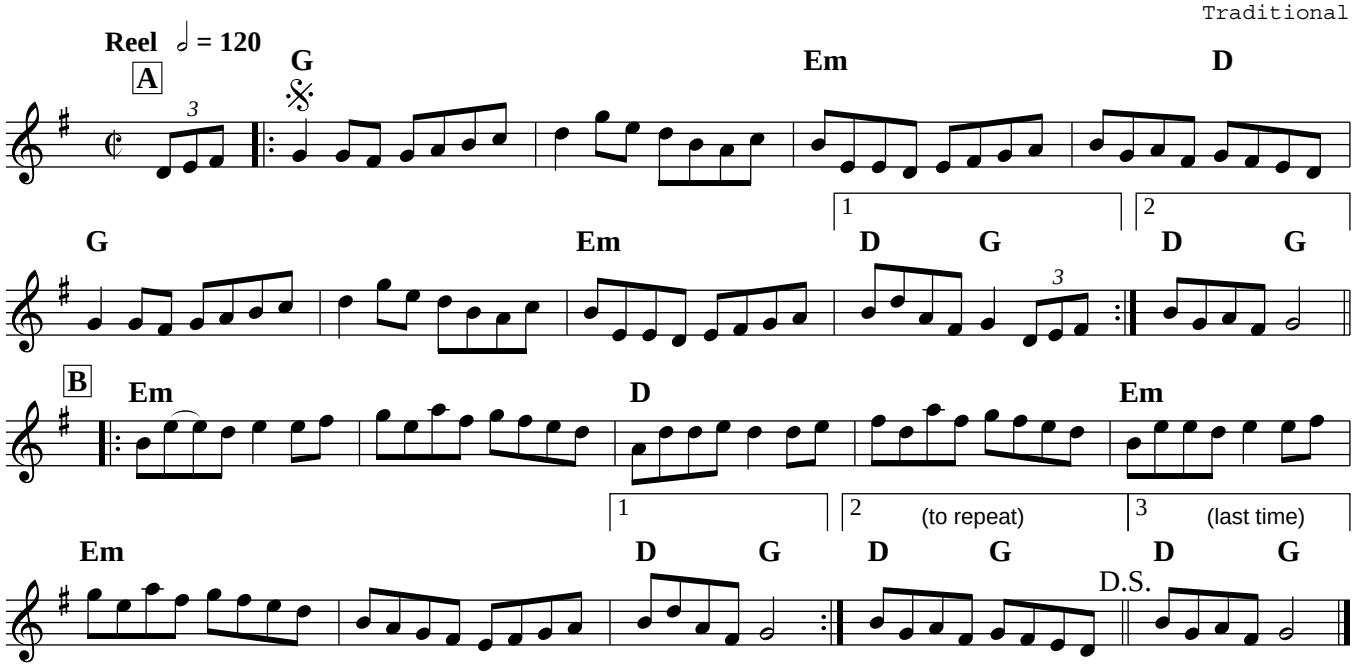
The last measure of the first line can also be played straight, e.g.



Temperence Reel

(Teetotaler Reel)

Traditional



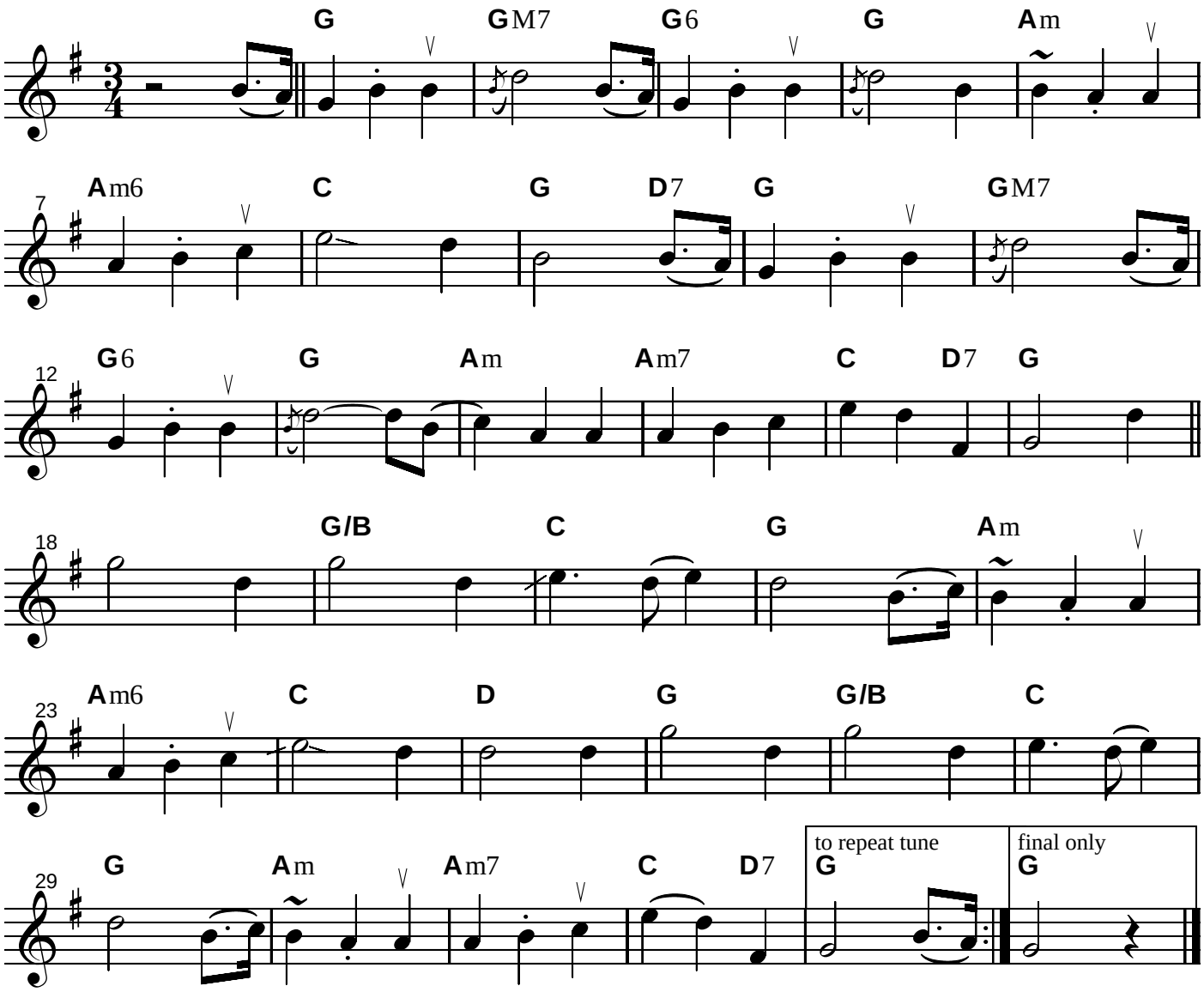
Based on a version found e.g. at www.blackflute.com/music/tunes/reels/temprnc.html

Recoded in ABC notation pss 2/3/07

Tombigbee Waltz

traditional Southern Old-Timey

arr. 2006 by Dave Barton



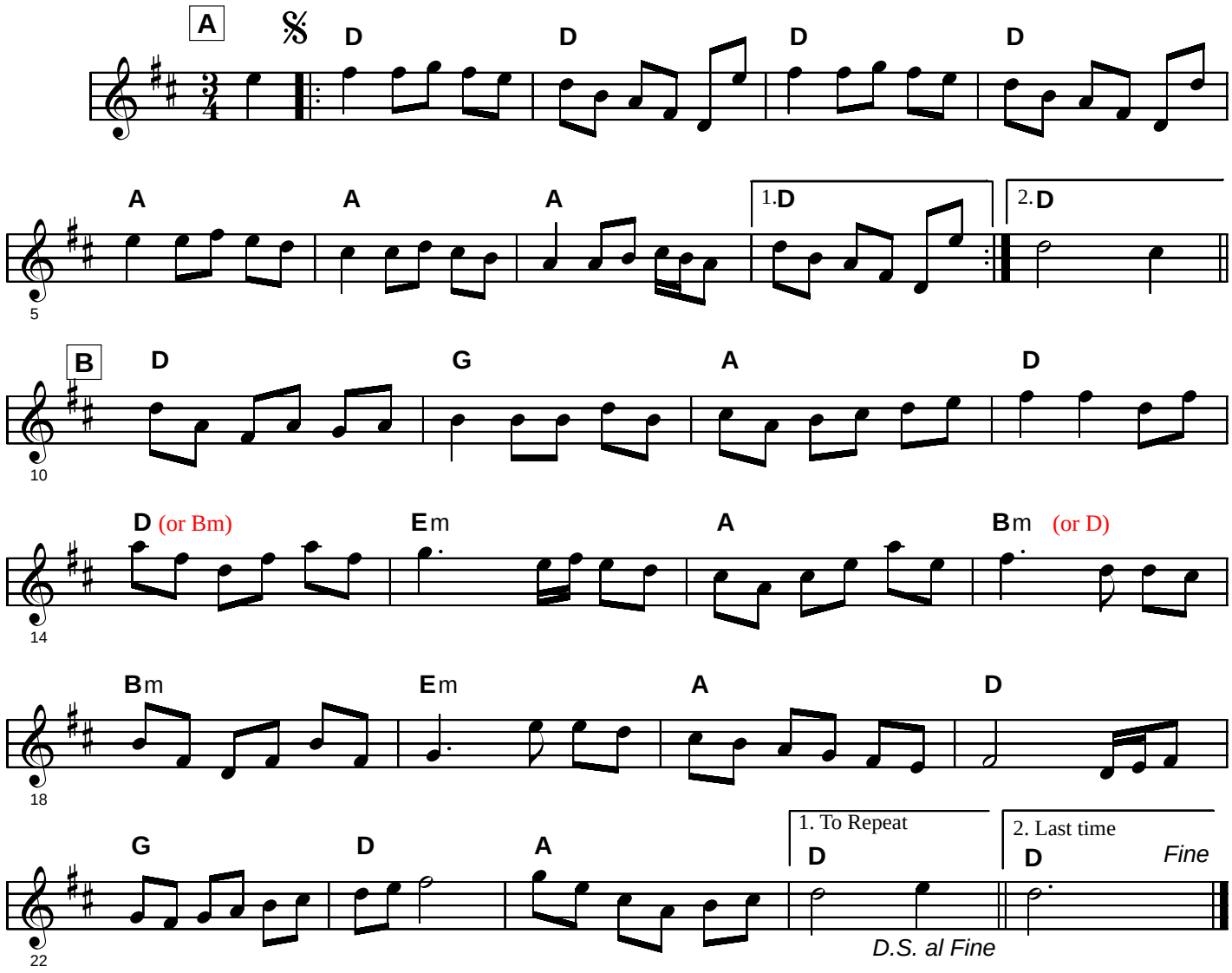
rev. 4/27/06

Waltz of the Toys

♩. = 55

D Major

French Canadian



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Rev4 2/5/05 WaltzToy4_F04.mu

printed 2/5/2005