

Guitar

Edition

LE1 “Extremely Easy” Tunes

12/28/23

Alabama Gals	G
Arran Boat Song	Em
Boil them Cabbage Down	A&D
Bonny at Morn	Em
Bulbes	Dm
C'est l'aviron	D
Cluck Old Hen	Am
Davey Nick Nack	G
Hineh Ma Tov	Dm
Ida Red	A
J'irai le voie un jour	D
Jim along Josie	D
Jump Jim Joe	D
Keel Row	G
Marie's Wedding	G
Old Joe Clark	A
Polyanka	D
Road to Boston	D
Zodiac/Mezoodio/Shortnin' Bread	C & D

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Burlington is home to a thriving traditional fiddling community. The folk violin is present in most cultures and is used to perform a common repertoire of traditional dance melodies which are loosely called “fiddle tunes.” These tunes are also played on other instruments and are performed at informal gatherings called “sessions.” Our commonly played local repertoire is the legacy of Vermont’s immigrant groups. It is also assembled, adapted and contributed to by local musicians.

Since we are preparing musicians to participate in their shared culture, here are some extremely common tunes of local importance which will be useful for students. To understand how and why these tunes are performed locally, students should learn under the guidance of local master musicians. As a supplement to this in-person learning process, the **LE** books include sheet music and backup tracks for three groups of commonly played tunes.

- **LE1 “Extremely Easy” Tunes**
- **LE2 “Easy” Tunes**
- **LE3 “Moderate” Tunes**

These charts are intended to give a student general familiarity with the tunes. Actual performance in groups and at dances may vary significantly from what is printed here. In addition to the fiddle books, separate books are available giving fingerings, transpositions and other technical info for mandolin, guitar and Bb Horn.

This Book

Tunes in the **LE1 “Extremely Easy” Tunes** book are simplistic versions for developing technique. They are great to play but you should remember that an experienced musician would play a more elaborate version of the melody.



ALABAMA GAL

GUITAR

FROM PETE SEEGER (1919-2014)
ALSO AMIDON FAMILY

MELODY

G C D

G D G

Lyrics

1. Come through in a hurry!
Come through in a hurry!
Come through in a hurry!
Alabama Gal.

HARMONY

2. I don't know how, how...

3. I'll show you how, how...

4. Ain't I rock candy...?

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ARRAN BOAT SONG GUITAR

ARRAN IS IN THE FIRTH OF CLYDE IN SCOTLAND.

A Em D Em D Em

II

B Em G D Em Bm C

Em G D Em D Em

Chord Substitutions:

This sort of celtic melody works with many possible chord choices. A simple Em D progression is often the most tasteful.

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BOIL THEM CABBAGE DOWN

GUITAR

IN CONCERT D

II D G D A⁷

D G D A⁷ D

IN CONCERT A

II A D A E⁷

A D A E⁷ A

Lyrics:

Boil them cabbage down, down.
 Turn them hoecakes 'round, 'round.
 The only song that I can sing is
 Boil them cabbage down.

D HARMONY:

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BONNY AT MORN

GUITAR

NORTHUMBRIAN (PRE-1800)
ALSO IN AM

A E MIN D B MIN

E MIN D C

E MIN D B MIN

E MIN D E MIN

B E MIN D B MIN

E MIN B MIN

E MIN E MIN D B MIN

E MIN B MIN E MIN

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BULBES

GUITAR

בוֹלְבֵּס

Bulbes, which means "potatoes," is a Yiddish song describing the menu for this week ... and next week.

TRANSCRIBED BY RUTH RUBIN (1906-2000)

I

Zun - tik, bul - bes! Mon - tik, bul - bes! Din - stik un Mit - vokh, bul - bes!
 Bim bum bum bum Bim bum bum bum Bum bid - dy bum bid - dy bum bum

Doner - shtik un Fray - tik bul - bes! Ober Sha - bes in a no - vi - ne A
 Bid - dy bid - dy bum bid - dy bum bum Bid - dy bid - dy bid - dy bid - dy bid - dy

bul - be ki - ge - le! Un Zun - tik vay - ter bul - bes!
 bim bum bid - dy bum Bum biddy bum biddy bum bum

HARMONY:

RIT. MAESTOSO!

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C'EST L'AVIRON

GUITAR

VERSE:

II D G A

M'en re - ve - nant de la jo - lie Ro - che - lle,

A B MIN D D A

J'ai ren - cont - ré trois jo - lies de - mois - ell - es.

CHORUS:

D A7

C'est l'a - vi - ron qui nous mè - ne, qui nous mè - ne,

D A7 D

C'est l'a - vi - ron qui nous mène en haut.

CHORUS HARMONY:

Verses:

M'en revenant de la jolie Rochelle,
 J'ai rencontré trois jolies demoiselles.
 J'ai point choisi, mais j'ai pris la plus belle.
 J'l'y fis monter derrièr' moi, sur ma selle.
 J'y fis cent lieues sans parler avec elle.
 Au bout d'cent lieues, ell' me d'mandit à boire.
 Je l'ai menée auprès d'une fontaine.

Quand ell' fut là, ell' ne voulut point boire.
 Je l'ai menée au logis de son père.
 Quand ell' fut là, ell buvait à pleins verres.
 À la santé de son père et sa mère.
 À la santé de ses soeurs et ses frères.
 À la santé d'celui que son coeur aime.

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CLUCK OLD HEN GUITAR HI & LOW

FIRST WRITTEN VERSION 1886.
RECORDED 1923

A Am G Am G Am G E7 Am

Musical notation for section A, guitar hi and low parts. The key signature has one flat (B-flat), and the time signature is 4/4. The guitar hi part starts with a capo on the second fret (II) and includes fingerings 4 and 2. The guitar low part starts with a capo on the first fret (I). Both parts end with a double bar line and repeat dots.

B Am C Am G Am C E7 Am

Musical notation for section B, guitar hi and low parts. The key signature has one flat (B-flat), and the time signature is 4/4. The guitar hi part starts with a capo on the first fret (I). The guitar low part starts with a capo on the fifth fret (5). Both parts end with a double bar line and repeat dots.

Verse:
 My old hen's a good old hen
 She lays eggs for the railroad men
 Sometimes one, sometimes two
 Sometimes enough for the whole damn crew

Chorus:
Cluck old hen, cluck and sing
Ain't laid an egg since way last spring
Cluck old hen, cluck and squall
Ain't laid an egg since way last fall

Verse:
 My old hen, she won't do
 She lays eggs and 'taters too
 Sometimes nine, sometimes ten
 That's enough eggs for the railroad men

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HINEH MA TOV GUITAR

הִנֵּה מַה טוֹב.

"How good it is to be together."-- Psalms 133

A I Dm Gm Dm A7 Dm

Hin - eh ma tov u - ma na' - im She - vet a - chim gam ya - chad.

B Dm Gm Dm A7 Dm

Hi - neh ma - - - - - tov She - vet a - chim gam ya - chad.

17 Dm Gm Dm A7 Dm

Hi - neh ma - - - - - tov She - vet a - chim gam ya - chad.

Second Part Alternative Chords i VI | VII7 III | iv V7 | i i

Here is another song to the same lyric, sometimes played as a medley.

I Gm Dm C 1. Dm 2. Dm

Hin - eh ma tov u - ma na' - im She - vet a - chim gam ya - chad. - - - Hin - eh ma

7 Dm Gm C 1. Dm 2. Dm

tov Hin - eh - - - ma tov Lai lai lai lai lai lai lai lai lai lai

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IDA RED

GUITAR

SARAH HOTCHKISS TEACHING VERSION

A II A D A D E⁷ A

B A D A A D E⁷ A

LYRICS:

IDA RED, IDA BLUE
I GOT STUCK ON IDA TOO.

IDA RED, IDA GREEN
PRETTIEST GIRL I EVER SEEN

HARMONY:

B

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JIM ALONG JOSIE

GUITAR

1840 OR BEFORE (MANY OZARK VERSIONS)

A II D A D

Musical notation for section A, first staff. Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes. Fingering numbers 1, 3, and 1 are indicated below the notes. Chord symbols 'II', 'D', 'A', and 'D' are placed above the staff.

B D A D D A7 D

Musical notation for section B, first staff. Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes. Fingering numbers 5, 1, and 3 are indicated below the notes. Chord symbols 'D', 'A', 'D', 'D', 'A7', and 'D' are placed above the staff.

HIGH OCTAVE VERSION

A II D A D

Musical notation for section A, high octave version, first staff. Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes. Fingering numbers 2, 1, 1, 1, 4, 4, and 2 are indicated below the notes. Chord symbols 'II', 'D', 'A', and 'D' are placed above the staff.

B D A D D A7 D

Musical notation for section B, high octave version, first staff. Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes. Fingering numbers 4, 1, 1, 1, 4, and 4 are indicated below the notes. Chord symbols 'D', 'A', 'D', 'D', 'A7', and 'D' are placed above the staff.

HARMONY

Musical notation for harmony, first staff. Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes.

B

Musical notation for harmony, second staff. Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes.

Chorus:

Hey jim-along, jim-along Josie,
Hey, jim-along, jim-along Jo.

Verse:

Had a little dog, and she hadn't any sense,
The darn little fool kept barking at the fence.

Had an old horse, her name was Ball,
Hitched her up but she wouldn't pull at all.

Fire in the mountain, fun, boys, fun,
Cat's in the cream jug, run, gals, run.

Hogs in the 'tater patch, that I know,
Cows in the cornfield told me so.

First to the white house, then to the jail,
Tore my pants on a rusty nail.

Ducks in the mill pond, geese in the clover,
Tell them pretty gals I'm a-comin' over.

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J'IRAI LA VOIR UN JOUR

GUITAR

aka "Au ciel"
From Carmen Bombardier, 2018
Lyrics transcribed by Lisa Ornstein
Credited to Fr. Pierre Janin 1824-99
There are several settings for these lyrics.

Verse:

D A7 D

D A7 D

Chorus:

D A7 D D A7

D A7 Bm D A7 D

1. J'irai la voir un jour
Au ciel dans ma patrie.
Oui, j'irai voir Marie,
Ma joie et mon amour.

**Au ciel, au ciel, au ciel,
J'irai la voir un jour.
Au ciel, au ciel, au ciel,
J'irai la voir un jour.**

2. J'irai la voir un jour,
J'irai m'unir aux anges,
Pour chanter ses louanges,
Et pour former sa cour.

3. J'irai la voir un jour,
Cette vierge si belle.
Bientôt j'irai près d'elle,
Lui dire mon amour.

4. J'irai la voir un jour,
J'irai près de son trône,
Recevoir ma couronne,
Dans l'éternel séjour.

5. J'irai la voir un jour.
J'irai loin de la terre,
Sur le cours de ma vie,
Reposer sans retour

Harmony:

B D

Bm

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JUMP JIM JOE

GUITAR

THOMAS DARTMOUTH "DADDY" RICE (1808-60).

II

D D A⁷ D

Jump, jump, jump Jim Joe!

E⁷

3 Nod your head, shake your head, tap your toe.

G D A⁷ G

5 'Round 'round 'round you'll go! Then you

D D A⁷ D

7 find another part - ner and you jump Jim Joe!

The Dance:

Jump while holding hands with your partner.

Nod.

Shake.

Tap.

Then do a two-hands circle until you sing "Find another partner".

Drop your partner's hands and quickly find another partner and repeat the dance.

End with groups of four, then one big circle

Caveat:

This song arises from the American "minstrel" tradition. It is presented here in hopes that it has transcended its negative association with racial stereotypes.

HARMONY:

1

3

5

7

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KEEL ROW

GUITAR

FROM JANE OXNARD

A I or II G C G D

G C G D G

B G C G D

G C G D G

Verse:

As I went to Sandgate, to Sandgate, to Sandgate
As I went to Sandgate I heard a lassie sing,

Chorus:

**Weel may the keel row, the keel row, the keel row
Weel may the keel row that my laddie's in.**

Verse:

Wha' s like my Johnnie, sae leish, sae blithe, sae bonnie
The's foremost of the mony keel lads of coaly Tyne.

Verse:

He wears a blue bonnet, blue bonnet, blue bonnet
He wears a blue bonnet, a dimple on his chin.

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MARIE'S WEDDING

GUITAR

Lewis Bridal Song
The original Scots Gaelic words were written
in 1935 for singer Mary C. MacNiven (1905-97)
by John Roderick Bannerman (1865-1938)
and were combined with a much older melody.
English lyrics added in 1936 by H. S. Robertson

Chorus

G Em Am7 D

I or II

Step wgaily on we go, heel and heel and toe for toe,

G Em Am7 D

5 Arm and arm and row and row, all for Ma-rie's wed-ding.

Verse

G Em Am7 D

9 1.O - ver hill - ways, up and down, Myr - tle green and bra - ckebrown,
2.Red her cheeks as ro - wans are, Bright her eyes as a - ny star.
3.Plen - ty her - ring, plen - ty meal, Plen - ty peat to fill her kreenl.

G Em Am7 D

13 Past the shei - lings through the town All for the sake of Ma - rie.
Fair - est of them all by far, Is our dar - lin' Ma - rie.
Plen - ty bon - nie bairns as well, That's the toast for Ma - rie.

Original Scots Gaelic Lyrics

Gaol mo chridhe-sa Màiri Bhàn,
Màiri bhòidheach, sgeul mo dhàin,
'S i mo ghaol-sa Màiri bhàn,
'S tha mi dol ga pòsadh.

Cuailean òir is sùilean tlàth,
Mala chaol is gruaidh an àigh,
Beul as binne sheinneas dàn,
'S tha mi dol ga pòsadh.

'S ann aig cèilidh aig a' Mhòd
Fhuair mi eòlas air an òigh;
'S ise choisinn am bonn òir,
'S tha mi dol ga pòsadh.

Thuit mi ann an gaol a-raoir,
Tha mo chridh-sa shuas air beinn;
Màiri Bhàn rim thaobh a' seinn,
S tha mi dol ga pòsadh.

Bidh mo ghaol do Mhàiri Bhàn
Dileas, dùrachdach gu bràth;
Seinnidh sinn da chèil' ar gràdh,
'S tha mi dol ga pòsadh.

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OLD JOE CLARK

GUITAR

BASIC VERSION

A II A

BARRE 1

A A G A

5 BARRE 1

B A G

9 BARRE 1

A A G A

13



POLYANKA "THE LITTLE MEADOW" GUITAR 1&2

FROM BENZION BLACK (1886-1972)
KIRILLOF'S RUSSIAN BALALAIKA ORCHESTRA (1920s)

A II D G D G

GUITAR MEL

GUITAR HARM

1 2 d u d d

B A⁷ D A⁷ D

1 1 u d d d

5



THE ROAD TO BOSTON

GUITAR

THIS MARCH PREDATES 1774.
IN 1985 IT WAS DECLARED THE "OFFICIAL
CEREMONIAL MARCH OF MASSACHUSETTS"

A

II D G A⁷ D

D G A⁷ D D

5 2 1 3 1 2 1 1

B

III D G II EMIN A

10 3 1 3 4 3 1 1 2

D G A⁷ D D

14 1 1 1 1

HARMONY

1. 2.

5

B

10

14 1. 2.

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ZODIAC/MEZOODIO/SHORTNING BREAD

GUITAR

A I C G⁷ C

B C G⁷ C

IN D MAJOR

This is part of a song family with many versions. This is the essential melody of the song.

Most fiddle versions are entirely unlike this version.

This is also the basis for a common traditional family dance with specific lyrics and moves.

C is a common key for singers/callers.

A II D A⁷ D

B D A⁷ D

I view this as an outstanding melody to introduce syncopation, pentatonics, blues notes etc.

The "Shortning Bread" words (James Whitcomb Riley, 1900) are fairly

offensive minstrel style lyrics so you probably don't need to sing them. Seriously, just don't!

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