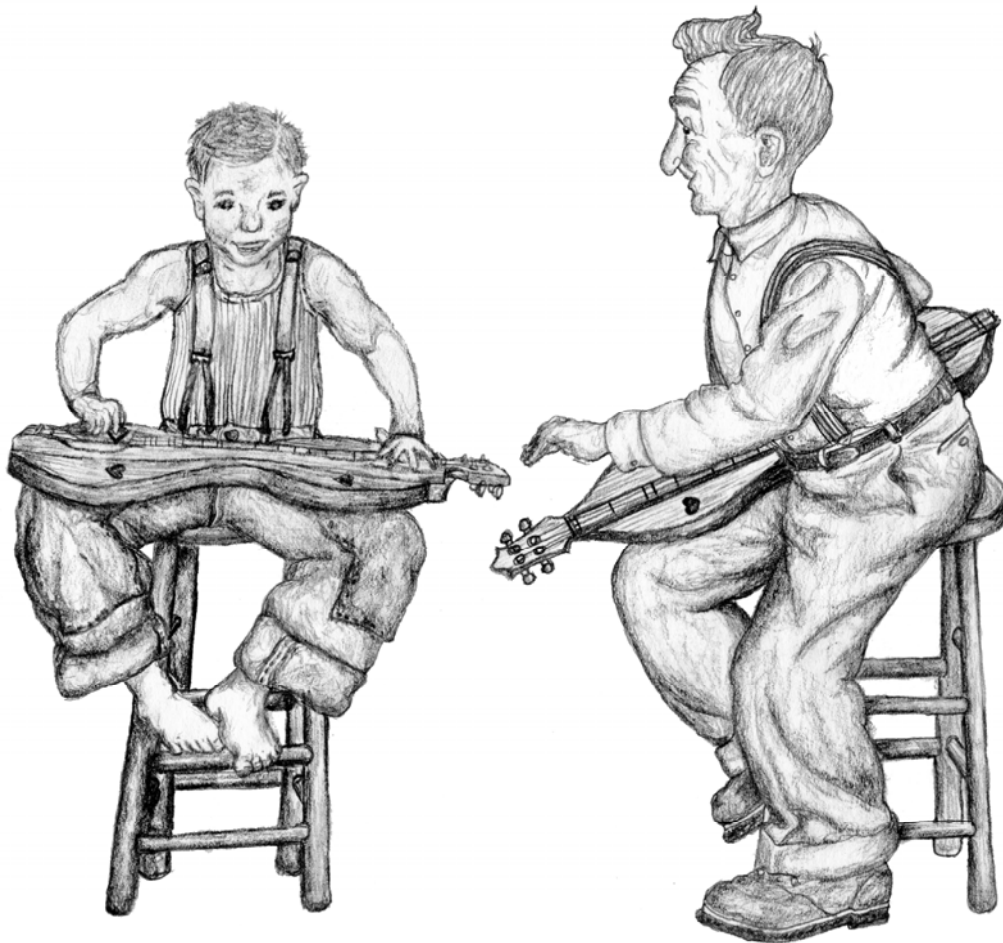


Join the Jam



By Stephen Seifert

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DAD

75 popular tunes from
the mountain dulcimer
jamming tradition.

By *Stephen Seifert*



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Introduction

I saw my first dulcimer jam at a Cincinnati Dulcimer Society Christmas party in 1989. I was amazed at how everyone knew the same tunes. Before I left the meeting, I bought the club songbook. I promised myself I would get a dulcimer and learn all the tunes in that book. Since then, I've been an avid participant in the mountain dulcimer jamming tradition.

With this book, I've put together 75 of the most popular jam tunes I've encountered all over the country. While there are many variations in rhythm, melody, harmony, and structure, I've tried to represent the most common ways of playing these tunes.

I've always found that learning and memorizing a tune starts with being able to sing, hum, or whistle it. Hum along with the companion CD. Get to where you can hum a tune without the CD or sheet music. Then you're more able to work with the tab.

The mountain dulcimer player is often looked down upon by musicians of other styles and instruments. They see our arrangements and techniques as feeble attempts to represent the "real thing." I believe we are the real thing. We're not trying to be some other kind of music. We are our own kind of music.

If you're excited about playing the dulcimer with others, I hope this book proves to be a useful companion. Don't follow it too closely, you'll miss the point. It's only a map and an incomplete one at that. Keep your eyes and ears on the better players. Don't be too quick to give up. Stay in the circle. Stay in-tune. Don't go to bed before 1:00 A.M.

If you have any questions or comments, please don't hesitate to contact me. Now, go JOIN THE JAM!

Playing Tips

In learning and playing these tunes, you must never forget that we are a part of a living tradition. Always pay attention to the different ways people play the same tunes. You will encounter many variations. In time, you will learn to groove with them.

Tab numbers and chord letters in parentheses are optional. They are either a matter of choice or ability.

There are many ways to strum Ex. 1. I recommend beginners strum **OUT** on each quarter note and **OUT-IN** for each eighth-note pair. I'll say it another way. Notice how each tab number has a vertical line under it. For all solitary, single vertical lines, strum **OUT**. Some of the vertical lines are tied together at the bottom by a horizontal line, forming a pair. I sometimes refer to this pair as a coffee cup. The first vertical line of the coffee cup is strummed **OUT** while the second is strummed **IN**.

Ex. 1

For the sake of simplicity, variation, and especially beginners, I highly recommend ignoring the second number of each coffee cup. In other words, do not play the second eighth-note of the pair until you are more familiar with the tune. Compare Ex. 1 to Ex. 2.

Ex. 2

I also recommend being able to convert each quarter-note into an eighth-note pair. To say it another way, take a number with a single vertical line under it and turn it into a coffee cup pair. Compare Ex. 2 to Ex. 3.

Ex. 3

1
D
A
D

out in out in out in out in 2 out in out in out in out in

4 4 5 5 7 7 7 7 5 5 7 7 7 7 7 7

^ v ^ v ^ v ^ v ^ v ^ v ^ v ^ v

It's also good to be able to fill a half-note or whole-note with quarter-notes or eighth-note pairs. Compare Ex. 4 to Ex. 5.

Ex. 4

1
D
A
D

out out 2 out

0 2 1

^ ^ ^

Ex. 5

1
D
A
D

out in out in out out 2 out in out in out out

0 0 0 0 2 2 1 1 1 1 1 1

^ v ^ v ^ v ^ v ^ v ^ v ^ v ^ v

Ex. 6 - how to strum a dotted rhythm.

14
D
A
D

out out out in 15 out out out in

7 9 8 7 5 6 1/2 7 5

^ ^ ^ v ^ ^ ^ v

Ex. 7 - how to strum a triplet.

The image shows a musical score for a guitar. The top staff is in treble clef with a key signature of one sharp (F#). The melody consists of two measures. The first measure contains a triplet of eighth notes: G4 (quarter), A4 (quarter), and B4 (quarter). The second measure contains a quarter note G4, followed by an eighth note G4, and an eighth note F#4. Below the staff, the strumming pattern is indicated as 'out in out in out in out' for the first measure and 'out out in out in' for the second. The fretboard diagram shows the following fret numbers: Measure 1: 7, 6½, 5, 4, 4, 5, 6½. Measure 2: 7, 7, 5, 4, 2. A '3' is written above the triplet notes. Carets (^) and v's (v) are placed under the fret numbers to indicate strumming direction.

With all these strum tips, I'm hoping to give you a glance at adding variety to your strum. After you get a tune down, it's boring to play the same rhythms over and over. Eventually, you should be able to strum a tune a little different every time you go through it.

Every number in the tab gets a full strum across all strings except 0 on the middle string. For this, either hit the middle string alone or use a partial strum, hitting only the bass and middle strings. Of course you always have the option of flat-picking any note.

Don't forget about slides. They make a lot of these tunes come alive. They're especially useful when you leave out the notes I've put parentheses around. They fill in the empty spaces and can usually get the extra notes in passing.

As far as jam etiquette, remember that a jam is a conversation between friends. When joining and participating, all the same rules apply.

Amazing Grace

D **G** **D**

1 2 3 4

D
A
D

4 7 7-7 9 7 9 9 9 8 7 7-7 5 4 4 4 4

Detailed description: This system contains the first four measures of the piece. The treble clef staff shows a melody in D major, 3/4 time. The bass clef staff shows a guitar accompaniment with chords D, G, and D. Measure numbers 1, 2, 3, and 4 are indicated above the bass staff. The bass staff contains the following fret numbers: 4, 7, 7-7, 9, 7, 9, 9, 9, 8, 7, 7-7, 5, 4, 4, 4, 4.

A

5 6 7 8

T
A
B

7 7-7 9 7 9 9 9 8 11 11-11 11-11 11 11 11 9

Detailed description: This system contains measures 5 through 8. The treble clef staff continues the melody. The bass clef staff shows a guitar accompaniment with a chord change to A in measure 7. Measure numbers 5, 6, 7, and 8 are indicated above the bass staff. The bass staff contains the following fret numbers: 7, 7-7, 9, 7, 9, 9, 9, 8, 11, 11-11, 11-11, 11, 11, 11, 9.

D **G** **D**

9 10 11 12

T
A
B

11 11 9 11 9 7 7-7 4 5 5-7 7 5 4 4 4 4

Detailed description: This system contains measures 9 through 12. The treble clef staff continues the melody. The bass clef staff shows a guitar accompaniment with chords D, G, and D. Measure numbers 9, 10, 11, and 12 are indicated above the bass staff. The bass staff contains the following fret numbers: 11, 11, 9, 11, 9, 7, 7-7, 4, 5, 5-7, 7, 5, 4, 4, 4, 4.

(Bm) **A** **D**

13 14 15 16

T
A
B

7 7-7 9 7 9 9 9 8 7 7-7 7-7 7

Detailed description: This system contains the final four measures of the piece. The treble clef staff continues the melody. The bass clef staff shows a guitar accompaniment with chords Bm, A, and D. Measure numbers 13, 14, 15, and 16 are indicated above the bass staff. The bass staff contains the following fret numbers: 7, 7-7, 9, 7, 9, 9, 9, 8, 7, 7-7, 7-7, 7.

Bonaparte Crossing The Rhine

A-Part

D

TAB: 2 3 | 1 4 4 5 4 2 | 4 7 8 | 3 9 8 9 11

G D

TAB: 7 7 7 7 6 1/2 | 5 5 6 1/2 7 5 | 4 2 1 0

A D

TAB: 1 1 1 1 2 | 1 2 3 4 | 4 5 4 2 | 4 7 8

G

TAB: 9 8 9 11 | 7 7 7 7 6 1/2 | 5 5 6 1/2 7 5

D A D 1. 2.

TAB: 4 2 1 2 | 0 0 0 0 1 | 0 2 3 | 0 7 8

B-Part

Musical notation for measures 18-20. Chords: D, G. Bass line: 9 8 9 10 11 11 11 11 4 5 5 4 5 6½

Musical notation for measures 21-24. Chords: D, G, D, A. Bass line: 7 4 5 5 6½ 7 5 4 2 1 0 1 1 1 1 2

Musical notation for measures 25-28. Chord: D. Bass line: 1 2 3 4 4 5 4 2 4 7 8 9 8 9 11

Musical notation for measures 29-31. Chords: G, D, A. Bass line: 7 7 7 7 6½ 5 5 6½ 7 5 4 2 1 2

Musical notation for measures 32-34. Chord: D. First ending (1.) and second ending (2.). Bass line: 0 0 0 0 1 0 7 8 0

Cripple Creek

A-Part

D G D A D

B-Part

D A D

5 T A B

This tune is sometimes played in the key of G by capoing at the 3rd fret. Shift all the fret numbers up by 3.