Thirty More Chestnuts

Volume 2

Some Oldies and Goodies for the SCVFA Slow Jam

Collected and Printed by Sharon McCorkell,
SCVFA Slow Jam Facilitator
2/1/2026

With much gratitude to Pete Showman for his extensive work collecting and notating old-time tunes played over the years by the Santa Clara Valley Fiddlers Association. Many of his transcriptions appear in this collection. You can find his entire collection at showman.org/Tunes.

Slow Jam 2 by Title

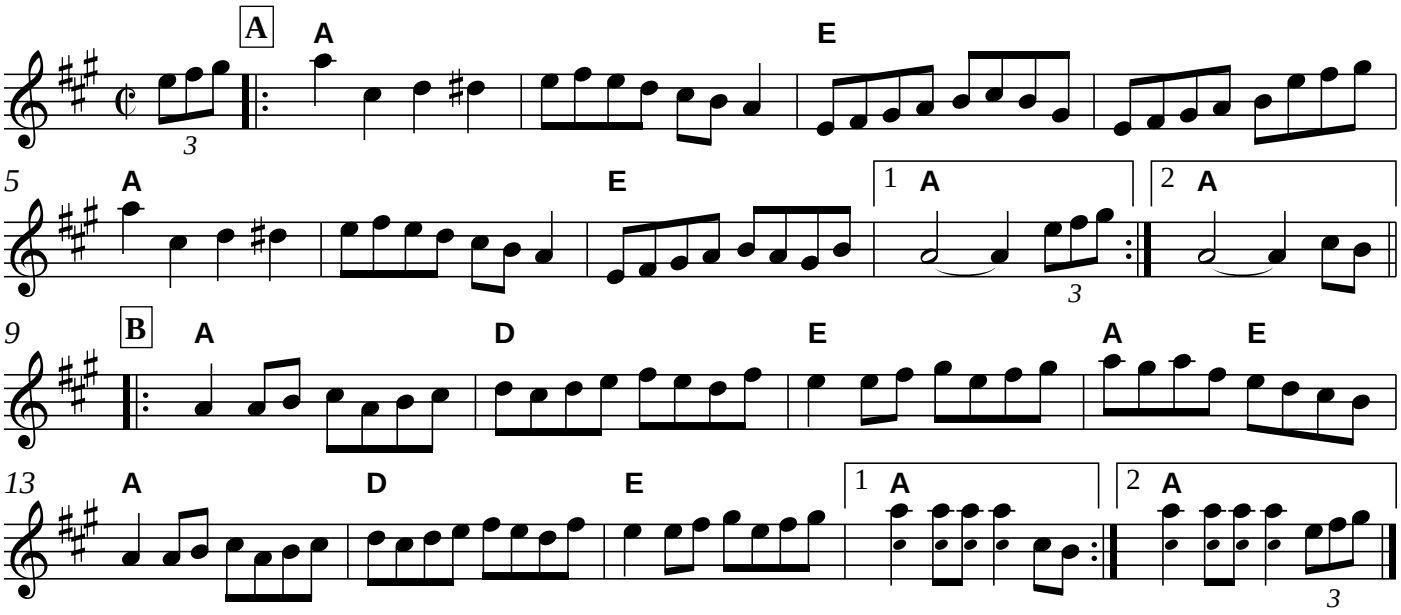
Title	Key
Big Sandy River	A
Bill Cheatham	A
Butterfly	Em dorian
Cherokee Shuffle	A
Cold Frosty Morning	A dorian
Contradanza de Sonoma	G
Cripple Creek	A
Crocked Stovepipe	G
Elzic's Farewell	A dorian
Falls of Richmond	Am/A
Grubb Springs	A
Hollow Poplar	G
Kesh	G
Liza Jane	A
Nail That Catfish to a Tree	G
Off to California	G
Old Chattanooga	G
Old Joe Clark	A mixolydian
Pecos Polka	D
Purple Lilies Polka	D
Saint Anne's Reel	D
Sally Gooden	A
Sandy River Belle	G
Sarah Armstrong	D
Shoes and Stockings	G
Shove that Pig's Foot a Little Further Into the Fire	G
Snouts and Ears of America	D
Squirrel Hunters	A dorian
Swinging on a Gate	G
Waterbound	D

Big Sandy River

Key: A

By Bill Monroe?

♩ = **90**

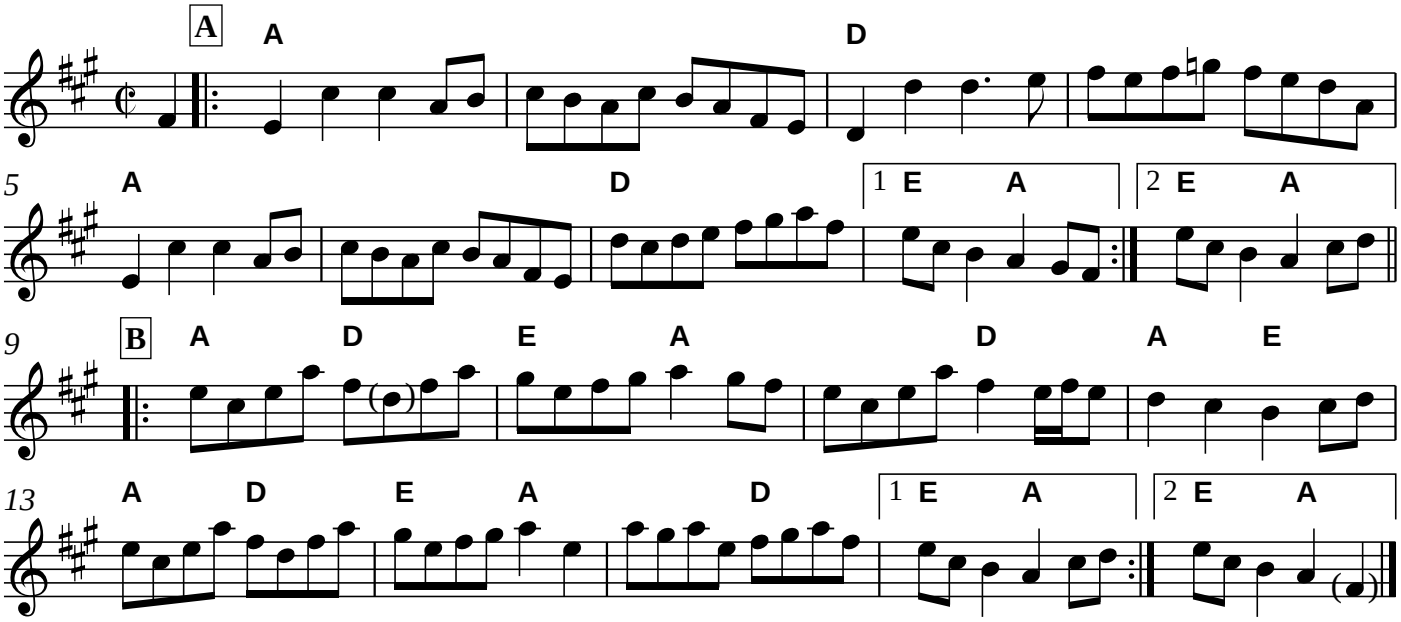


Arr. and typeset in ABC Plus by Pete Showman, 10/14/2016 (rev. 1).

Bill Cheatham

Key: A
♩ = **90**

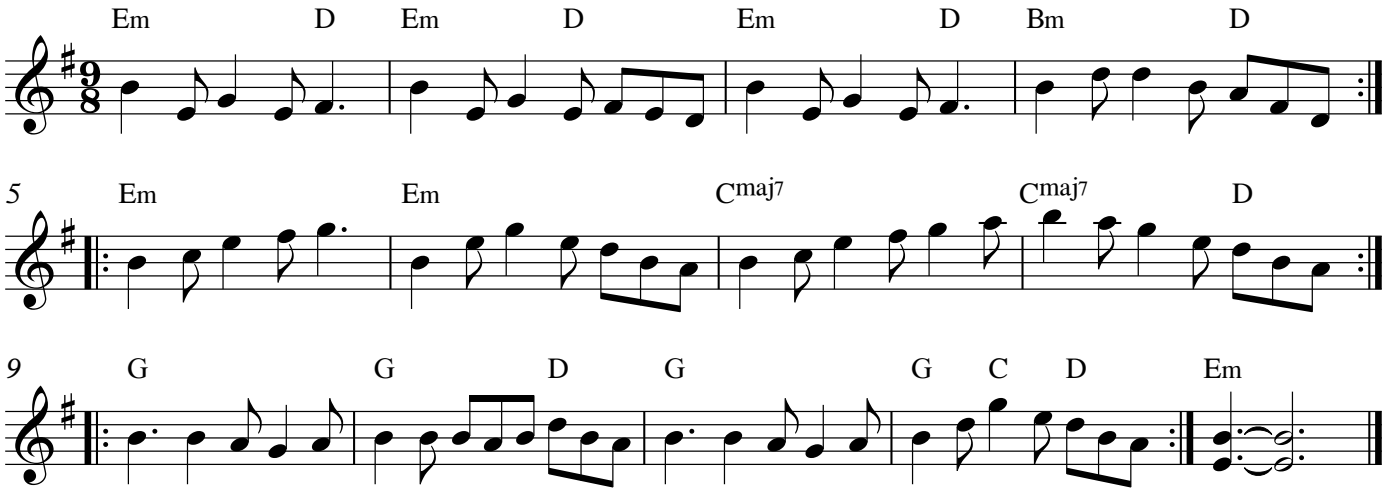
Traditional
Arr. Pete Showman



One of the first tunes I learned on the fiddle - with lots of A and D drones.
Arranged and typeset in ABC Plus by Pete Showman; rev. 1: 11/25/2017.

Butterfly

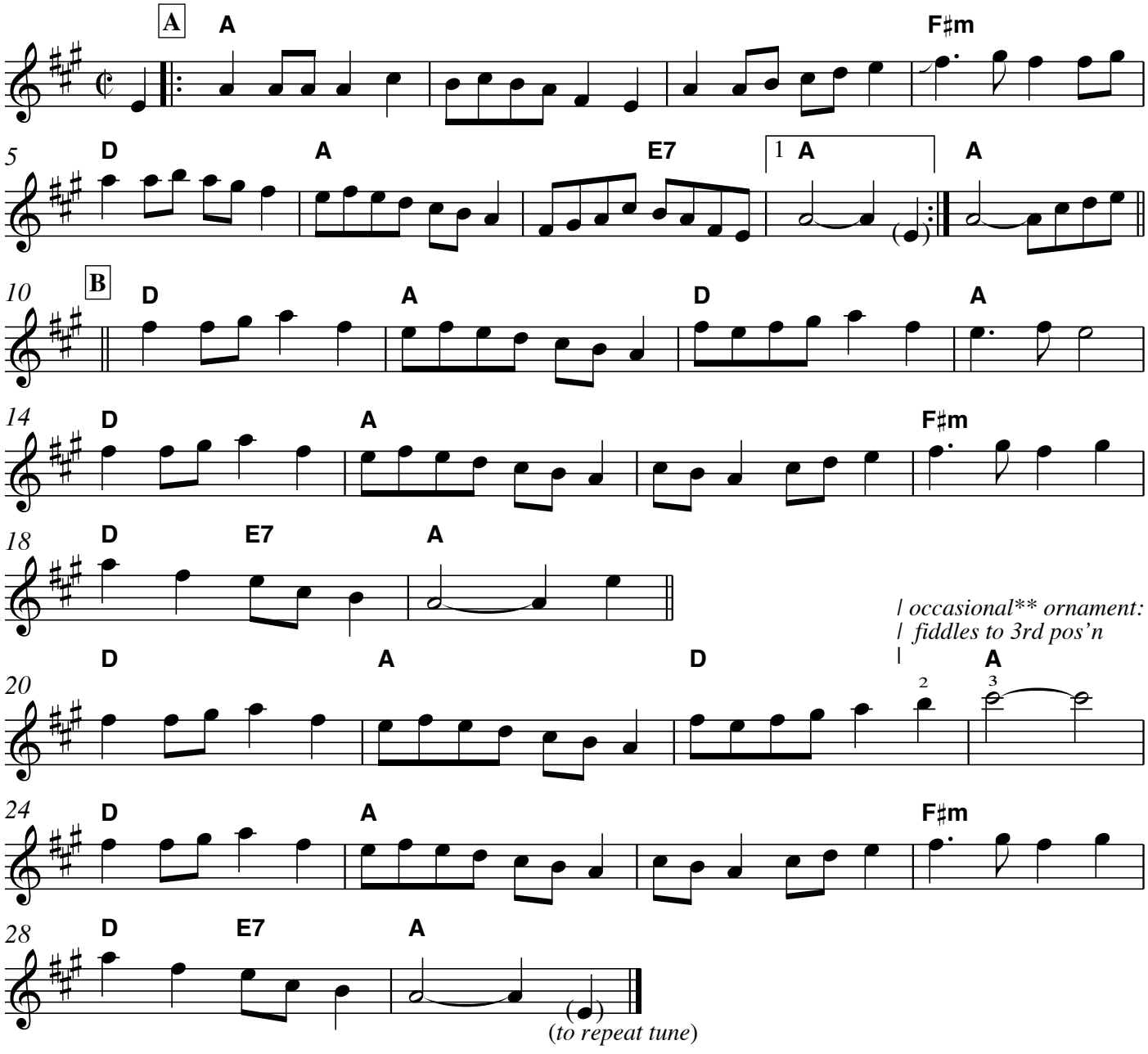
Trad Irish



Key: A
♩= 90

Cherokee Shuffle

Traditional
Arr. Pete Showman



A crooked tune, with 16+16 beats in [A], 20+20 in [B]. This is typical of how I might play it; see the Fiddler's Fakebook and the Phillips Collection for some variations. **Neither book has the high-C ornament shown above in measures 22-23. Some play that every time, as if it were the melody, but I was taught to use it sparingly as a bit of 'spice'. As a compromise I usually play it only the second time through [B], as shown.

Arranged and typeset in ABC Plus by Pete Showman; rev. 1: 11/21/2017.

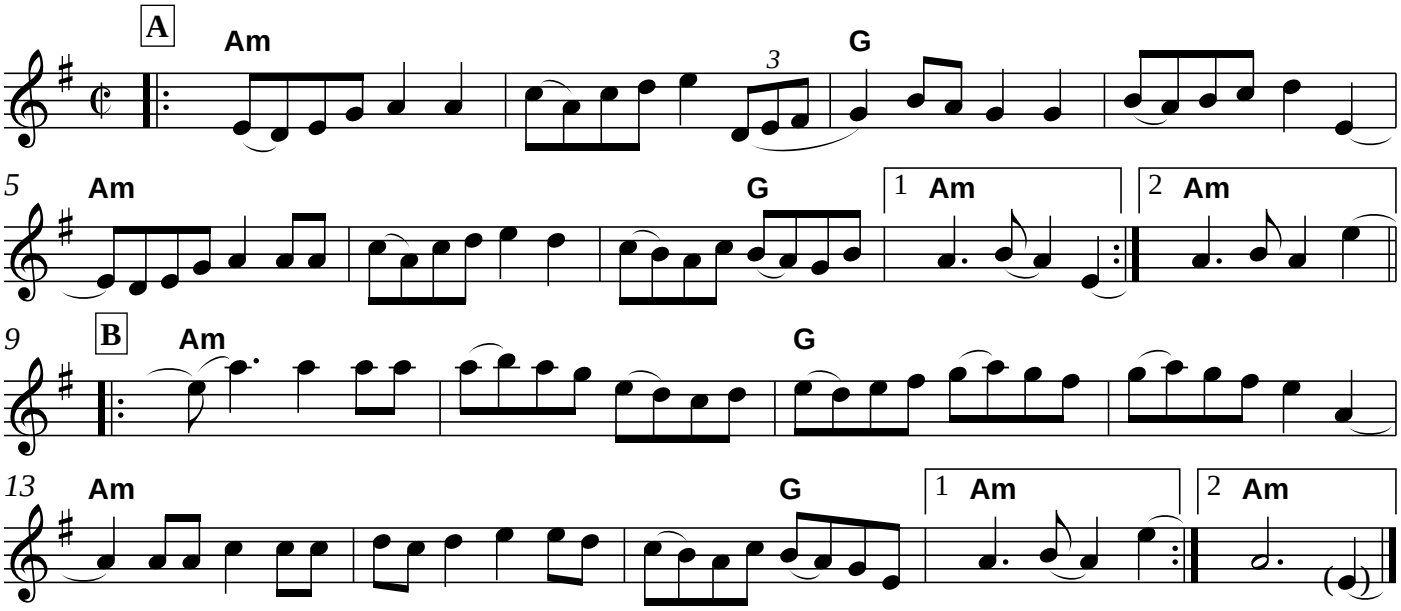
A Dorian

Cold Frosty Morning

Traditional (arr. Pete Showman)

(Frosty Morning)

♩ = **90**

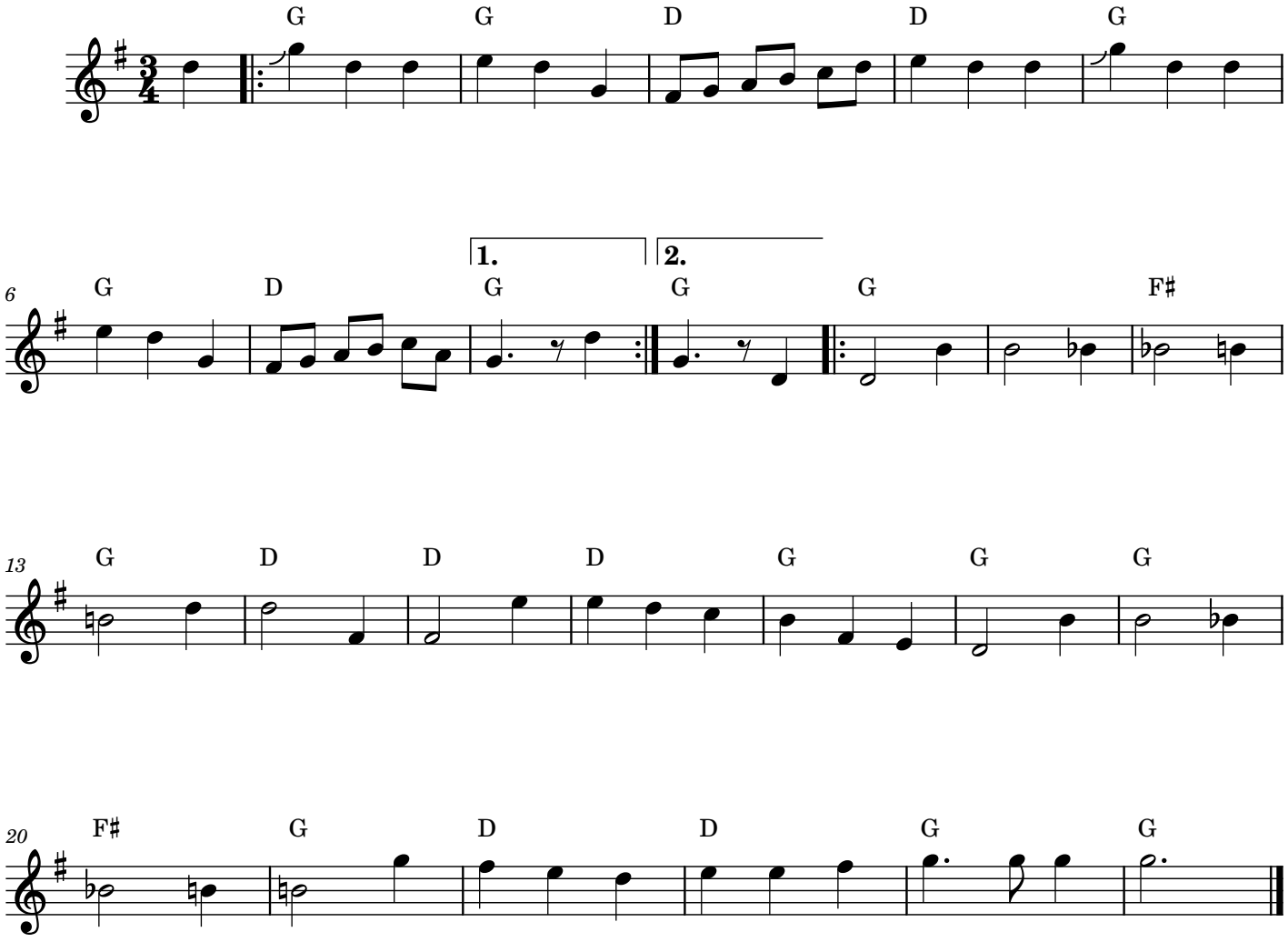


Dorian mode: one more sharp than the corresponding minor (A minor has no sharps or flats, A dorian has 1 sharp).
The main chords in Dorian are the minor of the key-name chord (here Am) and the major of the chord below (here G).

Arranged and typeset in ABC by Pete Showman 3/1/07; rev 2 3/6/12

Contradanza de Sonoma

Early California--Los Californios



Transcribed and arranged by Sharon McCorkell. Source: Fandango de Sonoma album recorded by the Alta California Orchestra.

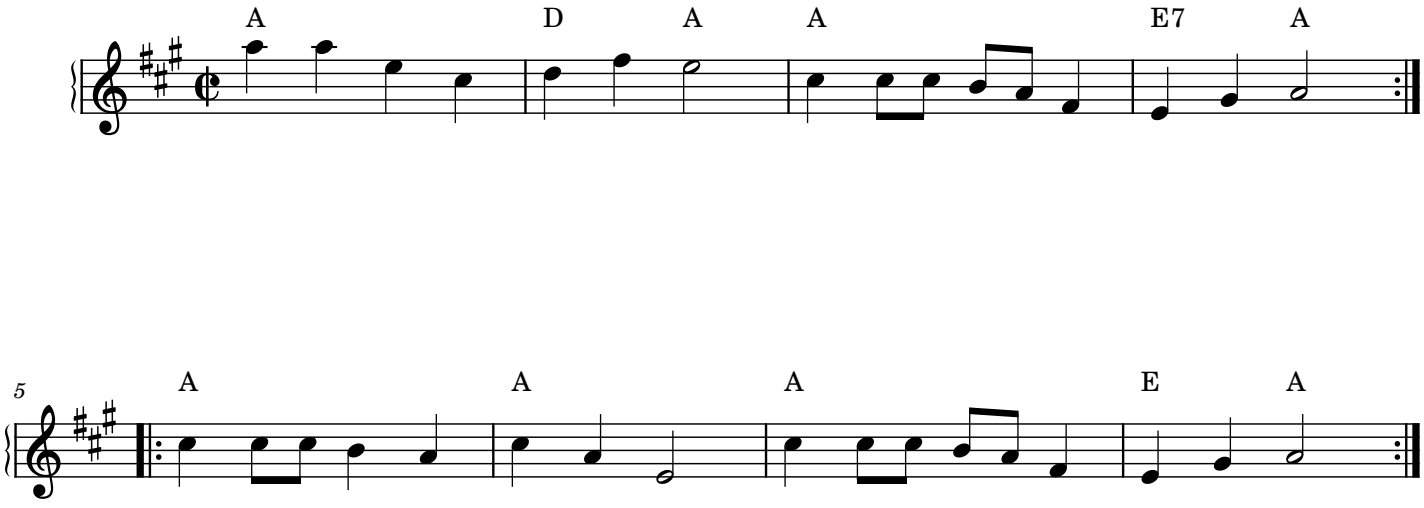
Youtube link:

https://www.youtube.com/watch?v=qtPdUK9BRGE&list=RDqtPdUK9BRGE&start_radio=1

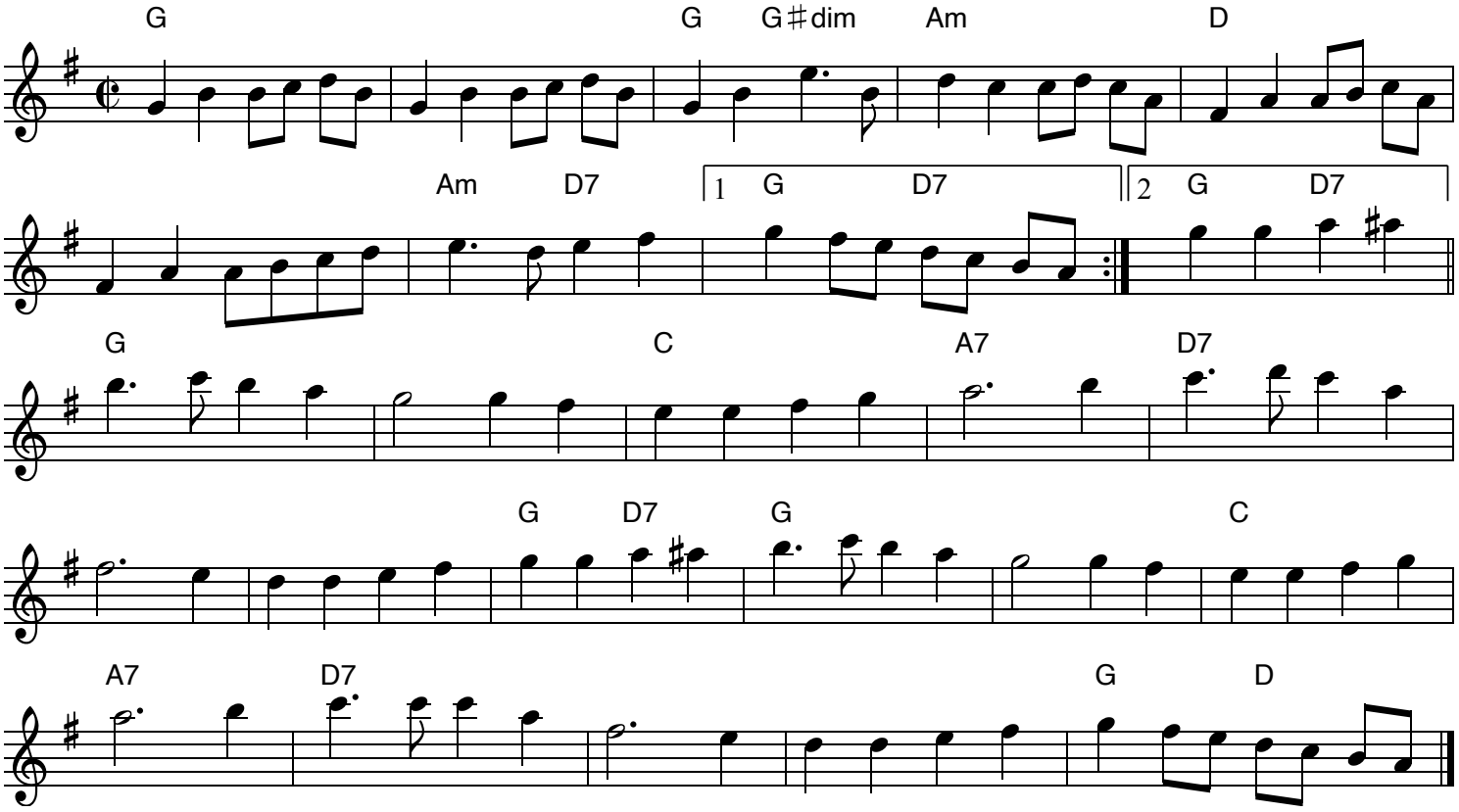
It's the second tune in a medly entitled "El Borracho--La Contradanza de Sonoma."

Cripple Creek

Arr by Sharon McCorkell



Crooked Stovepipe [1]



X:1
T:Crooked Stovepipe [1]
M:Cl
L:1/8
K:G
"G"G2B2 Bc dBlG2B2 Bc dBl"G"G2B2"G#dim"e3Bl"Am"d2c2 cd cAl"D"F2A2 AB cAl
F2A2 ABcdl"Am"e3d "D7"e2f2l1 "G"g2fe "D7"dc BA:l2 "G"g2g2 "D7"a2^a2ll
"G"b3c' b2a2lg4 g2f2l"C"e2e2f2g2l"A7"a6b2l"D7"c'3d' c'2a2l
f6e2ld2d2e2f2l"G"g2g2"D7"a2^a2l"G"b3c'b2a2lg4g2f2l"C"e2e2f2g2l
"A7"a6b2l"D7"c'3c'c'2a2lf6e2ld2d2e2f2l"G"g2fe "D"dc BAl]

Retrieved from "https://tunearch.org/w/index.php?title=Crooked_Stovepipe_(1)&oldid=533939"

Pattern: Nx (AA.B.A'.CC) +AA

Elzic's Farewell

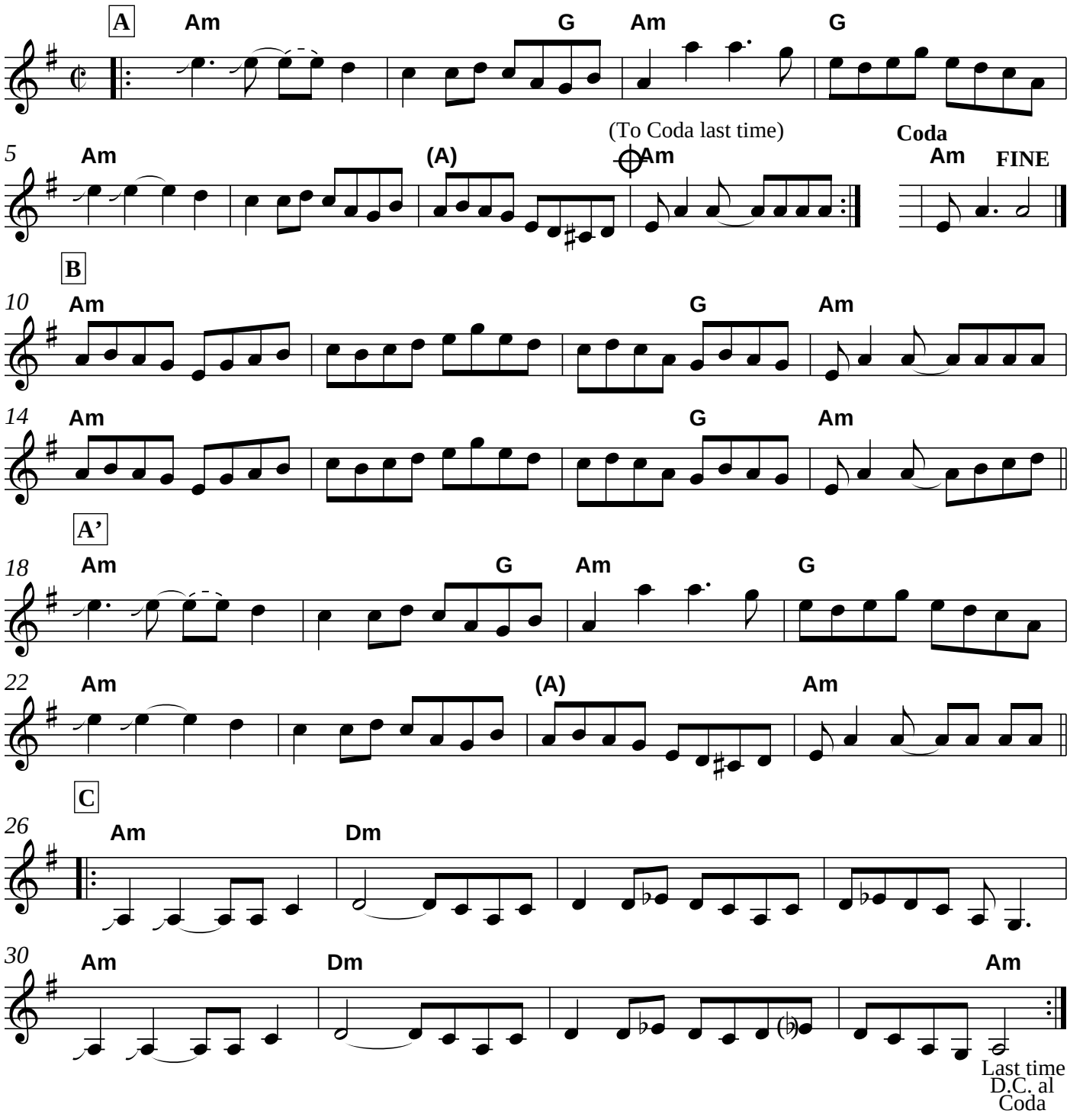
Traditional

A Dorian

(Based on the Hillbillies From Mars version)

Arr. by Pete Showman

♩ = **90**



Arr. and typeset in ABC by Pete Showman, r1 6/14/2014, based on the version on the nice "Hillbillies from Mars" CD. You can hear the whole track at their website: www.hillbilliesfrommars.com; click on "Products".

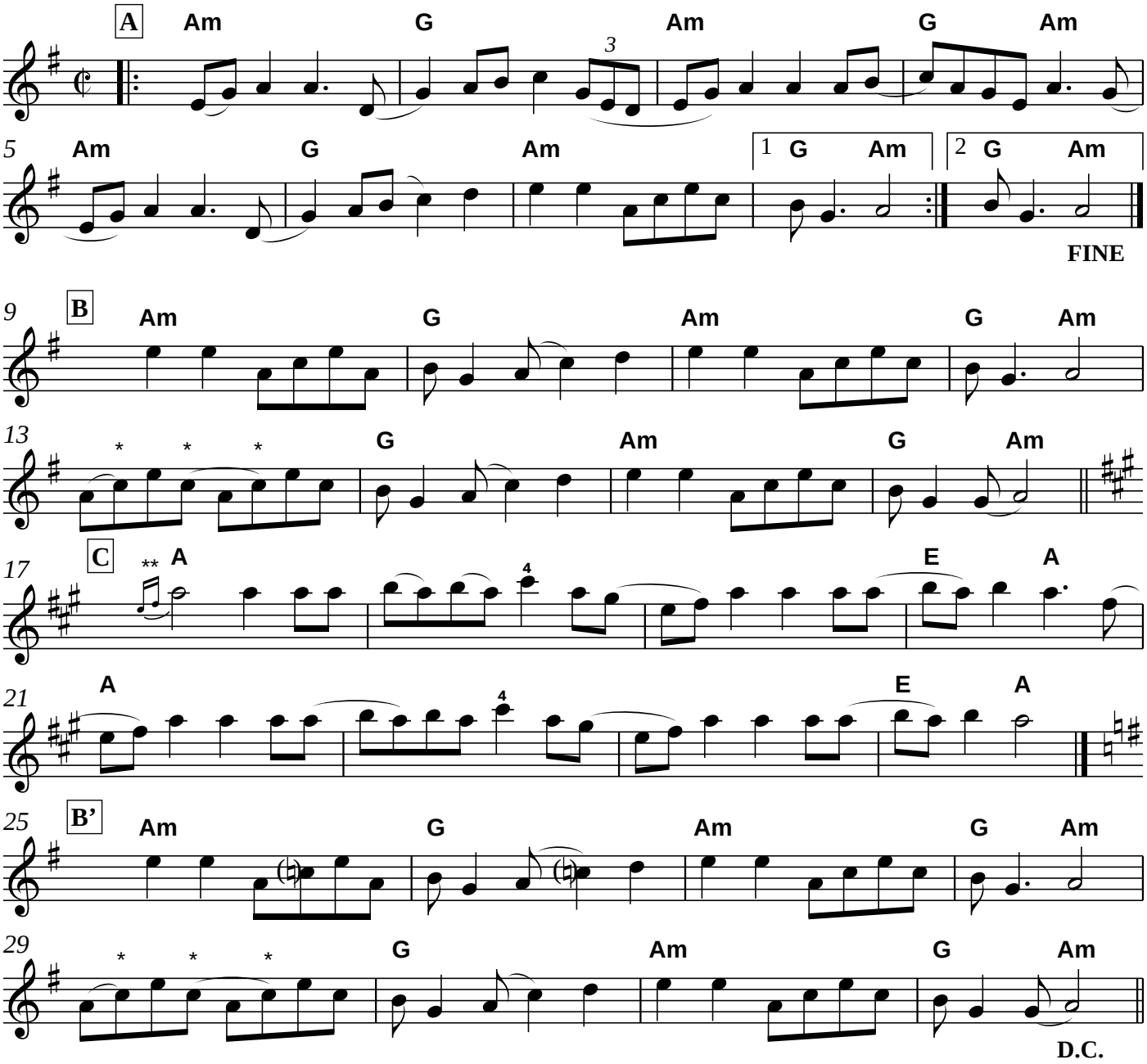
Norman and Nancy Blake play a similar version at www.youtube.com/watch?v=GZ9EY-mPtwU, but in Fm, and with the A' part repeated: AA.B.A'A'.CC (and they end after the C part).

Pattern: n x (AA B C B') +AA
Keys: Ador (A&B) + A (C part)

Falls of Richmond

Traditional old-time
Arr. Pete Showman, based on
the Fuzzy Mountain String Band
and the Fiddler's Fakebook

♩ = **100**



** Or slide up to the high A. * The asterisked notes are somewhat ambiguous: C natural or C#?

Arranged and typeset in ABC by Pete Showman 6/21/2013, based on the Fuzzy Mountain String Band's version on their fine Summer Oaks and Porch album, with a lot of help from the Fiddler's Fakebook (and Audacity). Their album notes say it was learned from Burl Hammons, Marlinton, W. Va. "Fiddle tuned ADAE. We first thought Mr. Hammons meant to say 'fall' ... referring to the Civil War. There are, however, waterfalls on the James River in Richmond...." As usual, the playing on the album varies each tune through; this is typical. Rev. 2 1/13/2014.

Key: A maj.

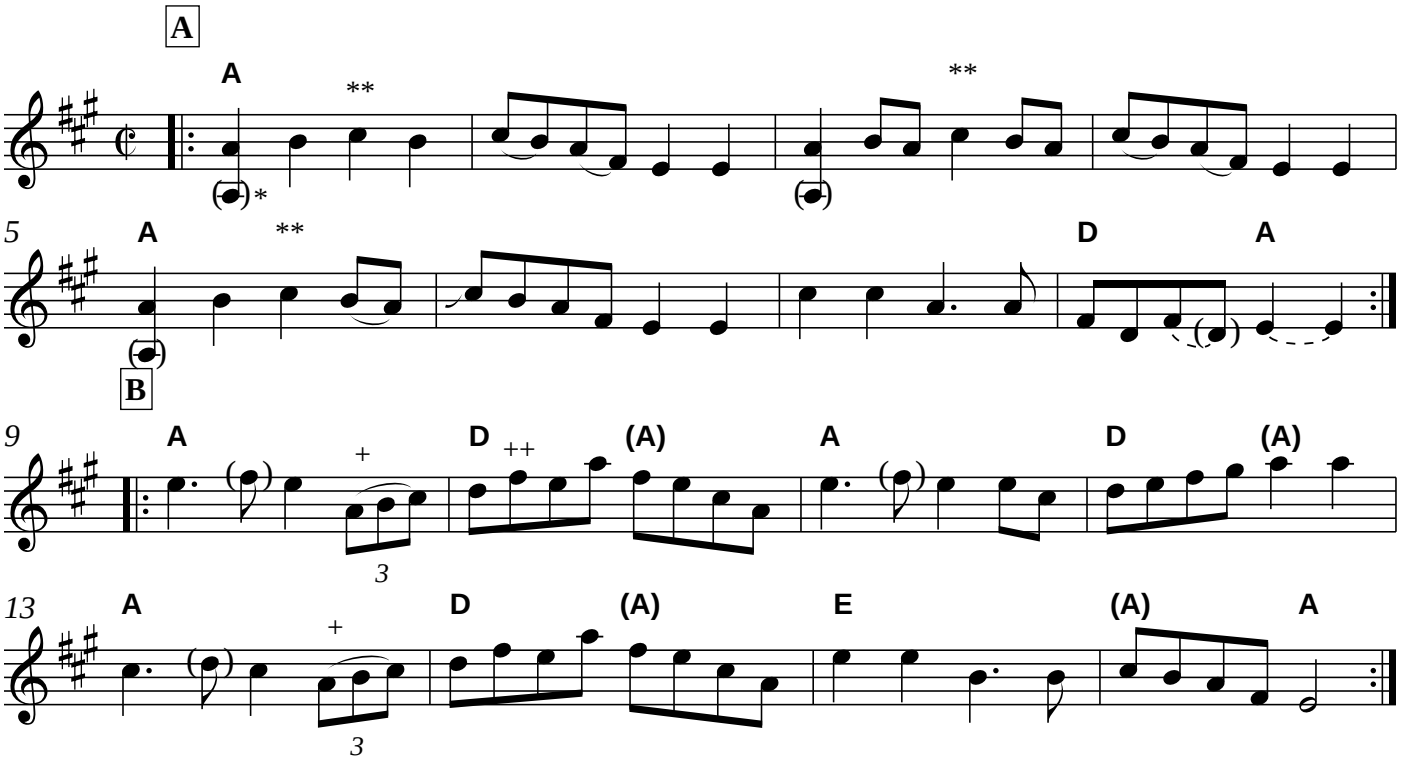
Grubb Springs

Traditional old-time

♩ = **90**

(sometimes spelled Grub Springs)

Arr. Pete Showman Jan. 2015



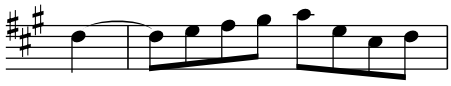
Notes:

* Adding Sophie's low A is easier in AEae tuning (fiddle fingering 0+3), but can be done in standard tuning too (1+4).

** Measures 1, 3 and 5 are essentially the same; three (of many) variations are shown here.
Play them differently from each other if you like, or just vary the way you play them from one time to another.

\+ Or instead of the triplet in mea. 9 and 13, start the next measure's D note early, maybe with a slide.

++ Or meas. 10 could be played more like meas 12, e.g.:



Typeset in ABC by Pete Showman, 2/15/2015 (rev. 2). A mix of what I hear at the South Bay Old-Time Jam and the version taught by Sophie Vitells (in AEae tuning, no repeats) at www.youtube.com/watch?v=RKuEG1fl6-Q. There's also a rather fancier version by Brian Grim at www.youtube.com/watch?v=45wR35qlIPA

There are places called Grubb Springs in (at least) Boone County Arkansas and near Tupelo, Mississippi.

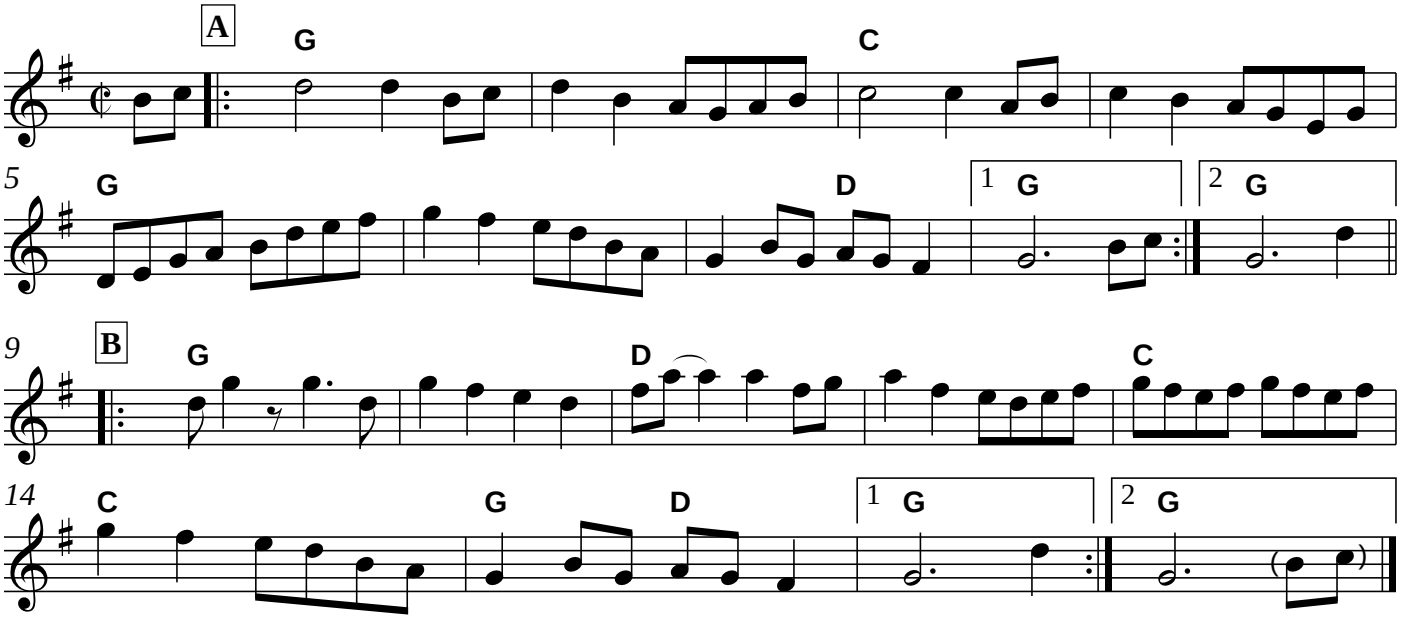
G major

Hollow Poplar

Traditional

♩ = **90**

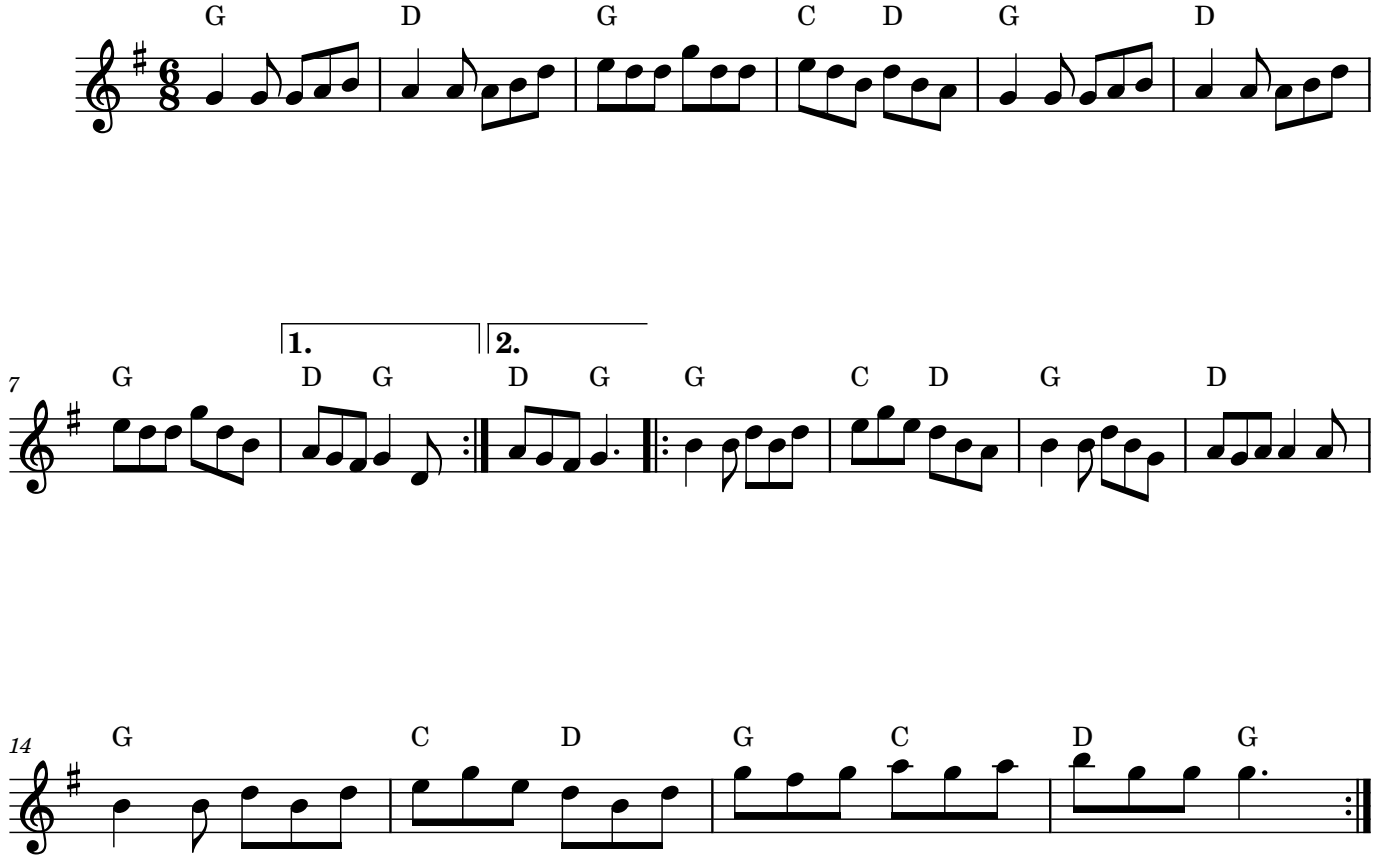
Arr. Portland Collection I & Pete Showman



Arr. and typeset in ABC by Pete Showman 4/22/06; rev 2 3/6/12.

Kesh

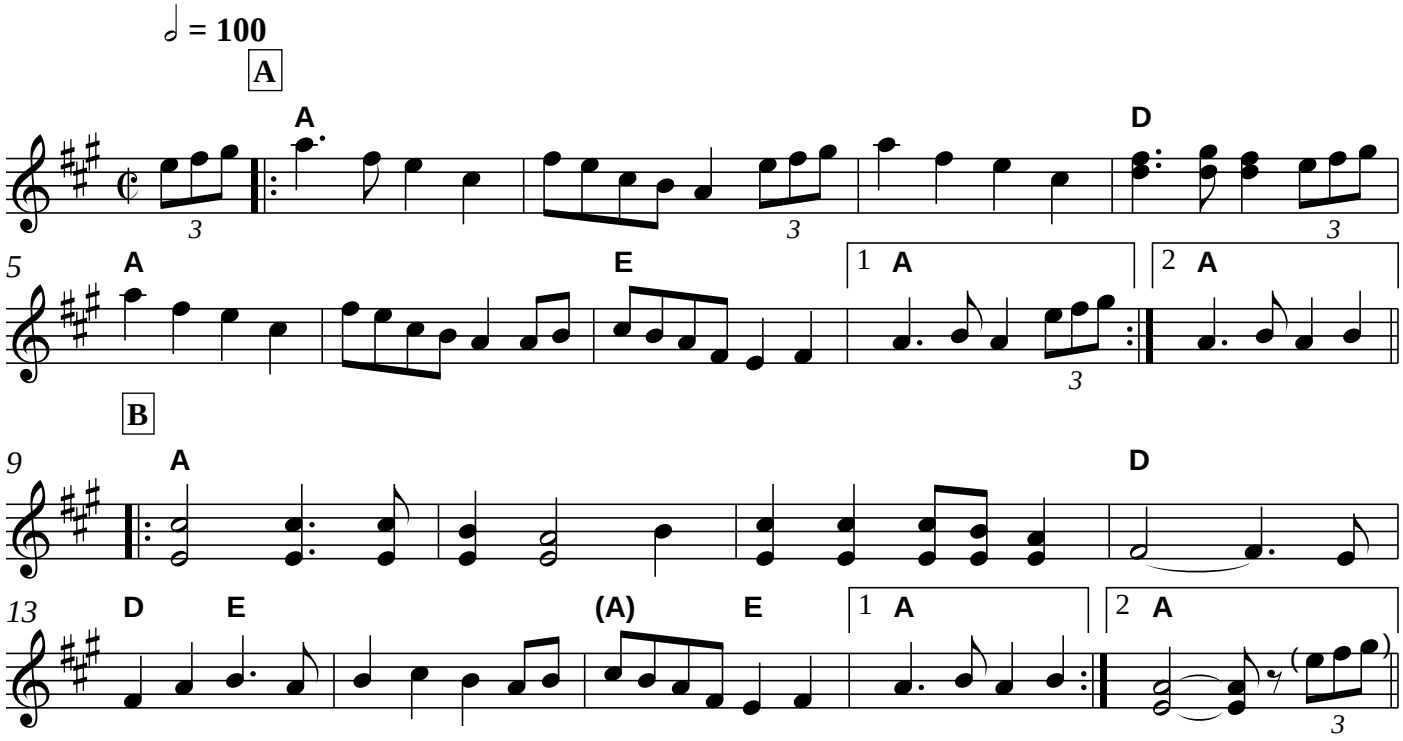
Trad Irish



From the Bob Wren World Music Ensemble collection. Arr by Sharon McCorkell.

Liza Jane

Arr. Greg Canote, Pete Showman



Typeset by Pete Showman, 2/24/2012

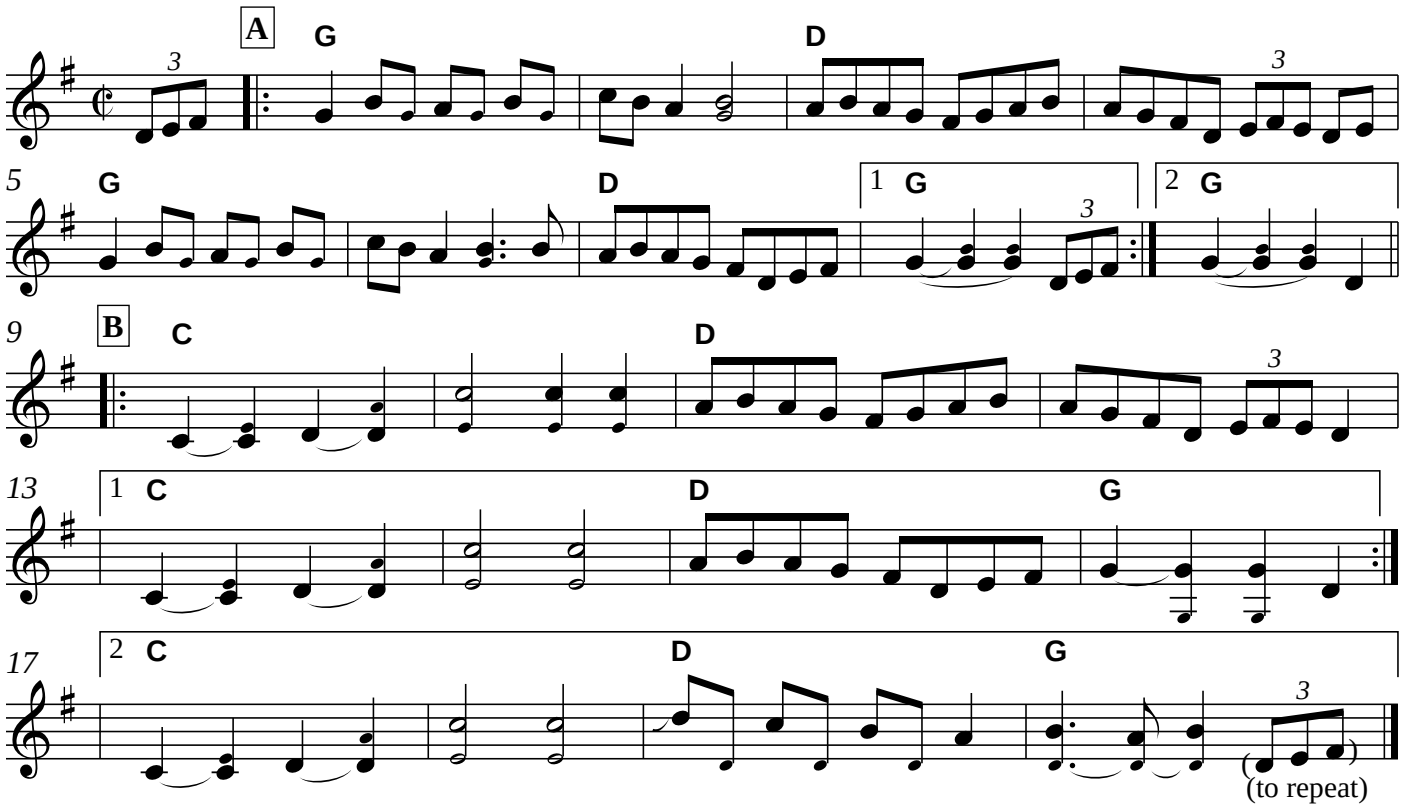
See also "Little Liza Jane" and "Goodbye Liza Jane"

G major
♩ = **90**

Nail That Catfish to the Tree

© Steve Rosen

Transcribed by Pete Showman, 2015



Transcribed from Steve Rosen's playing on his page nailthatcatfish.tripod.com/nailthatcat.html. Steve plays the tune at several speeds so you can hear it "straight from the horse's mouth. I mean the horse's fiddle". This is transcribed from the medium-speed version. You can read more about the tune there, and read about Steve (and order Nail That Catfish T-shirts) on his home page, www.steverosen.com.

Steve writes "'Nail That Catfish to the Tree' is a fiddle tune I wrote a long time ago.... *note that the B2 has a different ending than the B1*."

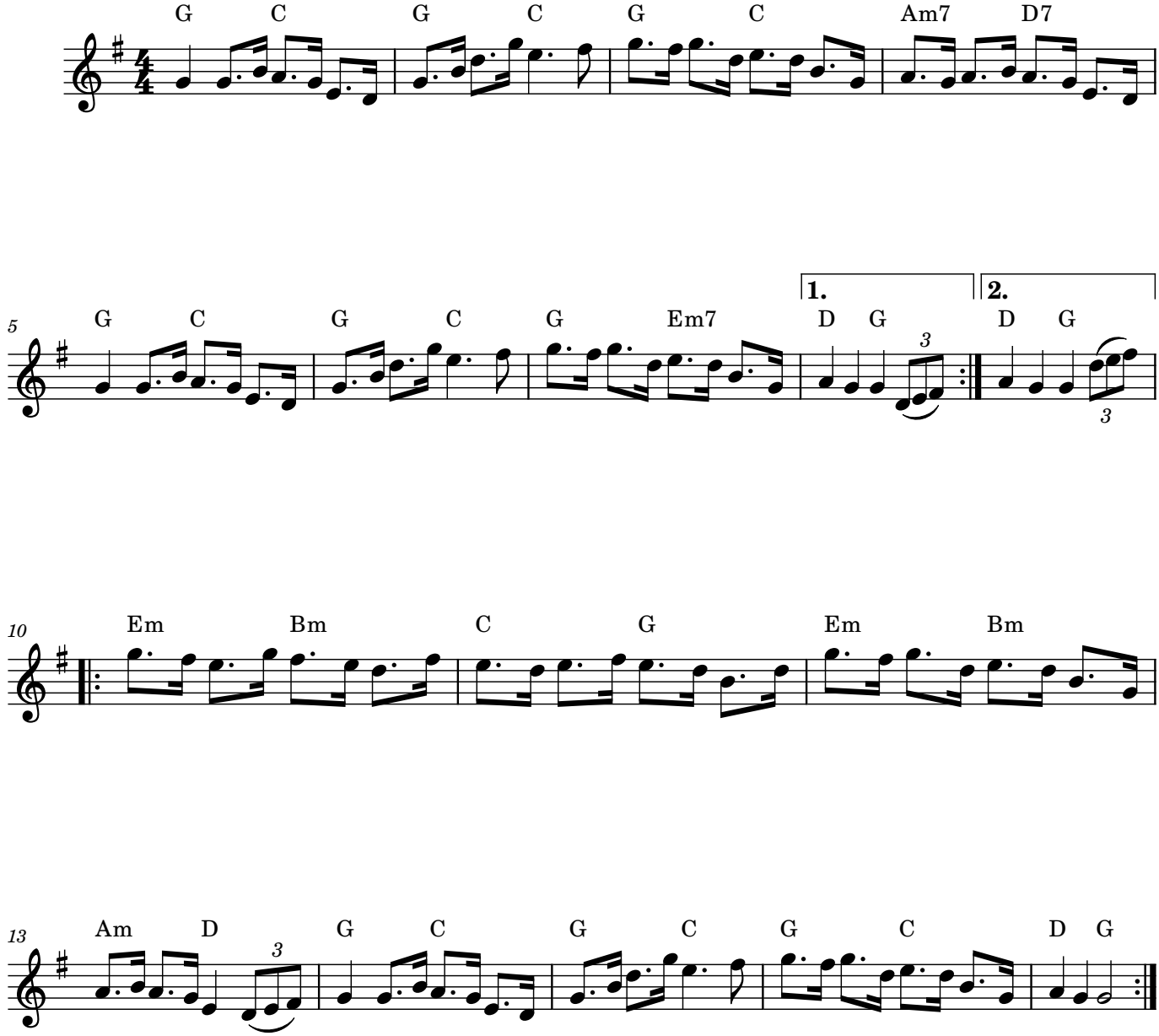
Notes: The notations in measures 1, 3 and 19 probably aren't quite what Steve plays, though they give the idea. It sounds like he's playing an open-D drone and hitching or rocking the bow to break the melody note while continuing the drone. And generally he plays more drones than are shown here. Also he describes measures 9, 13 and 17 as being just double-stops, but I've notated what I hear him playing, with (usually) the upper notes coming in delayed a half beat. But as Steve says, "Many slight variations on the melody are played." So do what feels right and sounds good.

Here's a YouTube video of the Volo Bogtrotters (Steve Rosen's band) playing several tunes, including Nail That Catfish [to the tree] at around 7:30 into the video: www.youtube.com/watch?v=mnUNzthyw0c

Transcribed 6/29/2015 by Pete Showman (Rev. 1)

Off to California or Whiskey You're the Devil

Trad Irish

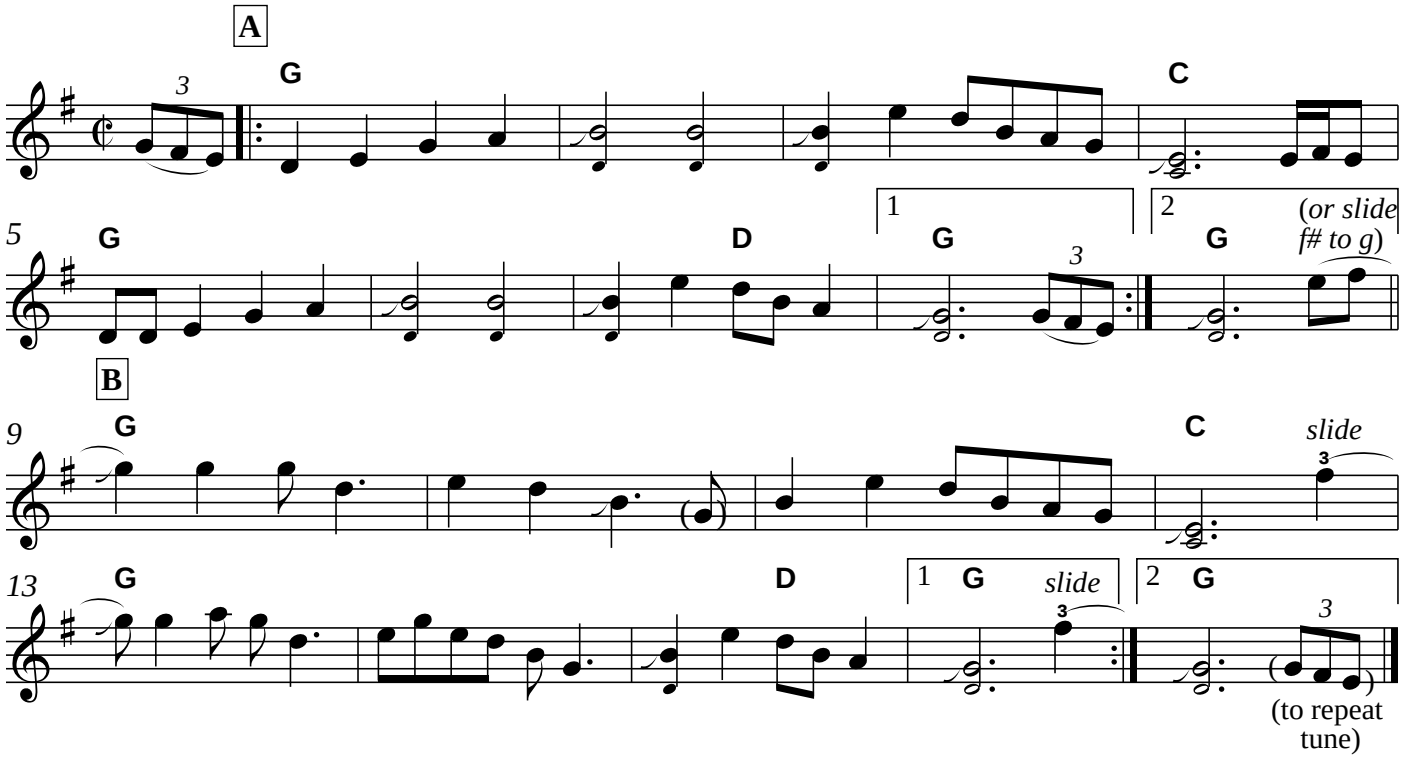


Arr. by Sharon McCorkell

Pattern: AA.BB
Key: G
♩ = **90**

Old Chattanooga

Traditional
Arr. Pete Showman



This is based partly on a nice version by Charlie Hunter of Birmingham Alabama on fiddle, with Jim Holland on guitar and a "backup clogger", at www.youtube.com/watch?v=HHkzEzawRJ0. Listen to Charlie's bowing and his variations from one time to the next, which I think make this pretty basic tune much more interesting.

Arranged and typeset in ABC Plus by Pete Showman; rev. 2: 8/27/2016.

Key: A Mixolydian

Old Joe Clark

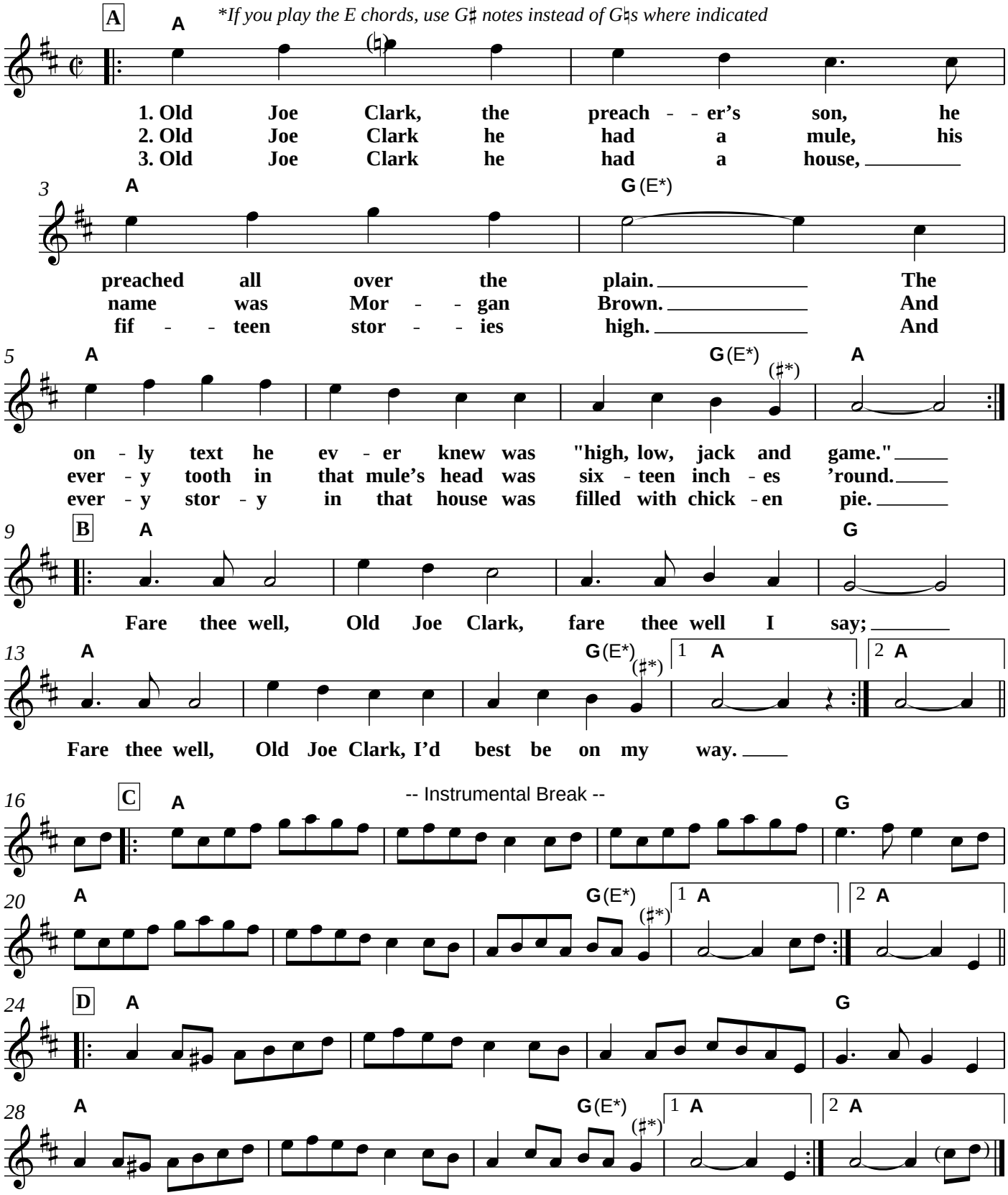
Traditional

♩ = **90**

(Simple version with some lyrics, and an example break)

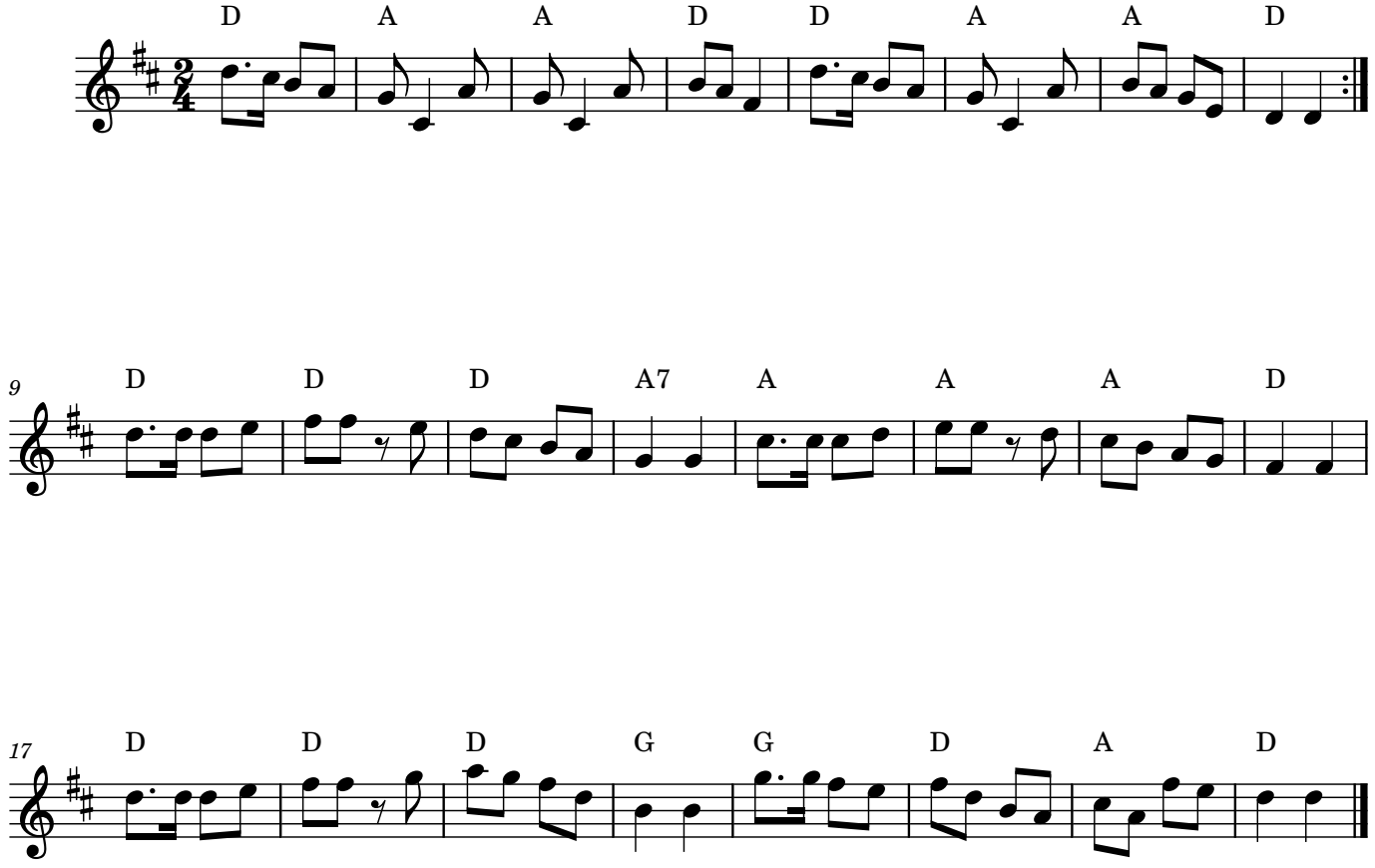
Arr. Pete Showman

**If you play the E chords, use G♯ notes instead of G♮s where indicated*



To sing with the repeats you could sing on A2 and B1. Arr. and typeset in ABC by Pete Showman, r2: 9/2015; rev. 3: 3/3/18

Pecos Polka

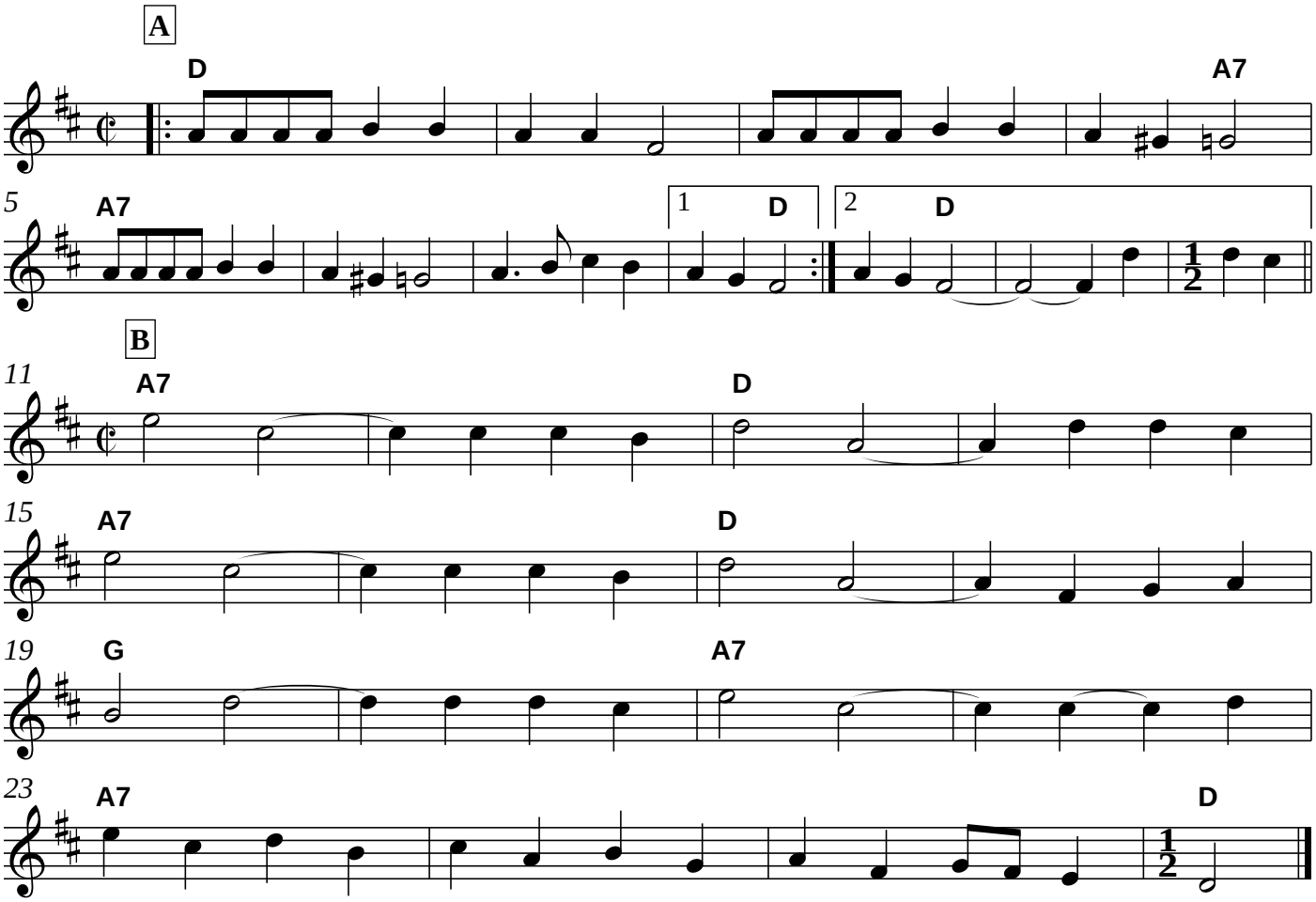


From the Bob Wren World Music Collection. Transcribed by Sharon McCorkell

Purple Lilies Polka

Key: D
Mind the 3 extra beats in A2
and the missing beat in B !
♩= **90**

Traditional Gu-Achi tune*



* An example of Tohono O'odham Fiddle Music as played by the Gu-Achi Fiddlers. This tune and several others have has become popular with many old-time fiddlers. A web search for Gu-Achi fiddlers will turn up several recordings of the music.

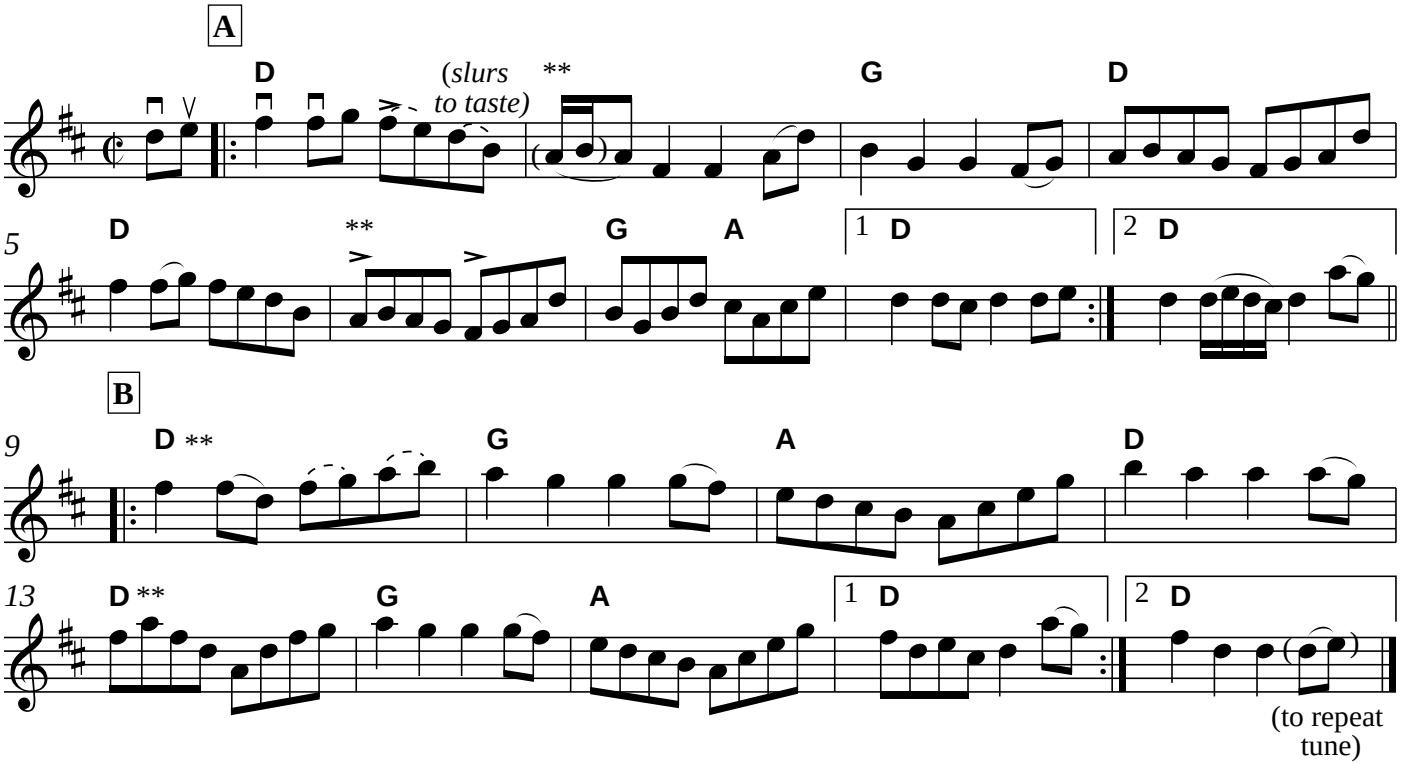
The Tohono O'odham are native Americans living near Tucson, Arizona. According to a University of Arizona publication (msw.arizona.edu/content/tohono-oodham-fiddle-music), "O'odham fiddle music was a result of the arrival and influence of European missionaries, which began in 1539." [...] "The Jesuit and Franciscan missionaries taught their European instruments to the Tohono O'odham communities so they could play music for Catholic masses and other Church occasions. ... It is believed that the American 49'ers traveled through the San Xavier community. This is probably where the Tohono O'odham learned the polka, mazurka, waltz and schottische dance music." The music was played for several types of dances, typically on two fiddles with guitar and drum accompaniment. Many of the tunes evolved, and are now what we would call "crooked", meanng they have extra or missing measures or half-measures here and there, compared to the original tunes, or to most tunes in these styles.

A mix of transcriptions and arrangements from John Lamancusa and Pete Showman. Typeset in ABC by Pete Showman 2/24/2015 (rev. 1).

Key: D
♩ = **90**

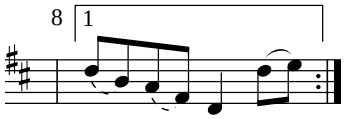
Saint Anne's Reel

Traditional Fr. Canadian
Arr. Pete Showman



For fiddlers: The runs of four quarter notes could be bowed individually, or slurred in pairs (as suggested in measures 1 and 9) or "shuffle bowed" (slurring the first two notes but not the second two). As always, bowing is "to taste," to get the sound you want.

** Meas 2 and 6 are interchangeable example variations, as are 9 and 13.
The first (or second) ending of the 'A' part could also be (for example):



Arranged 2001 2005, 2016 by Pete Showman; typeset in ABC Plus 7/25/2016 (rev. 3).

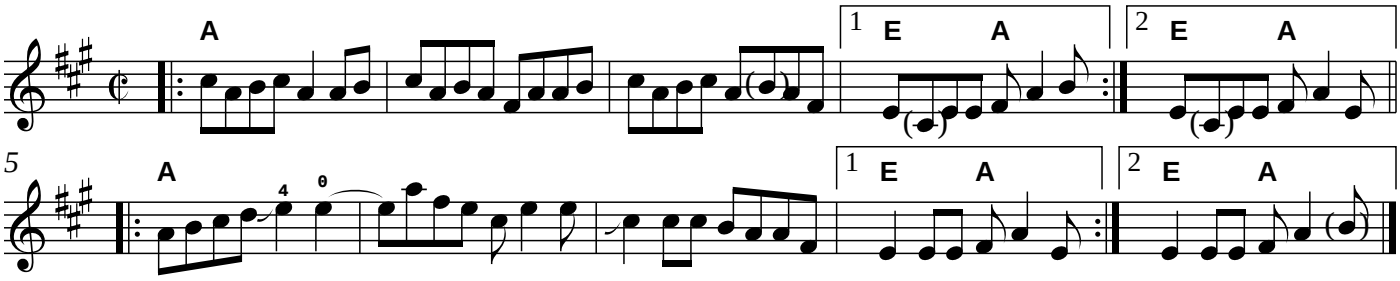
Key: A

♩= **90**

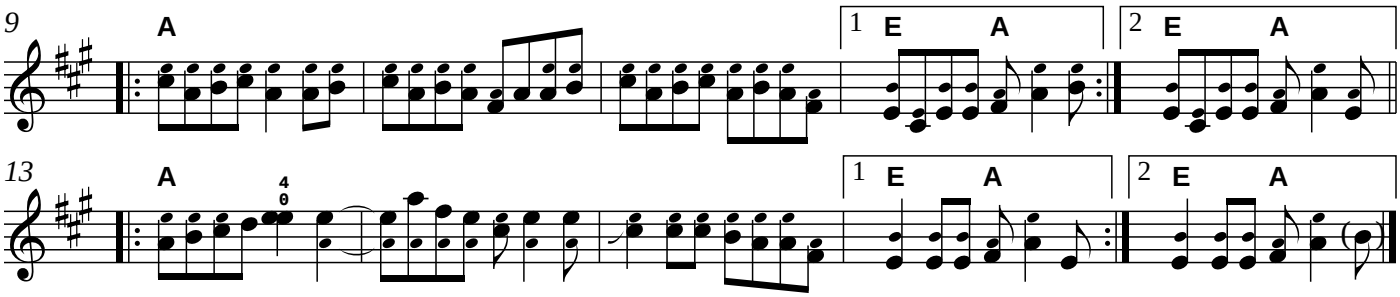
Sally Goodin'

Traditional

Just the melody, more or less as I play it:



Fiddle variation with mostly open-string drones (and a few double-stops for the E chords):

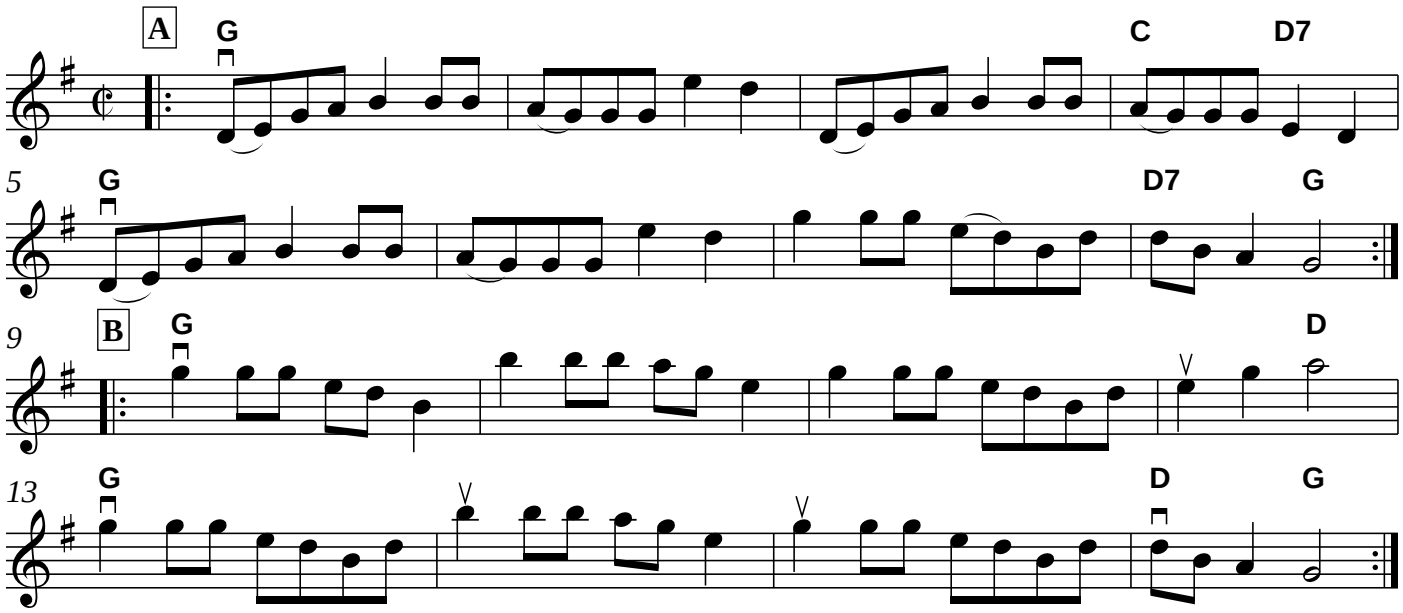


Drone adjacent string to fit the chord, using an open string where possible. Use slightly more bow pressure on the melody string. Arr. and typeset in ABC by Pete Showman 4/23/12.

Key: G
♩ = **90**

Sandy River Belle

Traditional
Arr. Pete Showman



Some say the tune is named for a woman but both the sound and the name make me think of a paddle-wheel steamer. (As Alan Jabbour noted in his Library of Congress notes on Henry Reed's version, river steamers often had such names.) Partly for that reason I like it at a moderate tempo, maybe 90 to 100 bpm.

I also like the sound of it on a clawhammer banjo, so I like to play it with a lot of eighth notes to keep some of that feel, and with cross-string slurs that remind me of banjo pull-offs and hammer-ons.

This arrangement is more or less how I play it on the fiddle, though I vary the bowing, slurs and use of drones some from one time to the next; what's shown here is only one of many possibilities. See the Fiddlers Fakebook for a smoother version. (I've always played it in G, but the version in the Fiddlers Fakebook that sounds most like this is notated in D.)

Arranged and typeset in ABC by Pete Showman, 2005; rev 2 7/19/2016.

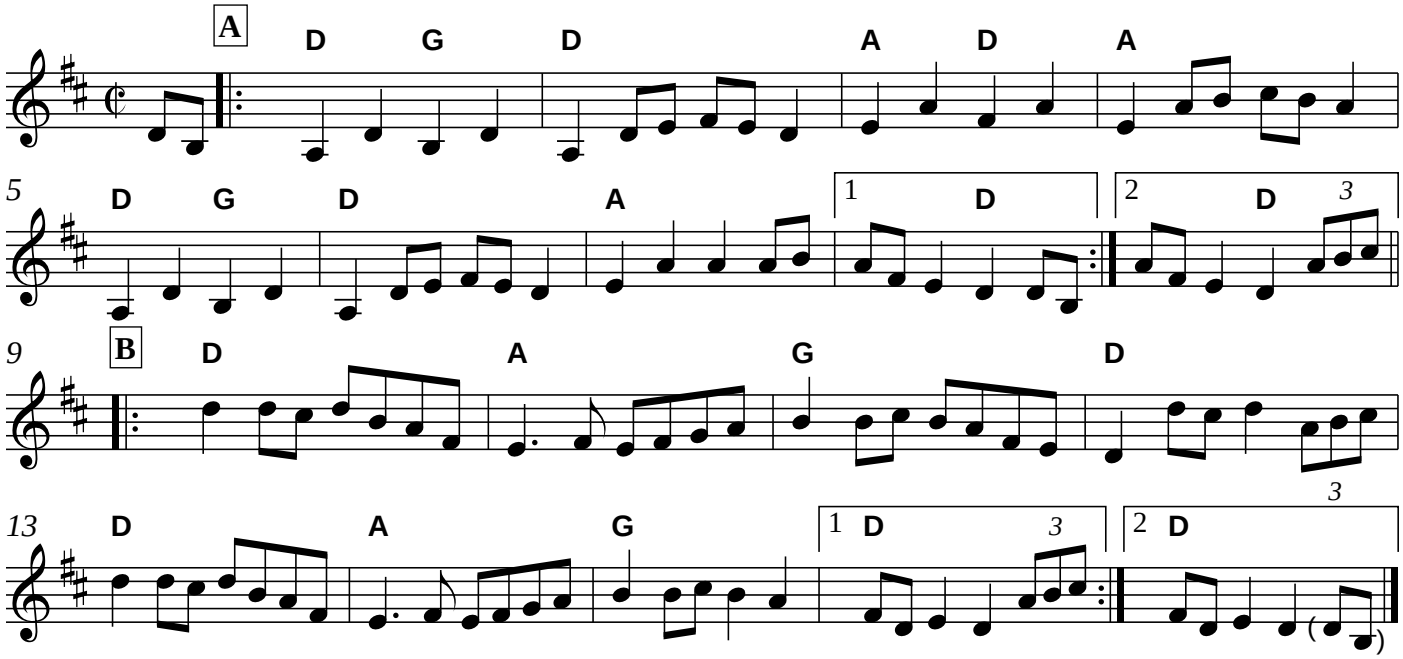
Key: D

♩ = **90**

Sarah Armstrong

(Sarah Armstrong's Tune)

Traditional old-time
Arr. Pete Showman, Dave Barton

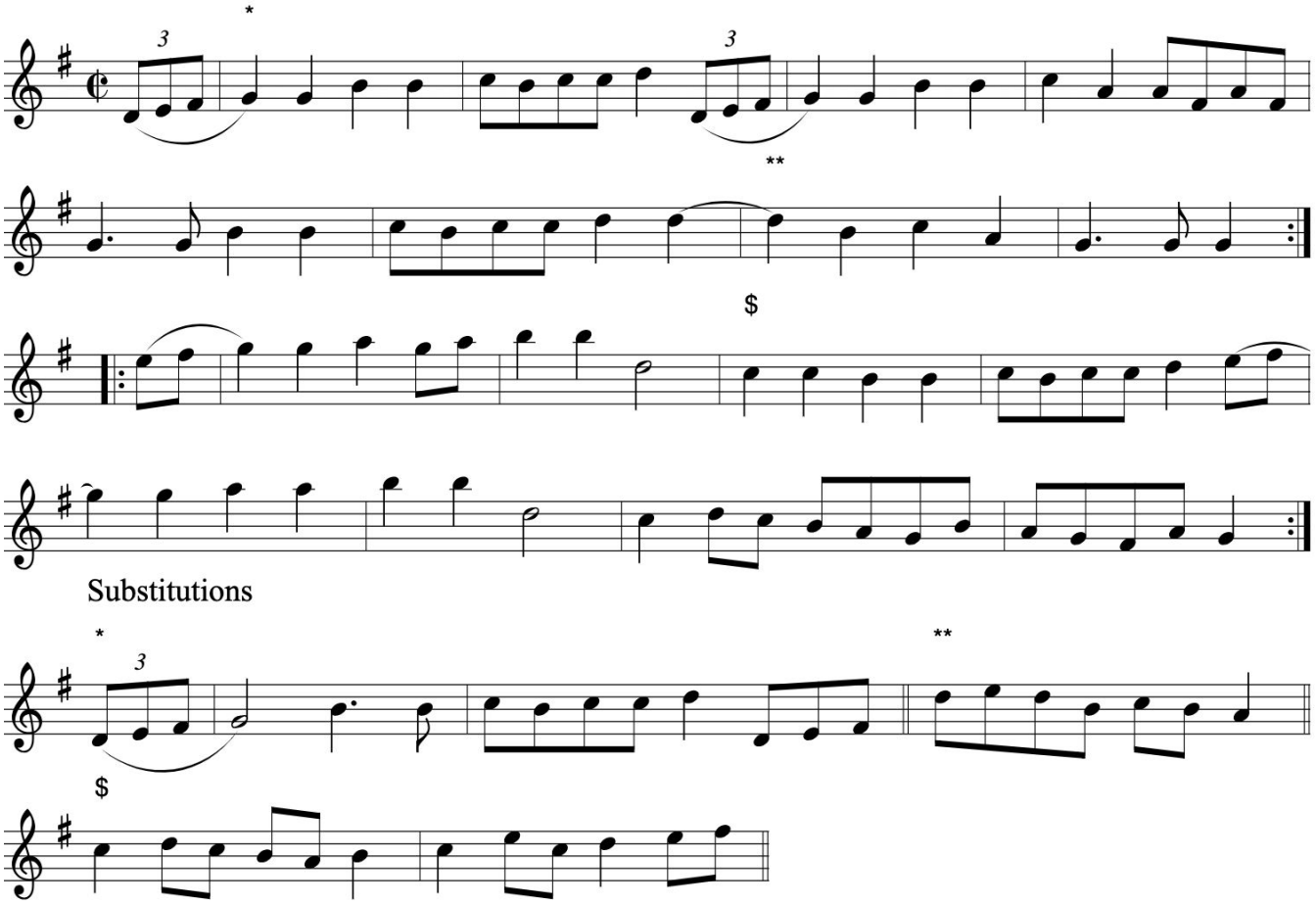


Pennsylvania fiddler Sarah Armstrong played this tune around 1944 for Samuel Bayard, who published it in his collection "Hill Country Tunes".

Arr Pete Showman, Dave Barton; typeset in ABC by PS 6/12/2013 (r1)

Shoes and Stockings

Reel



Discography: Library of Congress AFS 13705 B25, Henry Reed, 1967

Notes: From the playing of Henry Reel (1884-1968,
Glen Lyn, Giles County, southwest Virginia),
recorded in the field by Alan Jabbour, 1967
Transcription: Transcribed by Andrew Kuntz

øCopyLeft - The Traditional Tune Archive (www.tunearch.org)

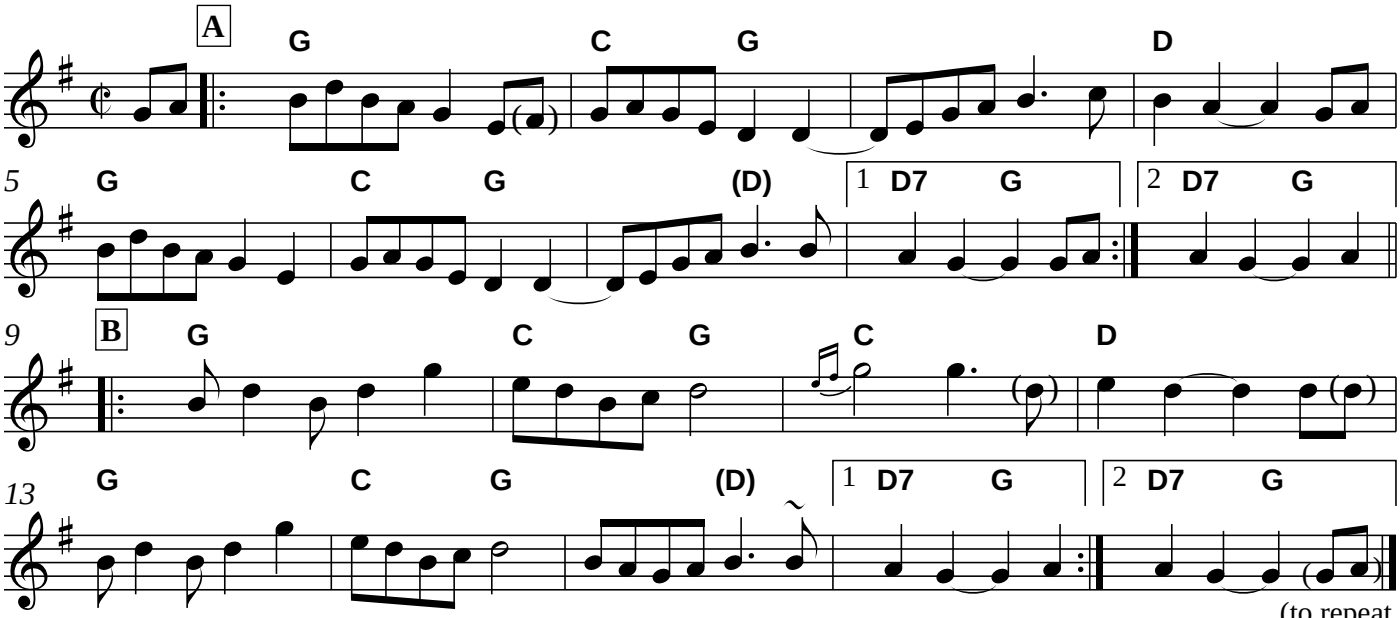
Key: G

Shove That Pig's Foot

a Little Further Into the Fire

Traditional
Arr. Pete Showman

♩ = **90**



A "pig's foot" is apparently a blacksmithing tool shaped somewhat like a pig's cloven hoof.
Arr. and typeset into ABC by Pete Showman 7/26/2014 (rev. 1).

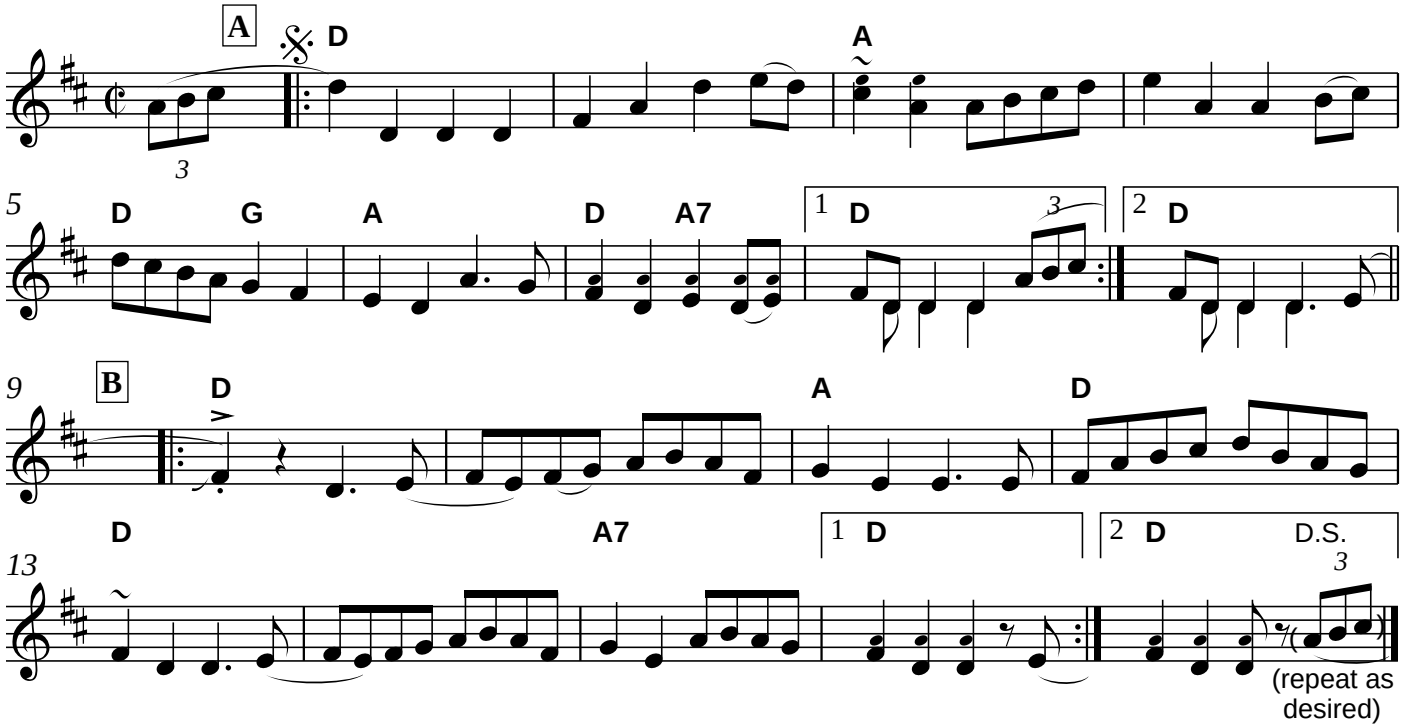
Key: D

♩ = **90**

Snouts and Ears of America

From the Bayard (Sarah Armstrong) collection

Arr. by Dave Barton from the playing of Marc Rennard.

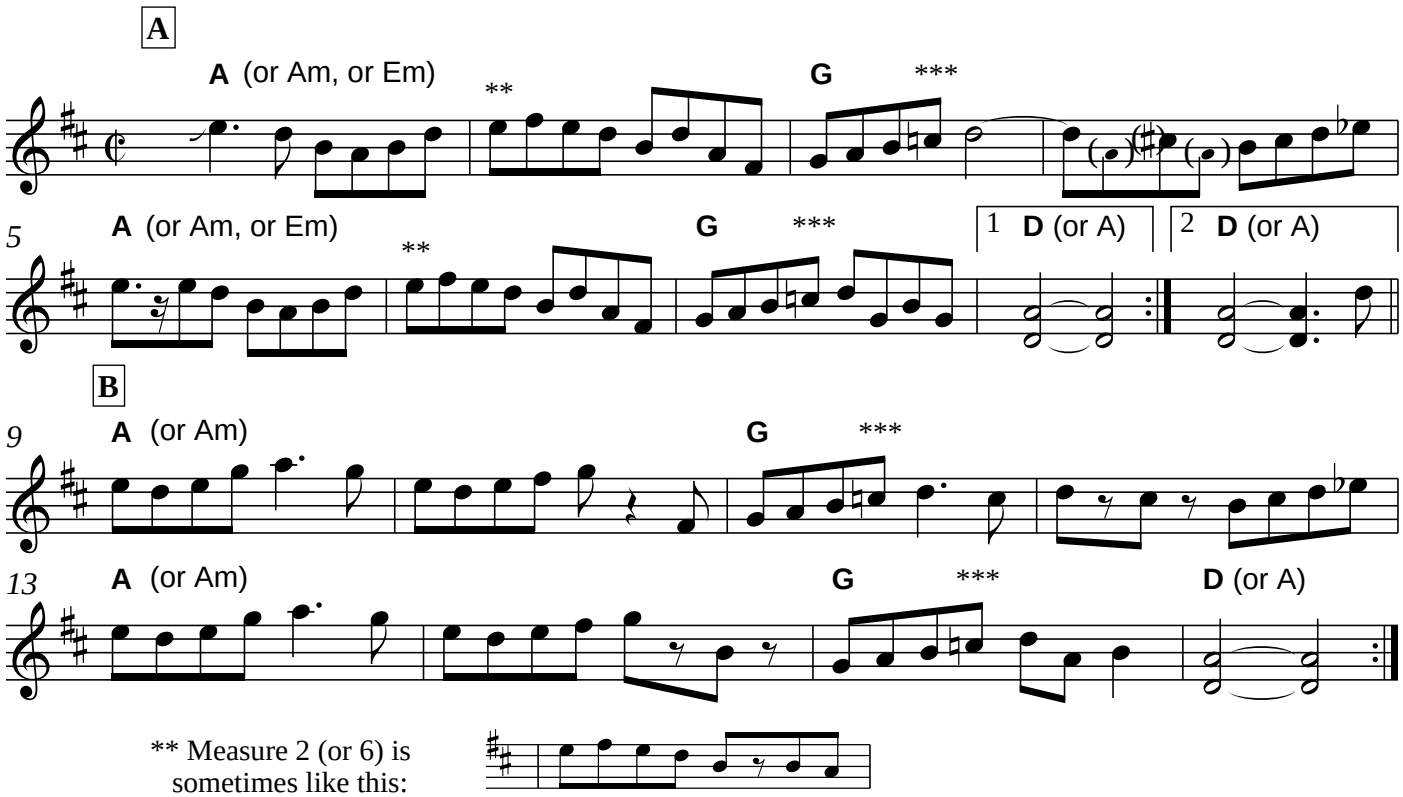


Transcribed and arr. by Dave Barton 2012 from a recording of Marc Rennard at a workshop in Saratoga, CA 8/16/2012. Re-typeset in ABC by Pete Showman 10/29/13 (r1)

Key: A Mixolydian (&/or A Dorian)
♩ = **90**

Squirrel Hunters

Traditional
From John Hartford's playing



** Measure 2 (or 6) is sometimes like this:

Transcribed and typeset in ABC by Pete Showman, from the playing of John Hartford (fiddle), with Mark Schatz (Bass), Mike Compton (mandolin) and Chris Sharp (guitar), playing at the Kentucky Folk Festival at Berea College in Bardstown, KY in 1998. Apparently John got it from Samuel Bayard's "Dance to the Fiddle, March to the Fife," tune no. 220. See www.youtube.com/watch?v=gV98pfwsM3k. Watch the video to see John's smooth bowing and fingering; there are good closeups of the fiddle. (rev. 2: 3/20/2016)

Notes on the Mode(s) and Chords

*** These C notes often sound half-way between C♮ and C♯, but I think usually more towards C♮. As I hear John's playing it's partly A-Mixolydian (C#) and partly A-Dorian (C natural), though some transcriptions push all the C's one way or the other.

The mode of the tune is often ambiguous, e.g. there are no C notes in the first two measures, so you can't tell if it's A-Mixolydian (major) or A-Dorian (minor) -- and as noted above, when they do occur they sound halfway between natural and sharp. The typical A-Mixolydian "A & G" accompaniment shown is what I mostly hear, but the chords could also be "Am & G", as for A-Dorian. Ideally accompanists could play A chords without the third (C) note, to make them ambiguous too.

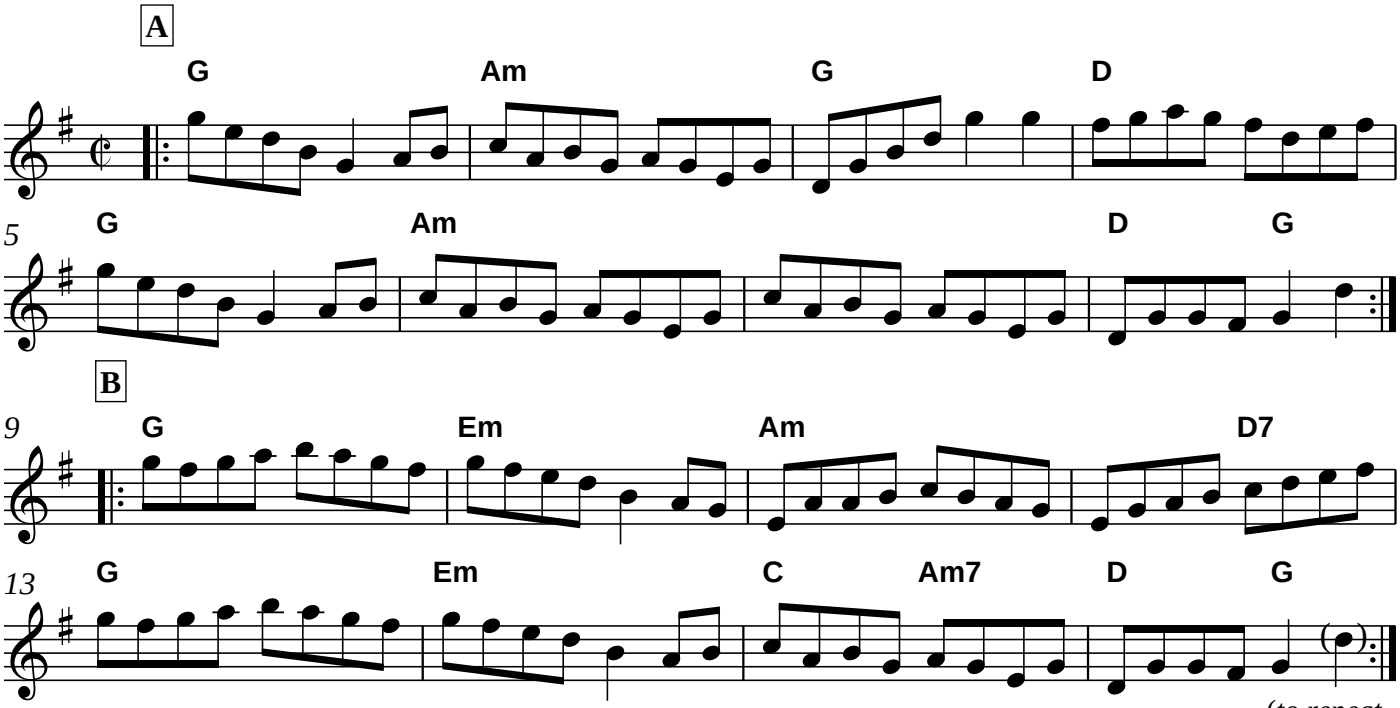
The D chord at the ends of the parts is *not* typical for A Mixolydian (more like D major) but it seems to be what's played -- even though in John's fiddle chord the A note seems to dominate over the D (suggesting an A key). You could also play an A chord (and make the lower note of the melody chord 'E' instead of 'D').

Some transcriptions substitute Em for the A chords at least in the [A] part; do that if you prefer.

Key: G
♩ = **90**

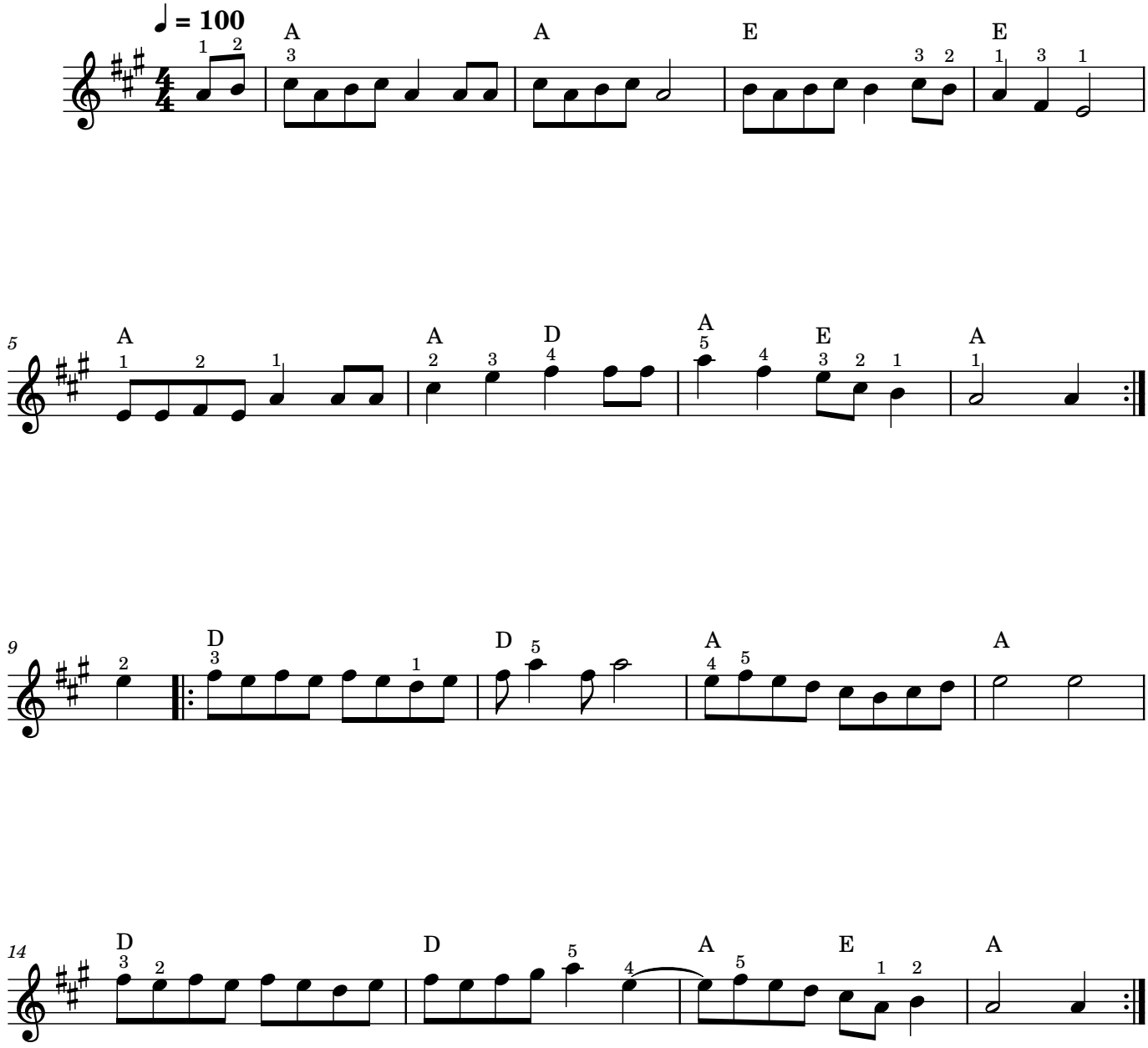
Swinging on a Gate

Traditional Contra
Arr. Pete Showman



(*to repeat part or tune*)

Arranged and typeset in ABC Plus by Pete Showman Rev 1: 8/3/2017.

Waterbound

Traditional