



2013 – 1st Quarter Newsletter

The Western North Carolina Dulcimer Collective is a member-supported group of players of mountain and hammered dulcimers, and those who enjoy listening to dulcimers and/or playing other traditional instruments with them. The group meets once per month to share tunes and information. Dues are \$5.00 per year payable to WNCDC – Mail checks to Carl Cochrane, 3239 Heritage Circle, Hendersonville, NC 28739-3553.

DULCIMER CLUB NEWS

MONTHLY TUNES: For January: People keep requesting rounds, so we've got a well-known one in "Chairs to Mend", an English round from the late 1700's. This version, familiar to Girl Scouts and others who have sung around a campfire, turns out to be just the first two measures of each line of five measures of the original round, written by William Hayes (1706-1777). Once you know this one, it's hard to sing the original! For February: *This Is My Father's Home*. Jean and I were asked to play this on mountain dulcimer recently at a wedding here in the mountains and I decided it was too pretty not to work up for the club. For March: *Great Big Taters in Sandy Land*. This is an old-time tune, and such has lots of variations, most of them in the key of G. This one's fun to play on the dulcimer, although it's tabbed here in D. But once you learn it, you can retune to D-G-dd or D-G-GG and play along with the fiddlers, with some changes in fingering, of course!

NEW WNCDC WEBSITE: Keep checking www.wncdc.org, our official website! I'm constantly making tweaks and adding new features. Let me know what you think!

"TUNE LEARNING CD'S": We've now stopped advertising our Audio and Tab CD's as we're just shifting to having everything on the website. We still have some, but are not really pushing them anymore. If you want any of what are left, let me know!

SONG REVIEW SCHEDULE

January:	Spotted Pony	(2 nd Quarter, 2001)
	These Things Shall Be	(2 nd Quarter, 1997)
	Union Train	(2 nd Quarter, 2000)
February:	Wanderin'	(4 th Quarter, 2000)
	The Water Is Wide	(2 nd Quarter, 1997)
	What Did You Have For Your Supper? (Jimmy Randall, My Son)	(1 st Quarter, 2003)
March:	When He Cometh	(3 rd Quarter, 2000)
	Whiskey Before Breakfast	(2 nd Quarter, 2001)
	Wish I Was In Tennessee	(3 rd Quarter, 1996)

Chairs to Mend

Chairs to mend,
old chairs to mend?
Mackerel, fresh mackerel!
Any old rags, any old rags

An English round from the late 1700's. This popular version is just the first two measures of each line of five measures of the original round, written by William Hayes.

Joseph Addison, from The Spectator, No. 251, 1711:

The Cries of London

There is nothing which more astonishes a Foreigner and frights a Country Squire, than the Cries of London. My good Friend, Sir Roger, often declares that he cannot get them out of his Head, or go to sleep for them the first Week that he is in Town. On the contrary, Will. Honeycomb calls them the Ramage de la Ville, and prefers them to the Sounds of Larks and Nightingales, with all the Musick of the Fields and Woods.

The Cries of London may be divided into Vocal and Instrumental. As for the latter, they are at present under a very great Disorder. A Freeman of London has the Privilege of disturbing a whole Street for an hour together, with the twancking of a Brass Kettle or a Frying-Pan. The Watchman's Thump at Midnight startles us in our Beds, as much as the breaking in of a Thief.

Vocal Cries are of a much larger Extent, and indeed so full of Incongruities and Barbarisms, that we appear a distracted City, to Foreigners, who do not comprehend the Meaning of such Enormous Outcries. Milk is generally sold in a Note above E and in Sounds so exceedingly shrill, that it often sets our Teeth an edge. The Chimney Sweeper is confined to no certain pitch; he sometimes utters himself in the deepest Base, and sometimes in the lowest Note of the Gamut. The same Observation might be made on the Retailers of Small-cole, not to mention broken Glasses or Brick-dust. Some of these last-mentioned Musicians are so very loud in the Sale of these trifling Manufactures, that an honest Splenetick Gentleman of my Acquaintance bargained with one of them never to come into the Street where he lived; But what was the effect of this Contract? why, the whole Tribe of Cardmatch-makers which frequent that Quarter, passed by his Door the very next Day, in hopes of being bought off after the same manner.

This Is My Father's World

1. This is my Father's world,
And to my listening ears
All nature sings,
and round me rings
The music of the spheres.

This is my Father's world:
I rest me in the thought
Of rocks and trees,
of skies and seas;
His hand the wonders wrought.

2. This is my Father's world,
The birds their carols raise,
The morning light,
the lily white, Declare their
maker's praise.

This is my Father's world,
He shines in all that's fair;
In the rustling grass
I hear him pass;
He speaks to me everywhere.

3. This is my Father's world.
O let me ne'er forget
That though the wrong
seems oft so strong,
God is the ruler yet.

This is my Father's world:
Why should my heart be sad?
The Lord is King;
let the heavens ring!
God reigns; let the earth be glad!

According to Wikipedia:

This is My Father's World is a well-known Christian hymn written by Maltbie Davenport Babcock, a minister from New York. The piece was published after his death in 1901 at age 42. The poem was set to music in 1915 by Franklin L. Sheppard, a close friend who apparently did not want to call attention to himself and signed using his initials rearranged as "S.F.L." Most sources state that Sheppard adapted the music from a traditional English melody that he learned from his mother as a child.

Great Big Taters in Sandy Land

According to tuneearch.org wiki, an "improbable tale" about the origin of this tune goes:

From a fiddler who played 'Great Big Taters in Sandy Land' as his favorite tune, comes the following tradition obtained by the writer thirty years ago. The fiddler was then a man more than seventy years old, who had 'larned' the 'chune' when a you fellow of twenty, from the 'feller' who composed it (c. 1860?).

It appears that Steve, the composer homesteaded 160 acres of land in the rough sandstone hills in a remote section of the country, it being the only land left open for homesteading. Steve was engaged to be married to a beautiful young girl of the community and the wedding was to take place as soon as he developed his farm and got his place built. He broke the new ground, which was all in patches on the tops of the hills, the remainder of the farm consisting of steep rocky hillsides and gullies. As his first crop he planted oats and corn. The oats only came up a few inches and the corn did not even make 'nubbins'. So the wedding had to be postponed.

The boys teased Steve considerably about trying to make a living on the sandy land, but he took it all good-naturedly, as did the girl. That same year there was a shortage in the potato crop, and, as the land around there was not suitable for potato growing, the farmers had to pay exorbitant prices for the potatoes they had to ship in. Betty, Steve's girl, suggested that he plant potatoes for his next crop. The following spring he planted all his ground accordingly, to the great amusement of his friends. But their amusement was changed to astonishment when that fall Steve harvested 300 bushels to the acre of high grade potatoes and sold them to the farmers at a good price.

The wedding was elaborately celebrated with a big supper, followed by a dance that lasted until morning. This tune, composed by Steve and afterwards played at all the dances, was commonly known as 'Steve's Tune'.

The earliest sound recording of the tune under the "Great Big Taters in Sandy Land" title is by Texas fiddler Eck Robertson, in 1929.

Mountain Dulcimer: D-A-dd and D-A-AA

M.D. Arr: Steve Smith

1

		D				G				D											
		Chairs				to mend,				old				chairs				to mend?			
Notes	A	-	-	G	F#	-	B	-	A	-	-	G	F#	-	-	-					
D	0			0	0		3		0			0	0								
A	0			0	0		3		0			0	0								
dd	4	-	-	3	2	-	5	-	4	-	-	3	2	-	-	-					
D	0			0	0		0		0			0	0								
A	5			4	3		6		5			4	3								
AA	7	-	-	6	5	-	9	-	7	-	-	6	5	-	-	-					

2

		D				G																	
		Mack-				er- el,				fresh				mack-				er- el!				An- y	
	F#	-	-	E	D	-	G	-	F#	-	-	E	D	-	A	A							
	0			0	0		0		0			0	0		0	0							
	0			0	0		1		0			0	0		0	0							
	2	-	-	1	0	-	3	-	2	-	-	1	0	-									
	4			3	2		5		4			3	2		1	1							
	0			0	0		0		0			0	0		0	0							
	5	-	-	4	3	-	6	-	5	-	-	4	3	-	0	0							

3

		D				G				D											
		old				rags,				an- y				old				rags?			
	D	-	-	-	D	-	A	A	D	-	-	-	D	-	-	-					
	0				0		3	3	0				0								
	0				0		0	0	0				0								
	0	-	-	-	0	-			0	-	-	-	0	-	-	-					
	0				0		1	1	0				0								
	0				0		0	0	0				0								
	3	-	-	-	3	-	0	0	3	-	-	-	3	-	-	-					

Mountain Dulcimer: D-A-dd and D-A-AA

M.D. Arr: Steve Smith

	D	A	D	G	D	A				
	This	is	my	Fa-ther's	world,	and	to	my	list-ening	ears
Notes	DE	F# - A -	F# - E -	D - - - - -	E F#	G - B -	A - F# -	E - - - - -		
D	00	0 0	1 1	0	0 0	3 3	0 0	1		
A	00	0 0	2 2	0	0 0	3 3	0 0	0		
dd	01	2 - 4 -	2 - 1 -	0 - - - - -	1 2	3 - 5 -	4 - 2 -	1 - - - - -		
D	00	0 0	0 0	0	0 0	0 0	0 0	4		
A	00	0 0	2 2	0	0 0	6 6	0 0	0		
AA	34	5 - 7 -	5 - 4 -	3 - - - - -	4 5	6 - 8 -	7 - 5 -	4 - - - - -		

	Em	D	A	D	A	D						
	All	na- ture	sings, and	round	me	rings	The	mu- sic	of	the	spheres.	
B -	A - F# -	F# -	ED	F# -	E -	D -	A -	DD	F# -	A -	EF#	D - - - - -
3	0 0	1 1	1 1	1	1 0	0	0	0 0 0	1 1 1	0		
4	0 0	0 0	0 0	0	0 0	0	0	0 0 0	0 0 0	0		
5 -	4 - 2 -	2 -	1 0	2 -	1 - 0 -	-	-	0 1 2	- 4 - 1 2	0	- - - - -	
0	0 0	0 0	0 0	0	0 0	0	0	0 0 0	4 4 4	0		
6	5 3	2 2	2 2	2	2 0	0	0	0 0 0	0 0 0	0		
8 -	7 - 5 -	5 -	4 3	5 -	4 - 3 -	0 -	-	3 4 5	- 7 - 4 5	3	- - - - -	

	A	D	G	D	G	D					
	This	is	my	Fa-ther's	world:	I	rest	me	in	the	thought
A -	D - A -	B -	C# -	D - - - - -	D C#	B -	D -	C# -	B -	A - - - - -	
4	0 0	5 5	0 0	0	0 0	5 5	5 5	5 5	0		
4	0 0	6 6	0 0	0	0 0	6 6	6 6	6 6	0		
4 -	7 - 4 -	5 - 6+	-	7 - - - - -	7 6+	5 -	7 -	6+ - 5 -	4 - - - - -		
4	0 0	0 0	0 0	0	0 0	0	0	0 0	0		
4	5 5	6 6	6 6	5	5 5	6 6	6 6	6 6	5		
7 -	10 - 7 -	8 - 9 -	-	10 - - - - -	10 9	8 -	10 -	9 - 8 -	7 - - - - -		

	G	D	A	D	A	D							
	Of	rocks	and	trees,	of	skies	and	seas;	His	hand	the	won- ders	wrought.
B -	A -	F# -	F# -	ED	F# -	E -	D -	A -	DE	F# -	A -	EF#	E - - - - -
3	0	0	1 1	1 1	1	1 0	0	0	0 0 0	1 1 1	0		
3	0	0	0 0	0 0	0	0 0	0	0	0 0 0	0 0 0	0		
5 -	4 -	2 -	2 -	1 0	2 -	1 - 0 -	-	-	0 1 2	- 4 - 1 2	0	- - - - -	
0	0	0	0 0	0 0	0	0 0	0	0	0 0 0	4 4 4	0		
6	5	3	2 2	2 2	2	2 0	0	0	0 0 0	0 0 0	0		
8 -	7 -	5 -	5 -	4 3	5 -	4 - 3 -	0 -	-	3 4 5	- 7 - 4 5	3	- - - - -	

⇒ MARCH '13 ⇐

Great Big Taters in Sandy Land

Mountain Dulcimer: D-A-dd and D-A-AA

M.D. Arr: Steve Smith

D

Notes	: F# G	A - F# - E D F# -	D F# - D F# - F# G
D	0 0	0 0 0 0 0	0 0 0 0 0 0
A	0 0	0 0 0 0 0	0 0 0 0 0 0
dd	: 2 3	4 - 2 - 1 0 2 -	0 2 - 0 2 - 2 3
D	0 0	0 0 0 0 0	0 0 0 0 0 0
A	0 0	0 0 0 0 0	0 0 0 0 0 0
AA	: 5 6	7 - 5 - 4 3 5 -	3 5 - 3 5 - 5 6

A7 D D

Notes	A - F# D E D B A	D - - D D -	: A - A - F# D E D F# D
D	0 0 0 1 1 1 1	0 0 0	0 0 0 0 0 0 0
A	0 0 0 0 0 1 0	0 0 0	0 0 0 0 0 0 0
dd	4 - 2 0 1 0	0 - - 0 0 -	: 0 - 0 - 2 0 1 0 2 0
D	0 0 0 1 1 1 1	0 0 0	0 0 0 0 0 0 0
A	0 0 0 0 0 0 0	0 0 0	0 0 0 0 0 0 0
AA	7 - 5 3 4 3 1 0	3 - - 3 3 -	: 0 - 0 - 5 3 4 3 5 3

D A7 D

Notes	E D - E D - F# G	A - F# D E D B A	D - - D D -
D	0 0 0 0 0 0	0 0 0 1 1 1 1	0 0 0 0 0
A	0 0 0 0 0 0	0 0 0 0 0 1 0	0 0 0 0 0
dd	1 0 - 1 0 - 2 3	4 - 2 0 1 0	0 - - 0 0 -
D	0 0 0 0 0 0	0 0 0 1 1 1 1	0 0 0 0 0
A	0 0 0 0 0 0	0 0 0 0 0 0 0	0 0 0 0 0
AA	4 3 - 4 3 - 5 6	7 - 5 3 4 3 1 0	3 - - 3 3 -

D G D

Notes	A B	D - D - D A - -	B - - B B - B -	B - A F# A E F# G	A - - - A -
D	0 0	0 0 0 0	3 3 3 3	3 0 0 0 0 0 0	0 0
A	0 0	0 0 0 0	3 3 3 3	3 0 0 0 0 0 0	0 0
dd	: 4 5	7 - 7 - 7 4 - -	5 - - 5 5 - 5 -	5 - 4 2 4 1 2 3	4 - - - 4 -
D	0 0	0 0 0 0	0 0 0 0	0 0 0 0 0 0 0	0 0
A	0 0	0 0 0 0	0 0 0 0	0 0 0 0 0 0 0	0 0
AA	: 7 8	10 - 10 - 10 7 - -	8 - - 8 8 - 8 -	8 - 7 5 7 4 5 6	7 - - - 7 -

MEETING DATES

January 13, 2012
February 10, 2012
March 10, 2012

MEETING LOCATION/TIME

Second Sunday of each month from 2:30-5:00 at
The Folk Art Center Upstairs Gallery, Blue Ridge Parkway, Asheville

The Folk Art Center is located on the Blue Ridge Parkway at Milepost 382, about 1/2 mile North of US 70, just East of Asheville. Take I-40 Exit 55 to Highway 70, then left to the Parkway, or take I-240 Exit 7 and go East on Highway 70 to the Parkway. The Club meets in the upstairs gallery, across from the top of the ramp as you enter the Folk Art Center.

Handicapped Access is available: From Highway 70, go West from the Parkway just past the VA Medical Center to Riceville Road. Go to the Folk Art Center Service Entrance. A ramp leads to a second floor entrance next to where we set up.

<http://www.wncdc.org>



Western North Carolina
Dulcimer Collective
c/o Steve Smith
607 East Blue Ridge Road
East Flat Rock, NC 28726