

# Indian Corn

## Traditional

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2/4

G C See notes

G

Po

G

C

D7

G

H

Po

C See notes

G

D7

C See notes

Po

H

D7

G

Po

H

C G

H 0 0 0 0 0 12 0 13-12 14 0

9 11 9 0 0 0 0 0 0 0 0

G 0 0 0 0 0 0 0 0 0 0 0

G C G

H 12 13 12 0 0 0 0 0 0 0 10

12 12 9 11 9 0 0 10 10 9 0 0

D7 G C G

H 0 12 10 11 0 12 13 12 0 0 0 0

0 0 0 0 0 12 12 12 9 11 9 10

D7 G

0 0 0 12 0 13-12 14 0 0 12 13 12 0 12

10 9 0 0 0 0 0 0 0 0 0 0

C G 1. D7 G

H 0 0 0 0 0 10 12 10 11 0

9 11 9 0 10 10 9 0 0 0 0 0

C G

Up the neck break

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

0 0 0 0 0 0 0 0 0 0 0 0

D7 G C

0 0 0 0 0 0 1 2 1 2

5 0 7 0 4 0 2 4 0 0 0 0 0 0 1 2 1 2

Po H

D7

G

Sl 0 1 → 3 1 0 2 0 0 0 0 0 0 0 0

C G D7

G C D7

G C G

D7 G C G

D7 G C G

D7 G C G

D7 G C G

D7      G      2. D7      G

0      2      4      0      0

0      12      10      11      0      0

This tune comes from a fiddler named Willie .O. Ault (1894-1985), of Hidalgo, Illinois, and is among the tunes included in the collection *Dear Old Illinois*, by Garry Harrison, Chirps Smith, and others. I found a recording by Harrison from 1982, but this version is based on a great rendition by Rhys Jones with the Bigfoot String Band, from the 2012 CD *I've Got a Bulldog*. When Harrison plays it, the first note of the second measure (measure 4 in the tab) moves up to an E, in order to be in harmony with the IV chord, but in Jones' version, it is more ambiguous; it sounds more like he is staying on the D, the dominant note. I found a transcription of Jones' version by Mark Warendenburg on-line, and he hears it that way also. This is not random, it echoes the ancient use of the I and V notes as drones (tonic and dominant), from a time before the discovery of triad harmonies created the basis for modern western music. I have tried to emphasize that here by letting the 1st and 3rd strings both ring as long as possible while the contrasting melody is played on the 2nd string.