

Indian Corn

Traditional

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2/4

G C See notes

0 12 0 12 0 0 0 13 0 13 0

0 0 0 0 0 0 0 0 0 0

G D7 G

0 12 0 12 0 10 9 10 0 H 0 12 0 12 0

0 0 0 0 0 11 9 11 0 0 0 0

C D7 G

0 13 0 12 13 0 15 0 13 12 14 0 10 11 12 0

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

C See notes G

0 12 0 12 0 0 13 0 13 0 0 12 0 12 0

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

D7 G C See notes

10 9 10 0 H 0 12 0 12 0 0 13 0 12 13

0 0 11 9 11 0 0 0 0 0 0 0 0 0 0

D7 G

15 0 13 12 14 0 10 11 12 0 12 13 12 12 0 12 0

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

Po H

C G

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

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

G C G

H 12 13 12 0 0 0 0 0 10

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

D7 G C G

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

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

D7 G

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

10 9 0 0 0 0 14 0 12 12 12 0

C G D7 G

H 0 0 0 0 10 0 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 0

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

Po H

D7

G

First line of guitar tablature. The top staff shows a sequence of notes: 1 (with a slur and 'SI' above), 3 (with a slur and 'Po' above), 1, 0, 2, 0, 0, 0, 0, 0, 0, 0, 0. The bottom staff shows chords: C (0, 0), G (0, 2, 4), D7 (0, 0), and G (0, 0).

Second line of guitar tablature. The top staff shows notes: 0, 1, 2, 1, 2, 0, 0, 0, 0, 5, 0, 7, 0, 4 (with a slur and 'Po' above), 0, 2, 4 (with a slur and 'H' above). The bottom staff shows chords: G (0, 0), C (0, 0), D7 (5, 7), and D7 (4, 0, 2, 4).

Third line of guitar tablature. The top staff shows notes: 0, 0, 0, 0, 0, 1, 2, 1, 2, 1, 3 (with a slur and 'SI' above), 1, 0, 2. The bottom staff shows chords: G (0, 0), C (0, 0), G (0, 0), C (1, 2), and G (1, 2).

Fourth line of guitar tablature. The top staff shows notes: 0, 2, 4, 0, 0, 1, 0, 0, 0, 2, 0, 0, 0, 0, 0, 0. The bottom staff shows chords: D7 (2, 4), G (0, 1), C (4, 5), G (0, 2), and G (0, 2).

Fifth line of guitar tablature. The top staff shows notes: 0, 1, 0, 2, 0, 1, 0, 0, 0, 2, 0, 0, 0, 0, 2, 4 (with a slur and 'SI' above). The bottom staff shows chords: D7 (1, 0), G (2), G (0, 1), C (4, 5), C (0, 2), G (0, 2), and G (0, 2, 4).

Sixth line of guitar tablature. The top staff shows notes: 0, 2, 4, 0, 0, 1, 0, 0, 0, 2, 0, 0, 0, 0, 0, 0. The bottom staff shows chords: D7 (2, 4), G (0, 1), C (4, 5), C (0, 2), and G (0, 2).

Seventh line of guitar tablature. The top staff shows notes: 0, 1, 0, 2, 0, 1, 0, 0, 0, 2, 0, 0, 0, 0, 2, 4 (with a slur and 'SI' above). The bottom staff shows chords: D7 (1, 0), G (2), G (0, 1), C (4, 5), C (0, 2), G (0, 2), and G (0, 2, 4).

D7 G 2. D7 G

0 2 4 0 0

0 12 10 11 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.