

JAM Songbook

Created by Pete Wernick and Liam Purcell



for use in jam classes
by Junior Appalachian Musicians (JAM)
and Wernick Method students



**2- and 3-chord all-time
bluegrass and old-time favorites
to sing and play in any key**

Includes the main chords
for the main keys
on all string band instruments



From Brett Martin, Executive Director of JAM:

Junior Appalachian Musicians, Inc. (JAM) is an after-school traditional music education program in the mountainous regions of North Carolina, South Carolina, Tennessee and Virginia. Musician/educator Helen White founded JAM in 2000 in Sparta, NC. JAM is designed to be accessible for at risk children, with sliding scale tuition. Since its inception more than 40 programs are reaching over 1,500 kids each year with old time and bluegrass music!



As the parent organization, Junior Appalachian Musicians, Inc. provides communities with the tools and support they need to teach children to play, and dance to, traditional old-time and bluegrass music. We believe that children engaged in this music are more connected and better prepared to strengthen their communities for future generations. JAM programs have a special way of bringing families together, instilling self-confidence in children, connecting them to their culture and place, and most of all, giving kids a place to belong — through music.

To ensure our programs' sustainability, JAM Inc. provides free instruments, training, materials, resources, performance opportunities, and the assistance needed to develop new programs in areas with limited arts programming for youth.

It is a privilege to work with Pete Wernick to develop this songbook for our JAM teachers and students. With the right tools, our kids can be motivated to find success with their music for an entire lifetime! Special thanks to Liam Purcell, who started his musical journey with JAM at age six and ten years later has already made a full circle from learning to teaching!

For much-appreciated donations to our non-profit 501c3 organization, visit www.jamkids.org/donate or send to: P.O. Box 44, Independence, Virginia 24348

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From a JAM student and teacher...

Growing up in Deep Gap, North Carolina, I was always surrounded by old-time and bluegrass music. However I doubt I would have ever picked up an instrument myself if it hadn't been for the JAM program.

My name is Liam Purcell. As a 6-year-old, I began learning the guitar in JAM. Over the next four years I took lessons on multiple instruments, learned many styles of playing, met and played with older musicians in the area, attended many music events, and met some of my future bandmates.

Now in my 10th year as a musician, I hope to give back to JAM a fraction of what it has given me. In recent years I came back to JAM as a teacher. It makes me happy every time a student masters a tune, takes a break, or even successfully changes chords for the first time.



Crafting this songbook with my mentor Pete Wernick, I hope to make a difference in a few more musical lives. Whether you are a JAM student, seasoned or brand new, at a Wernick Method class or camp, a jammer or a closet picker, please enjoy, and continue making music!

— *Liam Purcell, 16 (as of 2018)*

To the musician using this book

This songbook has classic favorites in old-time string band or bluegrass style. Words and rhythm markings are provided. The chords are given in the **number system**, allowing you to choose the key. (Fiddlers and bass players, see page 45 for what notes go with which chords.)

A song can be sung and played in any key. The choice is based on what's comfortable for both the singer's vocal range and what the players know how to do. Knowing the main three chords in different keys gives more choices for singing and playing.

The keys of G and D use easy chords on all instruments, and one key or the other will generally work for singing.

You can hear all the songs in this book!

For Playlists of all 39 songs on YouTube and Spotify, go to

***LetsPick.org*, click WATCH & LISTEN**

The number system

Most bluegrass, old-time music, American and British folk, Hawaiian, Afro-pop, and country songs use three chords, often referred to as 1 4 5. The numbers stand for the notes of the scale of whatever key you're in.

For example: In the key of A the first note of the scale is a A, so A is called the 1 chord. Just like the alphabet, the 4th and 5th notes are D and E. So A, D, and E are the 1, 4, and 5 notes of the key of A. The chords based on these notes (A, D, and E chords) are called the 1, 4, and 5 chords. Sometimes chords are given as Roman numerals (I, IV, V), but rarely in bluegrass.

Here are the 1, 4, and 5 chords for common singing and playing keys:

Key of	1 (I)	4 (IV)	5* (V)
G	G	C	D
A	A	D	E
C	C	F	G
D	D	G	A
E	E	A	B

* A 5 chord may be played as a 7th chord (such as D7, G7, B7), a slightly different chord that in some cases is easier to play than the plain 5 chord. Examples: Beginning banjo players in the key of G will usually prefer D7 (easier than D) and guitar players in the key of E will play B7 (easier than B). Many songbooks show 5 chords as 7th chords, but in bluegrass and old-time, 5 chords are not normally made as 7th chords.

Learn the 1, 4, 5 in the main keys!

If you know the chords in the chart above on your instrument, you will be able to play in five different keys! If you don't have the chart to refer to, count up the scale (much like the alphabet) on your left hand fingers(!), palm up – If your thumb is “1”, then 4 and 5 are your ring and pinky.

Examples: In the key of C, thumb (1) is **C**, (skip the index + middle finger) ring is **F**, pinky is **G**.

In D, **D** is the 1. Count up to 4 (D, E, F ...) and 4 will be **G**. The 5 is one step higher, and since the musical alphabet starts again after G, the 5 chord is **A**.

Choosing the best key — for easier singing or playing

Songbooks generally give chords by name (G, C, D), not by number (1 4 5). That is, *they choose a key for each song* without suggesting what to do if you can't play or sing it easily in that key. Sometimes a problem singing or playing a song in a songbook's chosen key leads a person to *avoid singing the song*, but that needn't happen. The problem can be solved by **transposing**.

Transposing means changing a song's key. If you know the chord numbers in a song, you can "plug the numbers in" to any key to try. The chart on the previous page is a guide for transposing, or for plugging the 1, 4, 5 chord numbers into the key you want to try.

How to practice the songs in this book

Pick a song you know. Try a key (I suggest G or D) and see if it works for singing by plugging in the right chords for that key, and singing along. If the chords and your voice don't match up easily, try transposing the 1, 4, and 5 chords into the different key and see if it works better. Once you settle on the key, write in the chords. Do whatever comes naturally with the right hand to play a rhythm.

Have a good time! If you're not certain of the timing, try tapping your foot or strumming exactly where the words are underlined, showing where the beat is. Lines under blank spots show where the beats go, even during pauses in the singing.

Aim to play a song:

- without stopping
- from start to finish
- without having to look at your instrument
- without looking at the chord changes on a page or from another person
- without looking at the words

The more easily you can do all of the above on a song, the easier it is to lead it in a jam.

Memorizing the chord changes to songs will help your ability to start *hearing* when chords are supposed to change, an important ear skill. Before long you will start to get a sense of when it *sounds like* the chords should go from 1 to 4, or to 5, and back to 1. These are fundamental ear skills for bluegrass and old-time musicians.

If you don't know the chords to a song, try experimenting. Trial-and-error is the traditional way old-time and bluegrass musicians find chord changes. A good place to start is the Two-Chord Songs list on LetsPick.org. Find a familiar song, pick a chord to be the "1" and start singing. When the 1 chord no longer seems to fit the melody, try the other chord (it's usually the 5). If it's a two-chord song, one or the other has to be right!

A chord tends to sound like a good fit when when it includes the main notes of that part of the melody.

Good things to know about chord changes:

- Songs start on the 1. After the first change to 4 or 5, the next is usually back to 1.
- Songs end on the 1.
- The next-to-last chord is almost always the 5, right until the last *syllable* when it returns to 1. Last lines of verses and choruses are very often 1/5/1, or sometimes 5 for the whole line until the final 1.
- Many songs have the same melody (and thus the same chords) for verses and choruses.

Give it a try. Even if coming up with the right chords doesn't come easily at first, keep working on this skill. It will get easier, and it's important!

All The Good Times are Past and Gone

Note: This song is in 3/4 timing.

1 I wish to the lord I'd **4** never been **1** born
Or died when I was **5** young
I **1** never would have seen your **4** sparkling blue **1** eyes
Or heard your **5** lying **1** tongue

Chorus:

1 All the good times are **4** past and **1** gone
All the good times are **5** o'er
1 All the good times are **4** past and **1** gone
Little darling don't you **5** weep no **1** more

Verses:

Don't you see that turtle dove
That flies from pine to pine
He's mourning for his own true love
Just like I mourn for mine

Don't you see that passenger train
Going around the bend
It's taking away my own true love
To never return again

Come back come back my own true love
And stay a while with me
For if ever I've had a friend in this world
You've been a friend to me

Ear skills!

For folks used to reading music, the news is: *In bluegrass and old time music, note reading skills are mainly good for learning at home. Sheet music is never used in jams or performance. Ear skills are necessary:*

■ *hearing what the chord changes are* (until you can hear them, be sure to follow a guitarist's chords).

Knowing the chords leads you right to the melody, since most melody notes are chord tones in the chords.

■ *finding a melody as quickly as possible.* Fiddlers and others who learn tunes by ear are usually quick to find song melodies; songs with words usually have simpler melodies than fiddle tunes.

Amazing Grace

Note: This song is in 3/4 timing.

1 Amazing grace how **4** sweet the **1** sound
That saved a wretch like **5** me
I **1** once was lost but **4** now I'm **1** found
Was blind but **5** now I **1** see

'Twas grace that taught my heart to fear
And grace my fear relieved
How precious did that grace appear
The hour I first believed

When we've been here ten thousand years
Bright shining as the sun
We've no less days to sing God's praise
Than when we first begun

Lead playing (old time and bluegrass)

A musician may learn melodies from a printed page, but the "traditional" way is by ear, trial-and-error. If you can sing it, you can find it on your instrument! Learn this by doing. In time your fingers will find notes about as quickly as your voice can. A great hint: Most melody notes are chord tones in the chord being played.

Angeline the Baker

1 Angeline the baker, lives on the village **4** green
The **1** way I loved my Angeline beats all you've ever seen
Angeline the baker, Angeline I **4** know
I **1** should have married Angeline some twenty years ago

Chorus:

Angeline the baker, age of forty-three
Gave her sugar candy but she still won't marry me
Angeline the baker, Angeline I know
I should have married Angeline some twenty years ago

Verses:

Her father was a baker, his name was Uncle Sam
I never can forget her, no matter where I am
I took my pretty Angeline, down to the county fair
Her father chased me halfway home and told me to stay there

I bought a dress for Angeline, neither black nor brown
Was the color of the stormy skies before the rain came down
Sixteen horses in my team, the leader he was blind
I dreamed that I was dying, I saw my Angeline

Bile Them Cabbage Down

1 Went up on the **4** mountain
Just to **1** give my horn a **5** blow
1 Thought I heard my **4** true love say
1 Yonder **5** comes my **1** beau

Chorus:

1 Bile them cabbage **4** down
1 Bake them hoecakes **5** brown
The **1** only song that **4** I can sing
Is **1** bile them **5** cabbage **1** down

Verses:

Possum in a simmon tree
Raccoon on the ground
Raccoon said you son of a gun
Shake some simmons down

Once I had a mama cat
She swallowed a ball of yarn
When those little kittens were born
They all had sweaters on

Someone stole my old hound dog
Wish they'd bring him back
He chased the big hogs over the fence
And the little ones through the cracks

Took my gal to the blacksmith shop
To have her mouth made small
She turned around a time or two
And swallowed shop and all

Once I had an old gray mule
His name was Simon Slick
He'd roll his eyes back in his head
And how that mule would kick

Buffalo Gals

1 As I was walking down the street
5 Down the street 1 down the street
A pretty little gal I chanced to meet
And **5** she was fair to 1 see

Chorus:

1 Buffalo gals won't you come out tonight
5 Come out tonight 1 come out tonight
Buffalo gals won't you come out tonight
And **5** dance by the light of the 1 moon

Verses:

I stopped her and we had a talk
Had a talk had a talk
Her feet took up the whole sidewalk
And left no room for me

I asked her if she'd have a dance
Have a dance have a dance
Thought that I might have a chance
To shake a foot with her

I danced with a gal with a hole in her stocking
And her heel kept a knocking and her toes kept a rocking
And I danced with a gal with a hole in her stocking
And we danced by the light of the moon



Bury Me Beneath the Willow

1 My heart is sad and **4** I am lonely,
1 For the only one I **5** love
When **1** shall I see her **4** oh no never,
1 Till we **5** meet in heaven a- **1** bove

Chorus:

1 Bury me be- **4** neath the willow,
1 Under the weeping willow **5** tree
So **1** she will know where **4** I am sleeping,
1 And per- **5** haps she'll weep for **1** me

Verses:

She told me that she dearly loved me,
How could I believe it untrue
Until the angels softly whispered,
She will prove untrue to you

Tomorrow was to be our wedding,
God oh God where can she be
She's out a courting with another,
And no longer cares for me

Place on my grave a snow white lily,
To prove that my love for her was true
To show the world I died of grieving,
For her love I could not win



Cindy

1 I wish I was an apple, hanging on a tree
And every time my true love passed she'd take a little **5** bite of **1** me

Chorus:

Get along **4** home, Cindy Cindy, get along **1** home
Get along **4** home, Cindy Cindy, and I'll **1** marry **5** you some **1** day

Verses:

You ought to see my Cindy, she comes from way down south
She's so sweet the honeybees all swarm around her mouth

She told me that she loved me, she called me sugarplum
She drew her arms around me, I thought my time had come

Cindy in the Summer, Cindy in the Fall
If I can't have my Cindy, I don't want none at all

The first time I saw Cindy, she was standing in the door
Shoes and stockings in her hand, and her little bare feet on the floor

Cluck Old Hen

1 My old hen's a good old **7b** hen

1 She lays eggs for the **5** railroad **1** men

Sometimes one sometimes **7b** two

1 Sometimes enough for the **5** whole darn **1** crew

Chorus:

1 Cluck old hen, cluck and **7b** sing

1 Ain't laid an egg since **5** way last **1** spring

Cluck old hen, cluck and **7b** squall

1 Ain't laid an egg since **5** way last **1** fall

Verses:

I had a little chicken she had a wooden leg

Best old hen that ever laid an egg

Laid more eggs than any hen around the barn

Another little drink wouldn't do me any harm

You better lay an egg and lay it when I tell you

You better lay an egg or else I'm gonna sell you

First time she cackled she cackled in the lot

Next time she cackled she cackled in the pot

I had a little chicken who wouldn't lay an egg

So I poured hot water up and down her leg

Little chicken squalled little chicken begged

Little chicken laid me a hard boiled egg

Note: The flat-7 chord (7b) is one full step down from the one chord. In the key of A the flat-7 is G, in the key of G the flat-7 is F.

Columbus Stockade Blues

1 Way down in Columbus Geor - gia
I **5** want to be back in Tenne- **1** -ssee
Way down in Columbus stock - ade
My **5** friends all turned their backs on **1** me

Chorus:

4 Go and leave me if you **1** wish to
4 Never let me cross your **5** mind
In your **1** heart you love anoth - er
5 Leave me little darling I don't **1** mind

Verses:

Last night as I lay sleep - ing
I dreamed I held you in my arms
When I awoke I was mistak - en
I was peering through the bars

Many a night with you I've ramb - led
Many a night with you I've spent
Thought I had your heart forev - er
Now I find it's only lent



The Crawdad Song

1 You get a line and I'll get a pole, honey
You get a line and I'll get a pole, **5** babe.
1 You get a line and I'll get a pole,
4 We'll go down to the crawdad hole,
1 Honey sweet **5** baby **1** mine.

Verses:

Setting on the bank till my feet got cold, honey
Setting on the bank till my feet got cold, babe
Setting on the bank till my feet got cold,
Watched that crawdad digging his hole,
Honey sweet baby mine

(The same way:)

Yonder comes a man with a sack on his back
Packing all the crawdads he can pack

He fell down and bust that sack
Saw those crawdads crawling back

What did the hen duck say to the drake
Ain't no crawdads in this lake

Whatcha gonna do when the lake runs dry
Sit on the bank, watch the crawdads die

Cripple Creek

1 I got a gal at the **4** head of the **1** creek
I'm going up to see her 'bout the **5** middle of the **1** week
Kiss her on the mouth just as **4** sweet as any **1** wine
She wraps herself around me like a **5** sweet potato **1** vine

Chorus:

1 Going up Cripple Creek going at a run
Going up Cripple Creek to **5** have a little **1** fun
Going up Cripple Creek going in a whirl
Going up Cripple Creek to **5** see my **1** girl

Verses:

I got a girl and she loves me
She's as sweet as sweet can be
She's got eyes of baby blue
And all my love for her is true

Girls up Cripple Creek about half grown
They jump on a man like a dog on a bone
They sit their pretty selves down in the shade
Waiting for the money that the men have made

Cripple Creek wide Cripple Creek deep
Wade old Cripple Creek before I sleep
I roll my britches up to my knees
And wade old Cripple Creek whenever I please



Robin Ruddy teaching banjo class.

Fly Around My Pretty Little Miss

Chorus:

1 Fly around my pretty little miss
Fly around my dai - sy
Fly around my pretty little miss
You 5 almost drive me 1 cra - zy

Verses:

I wish I was in Arkansas
Sitting in my old armchair
With one arm 'round my old guitar
And the other 'round my dear

Coffee grows on white oak trees
The river flows with bran - dy
If I had my pretty little miss
I'd feed her sugar can - dy

The higher up the cherry tree
The riper grow the cherr - ies
The more you hug and kiss the girls
The sooner they will mar - ry

Going to get some weevily wheat
Going to get some bar - ley
Going to get some weevily wheat
To bake a cake for Char - lie



Handsome Molly

1 I wish I was in London, or some other seaport **5** town
I'd set my foot on a steamboat and **4** sail the ocean **1** 'round

Chorus:

1 Sailing 'round the ocean, sailing 'round the **5** sea
I think of handsome Molly wher- **4** ever she might **1** be

Verses:

Don't you remember Molly, when you gave me your right hand
You said if you ever married, I would be your man

I went to church last Sunday, she passed me on by
I could tell her heart was changing by the roving of her eye

Now you broke your promise, go marry whom you please
While my poor heart is aching you're lying at your ease

I go down to the river, though everyone's asleep
I think of handsome Molly and I begin to weep

Note: Sometimes this is played as a two-chord song with no 4 chord - stay on the 5.

Hot Corn Cold Corn

Chorus:

1 Hot corn cold corn bring along a jimmie john,
5 Hot corn cold corn bring along a jimmie john,
1 Hot corn cold corn bring along a jimmie john,
5 Fare thee well Uncle Bill see you in the morning,
Yes **1** sir

Verses:

Upstairs downstairs out in the kitchen (3x)
See Uncle Bill he's a-raring and a-pitching
Yes sir

Old Aunt Peggy won't you fill 'em up again (3x)
Ain't had a drink since I don't know when
Yes sir

Yonder comes the preacher and the children are crying (3x)
Chickens are a-hollering, toenails a-flying
Yes sir

Note: Watch out for the unusual timing of the last line of the verses and chorus.
Right after the word "Yes" (a half-measure) comes a full measure starting with "sir".

I Ain't Gonna Work Tomorrow

1 I'm going to leave this country
I'm going around the world
I'm **4** going to leave this **1** country
For the sake of **5** one little **1** girl

Chorus:

1 Oh I ain't gonna work tomorrow
And I ain't gonna work the next day
I **4** ain't gonna work **1** tomorrow
For it may be a **5** rainy **1** day

Verses:

Don't you hear my banjo ringing
Don't you hear that mournful sound
Don't you hear them pretty girls laughing
Standing on the cold cold ground

Oh I'll hang my head in sorrow
Lord I'll hang my head and cry
Oh I'll hang my head in sorrow
As my darling passes by



Jingle Bells

Chorus:

1 Jingle bells jingle bells jingle all the way
4 Oh what fun it **1** is to ride in a **2** one horse open **5** sleigh hey
1 Jingle bells jingle bells jingle all the way
4 Oh what fun it **1** is to ride in a **5** one horse open **1** sleigh

Verses:

1 Dashing through the snow in a one horse open **4** sleigh
O'er the fields we **5** go laughing all the **1** way
Bells on bob-tails ring making spirits **4** bright
What fun it is to **5** ride and sing a sleighbing song **1** tonight

Now the ground is white go get it while you're young
Take the girls tonight and sing this sleighbing song
Get a bob-tailed bay two forty as his speed
Hitch him to an open sleigh and crack you'll take the lead



John Henry

1 John Henry was a little baby boy
You could hold him in the palm of your **5** hand
He **1** picked up a hammer and a little piece of steel
I'm gonna be a steel driving man lord lord
I'm gonna be a **5** steel driving **1** man

John Henry said to his shaker
Shaker you better pray
For if my hammer miss' this little piece of steel
Tomorrow'll be your burying day lord lord
Tomorrow'll be your burying day

John Henry had a little woman
Her name was Polly Anne
John Henry took sick and was laid up in bed
Polly drove steel like a man lord lord
Polly drove steel like a man

John Henry went up on the mountain
Looked down on the other side
The mountain was so tall and John Henry was so small
He laid down his hammer and he cried lord lord
He laid down his hammer and he cried

John Henry went into the tunnel
His captain by his side
The last words that John Henry said
Bring a cool drink of water 'fore I die lord lord
A cool drink of water 'fore I die

Little Liza Jane

1 I got a gal and you got none Little Liza Jane
I got a gal and you got none **5** Little Liza **1** Jane

Chorus:

1 Oh Little Liza Little Liza Jane
Oh Little Liza **5** Little Liza **1** Jane

Verses:

I got a friend in Baltimore Little Liza Jane
Streetcars running by her door Little Liza Jane

I got a friend in Chicago Little Liza Jane
Walk and feel the cold winds blow Little Liza Jane

I got a friend in San Antone Little Liza Jane
Where the tumbleweeds and cactus grow Little Liza Jane

Come my love and go with me Little Liza Jane
I will take good care of thee Little Liza Jane



Little Maggie

Over **1** yonder stands little **7b** Maggie
With a **1** dram glass **5** in her **1** hand
She's drinking away on her **7b** troubles
And **1** courting some **5** other **1** man

Oh how can I ever stand it
Just to see those two blue eyes
Shining just like diamonds
Like two diamonds in the sky

The last time I saw little Maggie
She was standing by the banks of the sea
With a forty-four around her
And a banjo on her knee

Pretty flowers were made for blooming
Pretty stars were made to shine
Pretty women were made for loving
Little Maggie was made to be mine

Lay down your last old dollar
Lay down your gold watch and chain
Little Maggie's gonna dance for daddy
Just listen to that old banjo ring

I'm going down to the station
With my suitcase in my hand
I'm going away for to leave her
I'm going to some far distant land

Note: The flat-7 chord (7b) is one full step down from the 1 chord. In the key of A the flat-7 is G, in the key of G the flat-7 is F.

Lonesome Road Blues

1 I'm going down that long lonesome road
4 Going down that long lonesome **1** road
4 Going down that long lonesome **1** road lord lord
And I **5** ain't gonna be treated this a- **1** way

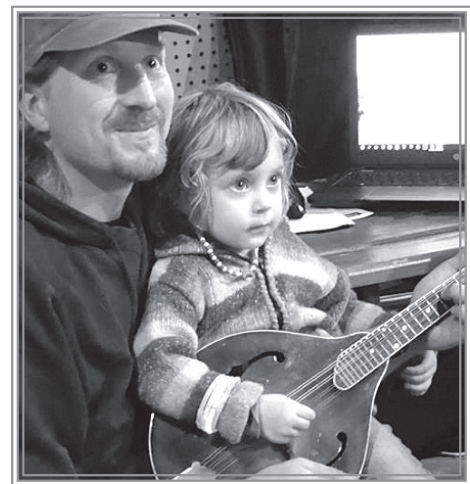
Verses:

Two dollar shoes on my feet
Two dollar shoes on my feet
Two dollar shoes on my feet lord lord
And I ain't gonna be treated this a-way

(To make a verse, sing a line three times, then sing:
"And I ain't gonna be treated this a-way.")

I'm going down that road feeling bad
Ten dollar shoes fit me fine
Going where the climate suits my clothes
I'm way down in jail on my knees
They feed me on cornbread and beans
Going where the chilly winds don't blow
My teachers are making me work hard
Big man thinks he runs my life
I'm going back to see my ma and pa

(Make up your own!)



Jam students at Wernick Method class
in the Czech Republic.

Mama Don't Allow

1 Mama don't allow no music playing 'round here

Mama don't allow no music playing 'round **5** here

1 We don't care what Mama don't allow gonna **4** play our music anyhow,

1 Mama don't allow no **5** music playing 'round **1** here

Mama don't allow no banjo playing 'round here

Mama don't allow no banjo playing 'round here

[Banjo player's name] don't care what Mama don't allow,
gonna play that banjo anyhow,

Mama don't allow no banjo playing 'round here

Verses:

(the same way)

Mama don't allow no guitar playing 'round here

Mama don't allow no fiddle playing 'round here

Mama don't allow no mandolin playing 'round here

Mama don't allow no bass playing 'round here

Mama don't allow no flatfooting 'round here

Mama don't allow no hooping and hollering here

Make up your own verses with whatever you think Mama don't allow!

Mole In The Ground

1 I wish I was a **5** mole in the **1** ground

I wish I was a mole in the ground

If I's a mole in the ground then I'd root that mountain down

I wish I was a **5** mole in the **1** ground

I wish I was a lizard in the spring (2x)

If I's a lizard in the spring I'd hear my darling sing

I wish I was a lizard in the spring

The same way:

Honey let your hair roll down

Let your hair roll down them pretty bangs curl all around

I don't like that railroad man

Cause that railroad man he will kill you if he can

I wish I was a turtle dove

If I's a turtle dove I'd fly away to my true love

I wish I was a woolly woolly bee

If I's a woolly woolly bee I'd sleep in her cherry tree

I wish I was a hole in the ground

If I's a hole in the ground I'd be a mountain upside down

My Home's Across the Blue Ridge Mountains

Chorus:

My **1** home's across the Blue Ridge Moun- . . tains,
My **5** home's across the Blue Ridge **1** Moun- . . tains,
My **1** home's across the Blue Ridge Moun- . . tains,
And I **5** never expect to see you any **1** more

Verses:

(To make a verse, sing a line three times, then sing:

"And I never expect to see you any more.")

How . . . can I keep from cry- . . ing

Oh . . . how I hate to leave . . . you

I'm leaving on a Sunday mor- . . ning

Good- . . . bye my little dar- . . ling



Jamming at Merlefest Jam Camp, 2013, Pete Wernick with Walt Williams, Presley Barker and others.

New River Train

1 Darling you can't love one
Darling you can't love **5** one
You **1** can't love one and **4** have any fun
5 Darling you can't love **1** one

Chorus:

1 Riding on that New River train
Riding on that New River **5** train
1 Same old train that **4** brought me here
Is **5** soon gonna carry me a- **1** way

Verses: (the same way)

<u>Darling</u> you <u>can't</u> love <u>two</u>	<u>Darling</u> you <u>can't</u> love <u>four</u>
You <u>can't</u> love <u>two</u> and <u>still</u> be <u>true</u>	You <u>can't</u> love <u>four</u> and <u>love</u> me <u>anymore</u>
<u>Darling</u> you <u>can't</u> love <u>three</u>	<u>Darling</u> you <u>can't</u> love <u>five</u>
You <u>can't</u> love <u>three</u> and <u>still</u> love <u>me</u>	You <u>can't</u> love <u>five</u> and <u>expect</u> to stay <u>alive</u>



Mark Miracle leading
Wernick Method jam
in Arizona.

Nine Pound Hammer

1 Oh the nine pound hammer is a little too **4** heavy
For my **1** size . . . **5** . . buddy for my **1** size

Chorus:

1 Roll on buddy don't you roll so **4** slow
How can I **1** roll . . . **5** . . when the wheels won't **1** go

Verses:

I'm going on the mountain just to see my baby
And I ain't coming back I ain't coming back

There ain't one hammer down in this tunnel
That can ring like mine that can ring like mine

This nine pound hammer it rings like silver
Shines like gold shines like gold

It's a long way to Harlan it's a long way to Hazard
Just to get a little brew just to get a little brew

This nine pound hammer it killed John Henry
Ain't gonna kill me ain't gonna kill me

Buddy when I'm long gone you can make my tombstone
Out of number nine coal out of number nine coal

Old Joe Clark

1 Old Joe Clark he had a house
Fifteen stories **5** high
And **1** every story in that house
was filled with **5** chicken **1** pie

Chorus:

1 Fare thee well Old Joe Clark
Fare thee well I **7b** say
1 Fare thee well Old Joe Clark
I'm gonna **5** go a- **1** way

Verses:

I went down to Old Joe's house
He invited me for supper
Stubbed my toe on a on the table leg
And stuck my nose in the butter

I wish I had a nickel
I wish I had a dime
I wish I had a pretty girl
To kiss and call her mine

Eighteen miles of gravel road
Eighteen miles of sand
If ever I go this road again
I'll be a married man

I'll never marry an old school teacher
I'll tell you the reason why
She blows her nose in old corn bread
And calls it pumpkin pie

I took my gal to the blacksmith shop
To have her mouth made small
She turned around a time or two
And swallowed the shop and all

Note: The flat-7 chord (7b) is one full step down from the one chord. In the key of A the flat-7 is G, in the key of G the flat-7 is F.

Roll in My Sweet Baby's Arms

1 I ain't gonna work on the railroad

I ain't gonna work on the **5** farm

Gonna **1** lay around the shack 'til the **4** mail train comes back

And I'll **5** roll in my sweet baby's **1** arms

Chorus:

1 Roll in my sweet baby's arms

Roll in my sweet baby's **5** arms

1 Lay around the shack 'til the **4** mail train comes back

And I'll **5** roll in my sweet baby's **1** arms

Verses:

Now where were you last Friday night

While I was lying in jail

Walking the streets with another man

Wouldn't even go my bail

I know your parents don't like me

They drove me away from your door

If I had my life to live over again

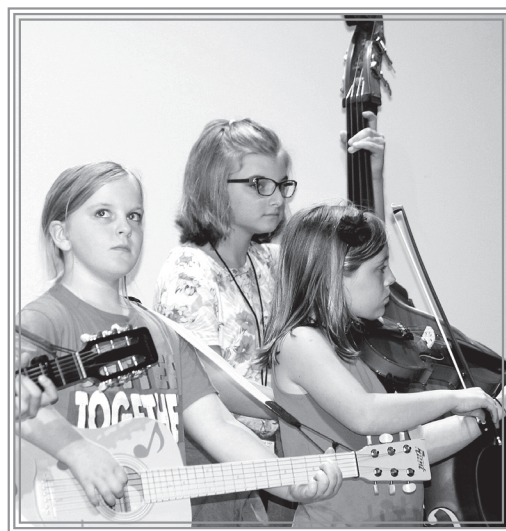
I'd never go around there anymore

My mama was a beauty operator

My sister can weave and can spin

My daddy owns an interest in that old cotton mill

We're just watching that money roll in



Shady Grove

Note: Verses and chorus have the same melody and chords.

1 Every time I go that road it looks so dark and cloudy
Every time I see that gal I **5** always tell her **1** howdy

Chorus:

1 Shady Grove pretty little miss Shady Grove my darling
Shady Grove pretty little miss **5** I'm going back to **1** Harlan

Verses:

How old are you my pretty little miss how old are you my honey
How old are you my pretty little miss I'll be sixteen next Sunday

First time I saw Shady Grove she was standing in the door
Shoes and stockings in her hand and her little bare feet on the floor

Wish I had a big fine horse and corn to feed him on
And Shady Grove to stay at home and feed him while I'm gone

Wish I had a needle and thread as fine as I could sew
I'd sew that pretty girl to my side and down the road I'd go

A kiss from pretty little Shady Grove is sweet as brandy wine
And there ain't no girl in the whole wide world thats prettier than mine

Note: This song is also often done in a minor key, with different melodies for verse and chorus. The chords can be played different ways, starting with a 1 minor and going back and forth to the 7b major (such as Am/ G or Em/ D).

She'll Be Coming Round The Mountain

1 She'll be coming round the mountain when she comes
She'll be coming round the mountain when she **5** comes
She'll be **1** coming round the mountain,
She'll be **4** coming round the mountain,
She'll be **1** coming round the **5** mountain when she **1** comes

Verses:
(the same way)

She'll be driving six white horses when she comes

Oh we'll all go out to meet her when she comes

She'll be wearing red pajamas when she comes

She will have to sleep with Grandma when she comes

We will all have chicken and dumplings when she comes



Lynn Young teaching
Wernick Method
class in Wyoming.

Shortening Bread

1 Put on the skillet, put on the lid
Mama's gonna make a little **5** shortening **1** bread
That ain't all she's gonna do
Mama's gonna make a little **5** coffee **1** too

Chorus:

1 Mama's little baby loves shortening shortening
Mama's little baby loves **5** shortening bread

Verses:

Three little children lying in bed
Two were sick and the other most dead
Sent for the doctor and the doctor said
Give those children some shortening bread

When those children sick in bed
Heard that talk about shortening bread
Popped up well to dance and sing
Skipped around and cut the pigeon wing

Slip to the kitchen, slip off the lid
Fill my pockets with shortening bread
Stole the skillet, stole the lid
Stole that gal making shortening bread



Gilbert Nelson teaching Wernick Method class in NC.

Sitting On Top Of The World

1 Was in the spring one sunny day
My good gal **4** left me she went a- **1** -way

Chorus:

1 And now she's gone and I don't worry
Cause I'm sitting on **5** top of the **1** world

Verses:

Mississippi River long deep and wide
The the one that I'm loving is on the other side

She called me up from down in El Paso
Said come back daddy lord I miss you so

Don't like my peaches don't shake my tree
Get out of my orchard let my peaches be

Don't you come here running holding out your hand
I'll get me a woman like you got your man

Ashes to ashes and dust to dust
Show me a woman that a man can trust

Soldier's Joy

Note: This is a two-part tune (A part/B part). If sung, the verses are sung to the melody of the A part and each is followed by an instrumental B part.

Verses:

1 I am my mother's darling boy
I am my mother's **5** darling boy
I **1** am my mother's darling boy
Play a little **5** tune called **1** Soldier's joy.

Grasshopper sitting on a sweet potato vine
Grasshopper sitting on a sweet potato vine
Grasshopper sitting on a sweet potato vine
Along comes a chicken and says you're mine

Chicken in the bread pan scratching out dough
Chicken in the bread pan scratching out dough
Chicken in the bread pan scratching out dough
Granny does the dog bite no child no

Rock that cradle Lucy
Rock it all night long
Rock that cradle Lucy
Keep that baby warm

Ira Gitlin leading a group
at Augusta Heritage
Workshop, Elkins, WV.



Take This Hammer

Chorus:

1 Take this hammer carry it to the **5** captain
Take this hammer carry it to the **1** captain
Take this hammer carry it to the **4** captain
Tell him I'm **1** gone . . . **5** . . tell him I'm **1** gone

Verses (Sing the first line three times and then the second line.):

If he asks you was I running (3x)
Tell him I was flying tell him I was flying

If he asks you was I laughing (3x)
Tell him I was crying tell him I was crying

I don't want your cold iron shackles (3x)
They hurt my legs they hurt my legs

I don't want your greenback dollar (3x)
Hurts my pride hurts my pride



Larry Kernagis
teaching Wernick
Method class.

This Land Is Your Land

Chorus:

1 This land is **4** your land this land is **1** my land
From Cali- **5** -fornia to the New York **1** island
From the redwood **4** forest to the gulf stream **1** waters
5 This land was made for you and **1** me

Verses:

As I was walking that ribbon of highway
I saw above me that endless skyway
I saw below me that golden valley
This land was made for you and me

I've roamed and rambled and I followed my footsteps
To the sparkling sands of her diamond deserts
And all around me a voice was sounding
This land was made for you and me

When the sun came shining and I was strolling
And the wheat fields waving and the dust clouds rolling
As the fog was lifting a voice was chanting
This land was made for you and me

THIS LAND IS YOUR LAND
Words and Music by Woody Guthrie
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Note: The authors are grateful to the Guthrie family for letting us use this song!

Tom Dooley

Chorus:

1 Hang your head Tom **4** Dooley hang your head and **1** cry
You **5** killed poor Laura **1** Foster and you **4** know you're bound to **1** die

Verses:

1 You took her by the **4** roadside where you begged to be **1** excused
You **5** took her by the **1** roadside there you **4** hid her clothes and **1** shoes

You took her on the mountain for to make her your wife
You took her on the mountain and there you took her life

You dug her grave four feet long you dug it three feet deep
You rolled the cold clay over her and tromped it with your feet

Trouble always trouble rolling through my breast
As long as I am living they ain't gonna let me rest

I know they're gonna hang me tomorrow I'll be dead
Even though I never harmed a hair on little Laurie's head*

In this world and one more then reckon where I'll be
If it weren't for sheriff Grayson I'd be in Tennessee

Take down my old fiddle boys and play it all you please
For by this time tomorrow it'll be of no use to me

At this time tomorrow where do you reckon I'll be
I'll be in yonder hollow hanging from a white oak tree

*Tom Dooley was convicted and hung for the murder of Laura Foster on May 1st, 1868. However it's commonly agreed that Tom's bitter former girlfriend (whom he had been engaged to previously) was the actual murderer.

Two Dollar Bill

Chorus:

1 Lost all my money but a two dollar bill,
Two dollar bill boys **4** two dollar **1** bill,
Lost all my money but a two dollar bill,
I'm on my **5** long journey **1** home

Verses:

Cloudy in the west and it looks like rain,
Looks like rain boys looks like rain,
Cloudy in the west and it looks like rain,
I'm on my long journey home

(In the same way, one new line makes a verse)

It's dark and a raining and I want to go home...

Homesick and lonesome and I'm feeling kind of blue...

Black smoke a rising and it surely is a train...

The Colorado songbird is calling to me...



Wabash Cannonball

1 From the great Atlantic Ocean to the wide Pacific **4** shore
To the **5** green and flowing mountains and the southland by the **1** shore
She's mighty tall and handsome and known quite well by **4** all
She's a **5** modern combination on the Wabash Cannon- **1** -ball

Chorus:

1 Listen to the jingle, the rumble and the **4** roar
As she **5** glides along the woodlands over hills and by the **1** shore
Hear the mighty rush of the engine, and hear the lonesome hobo's **4** call
You're **5** traveling through the jungle on the Wabash Cannon- **1** -ball

Verses:

The eastern states are dandy so the people always say
From New York to St. Louis and Chicago by the way
From the hills of Minnesota where the rippling waters fall
No chances will be taken on the Wabash Cannonball

She came down from Birmingham one cold December day
As she pulled into the station you could hear all the people say
There's a gal from Tennessee she's long and she's tall
She came down from Birmingham on the Wabash Cannonball

Now here's to Daddy Claxton may his name forever stand
And always be remembered in the courts throughout the land
His earthly race is over and the curtains round him fall
We'll carry him home to victory on the Wabash Cannonball

Will The Circle Be Unbroken

1 I was standing by my window
On a **4** cold and cloudy **1** day
When I saw that hearse come rolling
For to carry my **5** mother a- **1** way

Chorus:

1 Will the circle be unbroken
By and **4** by lord by and **1** by
There's a better home awaiting
In the sky lord **5** in the **1** sky

Verses:

Lord I told that undertaker
Undertaker please drive slow
For this body that you're hauling
Lord I hate to see her go

Oh I followed close behind them
Tried to hold up and be brave
But I could not hide my sorrow
When they laid her in the grave

I went back home home was lonely
Now my mother she has gone
All my brothers sisters crying
What a home so sad and alone



Worried Man Blues

Chorus:

1 It takes a worried man to sing a worried song
It **4** takes a worried man to sing a worried 1 song
It takes a worried man to sing a worried song
I'm worried **5** now but I won't be worried **1** long

Verses (Sing the first line three times and then the second line.):

I went across the river I laid down to sleep (3x)
When I woke up there were shackles on my feet

Twenty-one links of chain around my leg (3x)
And on each link the initials of my name

I asked the judge what's gonna be my fine (3x)
Twenty-one years on the Rocky Mountain Line

I looked down the track as far as I could see (3x)
A little bitty hand was waving after me

If anyone should ask you who made up this song (3x)
Tell em it was I and I sing it all day long



Pete Wernick, 15, jamming in the back yard (Bronx).

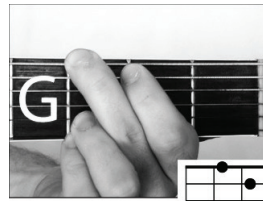
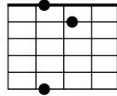
Guitar Chords

▶ ALL players need to recognize these on sight!

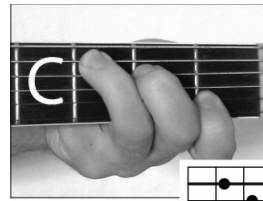
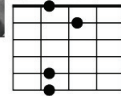
Tuning (6th to 1st string): E A D G B E • Heavy line shows bass string with root note
For lots more Guitar Chords, go to LetsPick.org, click [Learn Jam Skills at Home](#), scroll down



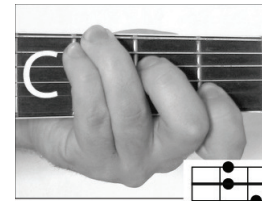
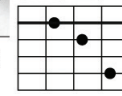
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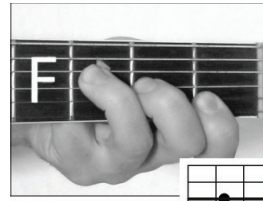
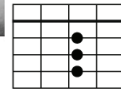
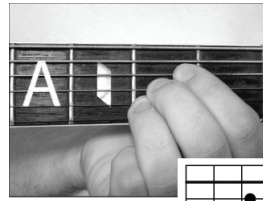
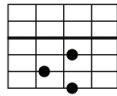
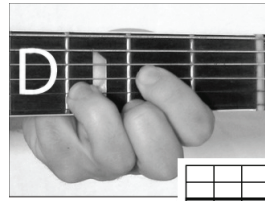
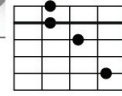
"Bluegrass"



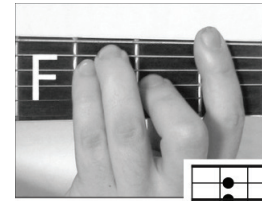
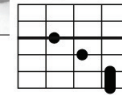
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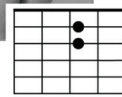
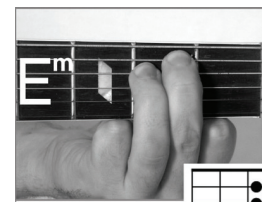
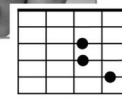
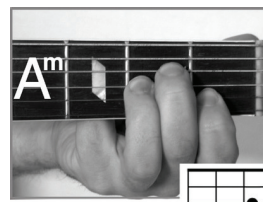
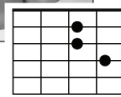
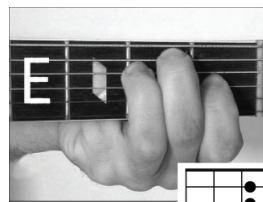
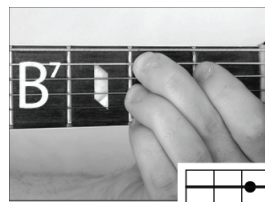
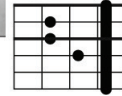
Full



4 string

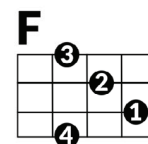
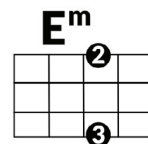
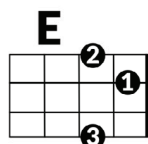
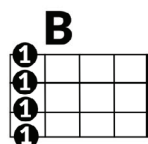
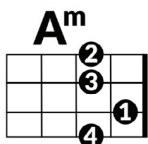
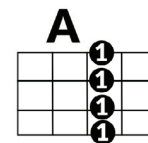
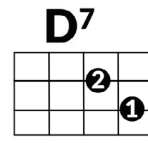
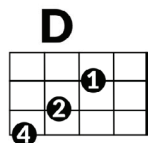
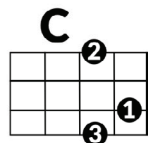
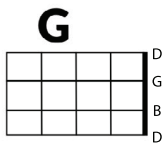


Bar



Banjo Chords

1=index, 2=middle, 3=ring, 4=pinky • G Tuning (5th string to 1st): g D G B D



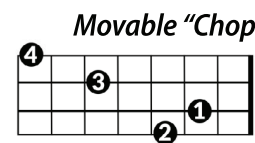
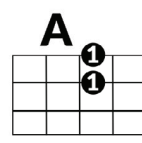
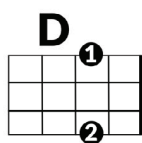
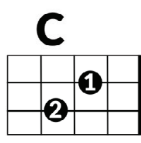
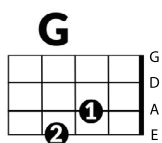
The F shape is used for up-the-neck "chop" chords when playing rhythm. If the 3rd and 4th finger are at the 5th fret, it's a G chord. For a C chord, move the shape up 5 frets to the 10th fret, and for D, 2 more, to the 12th. Practice moving from G to D and back, G to C and back using this chord shape.

Note that **inlays mark the landing places** (frets 5, 10, 12) on the fingerboard, as do dots on the top side of the neck. The F shape always has the chord's root note on both the 4th and 1st strings.

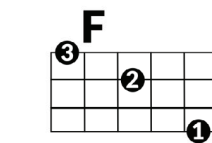
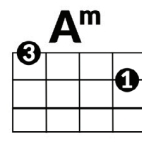
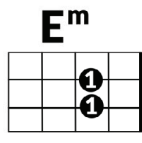
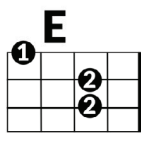
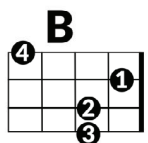
To chop: pick the 1st, 2nd and 3rd strings with the chord firmly held, then right away relax your left hand grip to mute the strings.

Mandolin Chords

1=index, 2=middle, 3=ring, 4=pinky • Tuning (4th to 1st): G D A E



(This G chord can be raised 2 frets to an A, 2 more to a B, etc.)



Basics for bass players and bluegrass fiddle players

Unlike the chording instruments, basses and fiddles usually play just one note at a time. Those notes help create the group sound. To play a new song in a jam, **first focus on the CHORD PROGRESSION** of the song. All the instruments do that, supporting melodies with a chord “bed”. The chords dictate which notes the fiddle and bass can play for simple accompaniment. **Learn to read guitar chords, an important jam skill.** Each song’s verses use a consistent pattern of chords, whose notes include most of the melody notes, plus other harmonizing notes. Sometimes the pattern is the same for verse and chorus. Read more on page 3 about chord progressions.

To fit the fiddle or a bass to a chord, start with the **ROOT** note — same name as the chord. **Simply play the root of each chord as you learn the song’s chord progression**, watching the guitar player’s chords. As the chords repeat, remember the pattern! Basses play on each beat, fiddles can bow long notes.

The root (1st note of the scale) and two other notes make a chord: the **3rd** note and the **5th** note of the scale of the chord’s name. Together they’re called a Triad or a *major chord*, the main type of chord in old-time and bluegrass music. So: the 1 3 and 5 of a scale are “chord tones” that will naturally fit with that chord. For example, to fit with a G chord, play G, B or D. To play with a D chord, play D, F# and A (chart below).

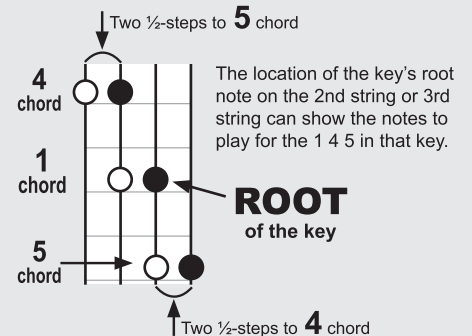
Chord Tones

Chord Name / “root”	do	re	mi	fa	so	la	ti	do
	1	2	3	4	5			
G	A	B	C	D	E	F#	G	
D	E	F#	G	A	B	C#	D	
A		C#		E				
C		E		G				
E		G#		B				
F		A		C				

Bass Accompaniment

There’s a joke that all bass players live on “Route 5”. And sure enough basses hit the root (1) of each chord on the first beat of each measure, and the 5 on the 2nd beat: **root/5, root/5.** (1 5, 1 5). It’s handy that **if you play a chord’s root note, the 5 is at the same place on the next lower-pitched string.**

Movable Bass Positions for Root/5 of 1 4 5 chords:

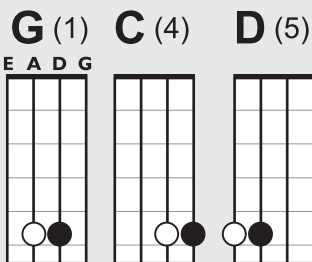


Bass Notes for the 1 4 5 chords in G

These diagrams show the 1, 4 and 5 at the same fret: **5th fret** for the **key of G.**

At the **7th fret** it’s still the 1 4 5 but going 2 frets higher raises the **key to A** (A, D, E).

At **3rd fret** it’s the 1 4 5 for the **key of F** (F, Bb, C).



Acoustic or Electric bass?

Both are OK. Electric has frets, acoustic doesn’t. (Acoustic’s “frets” are imaginary.) Thin lines show frets (1/2-steps) real or imagined.

Root/5 for D E F G chord
hold middle 2 strings at the

0	2	3	5
---	---	---	---

 “fret”

Root/5 for A B C D chord
hold highest 2 strings at

2	4	5	7
---	---	---	---

 “fret”
hold lowest-pitch 2 strings at

0	2	3	5
---	---	---	---

Bluegrass Fiddle Backup (know your CHORD TONES)

You can hold a note like no one else can! Once you’re bowing through the chord changes playing the root, try using the other chord tones (the 3 and 5) as shown in the diagrams below.

At all times, a fiddler chooses what sort of backup to play:

- “chopping rhythm” playing a quick touch across strings on the offbeat (halfway between beats)
- playing long-bows on single or pairs of chord tones, either steadily or in a rhythm
- playing fills – finding “holes” (such as the space between verse/chorus) to insert short melodic phrases – they can be standard licks or ones you make up yourself.
- “laying out” — always an option for a fiddle. Then when it comes in again it’s a welcome change.

Old time fiddle backup?

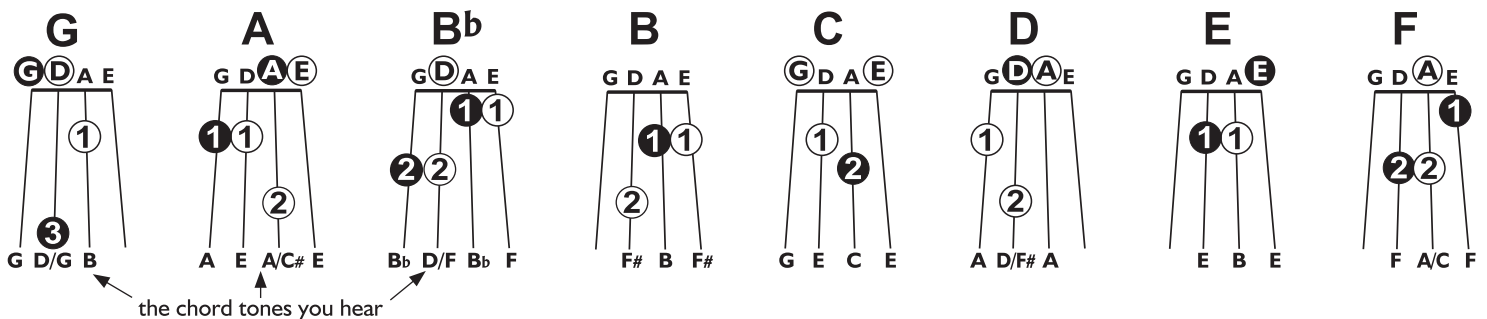
Typically, old-time fiddlers just keep playing the melody.

Fiddle Chord Tones

Circled notes are **CHORD TONES.**

Dark circle = the **root**

1= index, 2 = middle, 3 = ring



How to lead a song

- **Name the song.** No need to say “does everyone know...” They’ll learn it if it’s not too hard to follow. Don’t choose a “jambuster”! — too many chords or too many surprises in the way the chords change. A song with just two or three chords is likely a good choice especially to start the jam.

- **Name the key.** For a relatively inexperienced group, G or D will probably work best. Capos can confuse.

Who is the “chord billboard”? If you are a guitar player everyone will follow your chords. If not, check with the most experienced guitar player to see if he/she knows the chords... or could probably pick it up quickly. The “anchor guitar player” is who everyone can watch to follow the chord changes — a.k.a. “guitar chord billboard”.

If no one can easily be anchor guitar player for the song, you will need to teach it to the most likely person. Sing the song while watching their chord guesses. Let them know when they have it or not -- call out chords, use head movements, stop and explain, whatever works. While you teach the guitar player, the other jammers will get the idea as well. Once you’re satisfied the guitar player knows the song, you can start.

Any “heads-ups”? Some songs have small tricky parts that might trip up the jammers. So giving any useful “heads-up”s before you start (such as: “It goes 1 4 1 5 1 over and over”, “The chorus starts on 4,” or “The last line goes 4 5 1,”) will help them catch on more quickly. No need to run through all the chords – they’ll be watching the anchor guitar.

- **Start the song the easiest way — the Mac Wiseman beginning**

Mac’s style was to just start playing rhythm on a 1 chord with a boom/chick, and listen while the others fall in with the rhythm. Once everyone is boom/chicking in rhythm together, start singing!

When experienced players jam, the standard start is a “kickoff break” based on the melody of a verse of the song. The first few notes (“pickup notes”) help the others hear where to come in with their first downbeat (“boom”). Instrumental tunes often start with “taters” or “potatoes”, a simple repeating lick on the 1 chord.

- **Start with verse/chorus, or it’s OK to start with chorus/verse/chorus.**

- **Choose a soloist** for the solo that will follow the chorus.

When it’s approaching the time for a solo — in the second half of the chorus — pick someone to offer to solo, and catch their eye with a look of “your turn”. If they accept, you’re all set. If they don’t accept, look for another candidate as soon as possible, to give them time to start at the right time.

If no one accepts, you can keep playing the 1 chord (don’t change chords), skip the break and pick up with verse 2. Or you can take the solo yourself if you can.

- **Sing verse 2 and chorus, and hand off a second solo** in the same way.

- **Sing verse 3 and chorus.** You can be done here, but if more people want to solo, hand off a solo to one, and during that solo, line up another soloist. It’s OK to give anyone a turn who wants it. Or a second turn!

- **Ending the song**

Finish with one last chorus. Stick your foot out to indicate “last time”. Other signals are to wave your headstock a bit or just say, “Last time.”

Once you return to last 1 chord, singing the last syllable, you’re not quite done yet. Treat that last syllable as “1”, and continue for 2 more beats (boom/chick, boom/chick), and end with a final strong downbeat STRUM on the 4th beat... So it’s: last WORD + two + three + STRUM.

DONE!

Placeholder solos

(a.k.a. “**here goes nothing**”)

Hold the chord position with the noting hand and play *any* string steadily (or do a banjo roll) the way a soloist would. Switch strings for variety. No worries about the melody!

When a placeholder solo is going, it’s good for someone to hum the melody just enough to be heard by the soloist and the others in the group... helps them hear “where the song is”, which helps the chord changing stay on track.

Placeholder solos aren’t used when experienced players jam, but they come in handy when “no one can solo.”



From Pete Wernick (“Dr. Banjo”) creator and director of the Wernick Method for learning bluegrass jamming

We at the Wernick Method are proud to have created this songbook for use by the JAM program... and in all our Wernick Method classes.

To the new student at any age we recommend: “First learn a few chords, then learn to jam.” Playing rhythm behind singing is a great way to get started with music. That’s what this songbook is for.

Traditional music has been passed from generation to generation, almost always by *ear* — the way most people learn the songs they know.

About the only help needed from a printed page are *song lyrics* and *chord changes*. With the help of this songbook, you can start playing and singing favorite traditional songs about as soon as you learn your first two chords! Once you know a song well enough to sing and play it changing chords with basic rhythm, you can lead it in a bluegrass or old-time jam session.

Bluegrass and old-time music can be accompanied by anyone playing the correct chords (or any of the notes found in the correct chord) while keeping time with a strum, a plucked bass string or a bowed fiddle note. Of course, their instrument needs to be in tune!

Our Wernick Method system, based on typical bluegrass jam “ground rules”, offers a direct path to confident jamming as a student progresses from the gentlest tempos to the fun of playing instrumental leads, singing harmony, and learning new songs on the fly.

Jamming is **fun** and **fundamental**. It helps you hear timing and chord changes that will lead to the melodies you need for playing leads. Instead of learning a melody from a page, try learning it by ear. *Finding a melody quickly on your instrument is one of the best skills you can learn.*

Read more about how we do it at www.LetsPick.org.

There you will find:

- *Bluegrass Jamming Basics* — the full ground rules of bluegrass jamming
 - a big list of *Two-Chord Songs* — and how to figure out the chords yourself!
 - a big list of over 100 *Bluegrass Jam Favorites*
 - a link to get free *Playlists on YouTube and Spotify* to see and hear recommended and classic versions of those *Jam Favorites* and *Two-Chord Songs*
 - the *Jam Skills Checklist* — the basic skills needed for easy and confident jamming
 - *Guitar Chords* you need to recognize (to follow in a jam — learn the many variations)
- ... and much more.

We make these resources available free, in the spirit of spreading bluegrass and old-time music far and wide, to keep it growing and flourishing.

Happy jamming!

Pete

www.LetsPick.org



JAM Songbook

TO THE MUSICIAN USING THIS BOOK (p. 3-4)

The number system and transposing
Choosing the best key — for easier singing or playing
How to practice the songs in this book

CHORDS FOR BANJO, GUITAR, MANDOLIN, FIDDLE, BASS (p. 44-45) HOW TO LEAD A SONG (p. 46)

SONGS

All the Good Times Are Past and Gone
Amazing Grace
Angeline the Baker
Bile Them Cabbage Down
Buffalo Gals
Bury Me Beneath the Willow
Cindy
Cluck Old Hen
Columbus Stockade Blues
Crawdad Song
Cripple Creek
Fly Around My Pretty Little Miss
Handsome Molly
Hot Corn Cold Corn
I Ain't Gonna Work Tomorrow
Jingle Bells
John Henry
Little Liza Jane
Little Maggie
Lonesome Road Blues

Mama Don't Allow
Mole In The Ground
My Home's Across
 the Blue Ridge Mountains
New River Train
Nine Pound Hammer
Old Joe Clark
Roll in My Sweet Baby's Arms
Shady Grove
She'll Be Coming Round the Mountain
Shortening Bread
Sitting on Top of the World
Soldier's Joy
Take This Hammer
This Land Is Your Land
Tom Dooley
Two Dollar Bill
Wabash Cannonball
Will the Circle Be Unbroken
Worried Man Blues

To hear these songs:
For Playlists of all 39
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and Spotify, go to:
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WATCH & LISTEN

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