

*The Jabadaw
Tune Book
(Extracts)*

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Introduction

This book contains tunes written by current and former members of the band Jabadaw. They were written over 15 years or so from the late 1980s to 2005. Many of these tunes are part of the band's repertoire, or have been previously. Others have never been part of our repertoire but have been played by various related bands, e.g. Melandra, Jabadaw Trio, Crucible and Creeping Jane. A few have never been performed so far.

Most of the tunes are folk dance tunes, written specifically for the kind of dances we enjoy playing for: English set dances, Central French couple dances, and Breton circle dances. A few extra tunes have been included which are not particularly suited for dancing or even, in some cases, very much like folk tunes. Have fun playing them.

Notation

Some of these tunes are shown with guitar chords. You should regard most of these as as integral to the tune, rather than as suggestions. An explanation of all chord symbols used in this book is given in the Appendix on page 71.

Guitar chords are written below the staff. Alternative or optional chords are given in brackets (). A slash is used to indicate the root note of the chord, so G/C means you should play a chord of G over the note C. Other inversions and voicings are up to you.

Discography

You can hear some of these tunes on the following recordings:

Jabadaw, *Jabadaw*, SDMK Records SDMK005
Crucible, *Changeling*, Wild Goose Records WGS 315 CD
Crucible, *Crux*, Wild Goose Records WGS 327 CD

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Schottisches

Schottisch I

Martin Keates

A

Dm Bb C F

Dm Bb C Dm

B

Dm Bb C F

Bb Gm C Dm

Another one of those tunes which needs the chords to sound right. Inspired by Seattle grunge of the early '90s. This tune and *Schottisch II* were recorded on the Jabadaw CD.

Schottisch II

Martin Keates

A

Am Bb Am Dm E

B

F E F E

F E

This tune was inspired by avant garde French folk band Dédale, who often use Arabic-sounding scales and harmonies in their compositions.

Schottisch III

Martin Keates

A



B



One evening, at a party at a friend's flat in Didsbury, Simon played me a couple of his compositions that had been inspired by the playing of Mats Edén. One of them was *Boney Droney Baloney*. The next day, I remembered the tune and wrote it down. Well, I think I was pretty close. Recorded on the Jabadaw CD.

Stonegate

Simon Dew

A



B



Written in Stafford 1996. This tune and *Boney Droney Baloney* were inspired by the playing of Mats Edén and Groupa.

Boney Droney Baloney

Simon Dew

A

Sax (concert)

Am7 Am6 Am7 E/A

Viola

Bass (ad lib)

1 2

B

Am7 (C) Am6 (D7) Am7 (Am) E/A (E)

Initially, bass plays A part again instead of B part...

Am7 (C) Am6 (F#ø) Am7 (FΔ9) E (E7+) Am (Am) E (E7+) Am (Am)

...later, play B part as shown

Written in Stafford 1996. The tune is boney, the normal chords are droney and the alternative chords are baloney. Recorded on the Jabadau CD.

Another Attempt at Subversion

Peter Kenney

$\text{♩} = 175$

A

Piano

4/4

Fm7 Cm7

Both hands optional 8va higher

Fm7 B \flat 13sus Cm7 C7alt

Both hands optional 8va higher

B

Fm7 Cm7

1,2 2 Last

D \flat Δ #11 D \emptyset G7alt Cm7 C7alt Cm7

After my failed attempt to write something in an easy key, I resumed my crusade to make fiddlers move out of first position and to elicit quizzical looks from box players the world over.

Appendix

Chord Symbols

Chord symbols and their corresponding note groupings (from left to right, top to bottom):

- Row 1: C, Cm, C+, C°
- Row 2: C6, Cm6, C7, Cm7
- Row 3: C7+, C7b5, Cø, C°7
- Row 4: CΔ, CmΔ, C9, Cm9
- Row 5: CΔ9, C7b9, C7alt, Cadd9
- Row 6: C7#11, CΔ#11, C13sus, C7b9b13
- Row 7: Csus2, C7sus2, Csus4, C7sus4

Other Symbols

Other symbols and their corresponding musical notation (from left to right):

- roll or turn, e.g. as shown above right
- upper mordent, e.g. as shown above right
- chromatic spill up from 1st note to 2nd
- Ossia (play one note or the other)

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