

## Table of Contents

	<i>Page</i>	<i>CD Tracks</i>
Ash Grove . . . . .	16	16, 17
Bile 'em Cabbage Down . . . . .	7	6, 7
Cripple Creek . . . . .	4	2, 3
Flowers of Edinburgh . . . . .	18	18, 19
Gånglåt Från Mockfjärd . . . . .	27	26, 27
I'se the B'y . . . . .	6	4, 5
Kesh Jig . . . . .	22	22, 23
La Valse des Jeunes Filles . . . . .	20	20, 21
Old Joe Clark . . . . .	12	12, 13
Rickett's Hornpipe . . . . .	34	30, 31
Road to Boston . . . . .	10	10, 11
Si Bheag Si Mhor . . . . .	8	8, 9
St. Anne's Reel . . . . .	30	28, 29
Swallowtail Jig . . . . .	14	14, 15
Swinging Fiddles . . . . .	38	32, 33
Westphalia Waltz . . . . .	24	24, 25

## Introduction

Fiddlers Philharmonic has developed out of a love for music in all its many styles and forms. Folk music in general and fiddling in particular are vital parts of our rich cultural heritage which provide access for the string player to a whole world of music making. We feel fiddle music offers a vast pedagogical and motivational resource that can only enhance the musical development of any string player.

With these things in mind, we felt the need to organize a collection of fiddling materials for the benefit of the entire string program, not just the violin section. Designed to complement the school string curriculum, these books and sound recordings can also be used by private teachers in the studio. A series of contrasting traditional fiddle tunes is offered in a carefully constructed pedagogical order. First, each tune is presented in the best key for solo playing. An arrangement follows, in the most appropriate common key for simultaneous performance by all instruments. In the individual books, this arrangement includes the melody, a variation or “break,” a “back-up” accompaniment part and a bass line. Chord symbols are also presented so that guitars, autoharps, pianos or other instruments can join the group. Students may play the individual line that best fits their ability level, and the arrangements are con-

structed so that any combination of instruments and parts will sound good. The flexible nature of the arrangements allows advanced students to play a challenging “break” or improvised solo even while a beginner plays a simple, open-string, “back-up” harmony part. In this way, each player is participating to the fullest and everyone is making a genuine contribution to the music. This is the authentic essence of folk music, and promises to provide enjoyment and success for students of any skill level or age.

For centuries, fiddle tunes have been passed through the generations “by ear,” so a sound recording has been produced to provide students with an opportunity to learn the tunes in the traditional manner. By learning from and playing along with the recording, students can develop critical ear-training and improvisation skills. Meanwhile, they gain an appreciation for the stylistic differences that define various fiddling traditions. We recommend that students and teachers use the books and tapes in combination, as each complements the other.

Most importantly, we urge you to rosin up the bow, dive in, and have fun! Keep those toes tapping and remember, dancing in the aisles is allowed!

Bob and Andy

Although its origins are difficult to determine, this tune is often played and has been adapted to many different styles. One thing for sure is that *Cripple Creek* is an old tune named after a stream located someplace between Georgia and Oregon! Adding a flatted seventh in a solo with many fast-moving notes gives the tune a hard-driving bluegrass sound.

# Cripple Creek

SOLO KEY

A D A E A

5 A D A E A

9 A A E A

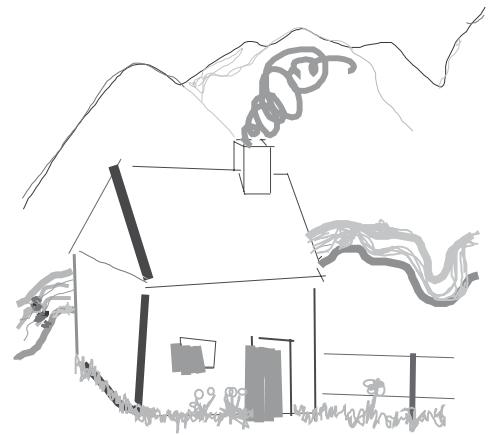
13 A A E A

## Tune/Break/Back-Up

GROUP KEY



Kickoff



Tune

Break

Back-Up

D V G D

*Si Bheag Si Mhor* is a beautiful old Irish air, usually played simply and leisurely, and occasionally played as a waltz. The tune is attributed to the blind harpist and singer Turlough Carolan (1670-1738), who is considered by many to be one of Ireland's most important composers. The Gaelic title of this tune literally means "So Big, So Little," and seems to have some relationship to legends about the hills that were home to mythical fairies. The melody invites ornamentation, simple harmonies and accompanying drones.

# Si Bheag, Si Mhor

SOLO KEY

## Tune/Harmony/Back-Up



GROUP KEY

### Kickoff