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Introduction

The Fiddlers Philharmonic series was 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 also can 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 constructed 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 recordings 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

Mari's Wedding is a Scottish/Irish reel that has become a standard tune among fiddlers. It has a wonderful “snap”—a feature typically found in Celtic music. The joyful words richly describe the wedding colors, dancing, and festivities of one lucky lass.

Mari's Wedding

SOLO KEY

Tune

5

9

13

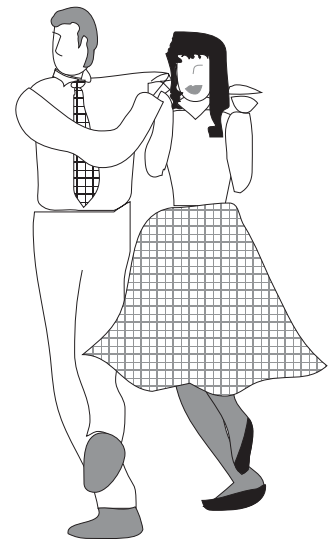
Detailed description: This section contains the first 13 measures of the solo key for 'Mari's Wedding'. The music is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). Chord symbols G, C, D, and V are placed above the staff. Measure numbers 5, 9, and 13 are enclosed in boxes. The melody features a characteristic 'snap' or grace note on the G note in measures 1, 5, 9, and 13.

Step we gaily on we go
 Heel for heel and toe for toe
 Arm in arm and row and row
 All for Mari's wedding

Plenty herring plenty meal
 Plenty meat to fill her creel
 Plenty bonnie Burns as well
 That's the toast for Mari

Over hill way up and down
 Myrtle green and rack and round
 Pass the shillings through the town
 All for the sake of Mari

Step we gaily on we go
 Heel for heel and toe for toe
 Arm in arm and row and row
 All for Mari's wedding



Tune/Break/Back-Up



GROUP KEY

Kickoff

Detailed description: Musical notation for the group key 'Kickoff'. It is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). Chord symbols G, C, D, and V are placed above the staff. The notation shows a sequence of chords: G, C, D, V.

Detailed description: This section contains the musical notation for the 'Tune', 'Break', and 'Back-Up' parts. The 'Tune' part is the same as the solo key version. The 'Break' part is a rhythmic variation of the tune. The 'Back-Up' part consists of a series of chords: G, V, C, D, V. Chord symbols G, C, D, and V are placed above the staff.

Glossary

Air: Another word for air is tune. An air can be a song with instrumental accompaniment or for several voices. In traditional folk music, an air is often considered an instrumental piece whose melodic style is similar to that of a solo song.

Back-Up: In traditional fiddling, a back-up part is an accompanying musical line, rather than the main melody. It may be primarily rhythmic or harmonic, or a combination of both. A back-up part often includes counterpoint.

Bluegrass: In the 1940s, a Kentucky musician named Bill Monroe formed a band which developed its own distinctive sound. By mixing elements of Appalachian mountain music with blues, Irish, jazz, swing and other musical styles, the group soon had a special flavor and an intense, hard-driving feel that was unmistakable. It became known as bluegrass, after the name of the band, Bill Monroe and the Bluegrass Boys.

Break: A break is a solo variation, usually improvised, based on the basic melodic, harmonic and rhythmic ideas of a tune.

Blues: The blues is a type of American folk and popular music developed in the late 19th century from African-American work songs and spirituals. Blues are typically twelve measures in length, follow a specific chord pattern, include "blue notes" (lowered 3rd, 7th, and sometimes 5th scale degrees), and improvisation.

Brudlat: A brudlat is a Swedish bridal tune, used in relation to wedding celebrations. A brudlat is played by the "Spelman" (local fiddler), and is often composed for a specific wedding.

Cajun: Cajun refers to the culture and music of the Acadian people, displaced from eastern Canada to Louisiana in the 18th century. Heavily influenced by other regional musical styles, Cajun music is characterized by strong, complicated rhythms, improvisation and much energy.

Celtic: Celtic refers to the language, customs, beliefs, history, etc., of the Celts, the European people now represented by the Irish, Scottish and Welsh.

Contra Dance: Probably taking its name from the English "country dance," a contra dance is a folk dance that first reached great popularity in the late 18th century, and remains a very popular dance form particularly in the Northeastern United States and Eastern Canada. It is danced with two or more couples facing each other who execute a great variety of steps and motions.

Drone: A drone is a long, usually low, held note or notes which frequently accompany a melody. It has the effect of the held notes of a bagpipe.

Hornpipe: A hornpipe is a type of dance, as well as the tune for that dance, in 4/4 time. It seems to have originated in the British Isles and is often associated with seafaring. Hornpipes are sometimes played with a lilt, but are often performed like reels.

Jig: A jig is a type of dance, as well as the tune for that dance, commonly in 6/8 time. A jig is strongly associated with Irish traditions, and many jigs have Irish roots. A slip jig is a dance/tune in 9/8 time.

Kickoff: The rhythmic introduction to a fiddle tune, usually a measure or two in length, that sets its tempo and key, is called a kickoff.

Lick: A lick is a musician's term for a distinctive rhythmic or melodic idea, perhaps an ornamentation, used in improvisation.

Mixolydian: The mixolydian mode or scale is like a major scale, except the seventh note is lowered by a half step (half steps lie between the third and fourth, and sixth and seventh scale degrees). Playing the white notes on a piano from G to G creates a mixolydian scale.

Mode: In general, a melodic mode is a series of tones as they are arranged in a scale. A large number of modes exist for any given

beginning tone (or tonic), depending on the manner in which half-and whole-step intervals are organized. The ancient Greek modes and medieval church modes are well-known examples of these scale patterns.

New England Style Fiddling: Common on the east coast of the United States from Maine to Pennsylvania, New England style fiddling has strong British and Irish roots. Because it often is played for contra dances and square dances, the style has a strong beat and lots of minimally ornamented melodies. New England fiddle tunes usually have a solid, 32-bar phrase structure (two repeated 8-bar phrases resulting in an AABB form).

Old-Timey: The term "Old-Time" fiddling can carry lots of meanings and implies many of the features of traditional fiddling in general, such as playing by ear, improvising, using 'nonclassical' playing positions, and playing the repertoire of tunes handed down informally through the generations. Old-Timey fiddling is a term frequently reserved for the sound common to the Appalachian mountains and the American Southeast which incorporates these characteristics, among others.

Polka: A polka was originally a Bohemian dance in quick 2/4 time. It became very popular throughout Europe in the 19th century, and has been adopted into the folk music of many different cultures.

Reel: A reel is a dance, as well as the tune for that dance, in 4/4 time or 2/4 time, and has Celtic origins. A reel implies that the dancers face each other in parallel lines. Reel tunes are often played to accompany square dances and other types of dances as well.

Scandinavian-Style Fiddling: Fiddle playing has been a strong feature in Scandinavian folk music and social life for centuries. Scandinavian-style fiddling is very functional, and commonly accompanies dancing. Rich harmonies and drones which emulate the Norwegian hardanger fiddles are characteristic of the music.

Scottish Snap: A distinctive syncopated rhythm (written as a sixteenth note followed by a dotted eighth note), the Scottish Snap is a characteristic of Scottish traditional music. This feature can also be found in the music of other areas in the British Isles.

Shuffle: A shuffle is a repetitive, rhythmic bowing pattern. Perhaps the simplest and most common shuffle is frequently referred to as a Nashville shuffle, consisting of an eighth note followed by two sixteenths.

Strathspey: Related to a reel, a strathspey is a slow Scottish dance in 4/4 time with dotted rhythms and frequent "Scottish snaps." The name comes from the Strath or valley of the Spey.

Swing: Swing is the characteristic sound and feel of jazz, particularly of the jazz associated with the period beginning in the 1930s. Ingredients common to a swing feel are syncopation and the playing of even notes with an almost triplet feel. Certain melodic devices (especially chromatic accidentals), complex shuffle patterns and harmonies are also associated with swing.

Tag: A one- or two-bar ending that frequently signals the completion of a fiddle tune or a set of tunes is often called a tag.

Waltz: A waltz refers to a common dance and its accompanying music, always in 3/4 time. A waltz can be slow or fast, depending on the feel of the tune.

Western Swing-Style Fiddling: Western Swing-Style Fiddling finds its origins in a combination of Southern, Louisiana jazz and cowboy traditions mixed with big-band era swing sounds. Associated with the southwestern region of the United States, this style enjoys a driving swing beat. A particular kind of Western fiddling characterized by complex melodic improvisation, this style is typical of Texas fiddle contests.