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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

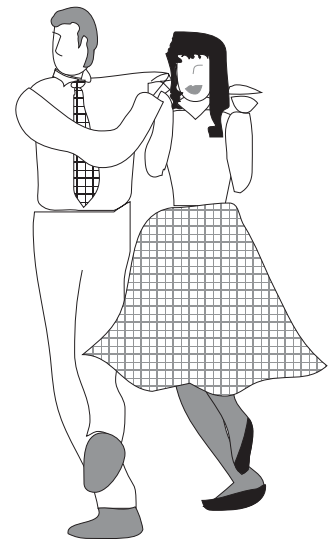
13

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

Tune

Break

Bass

Waltzes are often played by old-time fiddlers at weddings and other festive occasions. This popular dance form, which traces its roots back to folk music even before Strauss in Vienna, has become one of the required styles in fiddling contests all over the United States. Bob Phillips, Fiddlers Philharmonic author, wrote *Alison's Waltz* for his niece's wedding.

# Alison's Waltz

SOLO KEY

Tune

5

9

13

## Tune/Break/Back-Up



GROUP KEY

Kickoff



Tune

Break

Back-Up