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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

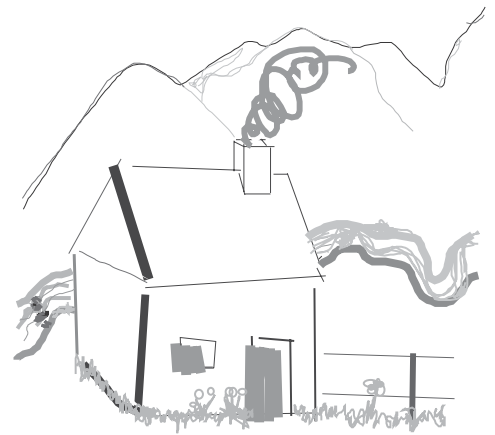
13 A A E A

Tune/Break/Back-Up

GROUP KEY



Kickoff



Tune

Break

Back-Up

D V G D

La Valse des Jeunes Filles, or *Waltz of the Little Girls* is a French tune that has started to become part of the New England and French-Canadian fiddling repertoires. This pleasant waltz sounds particularly good with a light, uncomplicated accompaniment that reflects the gentle mood of the title.

La Valse des Jeunes Filles

SOLO KEY

Musical notation for the first staff, measures 1-4. Chords: D, Emin7. Includes a repeat sign and a fermata.

Musical notation for the second staff, measures 5-8. Chords: G, Emin7, A. Includes first and second endings.

Musical notation for the third staff, measures 9-13. Chords: A, D, A7, D. Includes a repeat sign and a fermata.

Musical notation for the fourth staff, measures 14-17. Chords: A, D, A7, D. Includes first and second endings.

Tune/Break/Back-Up

GROUP KEY



Kickoff musical notation, measures 18-21. Chords: D, A.



Three-part musical notation for Tune, Break, and Back-Up. The Tune and Break parts are in 3/4 time with a key signature of one sharp. The Back-Up part is in 3/4 time with a key signature of one sharp and includes chords D and V.