

Evergreen Fiddler Tunebook

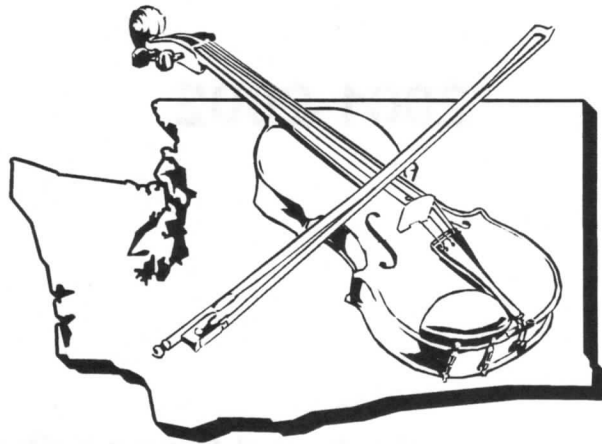
Volume 1

2001-2002

**tunes compiled and transcribed
by
Stuart Williams**

CD Included

The **Washington Old Time Fiddlers Association** was founded to foster and promote old-time traditional fiddling and related traditional arts, including, but not limited to, conducting research, providing instruction, maintaining archives and collections on old-time and traditional fiddling and related traditional arts, and conducting and sponsoring public shows and exhibitions of such arts.



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Introduction

Using this collection

In my thirty-some years of fiddling, my experience has been that the best way to absorb a fiddle style and repertoire is to play with and learn directly from older traditional fiddlers. It seems to me that people who rely too much on reading tunes out of books miss out on the essence of the rhythm and phrasing that are crucial to the sound and feel of real old time (traditional) fiddling and instead sound rather stilted, at least to my ears. My advice is to listen, listen and then listen some more, before you try to play the tunes! You will remember them more easily and have a better sense of where to go with your own phrasing and variations. Plus, you will glean so much more in terms of subtlety of style. Better yet, seek out your local, traditional old time fiddler and watch, listen, study, jam, imitate, and then play the tunes your own way. Tunebooks and recordings can be a helpful supplement to this process, but not a complete replacement.

If you're trying to learn these tunes entirely by ear, here are a few things that have helped me. I like to listen, try to play along, find a few key notes and then get a little closer to the tune each time. Then I step away from the recording and see what I can reconstruct. I might listen to short phrases, turn off the recording and 'echo' or play it back in my head then fish it out on my fiddle. I might go for a walk and hum the tune or let it rattle around your head.

When working from the written page, one trick I've found helpful is to play a short phrase and then put the fiddle down, blur my eyes a little as I scan the notes on the page while singing the tune in my head. Try this, then run it through your head (your 'inner fiddler') without reference to the paper.

Choice of tunes

These are mostly tunes I've learned from old time fiddlers from the broader Northwest whom I've met at contests, campouts and travels hither and yon. I tend to focus on dance tunes because that is what I know best. Some of you have asked why I don't feature more songs with words to sing, Texas contest tunes, Irish, Appalachian, New England, Cajun etcetera. Simply put - there are plenty of excellent and comprehensive song and tune books available for those areas of music and I'm happy to leave that to someone else. We have such a deep, and largely unrecognized, heritage in the Northwest of fiddling, I feel more compelled to do what I can to document and present these riches.

Changes from the original newsletter publications

I've made few changes in the text and transcriptions, except for obvious typos and errors and, in a few cases, to provide additional information that has arisen. Some of the transcriptions were revised so they would be more closely aligned with the particular recordings used for this CD. Most were left alone, so some will be a little bit different than the recorded version; but they still represent one way that I (or the source) played the tune at some point in time—this constant change is typical of traditional forms and is another good reason to listen first. Use your ear and your imagination to create your own adaptation of these tunes.

Good luck and have fun.

Stuart Williams

Joe King's Hornpipe

("Rachel" or "Texas Quickstep" with a third part)

from Joe Pancerzewski

The musical score is written in D major (two sharps) and 4/4 time. It consists of six staves of music. Chord symbols (D, G, A7) are placed above the staff. Bowing suggestions (V) are indicated above notes. The music features a mix of eighth and sixteenth notes, often beamed together, with some triplets. The score ends with a double bar line and repeat dots on the sixth staff.

The bowing suggestions are pretty much the way Joe played it. He dug in a little to accent the down beat, giving each note a full value while making use of the slightest hint of the hornpipe or "lilting" rhythm.

Joe King's Hornpipe

Joe Pancerzewski (pronounced pan-ze-res-ki) was very influential in northwest fiddling from the early days of the Washington Old Time Fiddlers Association (WOTFA) until he died in 1991. He was born in Minot, North Dakota in 1905 and learned old time square dance fiddling from some top notch local players. As a teenager Joe spent time in Canada touring with a dance band and absorbing Canadian style fiddling. He moved to Bellingham in the 1920s where he played in an early jazz band and later toured with a vaudeville show on the Pantages circuit as 'The Yankee Fiddler.' Joe worked for the railroad for many years then resumed fiddling when he retired. He was soon winning contests left and right and inspiring many of us with his exciting and heart-felt fiddling. Many of his compositions are still played far and wide in the northwestern states and western Canada. **Joe King's Hornpipe** is essentially the same as a tune known as 'Rachel' or 'Texas Quickstep' but with a third part. The bowing markings are close to the way Joe played it. He would dig in a little to accent the beat while giving each note its full value.

This rendition comes from Northwest Folklife's 'Washington Traditional Fiddlers Project: Volume 1.' Voyager Recordings also has several fine recordings of Joe.

April 2001

Honest John

jig - tune of choice

from Joe Pancerzewski

Joe Pancerzewski (see previous tune) frequently played this Canadian jig at shows, dances and contests. This tune has a nice bounce to it and works well for either square or contra dances. Veteran square dance caller Kappy Kappenman often requests this as his favorite jig to call to. As with many fiddlers, Joe tended to start the phrases of jigs with the down bow, slurring the pick-up notes (in this case trills) onto the down beat, as shown here.

Honest John can be heard on Northwest Folklife's 'Washington Traditional Fiddlers Project: Volume I.' Vivian Williams puts her inimitable take on it on the recently released (WOTFA Productions) 'Roses in Winter.'

May 2001

Me and My Fiddle

3

by Benny Martin
via Jim Calvert and Mary Acocello

The musical score is written in G major (one sharp) and 4/4 time. It consists of six staves of music. The first staff begins with a G chord. The second staff has G, V, and D7 chords. The third staff has G and C chords. The fourth staff has G, D7, and G chords, followed by a Coda section marked with a cross symbol. The fifth staff has A, V, and V chords. The sixth staff has A, D, and D7 chords, with a first and second ending bracketed. Below the final staff, it says "D.C. al Coda".

Benny Martin, who passed away this last year, was one of the great and influential fiddlers in the early years of bluegrass. Locally, his 'Me and My Fiddle' was something of a signature tune for **Jim Calvert** who turned it into a fine dance tune, as recorded for Northwest Folklife's 'Washington Traditional Fiddlers Project: Volume I.' I've enjoyed playing this tune myself for many dances over the years. It works well as either a two-step or a hoedown for square or contra dancing. The bowing marks are closer to my rendition than Jim's. He preferred using more of the Nashville shuffle—that is, a quarter note (or slurred pair of eighth notes on one bow-stroke) followed by two eighth notes played with separate bow strokes.

June/July 2001

Candlelight Waltz

from Mary Sharpe
Green Acres, WA

The musical score for 'Candlelight Waltz' is written in treble clef, 3/4 time, and the key of D major (indicated by two sharps). The piece begins with a key signature change from D major to G major (one sharp) for the first measure, then returns to D major. The notation includes several triplets (marked with a '3' and a slur), slurs, and dynamic markings such as 'V' (pizzicato) and 'D' (dolce). Chord symbols are placed above the staff: G, D, D7, A7, and A. A first ending bracket leads to a section labeled 'To Coda', and a second ending bracket leads to a section labeled 'Coda' marked with a circled cross symbol.

Mary Sharpe plays this lovely Canadian style waltz on Northwest Folklife's 'Washington Traditional Fiddlers Project: Volume I.' Listen to the bounce she gets by digging in a little with the bow and swinging the pairs of eighth notes with just a touch of a dotted rhythm. Here, the suggested bowing is meant to indicate her general style and is pretty close to the way she plays it. Mary, born in Saskatchewan and raised in Idaho, is a wonderful Canadian influenced northwestern style fiddler. She and her family band 'Seven Sharpes and a Flat' played on the first TV broadcast out of Spokane, Washington.

August 2001

The Ice Skater's Lament

5

waltz

By Carol Gaskins
via Denise Stinson

The musical score for "The Ice Skater's Lament" is written in 3/4 time and the key of D major (two sharps). It consists of eight staves of music. The notation includes various chords and trills, indicated by the following labels above the notes:

- Staff 1: D, tr, tr, A7
- Staff 2: A7, D
- Staff 3: D, tr, G, Em
- Staff 4: G, D, B7, E7, A7, D
- Staff 5: D, A7
- Staff 6: A7, tr, D
- Staff 7: D, G, Em
- Staff 8: G, D, Bm7, E7, A7, D

The score concludes with a double bar line and repeat dots at the end of the eighth staff.

Carol Gaskins - in Memoriam

I was very sorry to hear that Carol Gaskins recently passed away—he was a fine fiddler and will be greatly missed. Denise Stinson Jennings mentioned that she played several tunes that Carol composed and had recorded the lovely **'Ice Skater's Lament'** at a jam.

Carol was born in 1918 in Ainsworth, Nebraska where he learned many fine old time fiddle tunes from his father and grandfather, as well as from the early morning farm radio broadcasts. With his mother and brother, he played for barn dances nearly every Saturday night during his high school years. In addition to the dance fiddler's usual repertoire of hoedowns, waltzes and two-steps, Carol also played quite a few jigs. One of my favorites is 'Charlie Hunter's.' (This can be heard on Aly Bain and Phil Cunningham's CD, 'Another Gem' (WHIRLIECD6). I also enjoy playing his version of 'Cowhide Boots,' which can be heard on Northwest Folklife's 'Washington Traditional Fiddlers Project: Volume II.'

October 2001

Tennessee Gray Eagle

6

hoedown

from Jim Herd
Sunnyside, WA

The musical score for 'Tennessee Gray Eagle' is presented in four staves of music. Above the staves are various chord and technique markings: C, V, G7, F, and C. The music is written in treble clef with a key signature of one sharp (F#). The first staff ends with a double bar line. The second staff ends with a double bar line and repeat dots. The third staff begins with a repeat sign. The fourth staff ends with a double bar line and repeat dots.

Jim Herd of Sunnyside, Washington was one of the finest of the old style square dance fiddlers around. Born in 1919 and raised in the Missouri Ozarks, Jim grew up playing the fiddle for avid local square dancers who liked to dance at a pretty good clip; so a dance fiddler had to have a good sense of timing to propel the tune and the dancers forward. Incidentally, this tune was said to have been played by Thomas Jefferson, and one of his favorites.

Jim told me once: "I play a lot of the old time square dance tunes they played back when my grandfather was a young man. My grandfather Herd was a Union soldier. He carried his fiddle all through the Civil War and played around campfires. It's been handed on down from one generation to another, and that's why I know that the style I play today was the style that they played back in them days, because it was handed down from father to son, down to me. It's a lot of the same tunes, and the same style that they played back then. That's why I know it's particularly old time style fiddling."

Jim can be heard playing **Tennessee Grey Eagle**, as well as a number of other fine tunes, on his excellent CD on Voyager Recordings (VRCD 340). Jim is also featured on Northwest Folklife's 'Washington Traditional Fiddlers Project: Volume I.' Most recently some of his tunes are presented on Rounder Records' 'Traditional Fiddle Music of the Ozarks: Volume III.'

November 2001

Eli Greene's Cakewalk

tune of choice

by Sadie Koninski

Em

Am Em Am Em B⁷ B⁷ Em D

G (Em)

G D G G B⁷

In times such as these it seems appropriate to remind ourselves of the diversity of cultural connections and origins in the development of American music. Cakewalks were originally danced in African-American communities in the south in the 19th century. Musically they might be thought of as a transitional form from the old hoedowns and reels toward the ragtime forms. This particular one was composed by a Jewish (and female to boot) composer from New York, **Sadie Koninski** in 1896. Somehow it made its way to the Ottawa Indians of Michigan's Upper Peninsula. They in turned had learned their fiddling from French Canadian Voyageurs and fur trappers. Orphaned at a young age, **Arlie 'Buckskin Slim' Schaefer**, though white, was adopted and raised by the tribe. He learned many fiddle tunes as well as Voyageur songs and remembered the Indians doing square dances with fancy war dance steps and in full traditional regalia.

I first learned **Eli Greene's Cakewalk** in the early 1970s from Arlie Schaefer, who was then living in Roseburg, Oregon. There are also bits and pieces of Wayne Walters' (another Oregon old time fiddler) version in this rendition. I've since heard different versions and seen a publication of Sadie Koninski's original sheet music. The second parts tend to differ markedly but the first part is fairly consistent. This tune is popular with many of the contra dance bands. It can be heard on the CD 'A Portland Selection' by George Penk, Clyde Curley and Susan Songer. If I were playing it for a contest I would consider it a tune of choice.

December 2000/January 2001

Marmaduke's Hornpipe

8

hoedown

from Earl Willis
Springfield, OR
(originally Missouri)

The main musical score for Marmaduke's Hornpipe, measures 1-8, is written on four staves in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is primarily eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff: D, V, V, V, V, V, A, D, G*, A7, D, D, V, G, A, D, G, A7, V, D. Some measures contain triplets, indicated by a '3' and a bracket. The piece ends with a double bar line and repeat dots.

* The G chord (IV) provides a sense of movement even though it clashes slightly with the melody. This set of chords is known as "Missouri Rules" and is often preferred whether or not it fits exactly.

Variations on measures 2 & 3.

Two musical staves showing variations on measures 2 and 3. The first staff shows a variation with a triplet of eighth notes. The second staff shows a variation with a triplet of eighth notes. Both variations are written in the same key signature and time signature as the main score.

Earl would play close to the frog on this one for a choppy sound. The tip of the bow would fly back and forth, what he called the "Missouri whip."

The first three of these were Earl's standard interchangeable licks for this type of tune. The last one is lifted from Cricket on the Hearth. Also, try playing the 'A' part up an octave.

Marmaduke's Hornpipe

Back around 1972 when I was just getting started in this fiddle music, I attended a fiddle show hosted by Wayne Holmes (then of Eugene, OR). In introducing **Earl Willis**, Wayne referred to him as, "the best damn hoedown fiddler there is." Now, I've heard a lot of good fiddling since then, but rarely with Earl's driving rhythmic intensity. Missouri (and southern midwestern) square dance fiddling is particularly known for its rhythmic drive and powerful bow work. Earl used a range of shuffle patterns, from the familiar 'Nashville' 'double,' and 'Georgia' shuffles to less easily categorized cross rhythms. He was born in Mineola, Missouri around 1905 and learned to play mostly from his mother and aunt who were descended from Daniel Boone's brother, George. Other influences included African-American fiddlers in the area.

Marmaduke's Hornpipe is named for a 19th century governor of Missouri and is the quintessential "Missouri" tune (sort of the national anthem of Missouri fiddlers) with the rhythmic variations on the V chord (or 'dominant,' in this case 'A') as a key factor rather than a strictly melodic definition of the tune. It's difficult to write these tunes out that are more dependent on rhythmic expression and have them make any sense, but I've included bowing suggestions that may provide some sense of the style. I wouldn't get too caught up in trying to render it exactly as written but rather find your own way into the tune after listening and reading through it a bit. Jim Herd (VRCD 340) and Howard Marshall (VRCD 344) also play versions of this tune.

February 2002

My Daddy Was a Dutchman

9

waltz

from Ray Wright
Spokane, WA

The musical score is written on eight staves in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The melody is composed of eighth and quarter notes, with a repeating rhythmic pattern. Chord symbols G and D are placed above the staves to indicate the harmonic structure. The score begins with a double bar line and ends with a double bar line and repeat dots.

Chord symbols: G, D, D, G, G, D, D, G, G, D, G, G.

My Daddy Was a Dutchman

I am told that this lovely old time waltz was originally a song, 'My Daddy Was a Dutchman.' I kind of like Ray's title though and will stick with it. **Ray Wright** was born in 1919 near Big Sandy in north-central Montana where his parents had homesteaded. A local German fiddler taught him a lot about fiddling for dances, urging him to "leave holes for the dancers to put their feet in." And Ray became the master at just that—with gentle pulses of the bow on the long notes to keep the beat and short little 'catch' notes that are sometimes there and sometimes not. Listen carefully to his recording of this tune for some real old-time prairie dance fiddling. After moving to Spokane and joining WOTFA, Ray inspired many former and would-be fiddlers to give it a go. His daughter, Sheila Everts, carries on the family tradition and is a great fiddler in her own "Wright." Two young neighbor boys also got their start listening to and learning from Ray and Sheila. That would be Tony and Terry Ludiker, two of the finest fiddlers ever.

Long after this was published in the newsletter, Vivian Williams informed me that the tune has another history as well. It was also known as ... "La Cachucha", which was a popular Spanish dance, made famous by Viennese ballerina Fanny Elssler around 1840. The painter William Sydney Mount from Long Island, who was a fiddler, and who painted that famous picture of a handsome black boy playing the banjo plus lots of other pictures of black banjo players and fiddlers, went to one of her performances on her tour of America 1840 - 1843. He wrote a letter to his brother about how impressed he was with the dance, and wrote the tune down for his brother, who also was a fiddler. I looked at his transcription, and it seemed real familiar, and I finally realized it was the same as "My Daddy Was a Dutchman." Somewhere I have a book about Mount that includes the letter and the transcription. A web search makes it seem that 'La Cachucha' was the name of a type of dance, rather than the name of a specific tune, although most of the web information is in Spanish so I can't read it. Incidentally, Mount wrote a fiddle tune called 'Oregon Trail.'"

March 2002

Fatback Meat and Dumplings

10

Hoedown

from Glenn Berry
Seabeck, WA



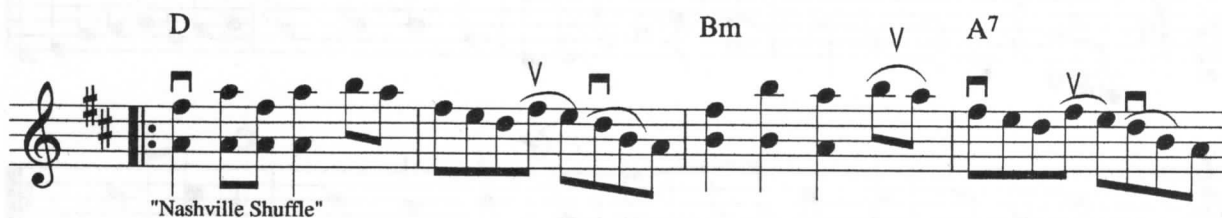
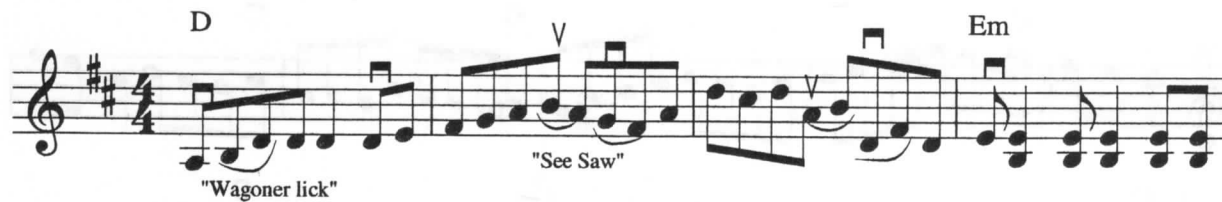
I think it was back in the mid-eighties or so. I was visiting my in-laws in Poulsbo when I heard some very tasty fiddle music wafting through the trees. Wandering over to the Amundsens' place next door, I found **Glenn Berry** holding forth with some hoedown fiddling the likes of which I hadn't heard in a long long time. In fact, his Missouri influenced fiddling was the closest thing to Earl Willis (see Tune 8) that I've heard to date. Glenn also, by the way, traces his ancestry back to the Daniel Boone family. Born in southern California in 1924, Glenn learned to fiddle from his father and a passel of other local fiddlers. He now lives in Seabeck, Washington where he is active at local jams and wherever else we can talk him into playing. Glenn has quite a few of these nice, old time, hoedowns which he plays with a kind of rolling shuffle rhythm, quite complex actually, when I try to make sense out of the bowing patterns. This is one of my favorite square dance tunes. It works well either at a medium tempo with a little swing or up tempo as a real barn burner.

Glenn can be heard on the Northwest Folklife release, 'Washington Traditional Fiddlers Project: Volume I' as well as WOTFA's 'Roses in Winter.'

April 2002

Uncle Jimmy Johnson

by Bob Simmons
Granite Falls, WA



Uncle Jimmy Johnson

Bob Simmons, late of Granite Falls, Washington, put this excellent hoedown together to honor his uncle (Jimmy Johnson, of course). The bowing is as close as I could get to the way he played it. Those two note slurs across the beat add some nice elements of phrasing to the basic saw stroke pattern.

Bob was born (1915) and raised in southern Illinois and played fiddle for old time square dances with his father and brothers. As a young man, he played popular music in a three-piece band in Chicago and then got a regular job on a St Louis radio station by winning a fiddle contest. The 'Renfro Valley Barn Dance' included such well known stars of the era as the Coon Creek girls. In the forties and fifties Bob toured with Pee Wee King's band (the co-composer of the Tennessee Waltz) and with Clayton McMichen's 'Georgia Wildcats.' (McMichen is also famous for his recordings with 'Gid Tanner and his Skillet Lickers.' Upon retiring from the life of the road, he lived for a spell in Wyoming, then Montana, and finally Granite Falls, Washington. I had the opportunity to visit and play with him on several occasions late in his life and only wish I had known him earlier. He was a fine person and great all around dance fiddler. Mike Oenbring plays quite a few of Bob's tunes and can be heard at local jams.

You can hear him play 'Uncle Jimmy Johnson' on Northwest Folklife's 'Washington Traditional Fiddlers Project: Volume I.' Also, Voyager Recordings has a CD out of Bob's music (VRCD334).

May 2002

Blueberry Jig

By Andy DeJarlis



One of the annual highlights for me during the 1970s when I lived in Eugene, was attending the Warwicks' campout in Williams, Oregon. I particularly loved to listen to and dance to Don Gish's fiddling, with June Secor backing him up on piano and maybe Jim Hoots on bass or John Melnichuck on guitar. (Don was one of the co-founders of WOTFA.) I taped this tune during one of those sessions and have played it ever since at shows, contests, contra and square dances. A few years after learning it, I heard Chuck Griffin (of Olympia, Washington) play it and he gave me the name and composer. Since then I keep discovering that one or another of my favorite tunes were compositions by **Andy DeJarlis**. Andy's tunes are played all across Canada and the northern United States. He was born around 1915 in Woodbridge, Manitoba and learned Métis and French Canadian fiddle tunes from both sides of his family. (The Métis are of mixed French and Indian descent and adapted the French and Scotch/Irish Fiddling to their dance and song traditions.) Andy was an extremely popular dance fiddler and radio entertainer in the nineteen thirties and forties, recording more than 25 albums. Rock fans take note: his death on September 18, 1975 was the fifth anniversary of Jimi Hendrix's passing.

June/July 2002

Blue Mountain Waltz

13

from Gil Kiesecker
Seattle, WA

The musical score for "Blue Mountain Waltz" is presented on four staves. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 3/4. The melody is written in treble clef. Chords A and E are indicated above the staff at various points.

Staff 1: Chord A is indicated at the beginning. Chord E is indicated after the first measure.

Staff 2: Chord A is indicated at the beginning. Chord E is indicated after the first measure. Chord A is indicated at the end of the staff.

Staff 3: Chord A is indicated at the beginning. Chord E is indicated after the first measure. Chord A is indicated at the end of the staff.

Staff 4: Chord A is indicated at the beginning. Chord E is indicated after the first measure. Chord A is indicated at the end of the staff.

Blue Mountain Waltz

One of the highlights of the annual Fiddle Camp at Kittitas has been the dance fiddlers' fiddle contest, in which scores are determined by the number of couples on the dance floor. Great fun is had as friends and family round up all the dancers they can to help out their favorite fiddler. The pull of the music, however, is ultimately the deciding factor. Invariably in this kind of friendly competition, **Gil Kiesecker** is the hands-down winner. Avid dancers flock to the floor in anticipation and the rest are just unable to sit still once Gil starts fiddling. Whether it's a waltz, two-step, stomp, schottische, jig or hoedown, there's no doubt about it, it's time to dance!

Raised in the town of Anatone in Asotin County, where Oregon's Blue Mountains reach up into southeastern Washington, Gil began playing fiddle at around ten years of age. Prior to that, he played drums in the school band and seconded his father's fiddling at local dances on the pump organ. As a teenager and a young man, he would sometimes ride horseback for fifteen or twenty miles to play for dances. After serving in the Army from 1940-45, Gil moved to Seattle where he worked in the grocery business, putting the fiddle aside until 1974 when he joined WOTFA. Since then, he has played frequently at fiddle shows and local events with his band the 'Stubble Jumpers.'

Gil now has two CDs on Voyager Recordings (VRCDs 356 & 360). The first of these includes the Blue Mountain Waltz, which he played back in the old fiddling, farming and ranching days in Anatone. He is also featured on Northwest Folklife's 'Washington Traditional Fiddlers Project: Volume I' and WOTFA's 'Roses in Winter.'

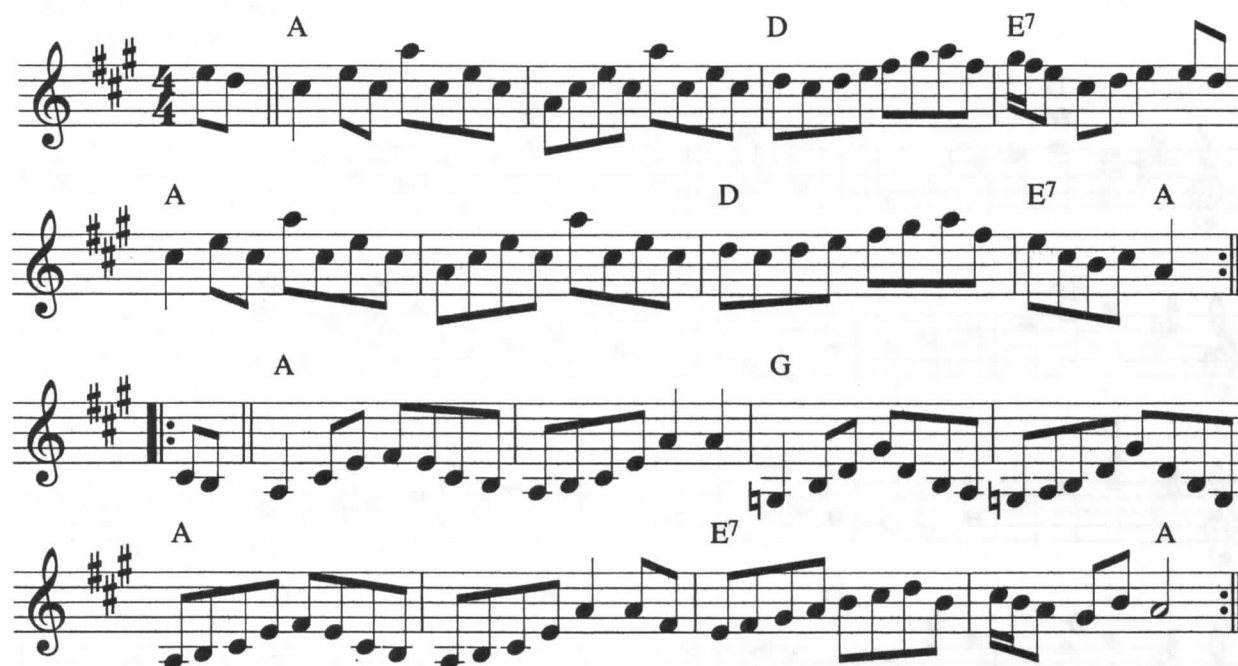
August 2002

The Wind That Turns the Mill

14

hoedown

by Andy DeJarlis
from Mabel Vogt



Congratulations and thanks to the workshop committee for putting together another wonderful week of fiddling fun and mayhem at the Kittitas Fiddle Camp. The level of musicianship among the students just keeps getting higher every year. One highlight for me was listening to and jamming with **Mabel Vogt** of Potlatch, Idaho, who was on the staff this year. She has a great northwestern and Canadian style, dynamic and technically accomplished, but with a very nice old time flavor to it. Years ago I learned 'The Wind That Turns the Mill' from her at Wieser. She learned it from British Columbia champion old time fiddler, Bob Montgomery. It was recorded by and most likely composed by the great Métis fiddler, **Andy DeJarlis**. (Thanks to Bert Saundry of Surrey, B.C. for a list of DeJarlis' compositions.)

September 2002

West Coast Waltz (Vest Kustens Vals)

from Victor Alfredson
Seattle, WA

Chords indicated in the score:

- Staff 1: D, tr, tr, A7
- Staff 2: tr, tr, D
- Staff 3: D, tr, G
- Staff 4: G, tr, D, A7, D
- Staff 5: D, A7
- Staff 6: A7, D
- Staff 7: D, G
- Staff 8: G, D, A7, D

West Coast Waltz

"I particularly like that nice Swedish waltz; who is that **Victor Alfredson** fellow, by the way?" are comments I've heard on several occasions and also read in a review of the 'Washington Traditional Fiddlers Project: Volume II' CD. Vic plays with a sweetly plaintive, almost haunting touch of the bow on the strings, with a slight pulse on the beat. Give a listen to the CD or catch Vic at one of the fiddle shows or Scandinavian cultural events in Ballard. I always enjoy playing tunes with Victor, often seconding him on the fiddle or backing him up on guitar. Playing this waltz with him on several occasions over the summer reminded me how much I liked it and I have been playing it a lot more on my own of late. I thought you all might also enjoy it. Vic learned this waltz as a teenager in Goteborg on the west coast of Sweden in the province of Boslan. It was one among many fine tunes he brought with him when he moved here in the 1950s. He has also continued to learn tunes from various Washington old time fiddlers, which all seem to take on a lovely accent, kind of a Scandi-Ballard-old-time fiddle style.

October 2002

The Swedish Two-Step

from Sam Davidson
Belfair, WA
(Originally Shetland Islands)

The musical score is written in G major (one sharp) and 4/4 time. It consists of four staves of music. The first staff starts with a G chord and a melody. The second staff begins with a C chord, followed by a G chord, then a first ending with D, A7, and D chords, a trill, and a second ending with D and G chords. The third staff has an Em chord and a descending melody. The fourth staff has a D chord and an ascending melody.

(Repeat 1st part with second ending to end the tune)

One of my favorite summer things to do is sit and jam at the campouts. At the District Five soiree last Labor Day weekend we were well into some good fiddle tunes when we were joined by Sam Davidson of Belfair, Washington. He played the lovely 'Christiania Waltz' and a lively 'Smash the Windows' among other fine tunes, and then one he called the '**Swedish Two-Step.**' This one in particular caught my ear, kind of Scandinavian with Celtic overtones. In fact, Sam hails from the Shetland Islands, which are northeast of Scotland and not all that far from Norway, so the mix is a natural one.

Sam was born in 1914 and began fiddling at the age of nine, playing for dances by thirteen: jigs, reels, waltzes, quadrilles and a dance (and tune) called the 'Boston Two-Step.' After WWII he lived in London for a time, since work was scarce in the Shetlands, immigrated to Toronto and eventually to Los Angeles where he worked in the Aerospace industry. Upon retirement he moved to western Washington to be near his son. He continues to learn new Shetland tunes from recordings and goes back periodically. Sam plays regularly with the District Five old time fiddlers. (Thanks to Miche Baker-Harvey for recording the tunes and other details.)

November 2002

Boston Two-Step

17

Tune of Choice

from Sam Davidson
Belfair, WA

The musical score for "Boston Two-Step" is presented in six staves, each containing a line of music in 4/4 time with a key signature of three sharps (F#, C#, G#). The notation includes eighth notes, quarter notes, and triplets. Chord symbols (A, D, E7) are placed above the staff lines to indicate the harmonic structure. The first staff begins with a double bar line and a repeat sign. The second staff ends with a double bar line and a repeat sign. The third staff begins with a triplet of eighth notes. The fourth staff ends with a triplet of eighth notes. The fifth staff begins with a double bar line and a repeat sign. The sixth staff ends with a double bar line and a repeat sign.

Boston Two-Step

Continuing in the Shetlands Island vein, here's another sweet tune from **Sam Davidson**. Being geographically challenged Americans, we assumed the tune was named for Boston, Massachusetts in the good old U. S. of A. Not so, he and Bríd (who is Irish born and knows a thing or two) informed us. Boston is a town on the southeast coast of England in the County of Lincolnshire from which, in 1620, the famous Mayflower set sail. As well, on this date (Nov. 11) in that year those same pilgrims were anchored off Massachusetts, soon to establish their home city's namesake. Interestingly though, further research (since the first publication) suggests that the dance may well be American in origin, and was brought to the Shetlands by sailors or returning emigrants. Who knew? Bríd Nowlan (fine fiddler and scholar) will take it from here with some details of the dance itself. (Thanks again to Miche Baker-Harvey for recording the tune and for help in figuring out the dance steps).

The Boston Two-Step (dance)

From Bríd Nowlan: "I spent a very pleasant evening, a few weeks ago, with Sam Davidson, during the course of which he attempted to teach the Boston Two-Step to some very poor students. This is not a two-step as generally understood, but a type of barn dance, or pattern dance — a little like a schottische. Couples line up behind one another on the floor, and dance around the room, more or less in a circle.

To follow the dance, hold your partner's hand and walk four steps forward while the fiddler plays through the first half of the tune's 'A'-part. Turn together to retrace those four steps along the second half of the A-part. Face your partner and step sideways for four beats, and back again, then continue into a turning box step for another four beats. The dance then repeats for the B-part of the tune.

Some people who have lived and danced in the Seattle area for longer than I have remember dancing the Boston Two-Step years ago. Unfortunately, none that I spoke to could describe the steps and, so far, I haven't been able to track down any printed references. But this transcription does fit with the tune, so please do try it at home. And if anyone out there has more information about this dance, I would love to hear from them."

December 2002/January 2003

Discography

Roses in Winter: A Celebration of Washington's Old Time Fiddlers. Washington Old Time Fiddlers Association. 2005.

Washington Traditional Fiddlers' Project, Volume I: Old Time Dance Fiddling. Northwest Folklife, 1993.

Washington Traditional Fiddlers' Project, Volume II: Generations. Northwest Folklife, 1995. Northwest Folklife. 305 Harrison, Seattle, WA 98109. www.nwfolklife.org

Jim Herd: Old Time Ozark Fiddling (VRCD 340). Voyager Recordings.

Gil Kiesecker: Fiddler from the Blue Mountains (VRCD 356). Voyager Recordings, 2002.

Gil Kiesecker: Blue Mountain Memories (VRCD 360). Voyager Recordings, 2004.

Bob Simmons Remembering (VRCD 334)

Voyager Recordings, 424 35th Avenue, Seattle, WA, 98122. www.VoyagerRecords.com

Traditional Fiddle Music of the Ozarks, Volume III. Rounder Records 82161-0437-2

A Portland Selection: Contra Dance Music in the Pacific Northwest. George Penk, Clyde Curley and Susan Songer.

Track List

1. *Joe King's Hornpipe*, Joe Pancerzewski
2. *Honest John*, Joe Pancerzewski
3. *Me & My Fiddle*, Jim Calvert (by Benny Martin)
4. *Candlelight Waltz*, Mary Sharpe
5. *Iceskaters Lament*, Carol Gaskins (by Carol Gaskins)
6. *Tennessee Gray Eagle*, Jim Herd
7. *Eli Greene's Cakewalk*, Stuart Williams (by Sadie Koninski)
8. *Marmaduke's Hornpipe*, Stuart Williams
9. *My Daddy Was a Dutchman*, Ray Wright
10. *Fatback Meat and Dumplings*, Glenn Berry
11. *Uncle Jimmy Johnson*, Bob Simmons
12. *Blueberry Jig*, Stuart Williams (by Andy DeJarlis)
13. *Blue Mountain Waltz*, Gil Kiesecker
14. *The Wind That Turns the Mill*, Mabel Vogt
15. *West Coast Waltz*, Vic Alfredson
16. *Swedish Twostep*, Sam Davidson
17. *Boston Twostep*, Sam Davidson

Back up: David Cahn, guitar (Tracks 7, 8 & 11); Jean Levold, piano (Track 13); Tony Mates, bass (Track 10); David Roen, guitar (Track 14); Laura Smith, banjo (Track 6); Olivia Statler, guitar (Track 10); Phil Williams, bass (Tracks 1, 2 & 6); Stuart Williams, guitar (Tracks 4, 9, 15, 16 & 17); Vivian Williams, guitar (Tracks 1, 2 & 6), piano (Track 12)

Recordings: Tracks 1, 2, 3, 4, 9, & 11 from 'Washington Traditional Fiddlers' Project, Volume I: Old Time Dance Fiddling,' Northwest Folklife; Track 6 from 'Jim Herd: Old Time Ozark Fiddling,' Voyager Recordings (VRCD 340); Track 3 recorded on cassette tape by Denise Jennings and mixed at Voyager Recording Studios; Tracks 7, 8 & 12 recorded at Voyager Recording Studios, 2004; Track 10 recorded at Northwest Folklife's Fiddlers Showcase Concert, 1999; Track 13 from 'Gil Kiesecker: Fiddler from the Blue Mountains' Voyager Recordings (VRCD 356); Track 14 recorded by David Roen, 2005; Track 15 from 'Washington Traditional Fiddlers' Project, Volume II: Generations,' Northwest Folklife; Tracks 16 & 17 recorded by Stuart Williams & Bríd Nowlan at Sam Davidson's home in 2004 and mixed at Voyager Recording Studios.

Mixed and mastered at: Voyager Recording Studios, Seattle, 2005.

Recording Engineer: Phil Williams

Producers: Stuart Williams & Bríd Nowlan

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Track List

Background

Ever since its early days, the Washington Old Time Fiddlers Association has published a tune in its newsletter centerfold. The monthly task of choosing and transcribing a tune falls to the association's Music Editor. Warren Colebank filled that role for many years and was succeeded first by Pete Martin and most recently by Stuart Williams. But the newsletter doesn't come with a sound-track, and learning tunes off the page can be both difficult and unsatisfactory.

When Stuart took over the baton from Pete in March 2001, he printed tunes that were available on recordings, so that interested fiddlers might have some chance of learning a tune from its source. But that still involves gathering together a number of recordings. The obvious solution is to collect the tunes on one recording, which is what has been done here.

These fiddlers and tunes represent the recent past of northwestern fiddling. They lived and played in this region, although many of them learned elsewhere and were already accomplished fiddlers when they arrived here as adults seeking work. Many are fiddlers with whom Stuart has played over the past thirty years. All were, or still are, stalwarts of the Washington Old Time Fiddlers Association, or its sister organization in Oregon. All learned to play from family members or neighbors and enjoyed a certain stature in their communities as the man (or, less often, woman) who made dancing possible.

The predominant musical influences in the northwest come from the southern stylistics of the Midwest, the sweet Scandinavian tones of the Northern Plains, and the melodic European reels of Canada. Fiddlers who arrived here as adults would have come with a playing style already ingrained from their childhood playing. But as they met and played with each other in their new homes they swapped tunes with each other, incorporating the new tunes into their well-developed repertoire and playing style. The next generation of fiddlers would have the opportunity to learn from these masters and would often combine elements of each in their playing. So, while Joe Panzcerewski's focus on clearly noting the melody of a tune reflects the strong Canadian influence on Northern Plains music, and Earl Willis' driving shuffles proclaim his Missouri Ozark origins, both are combined in the rhythmic, lyrical playing of native northwesterner, Jim Calvert.

This collection is a snapshot in time and space, a representation of the long history of fiddle music in the Northwest. The association was established to nurture this tradition and escort it into the future and this recording is intended to further that work. But nothing can take the place of playing with and learning from a fiddler at a jam session, dance or workshop. We hope that you will learn these tunes, then seize the next opportunity to play them with or for other musicians.

(Brid Nowlan)