

The Evergreen Fiddler Tunebook

Volume II

*Tunes from newsletter of the
Washington Old Time Fiddlers Association
2003-2004*

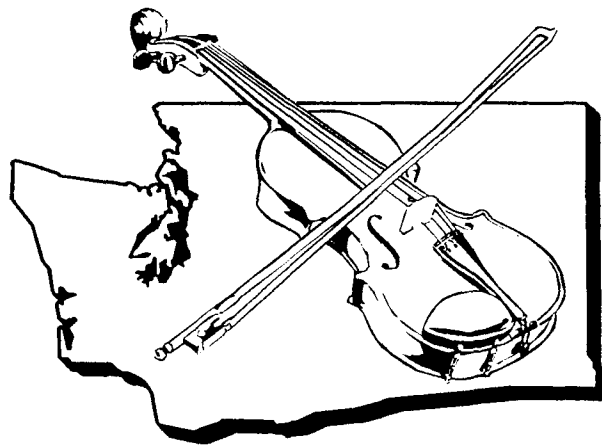
compiled and transcribed

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.
(Visit the association's web site, www.wotfa.org, for more information.)



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Contents

Background

Introduction

Tunes

1. Briar Patch

2. Wilson's Clog

3. Sam & Elzie

4. Harry's Hambo

5. Blue Water Hornpipe

6. Irishman's Heart to the Ladies

7. Sierra Swing

8. Thunder Hornpipe

9. A & E Waltz

10. Monkey in the Dogcart

11. Perth Waltz

12. Little Bertha

13. Williamson's Hornpipe

14. Portland Fancy

15. Lofotingen

16. Columbus Cotillion

17. The Barn Raising

18. To An Old Rose

19. Heel Flies

20. Walk Along John

Discography

Bibliography

Track List

Red Chord

Background

A couple of years ago, a conversation with Roy Calvert, President of Washington Old Time Fiddlers Association (WOTFA), led to the decision to produce a recording of the tunes from their newsletter—the Evergreen Fiddler. Last year, Volume I with the tunes from 2001 and 2002 was released; Volume II includes tunes from 2003 and 2004. Many of these tunes are also available on other recordings, which are listed in the discography and referenced in the tune notes.

The appearance of each “tune-of-the-month” in the newsletter’s centerfold is eagerly awaited by the association’s members. As Music Editor since January 2001, Stuart Williams has been responsible for choosing and transcribing each tune. Most of these were collected from fiddlers in the Northwest over the past thirty-five years and provide a glimpse into this region’s rich fiddling heritage. That heritage reaches across time and place to include midwestern hoedown fiddling, the sweet Scandinavian tones of the Northern Plains, and the melodic jigs and reels of Canada, themselves influenced by the music of Ireland and Scotland. The fiddlers from whom the tunes in this collection were learned lived and played in the Northwest. Some were born and raised here while others brought their music with them as adults. They all learned in the traditional way, from family or neighbors, and enjoyed the stature afforded musicians in the days before recorded music was widely available.

WOTFA was founded in 1965 expressly to nurture our state’s rich fiddling tradition and guide it into the future. We regard a fiddling tradition as one in which tunes and their stories are passed directly from one fiddler to another. In such a tradition, printed and recorded materials can serve a useful purpose, as a memory aid and as a store of knowledge but they are no substitute for the real thing—fiddlers at play. We hope this collection will inspire you to join in a jam somewhere soon.

Bríd Nowlan, Series Producer

Introduction

These are, by and large, dance tunes learned from traditional old time fiddlers living in the greater northwest and Western Canada. The fiddlers represented here inspired me with their depth of connection to the musical traditions as well as their great musicianship. Some fiddlers came from farther east and south bringing their traditions with them, others were raised in the rural Northwest and carry on regional and family fiddle traditions. Their styles were influenced by the confluence of musical cultures found here, in particular, the blend of Scandinavian, Midwestern and Western Canadian styles.

Recordings

The accompanying CD includes recordings of these fiddlers whenever possible. When good recordings were not available either Vivian Williams or I played the tune. The recordings range from studio and concert quality to field recordings made on small hand held recorders. As such, the fidelity varies from track to track, but the important thing is the quality of the music and the opportunity to listen closely to fiddling that reaches back to an era of North American dance music that is no longer readily available.

Transcriptions

The tunes as they were printed in the original newsletter often represented my own take on them after having played them for many years. It's amazing how much a tune will change over time as a fiddler has his or her way with it! For this edition I went back and revised the transcriptions to correlate more closely with the particular recordings presented here. For these purposes I kept to just the occasional bowing suggestion or ornament notation for the purpose of indicating a general style and left most of the tunes pretty sparse. A close listening will bring out details of styling, as well as make the tunes easier to learn. The chords indicated are mostly as they were played on the recording. Chords in italics are among some of the interesting substitutions.

Notes on the Tunes

We made a few changes here and there to improve clarity and accuracy and to bring the tune comments up to date. As these were originally intended for the association membership via their newsletter, a certain familiarity with our regional fiddlers and with fiddling terminology was assumed. For those of you new to northwestern traditional old time fiddling, welcome aboard; you may also want to look at some of the materials listed in the back.

Stuart Williams, WOTFA Music Editor

1

Briar Patch

Hoedown

from Jim Evans

Sumner, WA

The musical score for 'Briar Patch' 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 and ends with an Em chord. The second staff has G, C, D, and G chords. The third staff has G and D chords. The fourth staff has G, C, D, and G chords. The fifth staff has G and D chords. The sixth staff has G, C, D, and G chords. The music is a hoedown tune, characterized by its lively rhythm and melodic structure.

Jim Evans is a fine, old style Texas hoedown fiddler. I just can't seem to sit still when he starts to fiddle. **Briar Patch** is one of the tunes he taught at a recent workshop for District 8 of the Washington Old Time Fiddlers Association (WOTFA). His bowing style is a vigorous back and forth saw-stroke with the occasional shuffle bow thrown in to keep the dancers on their toes.

Born near Fort Worth, Texas in 1920, Jim learned to play from his father and several other local old time fiddlers. He plays a lot of the old time square dance tunes as well as some very danceable waltzes, two-steps and fox trots. Catch him at one of the fiddle shows or playing this tune on Northwest Folklife's 'Washington Traditional Fiddlers Project: Volume I.' Jim is also featured in the WOTFA production, 'Roses in Winter: A Celebration of Fiddlers in Washington State.'

February 2003

Wilson's Clog

2

from Wally Bloom
Saskatchewan & Veneta, OR

* D G D G D Em A⁷₃

D G D G A D

** A *tr* A⁷

D G D G A⁷ D

* interesting variation for 1st & 5th measures

D Em

** alternatively, play with bowed triplets.

Wilson's Clog

I first learned **Wilson's Clog** (also known as Fred Wilson's Clog) from **Wally Bloom**, then of Veneta, Oregon. He is a wonderful fiddler, originally from Saskatoon, Saskatchewan, with a fine batch of jigs and reels as well as swing tunes. Linda Danielson (an excellent fiddler and folklorist in her own right) and I spent some pleasurable Saturday afternoons at the Bloom family's gas station playing tunes with Wally and his dad back in the early seventies.

The tune is one of a family of similar tunes including Harvest Home and Cincinnati Hornpipe. Others are the Zig Zag Clog, Ruby Lips and the Cliff Hornpipe. Samuel Bayard (in 'Dance to the Fiddle, March to the Fife') mentions that it was popular with fiddlers and fifers in early 19th century Pennsylvania. Harvest Home is popular with Irish musicians while the Cliff Hornpipe is associated with Newcastle, England fiddling and step dancing. James Hill, a Scotsman living in Gateshead on the south shore of the River Tyne around 1840 popularized, and may have put together, the latter tune named for the cliffs just north of the mouth of the Tyne. He was a popular fiddler and prolific composer. Many of his tunes were preserved in writing by his fans and friends. (Thanks to Seattle button box player Phil Katz, who stood upon those very cliffs, for teaching me the Cliff Hornpipe and for information on James Hill.)

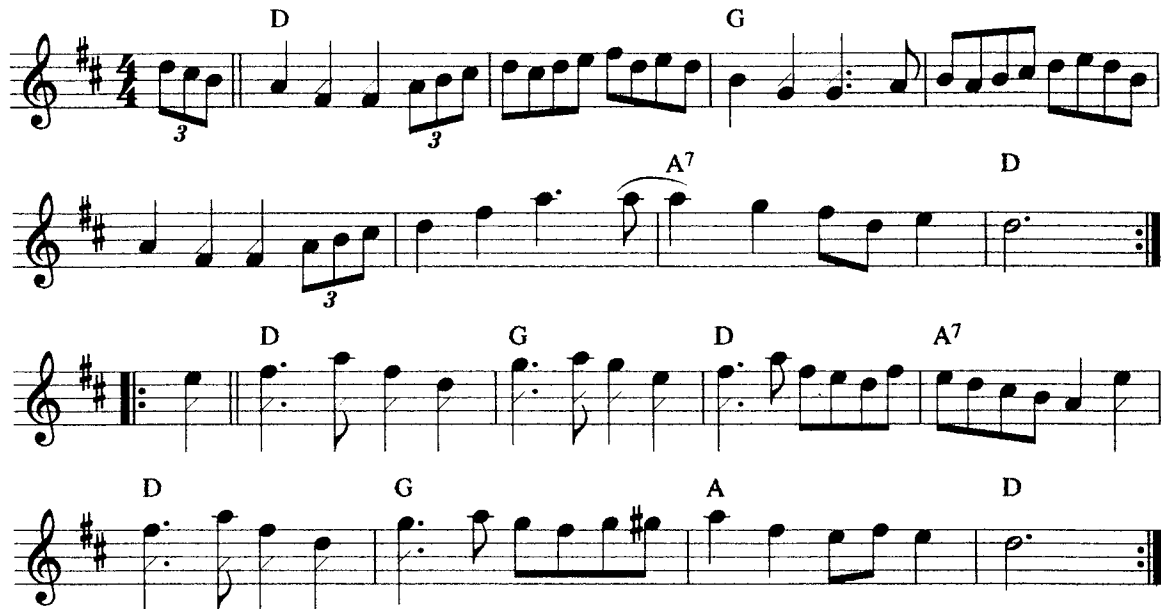
March 2003

Sam and Elzie

3

Hoedown

from Harley Bray
and Vivian Williams



Harley Bray is, bar none, the best bluegrass style five string banjo player for backing up fiddle tunes I've ever had the pleasure to play with, or even heard for that matter. You may have heard him jamming with Phil and Vivian Williams at the WOTFA fiddle camp in Kittitas, Washington or at other sessions. He has a way of floating unobtrusively on and around the melody that is just delightful. Harley learned **Sam and Elzie** from his older brother Wilson, who in turn got it from their father, Montie Monroe Bray, an old time square dance fiddler from Illinois. You can hear it on 'Bluegrass Hoedown', a wonderful CD of square dance favorites by 'Williams and Bray' on the Voyager label. That would be the aforementioned Williamses along with Harley and Shera Bray.

Flash back to the 1950s and '60s. **Red Cravens and the Bray Brothers** were one of the hot young bands on the bluegrass scene in the Midwest. Often with **John Hartford** on fiddle, they were regulars on the radio station WHOH out of Clinton, Illinois and at festivals such as Bean Blossom in Indiana. Their impact on the developing bluegrass sound was quite strong. Joining Red on guitar and Harley on banjo were Harley's brothers, Francis Bray on bass and Nate Bray on mandolin. Tapes of the radio shows were passed around for years lending the band something of a cult status. Today some of these recordings are available on a couple of CDs issued by Rounder Records (see discography) and are among my favorites from the bluegrass side of the street.

April 2003

Harry's Hambo -Jenta Och Ja-

from Harry Johnson
Bothel, WA



I didn't catch the name of this tune when I taped **Harry Johnson** playing it some years back, so I've always just called it '**Harry's Hambo.**' Its real name is **Jenta Och Ja** (or something like that) and it is quite popular with Scandinavian fiddlers. The dance has some lovely swoops and spins in it and feels nothing like a waltz, even though it is in 3/4 time. In a contest it would technically be a tune of choice, but might cause some confusion as some judges might assume that it is just a waltz with a funny beat.

You may have heard Harry at one of the many of the fiddle shows or contests he attends. He is simply delightful to listen to with his old Norwegian tunes learned as a boy from his cousin and grandfather back in North Dakota and with many fine Canadian style jigs and reels as well. Among his many contest wins is a first in the national seniors' division at Weiser, Idaho. Harry is featured on Northwest Folklife's 'Washington Traditional Fiddlers Project: Volume I,' WOTFA's 'Roses in Winter: A Celebration of Fiddlers in Washington State' and, most recently, a double CD set of his music (also released by WOTFA).

May 2003

Blue Water Hornpipe

5

Hoedown

Originally 'President Garfield's Hornpipe' in Bb
by Harry Carlton
In A from Harry Johnson

A E7

A E7 A

D A E7 A

D A E7 A

The **Blue Water Hornpipe** (or Reel) is one of my all time my favorite tunes. It manages to gather up quite a head of steam, harmonically speaking, using only the I, IV & V chords and is an excellent choice for contra dancing, as well as traditional square dancing. The optional V of V (B7) adds even more chordal push. In addition to this version recorded by **Harry Johnson**, I have heard something akin to this also played with a lot of drive and verve by one of our other favorite North Dakota/Washington fiddlers, **Joe Pancerzewski**. The tune was originally composed by Harry Carlton in Bb and printed in Cole's 1001 Fiddle Tunes, a.k.a. the Ryan Collection, as President Garfield's Hornpipe. Harry Carlton also composed President Grant's Hornpipe and who knows how many other presidential tunes. In fact, the tradition of remembering presidents (for better or worse) continues today with fiddle tunes such as Bill Clinton's Hornpipe, Nixon's Farewell and Kicking George Bush Upstairs (whatever that means). This tune's namesake, our 20th president, James Abram Garfield served less than a year before he was assassinated in 1881. Whatever his accomplishments, he did play the fiddle and also left behind a son Abram who, by the way, was married to Sarah Williams whose cousin Carl Stuart Williams was my grandfather. (Still no relation to Phil & Vivian Williams, thankfully). Hmm...It's that 6 degrees of separation thing I suppose. Hear more of Harry on his CD, 'Harry Johnson: North Dakota Fiddler' (WOTFA Productions, 2006).

June/July 2003

Irishman's Heart to the Ladies

Jig

from Wayne Holmes
Portland, OR



This old Irish jig, the **Irishman's Heart to the Ladies**, is one that I first heard played by **Wayne Holmes** of Eugene, OR (now Portland). He was the first of many fine Northwestern old time fiddlers I met after moving out west in the early '70s. I spent many happy evenings learning to back him up on guitar and taping his tunes to work on later at home. He had first learned to fiddle from his uncle as a boy and later took up classical violin, playing orchestral music for many years while living in Chicago. On his return to Eugene he began fiddling again and picked up many fine tunes, waltzes in particular, at contests around the Northwest. His playing has a real lyricism and clarity that I have greatly admired.

Jigs like this were historically played for square dancing in this area. Nowadays they are more likely to be heard at contra dances with the fast hoedowns more likely to be chosen for square dances. Kappy Kappenman is one of the few callers left who will still ask for a jig to accompany a square dance.

August 2003

Sierra Swing

7

**by Marvin Standifer
as played by M.C. Pigg**

The image displays six staves of musical notation for the song "The Rose Tree" in G major, 4/4 time. The notation is written on a single staff with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The melody is composed of eighth and quarter notes, with some measures featuring a half note. Chord symbols (G, D7, C, A7) are placed above the staff to indicate the harmonic structure. The piece concludes with a double bar line and repeat dots.

Sierra Swing

California old time fiddler, **Marvin Standifer** composed this delightful swing tune. I've not met the man, but he has been spoken of very highly as a fiddler. Some time after learning **Sierra Swing** from **M.C. Pigg** (late of Bremerton, Washington) I saw a transcription of Mr. Standifer's version, which was quite a bit different from what you see here. I've been playing it this way far too long to change, and I'm quite fond of M.C.'s take on it so I'll keep doing it the "wrong" way.

Martin 'M.C.' Pigg grew up in Missouri and Oklahoma where he learned by playing along with his mother who played old dance tunes, hymns and popular songs on the piano. Like many of his age and era, he was a big fan of Bob Wills and took in his live radio broadcasts whenever he could. Up to his death in the mid nineties, M.C. was very much in demand at fiddle shows and dances for his very danceable two-steps and waltzes, as well as his gregarious showmanship. He also would often wow the crowd with a trick exploding fiddle. Catch M.C. on Northwest Folklife's 'Washington Traditional Fiddlers Project: Volume I.'

September 2003

Thunder Hornpipe

8

Hoedown

from Bob Simmons
Granite Falls, WA

The musical score for 'Thunder Hornpipe' is written in Bb major (two flats) and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of two flats. It features a melody starting on Bb, with a Bb chord above the first measure and an F chord above the fifth measure. The second staff continues the melody, with Bb, Eb, and F chords indicated. The third staff includes a triplet of eighth notes and a repeat sign, with Bb, F, Eb, and F chords. The fourth staff provides a harmonic accompaniment with chords F, Gm7, Eb, C7, F7, and Bb. The piece concludes with a double bar line and repeat dots.

One of my favorite tunes to come out of my jaunts past the crooked mile up towards Granite Falls to visit **Bob Simmons** was this gem of a hoedown, the **Thunder Hornpipe**. While the key of Bb and the double stops might seem daunting, I assure you it's worth the effort.

Bob Simmons (see 'Evergreen Fiddler Tunebook: Volume I') had quite a professional career as the house fiddler on the Renfro Valley Barn Dance (a popular radio show) and with numerous well known country stars (Pee Wee King, Clayton McMichen, the Coon Creek Girls etc.). We are delighted that he chose to retire to this soggy northwestern corner of the country and grace us with some stellar midwestern fiddling. Dwight Lamb, a fine left-handed fiddler from Iowa recorded this as the Thunderbolt Hornpipe (see discography). There is also a tune by this name in the Cole Book (1000 Fiddle Tunes or The Ryan Collection) except that it is the Eb tune more commonly known as the Trumpet Hornpipe but also sometimes as the College Hornpipe, which in turn is the moniker given to what most of us call the Sailor's Hornpipe (or the Popeye song if you watched cartoons in the fifties). 'Nough said.

Note to back-up: I wrote down some passing chords that work for that sequence of double stops in the 'b' part but, heck, you might just as well play an F chord for the whole mess and forget about it. Check out Bob Simmons' CD 'Remembering' on Voyager Recordings. Great fiddling!

October 2003

The image displays a musical score for guitar, consisting of two staves. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 3/4. The melody is written on the upper staff, and the bass line is on the lower staff. The score includes various chords and a trill.

Chords and Trills:

- A:** Major chord (A, C#, E).
- D:** Major chord (D, F#, A).
- E7:** Dominant seventh chord (E, G#, B, D).
- B7:** Dominant seventh chord (B, D, F#, A).
- tr:** Trill (indicated by a trill symbol over a note).

The melody begins with a repeat sign and a first ending bracket. The bass line features a trill on the second measure of the first system. The score concludes with a double bar line and a repeat sign.

End with the A part.

A & E Waltz

A few years back Vivian Williams reminded me of the **A & E Waltz**, a rather tasty tune put together by Oregon old time fiddler **Rusty Modrell**. I used to hear it often at contests and dance events in the early 1970s but hadn't heard it played for a long long time.

Rusty was a great dance fiddler from eastern Oregon. As I recall he, Don Gish (co-founder of the Washington Old Time Fiddlers Association) and Bill Yohey played together quite a bit. All were great fiddlers of that generation raised on old time dance fiddling, but with a healthy dose of western swing in their bones as well. Rusty was born in Filer, Idaho in 1916 and raised in Pendleton and Redmond, Oregon. He owned an upholstery shop in Redmond, was a founding member of the Oregon Old Time Fiddlers Association and a former state champion. He passed away in 1995.

Thanks to Lew Holt of Salem, Oregon for the information on Rusty. I hope you all enjoy playing this quite danceable number as much as I have.

November 2003

Monkey in the Dogcart

Hoedown

from Jim Herd
Sunnyside, WA

Jim Herd (see 'Evergreen Fiddler Tunebook: Volume I') is no longer with us, but he did leave a significant mark in the Northwest with his wonderful Ozark fiddling. I am sure there is a fascinating story behind the name, **Monkey in the Dog Cart**. Wish I knew. In addition to his CD 'Old Time Ozark Fiddling' and Northwest Folklife's 'Washington Traditional Fiddlers Project: Volume I,' Jim contributed nine tunes to Rounder Records' 'Traditional Fiddle Music of the Ozarks: Volume III.' (Stan Jackson, Jim's long time guitar player and fine fiddler in his own right, also contributed tunes to this series). The story goes that as Rounders' Mark Wilson was traveling around southern Missouri recording fiddlers he kept hearing the name Jim Herd as someone he ought to look up if he wanted to hear some really great old time Ozark fiddling. Folks said he was out west somewhere. Well, we knew all along what a treasure we had; glad some others will know too.

December 2003/January 2004

Perth Waltz (aka Sheguiandah Bay)

11

by Don Pettigrew
Ontario, Canada

The musical score is written for a single melodic line in treble clef, featuring a key signature of two sharps (F# and C#) and a 3/4 time signature. The piece consists of eight measures of music, organized into four pairs of staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and triplet markings. Chord symbols are placed above the staff to indicate harmonic accompaniment: D, G, D, D, Bm7, A7, Em7, A7, D, D7, D, D, D7, G, D, D, A7, D, D7, G, D, D, A7, D, and a final D with an accent mark. The piece concludes with a double bar line and repeat dots.

Perth Waltz

Mary Acocello was born in Montana around 1910 and raised in Burlington, Washington. Though her fiddling father wasn't too keen on his kids leading the wayward life of a dance fiddler, she nonetheless took up the fiddle and mandolin and, by the age of 14, was playing at grange hall dances in a band with her brother-in-law. WWII took her to Alaska where she worked as a cook on fishing boats and then to Bremerton to work as a welder in the shipyards - our own 'Rosie the Riveter.' She served as president of the Washington Old Time Fiddlers Association (WOTFA) from 1977-1980.

Mary often played this sweet waltz at shows around the Kitsap Peninsula. She continued to play fiddle and host shows with WOTFA's District 5 until she passed away in 2003. The **Perth Waltz** was composed as **Sheguiandah Bay** by Don Pettigrew, an Ontario Provincial Police Officer, but it came to be referred to as the Perth Waltz because he often played it in a contest in Perth, Ontario (I presume as well that people got tired of hearing, "shagoonda what?"). In addition to Mary's recording of the tune on Northwest Folklife's 'Washington Traditional Fiddlers Project: Volume I' it has been recorded by Kinnon and Betty Beaton on their 'Saturday Night Lively' CD.

February 2004

Little Bertha

12

Two-step

by Bill Yohey and Don Gish
from Kitsap Konnection



While riding the ferry home from Bainbridge Island one afternoon I bumped in to 'Long Neck Bob' Olsen, a pleasant and genial gent, despite his unseemly habit of playing the banjo. His nickname comes, in part, from his physical stature, as well as from the type of banjo he plays. He was kind enough to leave me with a CD of his band, 'Kitsap Konnection,' featuring the fine fiddling of **Marge Tonge** and **Tina Raineri** with Jeff Anderson (not the fiddling Jeff Anderson, but the other one) on guitar and Tom Tonge (my long lost cousin) on bass with a tasty assortment of fiddle tunes and old time songs.

The very first tune, **Little Bertha**, took me back to my years as a fledgling fiddler in Eugene, OR. I used to hear this happy Canadian style two-step a fair bit, but it has been a while. It was composed by **Bill Yohey** for a friend who enjoyed the music. Bill was a talented multi-instrumentalist who delighted audiences with his mandolin and tenor banjo work in addition to some stellar fiddling. He was one of the earliest members of the Oregon Old Time Fiddlers Association and its one-time secretary. He lived in McMinnville where he earned his living as a bricklayer. Bill is featured on the LP 'Twenty Country Strings' on the American Heritage series and can also be heard on Voyager Records' 'Tenino Old Time Music Festival' and 'Fiddle Jam Sessions.'

It saddens me to say that Marge Tonge passed away this past year. She was a wonderful person and a mainstay of the traditional music community of Kitsap County. My heart goes out to Tom.

March 2004

Williamson's Hornpipe

Hoedown

from Bill Yohey
McMinnville, OR

Speaking of Oregon fiddler **Bill Yohey**, here's another great tune he used to play. When I heard him play **Williamson's Hornpipe** on the mandolin, I felt I must learn it. Now, when a tune grows up on one instrument (presumably fiddle) and is adapted to another (i.e. mandolin) it often will incorporate bits and pieces that are inspired by that new instrument. His version of the tune seems to reflect this transition. (I would be curious to know if he played it note for note the same on the fiddle.) You can hear him play it on the mandolin on the old Voyager LP 'Fiddle Jam Sessions,' if you have a copy (unfortunately this tune is not on CD yet). It's also on the old American Heritage LP '20 Country Strings.' (I don't have a copy so I don't know if this is on the mandolin or fiddle). Just to complicate matters, I've been playing this tune on and off again on the fiddle for many years and have apparently snuck my own fiddle type licks back into it. When I went back and listened to the LP there were quite a few differences. Where a fiddle player might slide in a lazy bluesy way from the C natural territory up close to C#, the mandolinist frets them as two distinct notes because the frets get in the way. I still phrase it that way on the fiddle, using my 1st finger for the C and 2nd finger for C#. I find it fascinating how different instruments influence subtle details in the playing of a tune, sometimes giving a clue as to what instrument it was composed on, sometimes providing an unexpected lick or turn of phrase. I notice that when I play a tune on another instrument I eventually slip in to a new way of thinking about it that affects my fiddling on that tune.

April 2004

Portland Fancy

14

Jig

from Phil Cook
Upstate New York & Washington State

The musical score for 'Portland Fancy' is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piece consists of six staves of music. The first staff begins with a G chord, followed by a D7 chord, and ends with a G chord. The second staff also features G and D7 chords, with first and second endings marked '1.' and '2.'. The third staff includes G, D, and G chords. The fourth staff features G, D, and G chords, with first and second endings marked '1.' and '2.'. The fifth staff includes C and G chords. The sixth staff features C, G7, and C chords. The piece concludes with a double bar line.

Portland Fancy

Phil Cook was a Mohawk Indian born and raised in upstate New York. As a young man he frequently played the fiddle for dances, playing the old New England jigs and reels that had been handed down for many generations in his family. As he relates it, "When the Jesuit missionaries came among our people in 1665 they discouraged Indian dancing because it had to do with the Indian religion and government so they hired Scotch, French, and English, and Irish musicians to come among our people and play music and teach them to square dance, and I think that's why I'm playing the violin today." I heard Phil play a few times when he lived in Washington in the 1970s before he retired from his work at Hanford and lit out for Florida. He was a very strong and danceable player. The other Phil (also the other Williams) recorded him playing one tune after the other some years back and I learned the **Portland Fancy** from that recording. He described how they would play a jig such as this one for the "first change" of a square dance, a polka or simple reel for the "second" change and the "third change" would be danced to a driving reel or breakdown. This tune, and an associated dance, is popular today with contra dancers (abcc instead of aabbcc so as to fit the 32 bar form) and has been recorded by the well known New England fiddler, Rodney Miller, among others.

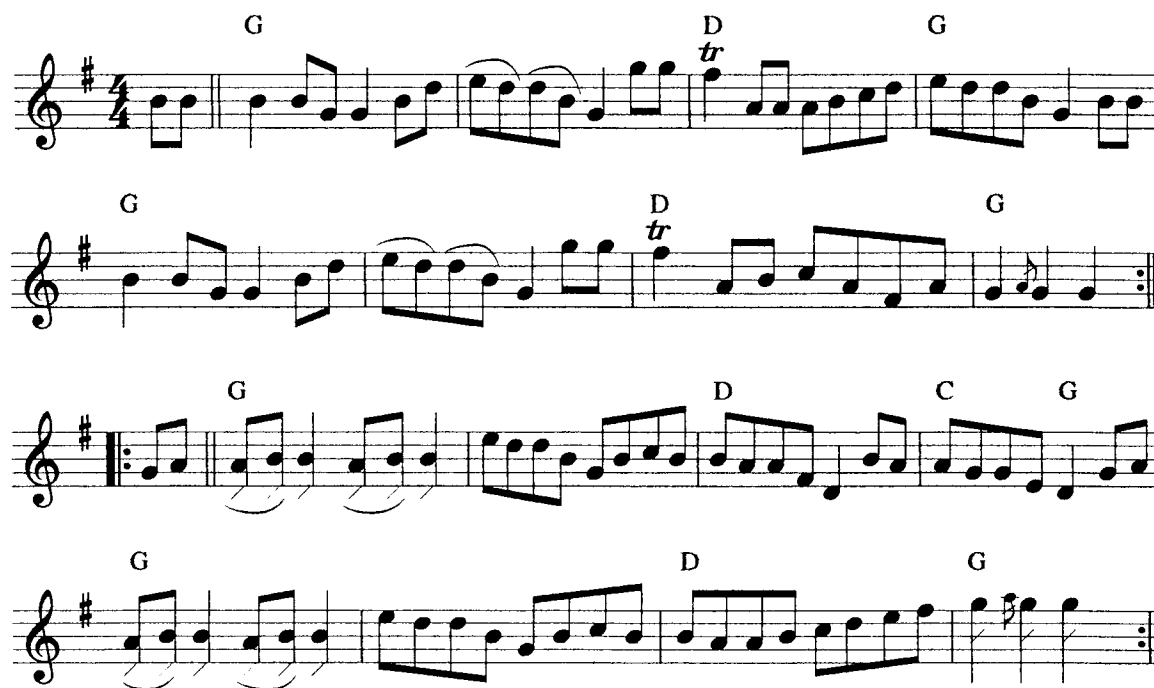
May 2004

Lofotingen

15

Rheinlander or Schottische

from Jeff Anderson
Olympia, WA



In the spring of 2004 we had a lovely evening of dancing to the music of four of our fine Washington Old Time Fiddlers at the Lake City Contra Dance in Seattle. Many of our old time hoedowns, jigs, reels and two-steps are readily adaptable to the contra dance format, even if they are not already part of that repertoire. For a schottische **Jeff Anderson and Jane Johnson** (now Mrs. Anderson) of Olympia, Washington pulled out a Norwegian Rheinlander they call **Lofotingen**. Jeff's swooping bow put just the right step into the music and Jane added a lovely harmony part as well as switching off on the melody. I did my best to not interfere too much on the guitar. They picked this tune up from Tor Aage Johansen, an accordion playing friend from Bodi, just around the corner from Norway's Lofoten Islands where Jeff's Grandmother was born. It is featured in the WOTFA production, 'Roses in Winter: A Celebration of Fiddlers in Washington State.' Jeff can also be heard on his wonderful first CD 'Fiddling in the Family Tradition' and on 'Nordic Spirit' with Jane and friends.

June 2004

Columbus Cotillion

from Vivian Williams
Seattle, WA

The musical score for 'Columbus Cotillion' is written in treble clef, key of D major (indicated by two sharps), and 4/4 time. The piece consists of four staves of music. The first staff begins with a triplet of eighth notes (F#, G, A) and is followed by a series of eighth and quarter notes. The second staff continues the melody with eighth and quarter notes, ending with a repeat sign. The third staff starts with a repeat sign, followed by eighth and quarter notes. The fourth staff continues the melody with eighth and quarter notes, ending with a repeat sign. Chord symbols (G, D, C) are placed above the staff lines to indicate the harmonic structure.

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

Columbus Cotillion

Once upon a time, a piece of music was identified by its melody. Good tunes picked up song lyrics that spoke to a particular time and place and then discarded them and moved on as times changed, perhaps picking up another set of lyrics, or simply continuing life as a fiddle tune for your dancing or listening pleasure. The old Irish tune The Derry Air (also known as The Londonderry Air) flirted with and dropped several sets of lyrics before she was married to 'Danny Boy' by an English barrister, Frederick Edward Weatherly, in 1910, going on to become one of the most widely recorded songs of all time. The classic hoedown Arkansas Traveler picked up a hitchhiker many kids now sing as "I'm Bringing Home a Baby Bumblebee." In **Vivian Williams'** liner notes to the excellent recordings 'Fiddle Tunes of the Lewis and Clark Era' and 'Dance Music of the Oregon Trail' you can learn all about the other lives of such notables as Yankee Doodle, The Bear Climbed over the Mountain and Pop Goes the Weasel.

Like me, as a child you may have occasionally sung, "One Little, Two Little, Three Little Indians" or "Here we sit like Birds in the Wilderness" never realizing that the tune is also known as the **Columbus Cotillion**. It has roots as an English Country dance tune and was published in the brand new U.S. of A. around 1792. It makes a nice hoedown with kind of a polka feel and you can hear it on the CD 'Fiddle Tunes of the Lewis and Clark Era.'

There's more and more information about fiddle tunes on the internet these days. Often just searching under a tune title yields interesting results; www.ceolas.org has extensive information on many Celtic, Northern European and North American fiddle tunes.

July/August 2004

The Barn Raising

Hoedown

by Andy DeJarlis
from John Arcand

D Em A D

D G A D

D D G D Em A⁷

D A⁷ D G A⁷ D

One of my favorite tunes these days is this gem from the immensely talented Métis fiddler and prolific composer, **Andy DeJarlis** (see 'Evergreen Fiddler Tunebook: Volume I') from Manitoba. The common practice among Canadian record companies of attributing authorship willy-nilly to traditional, as well as newly composed, tunes casts a haze over our certainty as to the true composer. However, **John Arcand** says, "it's an Andy tune," so it probably is. **The Barn Raising** has a tasty major/minor component in the 'a' part and I love the opening bar of the 'b' part. I picked it up from John, a wonderful Métis fiddler from Saskatchewan, at the Festival of American Fiddle Tunes in Port Townsend this year (2004). He too has many recordings under his belt and is a prolific and talented tunesmith.

September 2004

To an Old Rose

18

by Joe Pancerzewski

A *tr* *tr* *tr* E7
 E7 *tr* E+ A
 A *tr* *tr* D A7 D Bm
 D Bm D#d7 A F#m Bm E7 A
 D C#7 D A7
 A7 Em A7 EmM7 A7 Em6 A7 A+ D
 D C#7 Dd7 D G Em
 G Em G#d7 *tr* D Bm B7 *tr* Em E7 A7 D

End on 'a' part

To An Old Rose

Frequently asked question #1: What's your favorite tune? I have so many favorites (such as the previous tune) I usually don't know how to answer that, but, more often than not, this is my all time favorite waltz. The great North Dakota/Washington/Canadian style fiddler, **Joe Pancerzewski** (see 'Evergreen Fiddler Tunebook: Volume I') put this one together back in the seventies to honor a lovely old rose that grew (until a few years ago) in the back yard of Phil and Vivian Williams. ('Old roses' are not merely ancient members of the common 'modern' varieties but specific pre-1867 varieties and cultivars). By the way, Joe and Vivian played some of the prettiest twin fiddle I have ever heard. I've enjoyed playing **To An Old Rose** for dancing with Vivian's exquisite harmonies on a number of occasions. I tried to capture some of the details of style in Joe's playing of the tune. He also does some nice double-stops not notated here.

Most of your older style old time waltzes stay pretty close to the chords (think of Peek-a-boo Waltz and most Scandi-Germanic tunes), but somewhere along the way composers began exploring more and more territory in the land outside of the basic chord structure (Over the Waves by Juventino Rosas and other Mexican tunes head this direction). It sounds great on these tunes to keep the back-up chords fairly straight and simple, leaving the melody notes to create the major 7ths and augmented whatnots. However, many of our accompanists steeped in swing and other more modern forms of music often choose to follow these weird notes with chords that either directly correspond to them or add yet another layer of harmony to the tunes. Rich Levine is a great Seattle guitarist who has played a lot of swing as well as Texas style fiddle tunes and Trent Bruner is a fantastic Canadian pianist who knows every tune there ever was and all the possible chords. The chords in italics are drawn from their collective back-up styles and demonstrate some of the interesting possibilities in accompaniment.

Joe's version can be heard on Voyager Record's 'The Fiddling Engineer' (cassette's are free with your next CD order) and Frank Ferrel's take on it is on his CD, 'Yankee Dreams.' By the way, Frank Ferrel and the Dactyls can be heard Saturday mornings providing background and interlude music for NPR's game show, 'Says You.'

October 2004

Heel Flies

19

Hoedown

from Gary Lee Moore
Seattle, WA

The musical score for "Heel Flies" is written in D major (two sharps) and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The first measure contains a triplet of eighth notes. The second staff ends with a repeat sign. The third staff begins with a repeat sign. The fourth staff ends with a repeat sign. The chords are indicated above the notes: D, G, D, A⁷ on the first staff; D, G, A⁷, D on the second staff; D, G, D, Bm on the third staff; and D, G, A⁷, D on the fourth staff.

D G D A⁷

D G A⁷ D

D G D Bm

D G A⁷ D

Heel Flies

Well, finally it's here - the CD we've all been waiting for! Our token (and favorite) Oklahoma fiddler, **Gary Lee Moore**, has a new release on Voyager Records: 'Uncle Pig.' You must buy it, if not for the stellar fiddling, than at least for the liner notes and the fine back-up by Pete Martin, Rich Levine and friends, (including LeeRoy Jackson and Chester Butterworth!). (Only these guys could find a place for a 'Bb' chord in an 'A' tune such as Bill Cheatham.) While you'll hear 27 killer fiddle tunes on this CD, you won't hear **Heel Flies**. For that you must go back to Northwest Folklife's 'Washington Traditional Fiddlers Project: Volume II.' Gary played this very cool hoedown in a concert at Folklife some years back and I've loved the tune ever since. The tune is getting around a bit. Among others, Lee Stripling has put an Alabama twist on it and Carthy Sisco has been playing it with a bit of an Arkansas flavor; I just play it however it comes out.

I (quite naturally) assumed that G.L.M. was pulling our heel about these bugs, but, according to Peggy Powell on the W. VA University Extension service's web site, they're the real deal.

Two species, the northern cattle grub and the common cattle grub, are pests in the northeastern United States. The adult stage of the common cattle grub is known as the 'heel fly.' The adult of the northern cattle grub is called the 'bomb fly.' The adults of both species are hairy flies that resemble honeybees. Adults are active during May through August but are seldom seen. Their egg-laying endeavors are, however, as these attempts cause cattle to run wildly with their tails high in the air, an activity referred to as 'gadding.' In their most familiar stage, the larvae are large, fat, spiny grubs found in tumor like swellings or 'warbles' under the skin of the cow's back.

I know this is more than you wanted to know but I couldn't resist.

My sister Kim wondered about the connection between infected cattle 'gadding' and the human 'gadabouts' and 'gadflies' we know so well. Turns out the term 'gadfly' also is applied to fruit flies or any of several wearisome insects pestering livestock.

November 2004

Walk Along John

20

Hoedown

from Ellis Cowan
Missouri & Lynden, WA

The musical score for "Walk Along John" is written in 4/4 time and consists of three staves. The key signature is one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. It contains a single measure of music, followed by a double bar line, and then a series of eighth and sixteenth notes. Above the staff, the chord "G" is indicated. The second staff also begins with a treble clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes. Above the staff, the chords "Em", "G", "E", "D", and "G" are indicated. The third staff also begins with a treble clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes. Above the staff, the chords "Em", "G", "D", "G", "D", and "G" are indicated.

Walk Along John

Phil Williams recently gave me a recording of some of **Ellis Cowan's** fiddling at a jam session. As a long time fan of Missouri fiddling, I was struck by the dynamic and driving attack of his bow on this and other hoedowns. Raised in Missouri, Ellis lived in Lynden, Washington and played frequently at the local Grange Hall dances and other community events. The annual 'Missouri Picnic' brought together many of the transplants from the lower Midwest and the South for music, food and good times. Voyager Recordings' CD 'Comin' Round the Mountain' features musicians of this community, including Mr. Cowan.

Arkansas fiddler Stan Jackson, now of Yakima, Washington, also plays something close to this tune. He likes to sing something about, "Preacher John with his paper collar on." I first learned a **Walk Along John** in the Key of D from Earl Willis, originally from Missouri but living in Springfield, Oregon in the seventies (see 'Evergreen Fiddler Tunebook: Volume I'), however it's quite a bit different. In fact, it's not really the same tune at all. In Marion Thede's seminal work 'The Fiddle Book' there's a close kin to Ellis' version, also in the Key of G. Coincidentally, the very next tune is called Heel Flies (see the previous tune) or sometimes Rock Along John to Tennessee. But it's much closer to what I know as Raccoon's Tail is Ringed All Around. Go figure!

I've been playing this version of **Walk Along John** for a few weeks now and tried it out for a square dance last night. Worked just fine. Ellis plays it as written above, as a 16 bar tune. I've been fooling around playing it as a 32 bar tune, which makes it suitable for contra dancing as well. Seems to have survived the transition ok. Since the 'a' part is short, I end up varying the endings a bit to help it along. A common trick for back up players is to play an E major chord when the E minor is implied (the chords in italics). The contrast is dynamic and lends a kind of a bluesy quality.

December/January 2005

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Track List

1. *Briar Patch*, Jim Evans
2. *Wilson's Clog*, Stuart Williams
3. *Sam & Elzie*, Vivian Williams
4. *Harry's Hambo*, Harry Johnson
5. *Blue Water Hornpipe*, Harry Johnson (by Harry Carlton)
6. *Irishman's Heart to the Ladies*, Stuart Williams
7. *Sierra Swing*, M.C. Pigg (by Marvin Standifer)
8. *Thunder Hornpipe*, Bob Simmons
9. *A & E Waltz*, Vivian Williams (by Rusty Modrell)
10. *Monkey in the Dogcart*, Jim Herd
11. *Perth Waltz*, Mary Acocello (by Don Pettigrew)
12. *Little Bertha*, Marge Tonge & Tina Raineri
13. *Williamson's Hornpipe*, Bill Yohey
14. *Portland Fancy*, Phil Cook
15. *Lofotingen*, Jeff R. Anderson
16. *Columbus Cotillion*, Vivian Williams
17. *The Barn Raising*, Stuart Williams (by Andy DeJarlis)
18. *To an Old Rose*, Joe Pancerzewski (by Joe Pancerzewski)
19. *Heel Flies*, Gary Lee Moore
20. *Walk Along John*, Ellis Cowan

Back up: Jeffrey Anderson, guitar (Track 12); Harley Bray, banjo (Track 3); Shera Bray, guitar (Track 3); Harold Buis, guitar (Track 18); David Cahn, guitar (Track 8); Mary Calvert, piano (Track 18); Ivan Hart, guitar (Track 20); Jane Johnson, accordion (Track 15); Jim Ketterman, guitar (Track 11); Rich Levine, guitar (Tracks 1, 4, 8 & 19); Howard Marshall, banjo (Track 16); Pete Martin, guitar (Track 19); Kathy and Ray Meaders, guitars (Track 7); Mike Oenbring, guitar (Track 19); Bob Olson, banjo (Track 12); Bill Pruett, guitar (Track 14); Laura Smith, banjo (Track 10); Tom Tonge, bass (Track 12); Phil Williams, mandolin (Track 3), guitar (Tracks 2, 6, 8, 12, 17 & 20); Stuart Williams, guitar (Track 15); Vivian Williams, piano (Track 5), guitar (Track 10).

Recordings: Tracks 1, 4, 5, 7 & 8 from field recordings by Stuart Williams for Northwest Folklife, 1992; Tracks 2, 6, 9 & 17 from Washington Old Time Fiddlers Association Workshop Materials, recorded at Voyager Recordings, Seattle, WA, 2002-2006; Tracks 3, 10, 16 & 18 recorded at Voyager Recordings, Seattle, WA, 2003, 1991, 2002, 1972; Track 11 from Washington Traditional Fiddlers' Project, Volume I: Old Time Dance Fiddling, Northwest Folklife, 1993; Track 12 recorded at Pigboat Recording Studio, Silverdale, WA, 2003; Track 13 recorded at Weiser, Idaho, by Phil Williams in the early 1970s; Track 14 from a field recording by Phil Williams, recorded at Bill Pruett's house, Marysville, WA, March 5, 1972; Track 15 from *Roses in Winter: A Celebration of Fiddlers in Washington State*, Washington Old Time Fiddlers, 2005; Track 19 from Washington Traditional Fiddlers' Project Volume II: Generations, Northwest Folklife, 1996; Track 20 from a field recording by Phil Williams, recorded in the late nineteen-sixties.

Mixed and mastered at: Voyager Recording Studios, Seattle, WA, 2006.

Recording Engineers: Phil Williams, Brid Nowlan, & Stuart Williams

Producers: Stuart Williams & Brid Nowlan