Golden Fiddle Waltz

Old Time Stringband Workshop for Fiddle is one in a set of four books, each with a matching collection of 40 traditional type fiddle tunes arranged to develop ensemble and jam session playing skills with other acoustic instruments, as well as to expand your repertoire of tunes. the music is presented in Notation with annotations for playing techniques and variations. A bonus arrangement of Star of the County Down is available as a free download. See www.melbay.com/21763.
This unique book presents authentic and fun multiple fiddle arrangements in the following styles: old-time, bluegrass, western swing, waltzes, and more. Playing hints are included for all of the tunes.
From its beginnings in the early 1920s, commercial country music--as performed on stage, on records, radio, and in movies--became an increasingly pervasive and lively part of American life, yet some forty years passed before it was given serious attention by writers, historians, scholars, and students of national culture. The first publication founded for promoting the systematic research and recognition of country music was the John Edwards Memorial Foundation (JEMF) Quarterly at the University of California, Los Angeles, in 1965. to light the lives and careers of dozens of pioneer musicians, including Alfred G. Karnes, the Carter Family, Riley Puckett, and Buell Kazee, along with details of early commercial radio operations, the sources of many traditional songs, and the reproduction of historical documents. In addition, the early work of many contributors who later became known as major scholars in the field-Archie Green, Charles Wolfe, Norm Cohen, Simon J. Bonner, and Loyal Jones among others-appeared on the pages of the JEMF Quarterly during its 19 ye Music reprints twenty-seven representative articles published in the JEMF Quarterly over the years, until it ceased publication in 1985. It also includes many illustrations and an introduction that seeks to place the journal in historical perspective and illuminate its central importance to the study of American culture.
The Story of Houston's Gold Star/SugarHill Recording Studios
Country Music
For Piano, Accordion Or Fiddle
A Hundred Favorite Fiddle Tunes: Solos and Duets
City of Dreams
Third series
Traces the growth of country music as an industry, and includes biographies of hundreds of performers, album reviews, and background stories of songs.
Championship Contest FiddlingMel Bay Publications
Why should violinists have all the fun? Stacy Phillips, America's foremost author of books for fiddlers, has turned his expertise to cello. Fiddle Tunes for Two Cellos contains 56 authentic renditions of fiddle tunes arranged in harmony for two cellos. Perfect for teacher/student duets or just expanding the cello repertoire. Play along with the enclosed CD if you don't have another cellist nearby. Contents include up tempo reels, jigs, waltzes, swing pieces and bluegrass songs. Beginners should check out the companion book, Stacy Phillips' Fiddle Tunes for Beginning Cellists, as well as his similar titles for viola players.
House of Hits
Appalachian Fiddle Music
Canadian Fiddle Music Volume 1
"Yes, There is Canadian Music."
Old Time Music - Fiddle and Mandolin
Complete Fiddling Book
Championship Contest Fiddling contains painstakingly detailed transcriptions of 44 fiddle tunes as they were played by thirteen champions of the National Old Time Fiddlers' Contest held in Weiser, Idaho. In addition to the tunes, the book includes excerpts of extensive interviews with these champions where they offer advice on how to play in the contest style, prepare for contests and deal with nerves, adapt and arrange tunes to make them your own, and play with drive, among many other topics. It is an indispensable resource for fiddlers seeking to understand contest fiddling better and prepare for fiddle contests, or learn some great tunes from the masters! Includes audio CD of the actual piece played during the contest.
(Book). The Fiddle Handbook is a treasure trove of information spanning the whole range of fiddle playing. It looks in detail at the most commonly played styles among today's fiddlers. From America, there's old time, bluegrass, Cajun, Western swing, country, blues, rock, klezmer, and jazz, while from the British Isles there's Irish, Scottish, and English. There is also a quick romp through Eastern Europe and beyond, from the spike fiddles of Africa and Asia to the Chinese Erhu, the fabulous Indian Sarangi, and the mysterious Norwegian Hardingfele. A wealth of musical audio examples ornaments, bowing patterns, scales, modes, exercises and complete tunes are included to give you a taste of each style. And finally, the book answers once and for all the hoary old question, "What's the difference between a fiddle and a violin?" The answer, of course, is that fiddle players have more fun....
This volume builds on the techniques explained in Children's Fiddling Method Volume 1. While created with children in mind, this book is equally well suited for adults, violinists, and string teachers. What sets this method apart from others is that the tunes will first be played slowly, unaccompanied, so that you can hear the notes and how the tune goes. Then, an arrangement follows which is more up to tempo with backup. All of the tunes will be broken down into parts for easier learning, and new fiddling techniques will be explained as they are introduced. Often, different versions will be offered for the same tune, providing variety and a way to learn more concepts, skills, and ideas that can be used in other tunes. the goal is to play along with the two included CDs. Special features of this volume are some optional twin fiddle parts and tips on twin fiddling. These pieces are great for teachers to use with students or for students to play with friends.
Canadiana
The Fiddle Handbook
First Lessons Hammered Dulcimer

Bluegrass Unlimited
Catalog of Copyright Entries
One hundred great fiddle solos and duets on reels, waltzes, jigs, hornpipes, two-steps, breakdowns, clogs, and schottisches by well-known Canadian fiddle Bill Guest. This book was compiled mainly for the violin student who is interested in learning to play old-time fiddle music. Suggested bowings are marked in some tunes. Chord symbols are included for accompaniment.
In 2015 University Press of Mississippi published Mississippi Fiddle Tunes and Songs from the 1930s by Harry Bolick and Stephen T. Austin to critical acclaim and commercial success. Roughly half of Mississippi's rich, old-time fiddle tradition was documented in that volume and Harry Bolick has spent the intervening years working on this book, its sequel. Beginning with Tony Russell's original mid-1970s fieldwork as a reference, and later working with Russell, Bolick located and transcribed all of the Mississippi 78 rpm string band recordings. Some of the recording artists like the Leake County Revelers, Hoyt Ming and His Pep Steppers, and Narmour & Smith had been well known in the state. Others, like the Collier Trio, were obscure. This collecting work was followed by many field trips to Mississippi searching for and locating the children and grandchildren of the musicians. Previously unheard recordings and stories, unseen photographs and discoveries of nearly unknown local fiddlers, such as Jabe Dillon, John Gatwood, Claude Kennedy, and Homer Grice, followed. The results are now available in this second, companion volume, Fiddle Tunes from Mississippi: Commercial and Informal Recordings, 1920–2018. Two hundred and seventy musical examples supplement the biographies and photographs of the thirty-five artists documented here. Music comes from commercial recordings and small pressings of 78 rpm, 45 rpm, and LP records; collectors' field recordings; and the musicians' own home tape and disc recordings. Taken together, these two volumes represent a delightfully comprehensive survey of Mississippi's fiddle tunes.
This book presents a general survey of American fiddling. the author's intent is to teach the basics of fiddling by beginning with essential bowings and fingerings, and progressing from simple to more complex renditions of tunes. As fiddling is an aural tradition and fiddlers from different parts of the country play a given tune in many ways, tunes included in this book are offered only as themselves. the author has attempted to present usable fingerings, bowings and explanations of each of the 49 tunes in this book. the end result is the most widely-used fiddle method available! the CD is in split-track format, allowing the fiddler to play with the fiddle solo, guitar and/or fiddle accompaniment, or both! Contains every tune in the book.
A Fun Way to Learn Fiddling
The Strad
Fiddle
Twin Fiddling
"Oui, Notre Musique Existe!"
Commercial and Informal Recordings, 1920-2018
Getting Into Hammered Dulcimer is designed as a "crash course" for hammered dulcimer enthusiasts of ALL experience levels. the fourteen song titles, in standard notation, offer a variety of styles and are presented in the following format; 1. Basic Melody, 2. Embellished/Variation and 3. Back-up Chords/Accompaniment.Additional topics include layout of the hammered dulcimer, tips for tuning, basic theory, major/relative minor scales, chords charts, and playing modulations. the companion CD is recorded to offer three tracks for each selection; 1. Basic melody, 2. Embellished Melody/Variation and 3. Back-up accompaniment.
In this generous collection, Nova Scotian fiddler Bill Guest presents standard notation of easy to intermediate-level traditional tunes, some of his own more complex original compositions plus works by twenty-one of his Canadian fiddling contemporaries. The collection offers approximately 120 dance tunes including: waltzes, hornpipes, jigs, polkas, two-steps, airs, breakdowns, reels, swing tunes, and a few 4/4 melodies for slow dancers. "The Irish Washerwoman" is presented in 3 versions with different time signatures, and five selections are arranged as duets. The salient feature of this book, however, is the enjoyment and multifaceted musical perspective gained from playing the work of so many fiddlers from across the vast commonwealth of Canada.
Canadian fiddle music receives the credit and recognition it deserves in this lively collection of tunes from virtually every province and ethnic group in Canada. Originally published in 1990, this project is the result of generous donations by numerous fiddlers and fans of fiddle music. In addition to the preservation and popularization of this folk music form, the contributors shared these common goals in this endeavor: composer recognition, folk music revitalization in Canada and abroad, acknowledgement of the violin and its own origins in the development of fiddle music and its place in Canadian society, note reading and chording, and to pay tribute to many great fiddlers. This revised edition features contributions of 200 of the best tunes from the first printing as well as 200 new tunes. They consist of hornpipes, strathspeys, polkas, waltzes, calypsos, reels, clogs, two-steps, jigs, airs, breakdowns, schottishes, marches, rags, and laments. A bibliography and the background of each composer is included.
The Lilian Linden Collection of Scottish Music
The Fiddler's Almanac
Kenny Hall's Music Book: Old Time Music - Fiddle & Mandolin
The Craig Duncan Master Fiddle Solo Collection
Old Time Stringband Workshop for Fiddle
BMI General Index
Founded in a working-class neighborhood in southeast Houston in 1941, Gold Star/SugarHill Recording Studios is a major independent studio that has produced a multitude of influential hit records in an astonishingly diverse range of genres. Its roster of recorded musicians includes Lightnin' Hopkins, George Jones, Willie Nelson, Bobby "Blue" Bland, Junior Parker, Clifton Chenier, Sir Douglas Quintet, 13th Floor Elevators, Freddy Fender, Kinky Friedman, Ray Benson, Guy Clark, Lucinda Williams, Beyoncé and Destiny's Child, and many, many more. In House of Hits, Andy Bradley and Roger Wood chronicle the fascinating history of Gold Star/SugarHill, telling a story that effectively covers the postwar popular music industry. They describe how Houston's lack of zoning ordinances allowed founder Bill Quinn's house studio to grow into a large studio complex, just as SugarHill's willingness to transcend musical boundaries transformed it into of one of the most storied recording enterprises in America. The authors offer behind-the-scenes accounts of numerous hit recordings, spiced with anecdotes from studio insiders and musicians who recorded at SugarHill. Bradley and Wood also place significant emphasis on the role of technology in shaping the music and the evolution of the music business. They include in-depth biographies of regional stars and analysis of the various styles of music they represent, as well as a list of all of Gold Star/SugarHill's recordings that made the Billboard charts and extensive selected historical discographies of the studio's recordings.
Paramount: City of Dreams brings to life the operations of the world's grandest movie lot as never before by opening its famous gates and revealing – for the first time – the wonderful myriad of soundstages and outdoor sets where, for one hundred years, Paramount has produced the world's most famous films. With hundreds and hundreds of rare and unpublished photographs in color and black & white, readers are launched aboard a fun and entertaining "virtual tour" of Hollywood's first, most famous and most mysterious motion picture studio. Paramount is a self-contained city. But unlike any community in the real world, this city's streets and lawns, its bungalows and backlots, will be familiar even to those who have never been there. Now, for the first time, these much-filmed, much-haunted acres will be explored and the mysteries and myths peeled away – bringing into focus the greatest of all of Hollywood's legendary dream factories.
Mel Bay's Complete Fiddling Book is a compilation of arrangements of traditionaltunes by several outstanding practitioners of the art of fiddle playing: Craig Duncan, Bill Guest, Dave Reiner, Frank Zucco, and Joe Castle. From TheArkansas Traveler to The Yellow Rose of Texas, over 300colorful fiddle tunes populated this book's 205 pages. Scant on text or historical notes, but long on musical content, the Complete Fiddling Book is a great resource for any fiddler or teacher in search of a delightful, toe-tapping repertoire. Although most of the tunes are written for solo fiddle, the last ten pieces are arranged as fiddle duets. A masterful solo collection presenting a vivid assortment of fiddling styles and repertoire. The online video, fiddler Craig Duncan and guitarist Robert Bowlin perform 34 favorite tunes which are played at a slow and medium tempo to demonstrate many fiddling techniques. Split-screen filming features close-up angles of both the left hand and the bow. This online video is the perfect companion to the Complete Fiddling Book, bringing the teacher right into your living room. and bull; Compilation of arrangements of traditional tunesand bull; Over 300 colorful fiddle tunes populate the 205 pagesand bull; Most for solo fiddle, but the last ten pieces are arranged as fiddle duets and bull; Intermediate to advanced in difficultyand bull; Split-screen companion online video of 34 tunes performed by Craig Duncan andguitarist Robert Bowlin. Video available to view and download online
Fiddle Tunes for Two Cellos
Children's Fiddling Method Volume 2
Deluxe Fiddling Method
American Fiddle Method Vol. 2 Piano Accomp.
Championship Contest Fiddling
Couldn't Have a Wedding Without the Fiddler
Canada's Prince Edward Island is home to one of the oldest and most vibrant fiddling traditions in North America. First established by Scottish immigrants in the late eighteenth century, it incorporated the influence of a later wave of Irish immigrants as well as the unique rhythmic sensibilities of the Acadian French, the Island's first European inhabitants. In Couldn't Have a Wedding without the Fiddler, renowned musician and folklorist Ken Perlman combines oral history, ethnography, and musical insight to present a captivating portrait of Prince Edward Island fiddling and its longstanding importance to community life. Couldn't Have a Wedding without the Fiddler draws heavily on interviews conducted with 150 fiddlers and other "Islanders"—including singers, dancers, music instructors, community leaders, and event organizers—whose memories span decades. The book thus colorfully brings to life a time not so very long ago when virtually any occasion—a wedding, harvest, house warming, holiday, or the need to raise money for local institutions such as schools and churchs—was sufficient excuse to hold a dance, with the fiddle player at the center of the celebration. Perlman explores how fiddling skills and traditions were learned and passed down through the generations and how individual fiddlers honed their distinctive playing styles. He also examines the Island's history and material culture, fiddlers' values and attitudes, the role of radio and recordings, the fiddlers' repertoire, fiddling contests, and the ebb and flow of the fiddling tradition, including efforts over the last few decades to keep the music alive in the face of modernization and the passing of "old-timers." Rounding out the book is a rich array of photographs, musical examples, dance diagrams, and a discography. The inaugural volume in the Charles K. Wolfe American Music Series, Couldn't Have a Wedding without the Fiddler is, in the words of series editor Ted Olson, "clearly among the more significant studies of a local North American music tradition to be published in recent years." A highly regarded banjoist, guitarist, teacher, and music collector, Ken Perlman previously published a collection of over 400 tunes called The Fiddle Music of Prince Edward Island: Celtic & Acadian Tunes in Living Tradition; he also produced a 2-CD set of field recordings for Rounder Records called The Prince Edward Island Style of Fiddling.. He has written several music instruction manuals now regarded as classics in their field, notably Clawhammer Style Banjo, Melodic Clawhammer Banjo, and Fingerstyle Guitar.
Presents 140 of the most frequently played tunes in old time fiddle contests as well as the most popular bluegrass, square dance and country tunes heard throughout the United States. the performance length arrangements of contest tunes include standard as well as challenging variations on hoe-downs, rags, polkas, show pieces, and waltzes complete with suggested accompaniment chords. This encyclopedia of fiddle tunes and variations spotlights American popular fiddle music as played by the great fiddlers of our time.
Since the 1960's here has been an extraordinary revival of old-time string band music in California, and indeed throughout the American West. Despite being born blind, Kenny Hall has been a mainstay of many fiddle festivals and of the Western fiddle and string band revival in general. Kenny's musical style is passionate and energetic. This book is a helpful guide to his vast repertoire learned through years of careful listening. It is also a wonderful addition to the fiddler's bookshelf and a fitting tribute to a man who, for many an aspiring fiddler, has been a friend, guide, exemplar, and patron. Many of the tunes includes nonsense lyrics that Kenny used to help him remember the melody, and each tune is accompanied by Kenny's comments. the book is divided into five chapters: fiddle- based tunes (Fiddle Faddle), mandolin-based tunes (Rags, Tags, and Wags), Waltzes, tunes from an origin other than the United States or the British Isles (Kenny's Rambles); and vocal-based pieces including lyrics (Songs, Ballads, Ditties). Some of the transcriptions are written primarily for fiddle or mandolin, but most tunes can be performed on either instrument. This deluxe guide to Kenny Hall's vast repertoire offers fans of old-time music a great way to get to know Kenny and his music.
The Story of Traditional Fiddling on Prince Edward Island
The Don Messer Anthology of Favorite Fiddle Tunes
Anthology of Fiddle Dance Tunes
Old-Time Fiddling Across America
The Rough Guide
Exploring Roots Music
A unique collection of 66 fiddle tunes illustrating the major regional styles found across America and Canada. This book contains rare vintage photographs, player's biographical profiles, historical and performance notes, bowing indications, and information on cross-tunings and the American institution of fiddle contests. the authors have collaborated brilliantly on this labor of love to produce a definitive volume of tunes transcribed from recordings by many of the best fiddlers in North America. Exemplary tunes are included from the Northeast, Southeast and Western regions, plus various widespread ethnic styles including Cajun, Irish, Scandinavian, Klezmer, and Eastern European styles.
First Lessons Hammered Dulcimer is designed to instruct beginning players on the instrument. the melodies in this collection include a variety of hymns, holiday music and fiddle tunes written in standard notation, with instructions on how to read the notation. Lyrics and suggested chords for accompanying instruments are also included. the accompanying CD offers two tracks for each selection: a performance track with rhythm guitar and an instructional track with detailed phrase-by-phrase demonstration. the guided audio instruction at a slow tempo will prove invaluable for the by ear player. This method provides a private lesson approach for success on the hammered dulcimer. · Designed to instruct beginning players. · Includes a variety of hymns, holiday music, and fiddle tunes. · Written in standard notation. · Lyrics and suggested chords included Accompanying CD, including two tracks for each selection: a performance track and an instructional track.
This Anthology contains fiddle tunes from Way Down Easy Fiddlin' Tunes, Barndance Breakdowns and Canadian Hoedowns, Fiddlin' Favorites, and Centennial Folio. They represent Don Messer ' s favorite and most requested tunes in his long career as Canad ' s best-known country fiddler.
Old-Time Fiddlers in Missouri
Musical compositions
The American Fiddle Method, Volume 2 - Fiddle
Muleskinner News
Paramount
Getting Into Hammered Dulcimer
Play Me Something Quick and Devilish explores the heritage of traditional fiddle music in Missouri. Howard Wight Marshall considers the place of homemade music in people's lives across social and ethnic communities from the late 1700s to the World War I years and into the early 1920s. This exceptionally important and complex period provided the foundations in history and settlement for the evolution of today's old-time fiddling. Beginning with the French villages on the Mississippi River, Marshall leads us chronologically through the settlement of the state and how these communities established our cultural heritage. Other core populations include the "Old Stock Americans" (primarily Scotch-Irish from Kentucky, Tennessee, North Carolina, and Virginia), African Americans, German-speaking immigrants, people with American Indian ancestry (focusing on Cherokee families dating from the Trail of Tears in the 1830s), and Irish railroad workers in the post–Civil War period. These are the primary communities whose fiddle and dance traditions came together on the Missouri frontier to cultivate the bounty of old-time fiddling enjoyed today. Marshall also investigates themes in the continuing evolution of fiddle traditions. These themes include the use of the violin in Westward migration, in the Civil War years, and in the railroad boom that changed history. Of course, musical tastes shift over time, and the rise of music literacy in the late Victorian period, as evidenced by the brass band movement and immigrant music teachers in small towns, affected fiddling. The contributions of music publishing as well as the surprising importance of ragtime and early jazz also had profound effects. Much of the old-time fiddlers' repertory arises not from the inherited reels, jigs, and hornpipes from the British Isles, nor from the waltzes, schottisches, and polkas from the Continent, but from the prolific pens of Tin Pan Alley. Marshall also examines regional styles in Missouri fiddling and comments on the future of this time-honored, and changing, tradition. Documentary in nature, this social history draws on various academic disciplines and oral histories recorded in Marshall's forty-some years of research and field experience. Historians, music aficionados, and lay people interested in Missouri folk heritage—as well as fiddlers, of course—will find Play Me Something Quick and Devilish an entertaining and enlightening read. With 39 tunes, the enclosed Voyager Records companion CD includes a historic sampler of Missouri fiddlers and styles from 1955 to 2012. A media kit is available here: press.umsystem.edu/pages/PlayMeSomethingQuickandDevilish.aspx
A critically acclaimed book covering old-time, bluegrass, Irish, blues, Scandinavian, Cajun, Texas, swing and jazz, and twin fiddling styles. This book also covers bowing, chords, chord progressions, kickoffs and endings, and improvisation. the companion recording features David Reiner's solo performance of all the tunes in the book.
Designed as a follow-up to Volume 1, Volume 2 addresses such important skills as: 1) expanding a basic repertoire of common intermediate-level tunes, 2) learning to use low first position, 3) mastery of bowing down on the beat and corrective slurring, 4) artistic slurring, 5) understanding basic music theory, and 6) learning double-stop backup combinations. Some students who have studied violin or fiddle music before may be able to skip Volume 1 and start with Volume 2, assuming they are proficient at skills such as proper violin and bow placement and can play a small repertoire of fiddle tunes with good tone and intonation.
The Devil's Box
Twenty Years of the JEMF Quarterly
Bulletin de Musique Folklorique Canadienne
Play Me Something Quick and Devilish
Deluxe Anthology of Fiddle Styles
Fiddle Tunes from Mississippi
Appalachian fiddle music, based on the musical traditions of the people who settled in the mountainous regions of the southeastern United States, is widely-known and played throughout North America and parts of Europe because of its complex rhythms, its catchy melodies, and its often-ancient-sounding stylistic qualities. The authors explore the lives and music of 43 of the classic Appalachian fiddlers who were active during the first half of the 20th century. Some of them were recorded commercially in the 1920s, such as Gid Tanner, Fiddlin' John Carson, and Charlie Bowman. Some were recorded by folklorists from the Library of Congress, such as William Stepp, Emmett Lundy, and Marion Reece. Others were recorded informally by family members and visitors, such as John Salyer, Emma Lee Dickerson, and Manco Sneed. All of them played throughout most of their lives and influenced the growth and stylistic elements of fiddle music in their regions. Each fiddler has been given a chapter with a biography, several tune transcriptions, and tune histories. To show the richness of the music, the authors make a special effort to show the musical elements in detail, but also acknowledge that nothing can take the place of listening. Many of the classic recordings used in this book can be found on the web, allowing you to hear and read the music together.
The Lilian Linden Collection of Scottish Music includes three decades of original compositions by Lilian Linden, acclaimed Scottish music pianist and founder of the Invercauld Scottish Dance band. From lively jigs and reels to traditional strathspeys and lyrical slow airs, you'll enjoy playing the whole range of Scottish music either for dancing or listening. Full sheet music including tunes and chords for 33 original compositions by Lilian Linden, for piano, accordion or fiddle. Contents: JIGS: Andrew McConnell; Alastair Aitkenhead; Philippe Rousseau; Eugene Burden; The Folwells; Peter Macfarlane; Karl's Jig REELS: Geoffrey St Clair Cornwall; June's Reel; June Linden; Frank Reid Reel; Malcolm's Reel; Mrs Anna Crawford; Paul Plummer; Camberley Hornpipe STRATHSPEYS: Frank Reid Strathspey; Jim & Jessie's Golden Wedding; St Columba's, Pont Street; Jim's Pipes; Malcolm's Strathspey SLOW AIR STRATHSPEYS: Dawn's Lullaby; Bruce Frazer; Bob & Betty Beattie's Golden Wedding Strathspey; Clan Farquharson; Castle Campbell; Sandy Nixon; Hugh & Marion's Diamond Wedding; Celeste Wishart; The Falkirk Wheel; A Tune for Beryl; Willie Johnstone SLOW AIR: To Keith WALTZ: Bob & Betty Beattie's Golden Wedding Waltz
Private studio teachers, school string programs and Suzuki teachers preparing for recitals will welcome these tasteful piano accompaniments for the violin, viola and cello editions of Volume 2 of Brian Wicklund's American Fiddle Method. Acknowledged as the most widely used fiddle method in the country, Wicklund became aware of the increasing demand for a parallel piano accompaniment series and engaged his friend Bob Walser to take on the task of writing it. Collaborating closely with Wicklund, Walser was encouraged to adhere to the chord progressions suggested in the original books, but given leeway to add interesting variations in rhythm and harmony. the result is a book of arrangements that welcomes pianists to the jamming circle. Piano playing teachers, parents and siblings can now join in the fun, and fiddle tunes can be featured in concerts and recitals with the support of an accompanist. In addition, principals of accompaniment learned by playing these arrangements can be applied to accompanying other tunes, the voice or other instruments. the American Fiddle Method itself provides the beginner with the elements needed to become a proficient fiddler. Based on many years of teaching experience, the author introduces concepts and techniques that yield solid results. This method encourages creativity in the student by including variations of the tunes to illustrate how they can serve as a basis for improvisation.