

1. Rolling River

ABA

Trad arr. © 2022 Ben Paley (Tennessee, USA)

$\text{♩} = 108$

A

5

9 B

13

Discography: Andy Cahan, Laura Fishleder and Lisa Ornstein, "Ship in the Clouds", 1978

Notes: I had this version from the 1978 album "Ship in the Clouds" by Andy Cahan, Laura Fishleder and Lisa Ornstein. Their source was a Library of Congress recording, which the Traditional Tune Archive says is a version of "Tennessee Wagoner" played by African-American musicians John Lusk (1889-1969, fiddle), Murph Gribble (banjo) and Albert York (guitar) and recorded for the Library of Congress in September 1946 at Campaign, Tennessee by Margot Mayo, Stuart Jamieson and Freyda Simon.

"Lusk's grandfather had been trained as a slave fiddler in New Orleans, and John had a reputation as an outstanding square dance fiddler in a multi-county region. The first strain is repeated ad lib by Lusk before proceeding to the 2nd strain, and sounds more like a 'vamped' variation on five notes than a developed melody".

2. Southern Aristocracy

Coloured Aristocracy

Trad arr. © 2022 Ben Paley (USA)

$\text{♩} = 100$

A

5

1 2

B

9

13

1 2

Discography: New Lost City Ramblers, "New Lost City Ramblers", 1958

Notes: As a general rule I see no problem with renaming tunes and rewriting lyrics to avoid causing offence. I've done it myself, and I daresay I'll do it again. In this case I'm a little uncertain: perhaps renaming this tune amounts to whitewashing? The word "coloured" was probably the most generally neutral and polite term used to refer to African-Americans at the time the tune was named, and the term "coloured aristocracy" itself could have entirely positive as well as negative connotations, depending on context. I don't see a clear right or wrong here, so I've decided simply to mention the issue whenever it seems appropriate.

As for the music, I got this version from my dad, Tom Paley. It's essentially the version that appears on the New Lost City Ramblers' eponymous first album, released in 1958 — the tune they ever played together, I think before they even had a name as a band! There's always a question about whether to play an E major or an E minor against the third and fourth bars. I like both: the NLCR play the major, and that certainly creates a more unusual sound. But why choose?

3. Unser Oide Kath

Bavarian Waltz

Trad arr. © 2022 Ben Paley (Bavaria, Germany)



Notes: I learnt this tune from my father when I was a child. It also appears in the film Bagdad Cafe (not Fried Green Tomatoes as I thought, thanks to those who have pointed that out!)

There are other ways to write this out, depending on how you analyze the rhythm, but this does the job, and it has the virtue of being simple.

Thanks to William West for letting me know the German name of this tune, or at least the Bavarian name, I don't think it's standard German. Now that I know what to look for I discover it's all over YouTube in various versions, some with lyrics.

4. The Orphan

Trad arr. © 2022 Ben Paley (Ireland)

$\text{♩} = 99$

A

5

9

13

B

17

21

25

28

33 **Alternative last line**

Notes: I learnt this tune, like so much, from the great anglo concertina player Mandy Murray in Brighton. It's not hard to find great versions of it on the internet. There's a lot of variation in how it finishes: here, I've included an alternative last line which represents another way of thinking about the tune. Maybe you could think of it as a variation, even, just don't play them both the same time through the tune or you'll end up with too many bars! I've notated the whole tune without repeats in order to include more variation, as it's that kind of tune, but it's still essentially AABB.

5. The Maid In The Meadow

Trad arr. © 2022 Ben Paley (Ireland)

$\text{♩} = 101$

A

5

9 **B**

13

Discography: Yvonne Casey, "Yvonne Casey", 2004

Notes: It's just a great tune! I particularly love the subtle and understated version on Yvonne Casey's 2004 album, "Yvonne Casey".

6. The Cameronian

Trad arr. © 2022 Ben Paley (Ireland)

♩ = 85

A

5

9 B

13

17 FINE D.S.

Discography: Ronan Galvin, "The Fiddle Music of Donegal, Volume 2", 1997

Notes: The 1997 album "The Fiddle Music of Donegal, Volume 2" is a wonder throughout, but Ronan Galvin's version of the Cameronian really stuck out to me. It's a very unusual version to say the least! You could think of the first part as being in F natural Lydian rather than G Mixolydian, but I chose to write it here as G major all the way through for ease of notation. And yes, it's crooked. Irish tunes can be crooked too. Ronan Galvin finishes on the F# at the beginning of the last bar, whereas I finish on the C \sharp which is the first note of the tune: I only recently noticed that difference, and there's the Folk Process in action!

7. Marsch efter Hans Dalfors från Ore

March from the playing of Hans Dalfors from Ore

Trad arr. © 2022 Ben Paley (Dalarna, Sweden)

The musical score is written for two staves, Melody (M) and Harmony (H), in G major (one sharp) and 2/4 time. The score is divided into three systems. The first system, labeled 'A' in a box, contains measures 1 through 4. The second system, labeled 'M' and 'H' on the staves, contains measures 5 through 8. The third system, labeled 'B' in a box, contains measures 9 through 12. The score includes various musical notations such as treble clefs, key signatures, time signatures, and note values. There are also repeat signs and first/second endings indicated by '1' and '2' in boxes.

Discography: Ola Bäckström and Per Gudmundsson, "Ola & Per", 2001

Notes: In the A part you'll notice that I'm anticipating the first note of bar 7, starting it in bar 6. This is only a suggestion*, of course and, as written, it comes out as quite an extreme syncopation - extreme in the context, at least. You might like to de-emphasise this in your playing, or ignore it completely.

In the third bar of the harmony, I've written both B to D and B to G. I think it sits very nicely like this, providing some movement against the repetition in the melody, but you might like to play one note both times: I offer them as alternatives.

[*this is a joke, because the Swedish word for suggestion, "förslag", has a technical meaning in music to do with anticipating and retarding notes. Do you love puns that have to be explained? I do.]

8. Kruspolskan

Something like "Tankard Polska", perhaps?

Trad arr. © 2022 Ben Paley

$\text{♩} = 105$

A



5



8 **B**



Discography: Styrbjörn Bergelt, "Tagelharpa och Videflöjt", 1979
Hedningarna, "Kaksi!", 1991

Notes: Styrbjörn Bergelt plays this tune on his 1979 album "Tagelharpa och Videflöjt" and there's a very different version by Hedningarna from 1991 on "Kaksi!".

9. Sörmländsk Brudlåt

Wedding tune from Södermanland

Trad arr. © 2022 Ben Paley (Södermanland, Sweden)

A



5 **B**



9




Discography: Styrbjörn Bergelt, "Tagelharpa och Videflöjt", 1979

Notes: Another tune I first heard on Styrbjörn Bergelt's "Tagelharpa och Videflöjt"

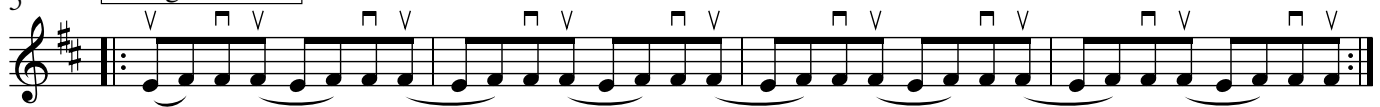
10. Shuffle bowing patterns

Trad arr. © 2005 Ben Paley (USA)

Nashville Shuffle



5 **Georgia Shuffle**



The image shows two musical staves. The first staff, titled 'Nashville Shuffle', is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of eighth notes with bowing directions indicated by 'V' (down bow) and 'v' (up bow) above the notes. The second staff, titled 'Georgia Shuffle', is also in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a measure rest marked with the number '5', followed by a sequence of eighth notes with bowing directions indicated by 'V' and 'v' above the notes. Both staves end with a double bar line and repeat dots.

Notes: What's important here is, of course, the direction of the bow rather than the actual notes.

But, since you have to play some notes, you might as well play these, for practice. Perhaps you'd like to let an open A drone ring out while you're noting the D string. Or you might like to hit the A string just on down bows, for instance. Experiment with this, and with things like how much bow you use, and how much swing you give the rhythm.