

The Arizona Fiddler

The Official Publication of the Arizona Old Time Fiddlers Inc.

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Our treasured mother, Sue Elsclager, at 87 years old, joined our father and her dearly departed husband in the life ever after on April 13, 2022.

Sue was preceded by her husband of 64 years, Bill Elsclager, who was known for his quick wit and infectious humor, two sons, Bill Saunders and Mark Elsclager. She is survived by three of her five children: Steven Saunders, Sheri McGowan, and Carolyn Elsclager, seven grandchildren and many great grandchildren.

Sue's passions in life included family, friends and music. She played the fiddle and guitar and was a long-time member of the Arizona Old Time Fiddlers Association, serving on the Board and as its President. She was honored to have been inducted into the Arizona Fiddler Hall of Fame in 2015, and the 2020 Tucson Fiddle Contest was dedicated to her. She enjoyed playing in contests, winning many, and just "fiddling around" with her numerous musical friends.

She was the glue that held the family close and cherished her Christmas Eve celebrations every year with great food and decorations. She was selfless, caring and valued adventure in life. She was always on board with trying something new from scuba diving and traveling in an RV to making two music CDs.

She will always be cherished and carried in the hearts of many forever. Her request was to have a celebration of her life that will be held in September or October of this year so that friends and family are able to join. She will be reunited with her husband Bill in Rocky Point, one of their favorite places to be, and they will again swim together into the sunset.





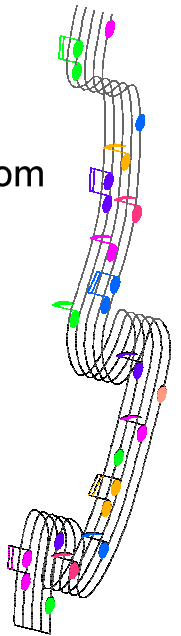
Music

Rim Country
Payson area
Caitlin Wilson wilsonetc@gmail.com

Southern AZ
Tucson area
Wilbur Welsh 520-743-7086

Territorial Yuma area
Dan Everts 509-953-0079

Verde Valley Cottonwood area
Fran Judd 928-634-7963



June 21-25 2022
National Old Time Fiddle Championships
Weiser ID

NEW INFORMATION ABOUT OUR 2022
EVENT:

This year's event will be a combination of the traditional live audience plus the entire contest will be livestreamed. This year we have brought back crowd favorites that include the Swing Fiddling 17 and Under, Swing Fiddling 18 and Over, and the Twin Fiddling. Also returning will be the Certified Showcase that compete for, Best Female and Male Entertainer, Best Costume, and Fanciest Fiddler. We have added two new divisions the On-Line Youth (for ages 17 and under) and On-Line General (for ages 18 and over). These are the only two contests to be played from someplace other than Weiser.

Sept 23-25 2022
Green Valley Park Payson AZ
928-472-5110 email tourism@paysonaz.gov

Nov 4-6 2022
Fiddlefest
Salome AZ
contact Linda Darland 928-671-0474

This is your newsletter!
Tell me something to print!
Something that is happening in
your area or your life.



IAN VAN DUSEN long time member of the AOTFA and wonderful bass player, passed away at his home in Canada on April 13 2022

Fiddle Styles

Appalachian a style of fiddling from the Appalachian Mountains of the United States that uses modal sounds and techniques.

Bluegrass a musical style that originated with Bill Monroe in the late 1930s with increased improvisation and flashiness; primarily meant for a listening audience.

Brudmarsch a Swedish bridal march.

Cajun a French-North American style originating in Maritime Canada by the Acadiens, a group of French settlers in present-day Nova Scotia. The Acadiens moved to Louisiana and were isolated until the beginning of the 20th century.

Cape Breton a regional variance of Scottish fiddling with a more formal style.

Celtic a type of Scottish fiddling with the melody in a higher range; imitating the sounds of the bagpipe; the "c" in "celtic" is pronounced as a "k".

English a style where ornamentation is used sparingly and the bow is used simply

French-Canadian a highly-spirited style that borrows from French folk music and Irish and Scottish fiddling, but leans toward a more rhythmic and less ornamental style. The favored instrumentation is fiddle and piano.

Irish Attention is given to the ornaments and melody on an equal basis. Tunes in the Ionian mode (major scale), Dorian (a scale starting and ending on the 2nd note of the major scale), Mixolydian (a scale starting and ending on the 5th note of the major scale), and Aeolian (natural minor scale) are equally common. See Regional styles in Irish fiddling.

Maritime Music with a brisk tempo and a spirited bounce that makes it very suitable for dancing; also referred to as the "Down East" style.

Metis a mix of Scottish, French, and Indian music with a highly spirited character and adjusted to suit the traditional Metis dances.

New England A mix of Irish, Scottish, and English fiddle techniques. Tunes can range from a simple English fashion to a highly ornamented style of Scottish/Irish fiddling.

Newfoundland a local offshoot of Irish and Welch fiddling that is lively in spirit and quick in tempo.

Old-timey a pre-bluegrass string band style with country dance rhythms, including music from vaudeville, minstrel shows, British Isles folk traditions, early 78 RPM country recordings, old songs played on the fiddle, Appalachian modal tunes, and listening tunes unsuitable for dancing.

Ontario a style of fiddling that is melodic in character with roots in the music of the British Isles. This is the most widely-known fiddle style in Canada.

Polska denotes two different dances:

a. the "hambospolska" (eighth note) polska with a strongly marked 3/4 beat

b. the "slängspolska" with a more even beat in 3/4 time

Roundpeak a highly rhythmic style of North Carolina fiddling

Scandinavian a highly melodic type of fiddle music that can be played in harmony and sometimes on eight-string or nine-string hardanger fiddles (Norwegian origin). They are tuned to the same intervals as regular violin tuning, except that the lowest string is usually (but not always) tuned up one half to two whole steps higher, and have 4 droning strings running under the fingerboard and through the middle of the bridge.

Scottish a style using the right hand to bring out a wide variety of arpeggio and spicatto bowings. Reels are slower than in the Irish tradition, and the roll, a staple Irish ornament, is rarely used. See Scottish fiddle styles.

Shetland a lively style with influences from Scotland and Scandinavia. Many of the tunes are modal, frequently with syncopated rhythms achieved by use of the characteristic bowing pattern "one down and three up." The style makes use of double stops, in some cases leaving one string open so that it rings. See Shetland fiddle music.

Slanklat a Swedish gift-giving tune at a wedding

Sligo a highly ornamented Irish fiddling style originating in the Sligo area of Ireland

Southern a mix of French, Spanish, and British fiddling with very quick tempo and a heavy use of double stops.

Texas style a style with highly developed melodic variations and jazz-like backup from the accompanying instruments. Tempo is slower than old-timey and bluegrass.

Ukrainian an ethnic type of music, usually in a minor key, that is high spirited, lyrical, and faster

in tempo than traditional fiddle music.

Western swing a form of popular music that originated from swing.

Air a melody in slow 3/4 tempo relating to Scottish and Irish fiddling which is songlike in character. The air had its origins in France in the 16th and 17th centuries from both the folk and classical music of the day. Some of these tunes are played with a high degree of rubato.

Breakdown a. a lively, shuffling American country dance in 2/4

b. a loosely-used term referring to a wide range of up-tempo, old-timey, and bluegrass tunes in duple (2/4) and quadruple (4/4) meter.

Clog a dance in which clogs are worn to beat out the rhythm. There are three types of clogging:

° traditional clog: down in 4/4 meter, at the same tempo as a schottische

° waltz clog: done in 3/4 meter, at normal waltz tempo

° double clog: done in 2/4 or 4/4 meter, as the tempo of a reel, breakdown, or hornpipe

Country rag in duple (2/4) or quadruple (4/4) meter, varying from 3 to 5 parts, played in swinging 8th notes. Usually in the key of F, C, G, or D, they often modulate to the 5th or 4th in the 3rd part and frequently follow the chord progressions IIV; IIIV; and IVIV#oIVIIIV.

Fling a Scottish dance in 4/4 time resembling a reel

Fox trot a couple dance in 4/4 time with a variety of steps, both fast and slow; also known as the Texas two-step.

Galop/Gallope a quick round dance the 19th century executed with many steps and hopping movements.

Ganglat a Swedish walking tune.

Glisse a French-Canadian square dance similar to a reel in 2/4 time, but with a gliding nature

Hoedown a lively, rollicking dance, often a square dance, in 2/4 time.

From Fiddle-L: Hoedown is just an American term for a fast duple-time dance tune. Most are reels; some are evened out hornpipes.

Hop a Nova Scotia dance variation of a polka

Hornpipe a popular English dance from the 16th to 19th centuries, the name "hornpipe" derives from an early double-reed instrument made from animal horn. Contemporary hornpipes are in 2/4 or 4/4 and are played more slowly than the reel and in a dotted rhythm.

Jig an English/Celtic dance tune popularized in the 16th century that in triple time. There are 4 types of jigs: single (6/8), double (12/8), slip (9/8), and straight.

March a style of music with a steady, even beat suitable for marching, usually in duple meter with simple, strongly marked rhythm and regular phrases. There are 4 types of marches: funeral, slow, quick, and double quick.

One step an old ballroom dance in 2/4 characterized by quick walking steps.

Planxty an Irish tune composed for a patron or in honor of a friend or hero which sometimes has a phrase syllabically like the patron's name

Polka a Bohemian, Czech, or Polish couple dance in quick duple meter. The basic step is a hop followed by 3 steps

Quadrille originally the name of a 19th-century French dance. As a fiddle tune, it is in either 2/4 or 6/8, usually the latter.

Quickstep originally a military march done in quick steps (108 steps/minute); now usually in duple (2/4) or quadruple (4/4) meter and played as a reel

Rag a style of American popular music that reached its peak in the 1910s, characterized by a march-like duple meter with a highly syncopated melody. It may consist of 3 to 5 parts of 16 or 32 measures each.

Reel a lively dance in moderately quick duple meter performed by 2 or more couples facing each other and executing figures of eight. The music consists of 4 or 8 measure phrases repeated over and over.

Schottische a tune similar to a strathspey, but closer to a 2/2 meter and at a faster tempo.

Slide a type of dance tune closely related to jigs in 6/8 meter found in the southwest counties of Ireland.

Stompa jazz-like dance tune with a lively rhythm and strong beat.

Strathspey a Scottish dance in 4/4 time with many dotted rhythms, frequently in the inverted arrangement of the "Scottish snap." There are 2 types of strathspeys: slow and dance.

Two step a ballroom dance in 2/4 time

Waltz a ballroom couple's dance in moderate 3/4 time with a marked accent on the first beat of the

HAPPY BIRTHDAY May babies

Dave	Brinkman	5	1
Corrine	Garey	5	2
Alton	Swingley	5	3
Emma	Reynolds	5	9
William	Neal	5	12
Lari	Spire	5	12
Ana	Alvarado	5	13
Maria	McArthur	5	19
Darwin	Long	5	27
Roy	Sandoval	5	28
Mary	Brinkman	5	28
Carole	Page	5	30
Dennis	Russell	5	31

HAPPY BIRTHDAY JUNE

Ken	Allen	6	
Judy	Trujillo	6	1
Nancy	Reynolds	6	2
Whitney	Welsh	6	5
Tracy	Armstrong	6	9
Delynn	Peterson	6	10
Katie	Bonn	6	10
Rhodene	Schauer	6	18
Colton	Cortese	6	22



Anniversaries May - June

Jim & Carole	Page	5	05	1983
Val & Lorraine	Andreasen	5	06	1994
William	Neal	5	12	1979
John & Roni	Kennedy	5	12	1988

Gordon & Norma	Jones	6	03	1995
Willie & Caroline	McArthur	6	12	1982
Charlie & Cathy	Freund	6	14	1969
Lari	Spire	6	20	2009
Omer & Brenda	Coderre	6	23	1990
Fred & Norma	Werckle	6	24	1954



America Fiddles – The Early Days

Written by Jim Guinn

This is the first article in a series called America Fiddles, a collection of articles exploring the history and culture of the fiddle in America. These articles are not intended to be scholarly or comprehensive, but more of an outline to give beginning fiddlers of all ages an appreciation of the richness of the fiddle in our American heritage.



THE EARLY DAYS

Long a popular European musical instrument and because it was small and easily portable, the fiddle found its way to America packed away in the meager possessions of the first explorers, traders, and settlers to our shores. For years, the fiddle was virtually the only instrument found on the frontier. Records show that among the first settlers in Jamestown in 1607 was a fiddler by the name of John Utie, a planter by trade. The first recorded fiddle contest was held in 1736 as part of a St. Andrew's Day celebration in Williamsburg, Hanover County, Virginia with the grand prize being an Italian-made Cremona fiddle. The oldest American made fiddle still with us today was made in 1759 by John Antes. And, in the journals of the Lewis and Clarke expedition it is recorded there were two fiddlers, and they contributed much to maintaining the morale of the men and establishing good relations with the Indians.

Most of the early immigrants came from England, Ireland, Scotland, France, and Germany. They brought with them their musical traditions primarily played on the fiddle. Fiddle music played an essential role in the cultural life of 18th-century Americans as it was commonly played at home and in public. Before the age of mass commercial entertainment, these hard-working people would often gather in houses, pubs and dance halls to escape life's weary labors and hardships, and the fiddle was usually at the center of the entertainment that held them together as they heard, made and danced to music transcending life's ever-present toils, troubles and tribulations.

The first fiddle tunes and techniques were the ones they brought from their respective homelands that had been passed from one generation to the next. As the settlers began to spread out and mix with other immigrant cultures, their different fiddle tunes and techniques began to mingle. The African culture brought by the slave trade as well as the Native American culture also had an important influence on fiddle music in America. Over time, many original tunes became Americanized. The Colonists adapted new titles, lyrics and playing styles to many of the old familiar tunes, and regional styles and preferences began to develop in the southern, middle, and northern colonies.

Many tunes and songs attributed to the early days of our nation had their origins on the European continent. One of the most popular tunes from the Old-Time, Bluegrass tune genre which many tout as an "American classic" from the Civil War era, Soldiers Joy, has roots it's in Scottish and Irish music traditions and can be traced back as far as the mid-1700s. In fact, even Robert Burns used it as the tune for the first song in his cantata The Jolly Beggars in 1785. Despite its upbeat tempo and catchy melody, the term "soldier's joy" took on a much darker meaning than is portrayed by the tune around the time of the Civil War. Opinion has it that this term eventually came to refer to the combination of whiskey, beer, and morphine used by Civil War soldiers, presumably for pain relief.

The American Revolution period saw the cultural influences of the people of our emerging

new nation blended into a sound of its own. Many patriotic fiddle tunes were coined during this period including Washington's Reel, Bennington Assembly and Jefferson and Liberty. As a reflection of anti-British sentiment, many old tune titles and lyrics were changed. The Revolutionary War not only brought fiddlers together from all over, but it also created numerous occasions to be celebrated and remembered in music, and the fiddle played a major role.

Independence won, the nation began to grow, and in the years to follow the fiddle traveled westward beyond the original 13 colonies with pioneers and settlers. Just like their European ancestors, these first settlers had a back-breaking existence. The fiddle continued to play a vital role in their lives as a primary source of entertainment. Many towns and territories had their own fiddler, and traveling fiddlers often received warm welcomes. Even towns with names like Fiddler's Green, Fiddlers Grove, Fiddletown, and Fiddle Creek illustrate the importance of the fiddle in the early days of the nation.

The fiddler was in great demand and held in high esteem in the pioneer societies which were starved for recreation. His small, lightweight instrument was easily brought west in the wagons, and its music was a welcome antidote for the lonely days of labor. A pioneer fiddler played for a wide variety of community activities including barn dances, weddings, wakes, and almost every other social function required the presence of the fiddler and his beloved instrument. Perhaps the Friday or Saturday night dance is the best remembered of all rural social events.

Fiddling has long been associated with some classic American heroes, too. George Washington had his favorite fiddle tune, Jaybird Sittin' on a Hickory Limb. Thomas Jefferson was an accomplished player, and his music was particularly significant in his courtship of his wife, Martha. Patrick Henry, who popularized the rallying slogan Give me Liberty, or give me death, was documented as being rather good at fiddle playing. Davy Crockett was a ferocious fiddler and the tune Crockett's Reel is still played today. Andrew Jackson's victory over the British in the War of 1812 is still celebrated with the popular Eighth of January. And, a governor of Tennessee, fiddler Bob Taylor, liked to refer to the old fiddle classics in his speeches: "Every one of them breathes the spirit of liberty; every jig is an echo from flintlock rifles and shrill fifes of Bunker Hill."

As the nation continued to grow through the 19th century, the American population exploded with waves of immigrants from other countries who brought with them the latest trends in fiddling from all over the world. Throughout the United States, from coast to coast, new regional fiddle styles and techniques began to emerge and coalesce. American fiddling as we know it today with such styles as Old-Time, Bluegrass, Cajun, Blues, Western Swing, Country, and others, each with its own unique sound and techniques was born.

What's your favorite song?

What would you like to see in the newsletter?

Arizona Old Time Fiddlers Association
Application for Membership
Renewal or Change of Address

Annual Dues \$15 per family Over 80 \$10 includes partner

New Member Renewal Change of Address

Please print

Name _____

Summer Address _____

Summer City _____ State _____ Zip _____

Phone _____

Email _____

If Different

Winter Address _____

Address _____

Winter City _____ State _____ Zip _____

Man's Birthday _____ Lady's Birthday _____

Anniversary _____ Year _____

Children under age 18 living at home _____

Chapters

Rim Country Payson area

SAOTF Tucson area

Territorial Yuma area

Verde Valley Cottonwood area

Independent Anywhere

Members may join one principal chapter.

and one associate chapter
Please send state dues to:

Noreen Johnston Membership Secretary
696 S Maricopa St Chino Valley AZ 86323

AOTFA

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May - June 2022