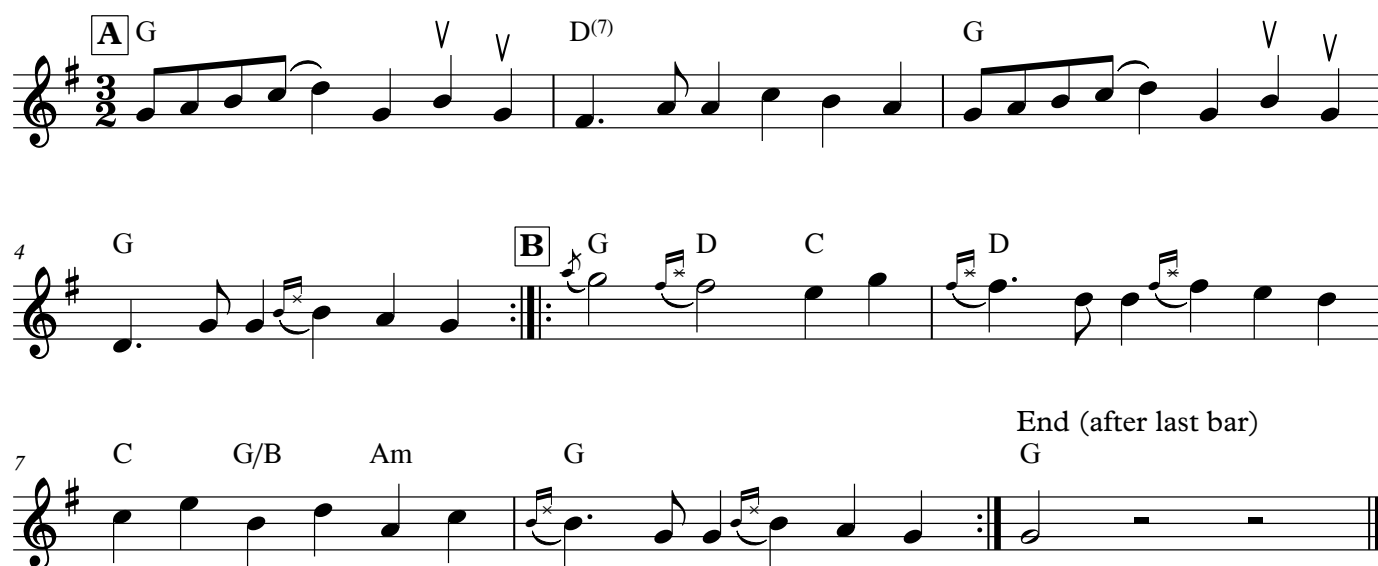


Rusty Gulley



Slurred up-bows

In bars 1 and 3, try slurring the C and D together, as shown, in the middle of the bow. Occasional slurs, in the right places, can add smoothness and subtle syncopation—an effect fiddlers often call ‘swing’—to the tune without losing the rhythmic energy that separate bows give you.

Double up-bows

Finish bars 1 and 3 with two consecutive Vs for a rhythmic, ‘choppy’ effect. Use plenty of bow for the Vs and don’t play them too staccato—keep your right hand relaxed to preserve the flow of the notes.

Tap

In bar 4, ornament the B by ‘tapping’ the string with your third finger (see also ‘Cut’, pp. 25 and 41, and Double grace-note, p. 19). Don’t touch the fingerboard—it should be more of a percussive tap than a note. *Listen to track 1 and then try playing it.*

Also play taps on the Bs in bar 8 and the F#s in bars 5 and 6.

Cut from above

At the start of the B part, ornament the top G by playing a very short, clean grace-note A just before the beat. I call this a ‘cut from above’, and its sound reminds me of the Northumbrian pipes.

Next steps

Listen to how I add double-stops to the A part on the second time through the tune by playing the open G string beneath the melody; this adds rhythmic interest. Can you work out where to play the open Gs?

Shelder Geö

* Slur applies to first playing of the tune and A-part repeat. If repeating the tune, omit the pick-up (anacrusis) and slur the  on an \checkmark .

Mak a Kishie Needle, Dye

* Slur applies to A-part repeat only.

Old Tom of Oxford

Musical score for 'Old Tom of Oxford' in G major, 2/2 time. The score consists of four staves of music. The first staff (measures 1-4) is labeled 'A' and contains a D chord. The second staff (measures 5-8) contains D, A, D, G, A, and D chords. The third staff (measures 9-12) is labeled 'B' and contains Em and G chords. The fourth staff (measures 13-16) contains D, A, D, G, A, and D chords. The score includes various musical notations such as slurs, ties, and triplets.

Mount Hills

Musical score for 'Mount Hills' in G major, 2/2 time. The score consists of four staves of music. The first staff (measures 1-4) is labeled 'A' and contains G, Em, Am, D, G, Em, Am, and D chords. The second staff (measures 5-8) contains G, Em, Am, D, Em, Am, G, D, and G chords. The third staff (measures 9-12) is labeled 'B' and contains D, D7, Em, C, G/D, and D chords. The fourth staff (measures 13-16) contains G, Em, C, G, D, and G chords. The score includes various musical notations such as slurs, ties, and triplets.

4

LIZ DOHERTY

Donegal reels

Background

County Donegal, in the north-west of Ireland, is known for its distinctive style of traditional fiddle music. The style, and its associated repertoire, displays many unique features that distinguish it from other prominent Irish styles, and it also boasts many influences from the Scottish tradition.

In Ireland, throughout much of the twentieth century, a noticeable shift took place from local and regional styles towards a more uniform sound, thanks to the advent of recordings, radio, publications, and various changes to the context of music-making, including the separation of music and dance. In Donegal, a concerted effort was made to capture the unique elements of the local traditions and an organization, Cairdeas na bhFidiléirí, was established in the 1980s. This is dedicated to the preservation and promotion of the Donegal style, particularly as it is practised in the south-west of the county.

The Donegal style now enjoys a high profile within the wider Irish music community. Altan, one of the tradition's most commercially successful bands, has brought the local music onto an international platform, as have artists such as Tommy Peoples and Fidil. Other notable fiddlers, past and present, include John Byrne, Vincent Campbell, John Doherty, and Seamus Grant.

Style and tunes

Reels constitute the largest part of the Donegal repertoire, as elsewhere in Ireland. The style is often regarded as being quite aggressive, a reference to the preferred bowing, which consists mainly of single strokes. The emphasis is on placing the strong bow—the down-bow—on the down-beats of each bar (beats 1 and 3). However, slurs do occur, and they play an important role in organizing the bow direction so that down-bows fall on down-beats.

'Leslie's Reel' is a popular tune associated with the Leslie brothers from Glencolmcille in Donegal. 'Dinkie Dorrian's' was almost certainly composed by Francie 'Dearg' O'Beirne and became a favourite of step-dancer Con 'Dinkie' Dorrian. The title has become corrupted and the tune is sometimes known as 'The Dinky Dory', which shows the oral tradition at its best! 'The Boys of Malin' is a popular session reel.





Leslie's Reel



A A D/A A D/A
 3 A D/A E/A A D/A
 6 A D/A A D/A E/A
 9 **B** A (E/A) A D/A A E/A
 12 D/A E/A A E/A A D/A
 15 F#m E D E
 16b D E A
 End (replaces last bar)


* If going into 'Dinkie Dorrian's', replace the F# with a D.

Down-bow up-slur bowing

The whole tune uses a  pattern. Start the tune in the upper-half, but not at the tip. Notice that all the strong beats are played on a . Accentuate them by giving the bow an extra-long pull, also applying extra weight.

Bowed treble


The treble is a popular ornament in the Donegal style (see also ‘Bowed treble’, p. 9, and ‘Birl’, p. 25). It adds an agitated rhythmic interest and is used where a  is found in the tune. It sounds like , as indicated. The key to executing trebles successfully is bow control. Very little arm movement is required; a mere flick of the wrist is sufficient, and I find that I tighten my forearm to manage this.

Listen to track 14, then try the treble in bar 1 slowly. Start in the middle of the bow and apply plenty of pressure—lean hard on the strings. Bow  and dig right into the first note, easing the pressure slightly over notes 2 and 3.

You should aim to create quite a rough, ‘squawking’ sound when playing the treble slowly; the more grating it is, the better it will sound at speed.

Practise the bowed treble followed by the  in bar 1 in isolation, and then as indicated elsewhere.

Bowed triplet

The bowed triplet is played like the treble but with three consecutive pitches rather than on the same note. Where a  is required for a following down-beat, slur out of the triplet. Try this in bars 4–5.

Single grace-note

Add grace-notes to bars 2 and 6, as indicated, to separate two notes of the same pitch. The single grace-note is used especially, though not exclusively, for this purpose, and it is generally played with the third finger. It accents, and is crushed almost on top of, the following melody note, and is played in the same bow. The pitch of the grace-note should barely be heard; the finger merely flicks the string, and the effect should be of a short, rhythmic bite.

In bars 12 and 15, the grace-notes are played in the same way, although here they don’t separate notes of the same pitch.

Double-stops

A typical feature of the Donegal style is the frequent use of double-stops. Try adding the open A under the melody note in bars 9 and 14, as shown.

Next steps

On the second playing of the A part, I add character to some first-finger F#s by putting my finger down on the E string a little lower than the required pitch and sliding quickly and lightly up to the correct note. Can you copy how this sounds, and then add it to the F#s in these places?

The Black Rogue

(D) **A** A G/A A G/A

4 D/A A G/A A

7 G 1. D V V 2. D V V

9 **B** G/D D (A/D) D D/G

12 D F#m G/D F#m Em

15 A G 1. D V V 2. D V V End D

* If playing the B part an octave lower, return to the notated pitch at bar 15.

Mrs MacLeod's Strathspey

Daniel Dow

A Am Em Am C G/B

3 Am Em 1. Am Em Am 2. Am Em Am

B C G

C Am Em Am

C Am Em

11 Am Em Am Em G Am

12b End (replaces last bar)
Em G Am

* Omit the last beat of bar 12a when going into 'Niel Gow's Wife'.

Gower Reel

A D Em A Bm Em
 4 A D Em A V
 7 D A⁷ D N.C. B
 10 Em A D D⁷ V G Em A
 13 D Em A V D A⁷ D N.C.

* The C does not need to be accurately pitched.

Slurring across the beat

'Swing' bowing—slurring across the beat—is particularly effective in bringing out the 'lolloping' hornpipe rhythm (see also 'Slurred up-bows', p. 2). Listen to the basic pattern below on track 29, then try playing it, using plenty of bow and putting a light emphasis or 'lean' on the ♩ s:

Two swing-bowling patterns appear in this tune. The first is the '3-3-2' pattern, so-called because it creates three groups of notes in the bar; see bars 1, 5, and 13. The slur falls across the second and third beats. Simpler versions of this pattern, maintaining the slur across the second and third beats, appear in bars 2, 6, and 14.

The second pattern is one ♩ followed by three notes slurred together on an V . This pattern occurs in bar 10. Play the ♩ with an unaccented fast bow-stroke to allow for plenty of bow on the subsequent three notes.

Sometimes the slurring pattern changes to vary the feel created by the swing bowing, e.g. bars 3 and 4, where ♩ pairs are slurred together.

Slurring out of the bar

Slurring the last note of the bar into the first note of the following bar helps to create a sense of 'lilt'. Try this in bars 3-4.

Double up-bows

Play $\vee\vee$, coming out of the slur, in bars 6 and 14. The $\vee\vee$ should be lightly detached and can come off the string; keep the wrist relaxed and aim for a 'cheeky' effect. Also try this in bar 11.

Triplets

These are used to add interest in place of straight ♩ s and to add 'passing notes' between pairs of ♩ s, and can be played separately or slurred. Here, the $\text{♩}\text{♩}\text{♩}$ are all played separately, starting on either bow direction.

Unlike in other styles, the $\text{♩}\text{♩}\text{♩}$ s serve a melodic rather than percussive function, with the rhythm exactly as written.

Left-hand ornamentation

Because of the extensive use of melodic $\text{♩}\text{♩}\text{♩}$ s, I would tend not to include any left-hand decoration in this tune.

Next steps

I sometimes add an ascending $\text{♩}\text{♩}\text{♩}$ run during the crotchet rests to keep a sense of momentum. Here, I do this going into the second time through the tune, and also at the end of the A part. Can you work out the notes and add the $\text{♩}\text{♩}\text{♩}$ s?

Performance: track 31

Swansea Hornpipe

1. D N.C. 2. D N.C.

1. D N.C. 2. D N.C.*

* Omit rest if going into 'Pibddawns y Car Gwyllt'.



Bovaglie's Plaid

James Scott Skinner

V **A** D A D A
 4 4 4 4 4 4

Bm D F#m E A F#m E A D
 4 4 4 4 4 4

C#m F#m E7 1. A 2. D A
 4 4 4 4 4 4

B A/C# D A F#m
 4 4 4 4 4 4

Bm E A A/C# D A
 2 4 4 4 4 4

Bm E7 A A/C#
 4 4 4 4 4 4

D A/C# (B) A F#m Bm E
 4 4 4 4 4 4 4 4

D A Bm F#m A E7 D A
 4 4 4 4 4 4 (4) 2

Sligo Maid

The musical score for "Sligo Maid" is written in G major (one sharp) and 4/4 time. It consists of ten staves of music. The key signature is G major, and the time signature is 4/4. The score includes various chords and performance markings:

- Staff 1: Measure 1 has a **V** marking. Measure 2 has a boxed **A** chord above an **Am** chord. Measure 4 has a **G(A)** chord. Measure 8 has a **4** marking above a triplet.
- Staff 2: Measure 5 has an **Am** chord. Measure 7 has a **G(A)** chord.
- Staff 3: Measure 9 has an **Am** chord. Measure 11 has a **G(A)** chord. Measure 15 has a **4** marking above a triplet.
- Staff 4: Measure 13 has an **Am** chord. Measure 15 has a **G(A)** chord. Measure 17 has a **(D/A)** chord.
- Staff 5: Measure 17 has a boxed **B** chord above an **Am** chord. Measure 19 has an **Em** chord. Measure 21 has a **G** chord.
- Staff 6: Measure 21 has an **Am** chord. Measure 23 has an **Em** chord.
- Staff 7: Measure 24 has a **G** chord. Measure 26 has an **Am** chord with a **2** marking above it.
- Staff 8: Measure 27 has an **Em** chord. Measure 29 has a **G** chord. Measure 31 has an **Am** chord.
- Staff 9: Measure 30 has an **Em** chord. Measure 32 has a **G** chord. The piece ends with a final **Am** chord. The text "End (after last bar)" is written above the final chord.