



February 2009

# TFTM *news*

Tucson Friends of Traditional Music  
**Volume 9, No. 1**



The Right Reverend Jeremiah Peabody (otherwise known as J.P. Thom-Gronachan, caller extraordinaire) pronounces Becky Nankivell and Michael Frey husband and wife at the TFTM New Year's Eve Dance. Becky and Mike had a Christmas time surprise in the mail when they were notified they were able to legally get hitched. Doing so before the turn of the tax year was just an added bonus! Becky, a favorite Tucson dance caller and long time contradancer also "hooked" Michael into learning to contradance. He just loves it now and its always fun when they are able to come to a dance. We wish the happy couple much joy and prosperity, health and continued happiness in their marriage.

## TFTM CONTRADANCE SCHEDULE

**Location:** First United Methodist Church, 915 4<sup>th</sup> Street.,

**Time:** 7:30 Free Introductory Lesson 8:00 Dance

**Suggested Donations:** \$8 public; \$7 TFTM members;  
\$6 Student

**First Timers?:** Receive a Second Dance Free card.

Jan. 24 - Rare Olde Times and J.P

Jan. 31 - Round the House and Claire

*Special Annual Memorial Clothing Exchange  
Dance in Honor of Karen Collins*

*Bring your no longer wanted dance duds -  
Find a new outfit or two!*

Feb. 7 - The Contra Swings & Friends and TBA

Feb. 21 - The Privy Tippers and TBA

Feb. 28 - Open Band and TBA

Mar. 7 - TBA and TBA

Mar. 21 - Round the House and guest caller  
Jim Kitch

Mar. 28 - Open band and TBA

Apr. 4 - The Jumping Chollas and Peg Hesley

Apr 18 - Open Band and TBA

Apr. 25 - TBA and TBA

***The Family Dance*** held the first Saturday of each month at our regular dance venue. February 7 Alice Pringle will teach ethnic dances.

Little tykes to elementary aged children and their parents enjoy intergenerational fun with live music and callers. The dance begins at **5:00 p.m.** With a potluck supper to follow. \$5 donation per family. Contact: [allisonandjoost@netzero.net](mailto:allisonandjoost@netzero.net)



**The Arthritis Brothers Jam  
The Old Time Jam At The  
Beland Place**

*by Jim Whitesell  
Photo by Jim too*

You're a trad music fan. Somewhere you hear about the old time jam at the Beland place outside Sierra Vista. The official name is the Arthritis Brothers Jam, but in reality it is John and Marcia Beland who are the driving forces behind the jam. This is Appalachian string band stuff. Fiddles and banjos and century old songs. Sounds pretty cool. Just the kind of music you like. Why not give it a try? So you copy the driving directions off this guy Beland's internet web site, hop into your ride and head down the highway towards Cochise County and the town of

Sierra Vista. It's a nice drive. More than nice. It's bloody terrific. The Travel Channel couldn't do any better. Enjoy the view and the smooth highway while you can. Things are about to change. Like the music itself, your destination is a bit off the beaten track.

By the time you finally pull up outside John Beland's well-hidden rural Cochise County home, you'll likely have a bumpily refurbished appreciation for the notion of what constitutes 'boondocks'. They should call this jam the Boondocks Jam. The place is off a rutted dirt track named Burro Lane. No wonder. A burro might be a more reliable form of transport in negotiating the axle-challenging local dirt roads. Cochise County mainte-

nance trucks don't come anywhere near these roads. Maybe they don't even know they exist. And you might also be surprised to see that Beland's place, though seemingly isolated in the scrub mesquite and cattle-abused sparse grasslands outside of Sierra Vista, has a scattering of neighboring houses within easy hollering distance. Seems like this guy Beland is not alone out here in the boondocks. Beland has boondocks buddies.

There's no secret about what goes on at this place, either. Pulling into the driveway you pass a private street sign that audaciously proclaims 'FIDDLER'. You approach an attractive recent-model manufactured home with an outsized garage looming next to it. Sometimes in warmer weather the jam will be in the big garage Beland calls the Garage Mahall. But not today. You look around as you drive closer. The guy must like yuccas. He's planted a bunch of them around his place. You pull up into a parking lot big enough to handle a small strip mall and head into the house. If you are indeed a fan of old time Appalachian string band music, you are not likely to be disappointed. One way or another, it'll be worth the trip. Some part of you is bound to go away satisfied.

Cars and SUVs arrive along with the afternoon and angle into the parking lot. A sprinkling of locals along with some not-so-locals start yanking out instrument cases. Banjos, fiddles, guitars, mandolins, the occasional doghouse bass--even a bodhran. But no electric instruments and no amps. This is a strictly acoustic jam. Which makes perfect sense when you consider that the music they play goes back to the very earliest days of radio, recordings and rural electrification. In many cases the music is even older than that. When they say Old Time, they *mean* Old Time. The musical arrivals clamber up the entryway steps, file inside and spread out in a big circle in the Belands' spacious big-windowed living room. There is the usual cacophonous prelude of tuning up. Then the music starts. Old Time Appalachian mountain music. Mostly, anyhow. The occasional Bluegrass, Irish, folk or even--Yee Gads!--country tune will pop up.

John Beland is a small man of quick movements and even quicker wit. If he was a knife he'd be a razor. He's a retired electrical contractor who first arrived on this planet on an Iowa farm of rich black earth and hard-working people. He's old enough to remember some neighboring farmers still plowing

with horses. During his workday life John lived in a Minneapolis suburb almost literally in the shadow of that peculiar iconic lurking chunk of Americana, the Mall of America. In way-up-yonder Minnesota Beland was deeply involved in the working inner circle of the thriving Old Time music world before retiring to the Cochise County boon-docks a few years back. There'd been jams at his place for years in Minnesota. He didn't linger over continuing with a monthly jam at his new home some two thousand Thank-You-God warm miles to the south and west of his former home in the Twin Cities Tundra of frost-bitten Minnesota. Now, instead of knocking icicles off the eaves of his house, salting treacherous sidewalks or sanding a malevolent driveway, he plants yuccas and admires the pleasantly elevated winter readings on his porch thermometer.

John is not what you'd call a hot fiddler. Rather, he is a meticulous historically-oriented fiddler. He does solid service as the fiddler in the Arthritis Brothers Old Time Stringband. And he's a pretty well versed basement musicologist. He'll play you a tune and also likely tell you who played it and where it came from. The shelves in his music room are filled with thousands of Old Time music CD's that he has

labriously catalogued. The guy is a walking library. A musical historian with a fiddle.

Though he probably knew it would happen, John was still disappointed to find that there wasn't a whole lot of local interest in Appalachian style Old Time stringband music. The response to his Old Time arrival was positively underwhelming. In the leaner musical times a loyal handful of Old Time pickers keep the jam going, along with another handful of local grinners. But there are also times when upwards of a dozen musicians will show up and set to enthusiastically playing until they hit the groove and the whole place seems to be pulsating to the hypnotic rhythms of the old mountain music. And not all the pickers are locals. Some of the Tucson musicians make the drive down to Sierra Vista and even a national luminary or two has been spotted at the jam. Big Jim Griffith has been known to come towering through the door. Banjo Newsletter guru Dan Levenson has been around a couple of times with wife Jennifer. Nor are all the musical luminaries well known. Most any picker will tell you that the musical woods are full of fine musicians who are not in the public eye. Some of these folks will occasionally show up at the Beland place. Usually they are

friends from his years in the spirited old time music world in Minnesota. People you've never heard of but who are nonetheless fine musicians. One such recent jam visitor was Minnesota fiddler Don Jacques. The unprepossessing Jacques set the room magically alight as soon as he put bow to fiddle and started pulling out his tunes. Not a common experience at the jams. But not rare, either.

The Beland Jam happens monthly on a Sunday afternoon. Starts at an unsharp 1:00. They generally break around 5:00 for a potluckish meal organized by diminutive, whipper-lean Marcia Beland as she bustles around dividing her time between fiddling, chatting up the grinners and hustling up the evening grub. Sometimes one long table is enough to seat everyone. Sometimes they have to drag out a second table to accommodate everyone. The big dining room sparkles with animated conversation and laughter. Like many jams, this is a social event as much as a musical one. Then, stomachs happily well-charged and news and gossip dutifully passed on, many of the pickers push themselves away from the dinner table to wander back to the musical circle. One by one they pick up their instruments and set to playing on into the evening. Sometimes way

into the evening. But, whether you stay on into the evening or need to leave earlier, the outcome should be the same. Be it heart, spirit, mind or stomach....Some part of you will be going away satisfied.

*For more information go to <http://members.epowerc.net/arthritisbrothers/map.html>*



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CONVENTION**

Feb. 28 - March 1, 2009  
*Tucson, Arizona*

***A traditional and powerful singing of American shape-note hymns, fugal tunes and anthems in unaccompanied four-part harmony from *The Sacred Harp****

A free event, donations accepted. All welcome: beginners, experienced singers and listeners. Books available for loan or purchase

***Saturday, February 28, 2009***

**9:30 A.M. – 3:00 P.M.**

***Sunday, March 1, 2009***

**9:30 A.M. – 3:00 P.M.**

**SONORA COHOUSING COMMON HOUSE,**

501 E. Roger Road, west of N 1<sup>st</sup> Ave, Tucson AZ 85705

Registration begins at 9 A.M.

Potluck Supper provided by local singers

***Social on Saturday Evening***

***Location to be announced***

More information about the tradition of Sacred Harp singing available online at [fasola.org](http://fasola.org)

Information at [www.tucsonfasola.org](http://www.tucsonfasola.org)

Tucsonfasola -at- [carthlink.net](mailto:carthlink.net)

Maggie Leonard (520) 323-5049 or Paige Winslett (520) 743-1268

## **Change is Happening, not only in Washington, D.C.!**

By Susie Tomlinson

The next few months will see some significant changes in the Tucson Friends of Traditional Music organization.

President Dale Tersey, at the board meeting on January 22, 2009, indicated he would not run again for President. After multiple years in that position, and taking on additional organizational tasks, Dale feels it is time he stepped down. Dale has stepped in when no one has volunteered for some of the tasks that now take so much of his time.

A healthy organization relies on many hands making the workload lighter. It is hoped that TFTM members will step forward to volunteer for some of the tasks that Dale will be giving up and to consider running for President or serving on the board. I have suggested that Dale enumerate the many tasks he has taken on, so that other members can be encouraged to do their part. The office of President

for this small organization should be one of purely administration and leadership. Dale's last effective day as president is March 31. New officer elections and board appointments will be early April. Any brave souls willing to take their turn?

This issue of the TFTM Newsletter will also be the last "hard copy" issue. I have also resigned as editor. While these are two separate statements, timing has been coincidental that both are happening now. For over a year, discussion has been going on to go "green" and to study the cost effectiveness of a web-based e-newsletter. Omer Clairborne and Suzanne Langstroth have been working together to brainstorm format options. Since I would be resigning my editorship, it was approved to forego the hard copy newsletter and set aside the next six months to try out the various options of computer based newsletter.

Dale has asked that all members send him their email address so they can receive future e-newsletters. Comments on either of these orga-



nizational matters are also welcomed. [terseydale@qwest.net](mailto:terseydale@qwest.net).

I have resigned as editor in order to focus on completing my two certificate programs in Celebrancy. A celebrant is a non-denominational, non-religious writer and performer of rituals and ceremonies, such as weddings, baby naming, rites of passage, etc. Graduation is the first weekend in May, in New Jersey, and I've lots of writing and research to do.

Its been mostly a pleasure utilizing "old skills" to provide the newsletter over the last eighteen months. I want to thank the wonderful volunteers who have submitted regular columns and great articles that give the newsletter "body."

Thank you too to those who provided the photos, calendar of events, and classified ads. This may have been the LOCAL newsletter, but people from many states have contributed and it has been a pleasure getting to know each and every one!

**"Arizona Balalaika Orchestra 29th Annual Concert**

**Balalaikas In The Desert**

**Featuring**

**the Rusyny Dancers, Sons Of Orpheus Male Choir  
and guest artists.**

**Saturday, February 7 at 7:30 and**

**Sunday, February 8 at 2:00 at**

**Pima Community College (West)**

**Center For The Arts.**

**Tickets at the PCC box  
office, 206-6986 and**

**the Folk Shop, 2525 N Campbell.**

**More info at [www.azbalalaika.org](http://www.azbalalaika.org)."**

# ***Summary of Youth Dance Weekend Discussion Group***

by Laila Lewis

I've received a lot of interest in the "Bread and Butter" discussion group I attended while at the first annual Youth Dance Weekend in Vermont last September. During the discussion, we wrote our answers to questions about aspects of the contra community on posters around the room, which were then typed up and posted online (see "Resources" at the end for the website). Since quite a lot was said, I've summarized the discussion below. I've sorted it into five sections:

1. What individual dancers can do
2. What callers can do
3. What organizers can do
4. Long-term philosophy/goals
5. Resources

Even if you're not an organizer or caller, I would read all sections if you can -- if for no other reason than to let your local organizers and callers know what can be done better!

I tried to represent all opinions, so you will see some contradictory remarks. Also, please note that I, personally, do not agree with everything that was said. Some topics have more comments than others, which should be a hint about what aspects of contra dance are particularly important to young people.

## **1. What individual dancers can do:**

- **Beginners:**
  - Be a "dance angel": an experienced dancer who deliberately seeks out new dancers to dance with and gives them friendly support and encouragement without being bossy or superior.
  - Dance with new people (commit to dance at least 2 dances with a new dancer every evening)...

- Then introduce the new dancers to your friends or point them out and ask your friends to dance with them.
- Wear name tags all the time, every time.
- Create a culture of experienced dancers pointedly dancing with beginners.
- Go easy on them and teach -- a first-time dancer can feel comfortable (and hooked!) after one successful dance.
- If you see someone struggling, talk to them after the set and see if they have questions.
- With semi-beginners working on getting to the next level, take the time to be honest with them on what they need to improve and what they're good at. Help them improve.
- Reassure people (especially beginners) that it's okay to turn down an offer to dance, no excuses necessary.
- Dancers who make us uncomfortable:
  - Saying no: "I have another partner." (If it's true!)
  - It is okay to just say "No thank you" without an excuse.
  - If guys are too creepy, don't just smile, say something.
  - Reject those who consistently make you feel uncomfortable, without offering up an excuse.
  - And if someone does ask why, just say "I don't feel comfortable dancing with you" and don't feel bad about it. It's hard, but it works.
  - If the way your partner is dancing makes you feel uncomfortable (physically or it's just creeping you out), stop the swing/courtesy turn/whatever and say

"please don't hold me like that."

- Be clear.
- If a partner is doing something that is harmful or dangerous, physically move them (their hand, the distance, etc.) into a more safe/comfortable position.
- Clearly communicate to newcomers and others that we discourage alcohol
- If someone really doesn't want to do lots of extra twirls, don't force them to! Do not throw the "twirl-ee" off-balance, and be sure to guide them into next move.
- If you want to refuse an extra offered twirl, smile!
- If someone hurts you during a dance, say "ow." If you have a chance afterward, let them know what happened.
- Youth:
  - Discourage older men from being overly flirtatious with younger women.
  - Bring your parents (or kids!) to a dance and dance with them.
  - Promote intergenerational dancing by dancing with everyone and telling friends about good older/younger dancers.
- Getting first-timers to come:
  - Get the word out through Facebook [facebook.com, a free website where people can connect up with friends and organizations], campus newspapers, and local coffeeshops or community bulletin boards.
  - Have food.
  - Get them excited about the music first, since that's

what makes you want to dance -- play hot contra CD's for friends, and emphasize that it's live music.

- Answers to "What is contra dance?":
  - Don't answer when asked "what is it?", just be vague and let your enthusiasm be the draw.
  - A fun workout to music.
  - Even people who don't like any other kinds of dancing like contra.
  - It's a dance designed for white guys who "can't dance".
  - "American folk dancing; similar to square dancing, but in long lines of couples, so you dance with more people. Also, simple to learn and easy to have fun!"
  - A human puzzle to be unraveled to music. There is a set pattern to be followed and each time it finishes the puzzle is started again.
  - A tilt-a-whirl powered by smiling flirtatious humans.
  - Use terms that whoever you are talking to can relate to. Contra can fall into many categories: folk, fiddle, swiny, rave even. Use familiar terms!
  - If a computer is handy, good clips can be found on YouTube and similar sites.
  - "It taps into the same feelings as Whirling Dervishes get."
  - "It's a way to turn off your brain without drugs or alcohol."
  - "The only place where a new person is

thrust into your arms every thirty seconds."

- Talk about the great community; it's as important as the dancing style
  - "Live music, dancing and so much fun! You have to come try it!"
  - Like a square dance on amphetamines.
  - Don't compare to square dancing!
  - Flirting set to music.
- Gender-roles:
    - Gender imbalance: Smile. Do you want to dance or sit out? Learn to dance the other gender role.
    - Familiarity breeds acceptance. The contra community will gradually become more accepting of those who dance whatever gender role they feel like if this becomes common.
    - Some dancers enjoy/appreciate the gender-fluidity in contra dancing (such as switching roles, even in mid-dance), and claim it makes them a better dancer and better leader to do both roles. Neckties or wristbands force people to pick one role only for that dance, and lose some of the "do what you want" freedom.
    - When you pass someone dancing a reverse-gender, encourage them.
    - As gender switches (especially mid-dance) be extremely confident and clear in your dancing - people get less annoyed if they are less confused.

## **2. What callers can do:**

- Beginners:
  - "Safety talk": "It's more fun if you..."; warn about dangerous moves or figures; call attention to

observed uncontrolled or dangerous dancing *without* calling out a specific person.

- Style: teach "giving weight" in swinging; offer suggestions on "ways to have more fun"; highlight one particular figure/step mid-dance.
  - What to call: with a lot of young beginners (such as college students) do some fun easy kiddie contra-like dances in addition to real contras (people want to have fun and not think the whole time); newer dancers are less intimidated by doing a "circle" or non-partner dance to get their feet wet (but some experienced dancers dislike them...).
  - Fostering community: remind dancers to dance with people they don't know; personally ask experienced dancers to seek out new people.
- Gender-roles:
- If there is a gender imbalance in the hall (or even if not), encourage folks (especially men, who tend to be more reluctant) to try the "other" role -- it's fun, and makes you a better dancer and better leader to do both roles.
  - Refer to roles as "gender-*roles*" rather than just "gender" or "sex". "lead" and "follow" is good too.
  - Remind people (especially if switching roles is common) that they are dancing "places not faces" - i.e. if a woman comes flying at your side in the new set, that's your new lead.
  - More education for beginners about structure (i.e. they need to think about the whole dance, not just where they go next).

### **3. What organizers can do:**

- Hold a big event (with a good caller and band around a holiday or theme) to re-spark interest in a dying

community.

- Bring in youth by being family friendly - it's okay to have little kids at dances. Also, host youth events.
- Create a volunteer job of "dance mama" (or "angel" or whatever), where one person meets the beginners at the lesson before -- and then throughout the dance supervises and helps move the beginners in the right direction and give tips.
- Encouraging beginners to come early in the evening by giving a discount or free admission to dancers who arrive in first half hour.
- Improve community comfort level by holding discussion groups to talk about what we do and don't like in dancers (sweaty shirts, too tight grips, extra twirls, etc.), perhaps at break.
- Helping a dance community advance to the next level by having more dances, inviting experienced friends to help out (even if they have to travel a bit), and encouraging attendance at events in other communities.
- How can a dance organizer solicit help?
  - Ask! Make a sign-up list. Take down emails.
  - Play up the need.
  - Offer free admission for volunteers
  - It's easier to help if the needed tasks are specifically enumerated/listed/known.
  - Have rotating/co-organizers so everyone has a chance to play and work.

#### **4. Long-term philosophy/goals:**

- New *young* dancers vs. new dancers of any age:
  - Right now, youth are probably more important with the aging of the dance community. Keep in mind



- longevity of dance community, but maintain a sense of balance by getting new dancers of all ages.
- If indeed the youth component of dance communities is underrepresented and "wilting" in some way, then it *is* more important to cultivate that aspect than others. However, it is also important to still have that youth component *integrated* into the general community.
- What is important is to foster leaders/dancers of quality regardless of age.
- Balancing the needs of experienced and new dancers:
  - Two questions: 1. How do you make it a great experience for the newer dancers? 2. How do you make it a great experience for experienced dancers? These may be irreconcilable, especially if the experienced dancers are only dancing for that "amazing dance high" that we get. They are only reconcilable if experienced dancers see, and *act on* the value of a real dance community, for its own sake, and not just for the sake of high-energy, amazing dancing.

## 5. Resources:

- More on the Youth Dance Weekend "Bread and Butter" discussion can be found at:  
[http://www.youthdanceweekend.org/bread\\_n\\_butter/bread\\_n\\_butter.html](http://www.youthdanceweekend.org/bread_n_butter/bread_n_butter.html)
- YouTube (youtube.com, a free website where users contribute videos of all sorts):
  - Documentary videos pitched for people who don't know what contra is: tell your non-dancing friends to search for "Contra Dance Basics" -- there's a good series by that title, published in 9 "chapters".
  - Another good series, "Hidden Secrets of the Contra Elite", has lots of great tips, and is good for any

level of dancer. ↘

- Just for fun, search for the name (and year) of a dance camp you recently attended -- you may be surprised to find that you're on the internet! (Also, there are some Youth Dance Weekend videos out there, if you're curious to see what a whole dance camp of young people looks like.)

## **!! Harmony Singing !!**

**Don Kolakowski would like to form an eclectic, a capella, neo- barbershop singing group with a view to singing in recessed doorways downtown or on fourth avenue for beer money.**

**I have a small collection of four-part arrangements and we can assemble anything from barbershop to the Beatles, madrigals to the Mamas-and-the-Papas.**

**I have no particular expertise; then again, I don't do things half-baked. People have to be serious and able to sing on key. We could shoot for three voices per part. Bass voices take note!**

**Please email me if interested:  
dkolakow@lycos.com**

## **ENGLISH COUNTRY DANCES SCHEDULE**

English Country and Scottish Country Dancing Series

Hosted by Seven Pipers and TFTM

Thursdays, 7:00 p.m., do not need a partner,

Donation per person: \$5.00

The dances are called and you do not need any prior experience. [www.sevenpipers.org](http://www.sevenpipers.org)

## **Feb. 12 Valentine's Party**

No experience or dance partner is needed.

**Fiddle: William W. Don Carlos & Guitar: Jim McConnell,**  
**others TBACallers: Courtney Cartwright & Gail Cordy**

You may bring a snack to share. United Methodist Church,  
914 4th Street.

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## Tune of the Month

By Bruce Thomson  
([LibTNov1@aol.com](mailto:LibTNov1@aol.com))

### Practice Makes Perfect

There are two occasions in which most of us take our instruments out of its case; to perform and to practice. And of course these are two very different events with two very different objectives. The objective of a performance is to have fun and celebrate your music and musicianship. You'll want to play your best, and this will require your absolute undistracted focus. But a performance is probably not the best time or place to work on new licks, experiment with new techniques, or try new tunes. That's what practice is for.

I ran across a quote by the great classical violinist Jascha Heifetz, "If I don't practice one day, I know it; two days, the critics know it; three days, the public knows it." That certainly describes my experience, though only in the most general terms – most of the public probably can't tell that I practice at all. As I get to know musicians, both great ones and not so great, one topic I like to explore with them is how

they practice and try to figure out what works for me and what doesn't. Let's give it some consideration.

For many musicians I know, especially the old time musicians, their individual practice consists solely of playing familiar tunes and/or learning new ones. There is very little emphasis on technique, intonation, improvisation, or stylistic interpretation. At the other extreme, professional classical musicians will spend an hour or more each day working on fundamentals including technical exercises and scales before they ever play their first tune or musical passage. Whether we aspire to this level of proficiency or not, I think there's a lot to be learned about music and musicianship from the classical folks.

If you go to the web you'll find much guidance on practice (surprised?). One of the common threads is to establish goals, something to work towards. It be something like: "be good enough to be in a hot band," "win the local fiddle contest," or "make lots of money and impress the girls/boys." From this you'll need to evaluate your own playing and figure out where you stand relative to this

goal. The final step in goal setting will be to develop a practice regime to develop those parts or your playing needed to achieve this goal. A good music teacher that you have confidence can help set realistic goals.

From my perspective, the single most important aspect of practicing is to set a schedule and stick to it. Ideally, one will practice every day, but that's often not possible. Nevertheless, you should pick a time early enough in the day that you're not exhausted, and play as frequently as possible. My son used to practice instead of doing his homework. The discussion went like this:

Mother: Go do your homework.  
Son: Moommm, I've got to practice!!

He didn't do very well in school. But he's now in Austria, trying to figure out how to make a living as a classical bassist and having more fun than I've had in my whole life.

I suggest that every practice session should have three components at a minimum: warm up, technique, and tunes. The exact nature of the practice depends of course on the instru-

ment and style of music. When I play fiddle I spend a lot of time working on intonation and tone. I'll play three octave major & minor scales and arpeggios. I'll work on double stops, alternate fingerings, and bowing. On the guitar I'll work on scales using multiple fingerings up the neck, chords and picking styles.

Working on technique is for me the most challenging aspect of practice. Assistance with technique is where a teacher can be so valuable. When you're playing your instrument you don't hear what the audience hears, In addition, you're not an objective listener. The sound you hear is partly that coming through the air, but much of it is also transmitted as vibrations of the instrument held against your body, especially the fiddle clamped between your chin and shoulder. Further, the notes you think you're hearing are an integrated mix of sound and vibration together with what your brain is intending your fingers to play. Don't believe me? Listen to a recording of yourself! The difference between what's captured by the electrons and what you thought you played is remarkable. A good teacher can hear these problems, articulate them, and offer suggestions as to

how to fix them. I suspect this is why even the most successful classical musicians continue to study with a teacher throughout their career.

Working on technique often involves things such as learning intricate passages with difficult bowing, fingering or picking patterns. Play the material through slowly at first, then work up to speed. Don't take short cuts, omit notes or play wrong rhythms, this just leads to bad habits. Play the part repeatedly until muscle memory replaces conscious thought. Careful, deliberate repetition is essential to good practice, but one must remember that, depending on the passage and your proficiency, this may drive other residents of the house stark raving nuts.

Finally, the third part of a practice session should, in my view, focus on tunes. This is the fun part. Here you might work to perfect an existing tune, learn a new one, or work on improvisation skills. If I'm tired I'll often just play a few favorite tunes through a couple of times to keep the fingers limber. Other times I'll sit by the CD player and try to figure out a new lick or a new tune. Throughout, one should

work on intonation, accuracy, technique, tone and style, not just whang the tune out to get the dog howling. That's what a performance is for.

This month's tune is the Cowboy Waltz. I have no idea of it's origin but a long time ago I saw a film clip of Woody Guthrie and I think Cisco Houston playing it. The words, sung to the A part are:

### Cowboy Waltz

Now it's all around this wide country, the winter has begun  
Now is the time for a man to split for the California sun  
To a place where a man can be free, where the wind and the wild huskies howl  
Winter is nigh, let us fly to our log cabin home in the sky.

Now the snow's piling up all around the door, many a log's on the stove  
While the chickadee sings a comforting song I'll prove it's you that I love  
Let the wolves howl they won't get no peace, we're safe in our log cabin home  
Winter is nigh let us fly to our log cabin home in the sky.

There comes a time in every man's life when he must turn his back  
on the crowd  
When the shrill of the lights gets too bright and the music gets too  
loud  
To a place where a man can be free, where the wind and the wild  
huskies howl  
Winter is night let us fly to our log cabin home in the sky.

### ABC Notation

X:189

T:Cowboy Waltz

N:Transcribed by Bruce Thomson

R:Waltz

Q:150

M:3/4

L:1/4

K:D

Ade| : "D" f3 | f2f/g/ | fed|AFA| "G" B2B/=c/ | B  
AG|

"D" (A2A/)

B/ | Ade| "D" f3 | f2f/g/ | fed|AFA| "E" B2e | e  
2f |

"A" e3 | Ade| "D" f3 | f2f/g/ | fed|AFA| "G" B2B/  
=c/ | BAG|

"D" (A2A/) B/ | A3 | d3/2c/d | "A" efg | "D" afd | "  
G" b3/2b/ a/g/ |

"D" f3 | "A" f2e | "D" (d3 | d3) : | | : "D" DFA | d2c/  
d/ | edg | "G" B2c/B/ |

"A" Ace | a2a/b/ | afe | "D" f3/2d/

B/A/ | DFA | d2c/d/ |

edg | "G" B2c/B/ | "A" Ace | gfe | "D" (d3 | d3) : |

### Cowboy Waltz

Musical score for "Cowboy Waltz" in 3/4 time. The score consists of seven staves of music. The key signature has one sharp (F#). The chords indicated above the staves are: D, G, D, D, E, A, D, G, D, A, D, D, G, A, D, G, A, D.

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*Saturday, Feb 14*  
**Contra Dance**

**7:30 - 10:00**

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## SECOND ANNUAL TUCSON CARNAVAL!

Around the world Carnaval, or "Carnival," is a celebration of community and diversity, with enormous street festivals, vibrant colors, irresistible drumming and endless dancing.

On February 21 the second annual Tucson Carnaval event will take place in Armory Park, with the theme "Many Voices, One Song." Building on traditions from Brazil and world wide we hope to create a festival that showcases the people, music, and flavors unique to Southern Arizona.

Tucson Carnaval 2009 will feature Batucaxé, Flam Chen Pyrotechnic Theater, Odaiko Sonora, Jovert, Capoeira Malendragem, Human Project, Key Ingredients of African Soul, Mariachi el Quinto Sol, the Zafiros Flamenco Ensemble and many other performers from all over southern Arizona.

Tucson Carnaval 2009 is presented by Batucaxé in collaboration with the Armory Park Neighborhood Association, Armory Center, Many Mouths One Stomach and the Tucson Children's Museum. The event will take place in and around Armory Park, featuring a flamboyant parade of music and floats, food vendors in the park, family-friendly events and festive, live entertainment. The Children's Museum will be offering free admission and family-friendly activities all day as well.

Tucson's festivals are an important community-building force, and an opportunity for cultural awareness and education as well. We believe Carnaval will be unique among these celebrations in its ability to bring Tucson together each Spring, to celebrate itself and to share its music, color and culture.

As it has in cities such as San Francisco and Austin, we hope Carnival will become a vehicle for Tucson's working artists to collaborate, create, and inspire the public, "a chance to acknowledge the miracle of our simultaneous existence with celebration." ( Barbara Ehrenreich, *Dancing in the Streets*)



There is a Carnival Raffle featuring two grand prizes including a weekend condo in Mexico and a romantic stay at the Arizona Inn. Each is worth over \$600. Groups of other prizes, each worth \$250 are wonderful!

Only 1,000 tickets will be sold. Susie T has some for sale: \$5 each or \$25 for six raffle tickets. Call her at 544-2137 to reserve yours. Check the Batucaxe website for the complete list of prizes, which keeps growing!



[www.batucaxe.org](http://www.batucaxe.org)

## AZ WE DANCE FLAGSTAFF

**Friday, February 20, 2009**

**Contra Dancing at Mountain School, 311 W Cattle Drive Road, Flagstaff**

**Visiting caller Diane Silver (Asheville, N.C.) and Updraft (Mary Anne McLeod, Judy Francis and Mike Reddig) for these very special dances!**

**928-774-5936**

**Community Dance - Fun and easy dances for dancers of all ages and abilities**

**Adults: \$5 Ages 16-2: \$3 Under 2: Free Family Maximum: \$15**

**5:00 - 6:15 Dancing**

**6:15 - 6:45 Cake Walk**

**Contra Dance -**

**Adults: \$8 Students: \$6 Ages 16 and under: \$4**

**7:00 - 7:30 Pre-dance lesson**

**7:30 - 10:30 Contra Dance**

**Saturday, February 21, 2009**

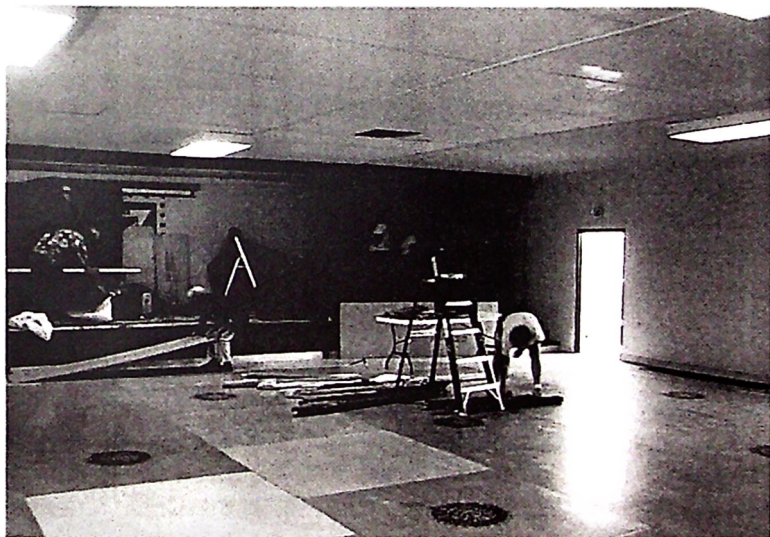
**Clogging Workshop at Mountain School, 311 W Cattle Drive Road, Flagstaff**

**Appalachian Clogging/Flatfooting Dance Workshop - \$10 per participant**

**Percussive dance style from Appalachian mountains, workshop taught by Diane Silver with live "old time" fiddle accompaniment by Lora Colten. Snacks provided.**

February 27 - March 1 FIDDLING FROG Contra  
Dance Festival, Pasadena CA

Join in this long-standing tradition of great bands, callers, dancers, food and fun, featuring the music of Contrazz, The Lissa Schneckenburger Band and calls by Kathy Anderson, Friday evening through Sunday afternoon. Dance at the fabulous Pasadena Masonic Temple on huge, beautiful wooden dance floor! Contact [fiddlingfrog@verizon.net](mailto:fiddlingfrog@verizon.net) or visit <http://www.caldancecoop.org/cgi/coopdriver.cgi>



*Dance in the Desert 2008 is now history. Thanks to all the committee members and hardworking volunteers for making it a rousing good time! Each year we bring a dance floor to be assembled and disassembled on site. Without the hard labor of many hands, the task would be daunting! Thanks!*

**What are YOUR talents? What can you do to help keep TFTM a healthy, vibrant organization? Volunteer TODAY...all of American is pitching in!**

# **Stellar Days & Nights - Colorado Camp**

**February 19 - 22, 2009**

Stellar 2009 will feature music by **LIFT TICKET** (Seth Houston - piano, Rex Blazer - fiddle, TJ Johnson - mandolin) and **LIZ MASTERSON & THE AUGUSTA SWING SERENADERS** (Liz Masterson - vocals & guitar, Ron Jones - fiddle, Marv Reitz - sax & clarinet, Kathy Reitz - vocals & acoustic bass). These two bands will bring us an incredible combination of groovin' contra music and fun, lively swing tunes. With David Kirchner (from St. Paul, MN) calling contras & squares, David Vinson (of Denver, CO) teaching Lindy Hop, and Andrea Earley-Coen (of Salida, CO) teaching clogging, the dancing is sure to be outstanding! This year, pack your best western garb for our Honky Tonk Swing Party Friday night (following the contra dance).

Find out more at [www.stellardaysandnights.org](http://www.stellardaysandnights.org) <<http://www.stellardaysandnights.org/>> or contact Amy at 802-522-6123 or [registration@stellardaysandnights.org](mailto:registration@stellardaysandnights.org) <<mailto:registration@stellardaysandnights.org>> . Pre-registration is required for this event and the price goes up February 1st. However, space is limited, so register now to ensure your admission!

## ***BEOGA in Concert***

Saturday, February 28th, 8 pm  
Berger Performing Art Center.

Beoga is a lively young band from Ireland with two accordions, fiddle, award-winning bodhran (Irish drum), keyboards, and a vocalist Niamh Dunne, whose voice is reminiscent of Mary Black in her early years. With Tir Conaill Irish dancers, their show Saturday, February 28th will be the Celtic show of the spring. visit [www.beogamusic.com](http://www.beogamusic.com) for more info.

Reserved seating \$20, \$18 for TFTM members and seniors now on sale on line at [www.inconcerttucson.com](http://www.inconcerttucson.com). For on line discount, TFTM members can use the senior drop down price. \$3/ticket fee on line. Tickets also available, with no fee, at Antigone Books, 411 N. 4th Ave. or the Folk Shop, 2525 N. Campbell. Info. or disability seats, call 981-1475.

# Arizona Dance Scene and Beyond!

**Phoenix:** Phoenix Friends of Traditional Music. 2<sup>nd</sup> Saturdays, Kenilworth School; 4<sup>th</sup> Wednesdays, Irish Cultural Center. [www.pfotm.org](http://www.pfotm.org)

**Prescott:** Folks Happens! Contras 1<sup>st</sup> Friday, Grace Sparks Memorial Activity Center – Steve 928-445-3373; English Country, Tuesdays at Mile High Middle School, Archie 928-443-8906.-

**Cottonwood:** Third Saturdays, Cottonwood Civic Center – contact Deb 928-774-5836

**Flagstaff:** Flagstaff Friends of Traditional Music, 1<sup>st</sup> Saturday Contradance. .NAU Ashurst/Old Main Hall  
[www.ffotm.org](http://www.ffotm.org) \*\*\*Check out their website – it's the best with their newsletters online\*\*\*

## New Mexico

**Albuquerque :** [www.folkmaids.org](http://www.folkmaids.org) 1<sup>st</sup> and 3<sup>rd</sup> Saturdays Contradance, Heights Community Center. 505-345-8041

**Las Cruces:** 3<sup>rd</sup> Friday Contra dance, Mesilla Community Center

**Taos,** 3<sup>rd</sup> Saturdays, 505-776-1589

**Santa Fe:** 2<sup>nd</sup> and 4<sup>th</sup> Saturdays, Odd Fellow Hall

**COLORADO** (also see CDSS.org listings)

**Durango** Contra Dance: 1<sup>st</sup> Saturdays, Durango American Legion, 970-903-9402 6:00 Pot Luck, 7:00 Instruction, 7:30 Dance

*Always double-check information either on the web, or through contact phone numbers given before hitting the road. Form a car pool and offer a friend or two a ride.*

Officer Committees	Name Telephone	Email Address
President	Dale Tersey 906-0352	Terseydale@qwest.net
Treasurer	Steve Richards 882-3068	Stephen.richard@att.net
Secretary	Judy Francis 221-3035	Francisinbenson@ yahoo.com
Dance Committee	Lorien Tersey 591-2432	Dreamflower@qwest.net
Bookkeeper	Mike Cease 327-4705	Mikecease@yahoo.com
Next Generation Committee	Laila Lewis 858-539-5101	Lewisllewisl@yahoo.com
Open Band Committee	Suzanne Langstroth 733-7192	Slangstroth@earthlink.net
Dance in the Desert Chair	Liz Healy 444-3914	Lizhealy@theriver.com
Newsletter Editor	open	

## **WEBSITE MANAGER NEEDED/CALL DALE**

**The Tucson Friends of Traditional Music  
Newsletter is Published Ten Times a Year By  
The Tucson Friends of Traditional Music  
P.O. Box 40654, Tucson, AZ 85717-0654**

Tucson Friends of Traditional Music (TFTM) Is dedicated to keeping the traditions of community music and dance alive and growing in Tucson. TFTM sponsors and promotes concerts, dances, workshops and informal music sessions. Through these activities and a newsletter publication, TFTM builds awareness, educates, and fosters diversity in music and dance in the Tucson community.

Tucson Friends of Traditional Music is incorporated in the State of Arizona as a 501(C)(3) non-profit organization. For more info visit [www.tftm.org](http://www.tftm.org) or call us at 520-408-6181



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## Ongoing Activities Of Traditional Music and Dance

**Irish Jam Session at the Auld Dubliner**, 800 E. University Blvd (Southeast corner of Euclid and University): Traditional Irish jam session every Sunday from 4-8 PM. First hour is for beginners/intermediate. Tunelist can be found at ([www.tucsonirishsession.org](http://www.tucsonirishsession.org)) Info: (520) 206-0323

**Scottish Country Dancing:** Thursday, 7:30 PM, First United Methodist Church, 915 E. 4th St. Info: (520) 299-5566

**Celtic & Old-Time Jam:** Open Jam session on the first and third Tuesdays. **Rincon Market**, 6th St. At Tucson Blvd. Set up in the Deli area

- Slow Jam from 7-8:30 PM. 2nd, 4th, 5th Tues. Contact Jamie Massey ([er4az@aol.com](mailto:er4az@aol.com)) with questions and for playlist.
- Fast jam from 7:30-9:30 PM. 1st and 3rd Tues. Contact Dave Firestine 440-4716. Tunes from the TFTM Tune Book and some other sources.

**Shape Note Singing:** First and third Saturdays, 3-5 PM, Sonoran Co-Housing Common Room, 501 E. Roger Rd. Info: (520) 682-6201

**Second Saturday Acoustic Music Song Circle & Sing-along:** 7 PM 3071 W San Juan Dr. Lead a song, perform a song, or just sing/play along. Lyric books supplied, bring a snack if you choose. Contact Fred Grosvenor for directions [Fdg\\_sd@yahoo.com](mailto:Fdg_sd@yahoo.com).

**Monthly Pot Lucks (for TFTM members and friends) -** 4 pm-9pm, typically 1st Sundays, but sometimes on the 2nd Sunday. 3227 E. Glenn St., 906-0352.

## JOIN TUCSON FRIENDS OF TRADITIONAL MUSIC!

Membership benefits include: Discounts on many events, including all TFTM events, plus a subscription to this newsletter and free classified listings in the newsletter.

**Send this form and your check to: TFTM, P.O. Box 40654, Tucson, AZ 85717-0654**

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\_\_\_ Yes, Include me in the TFTM contact email list for event update

***I am a multi-talented individual with a friendly personality and willing heart to help with:***

\_\_\_ Dance Camp    \_\_\_ Newsletter    \_\_\_ Sound  
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\_\_\_ Special Events    \_\_\_ FUNd Raising  
\_\_\_ Open Band    \_\_\_ Jam Sessions

*TFTM is a solely volunteer motivated and run, non-profit organization dedicated to having a great deal of fun. Please do what you can to partake in all the fun and to add to the enjoyment of fellow members, dancers and music lovers!*



*TfTM*news

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**LAST HARD-COPY**  
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