



FEBRUARY 2006

TFTM *news*

The Tucson Friends of Traditional Music

TFTM IN 2006

by Dale Tersey

Once again, the Tucson Friends of Traditional Music had a wonderful New Year's Eve Contra Dance at the Cabaret Theater.

The Cabaret has a smaller dance floor than we are used to, but the quality of the floor makes up for the lack of space.

The second-story, hardwood floor is suspended on wooden beams and is lively. We had up to fourteen musicians performing on stage.

Good acoustics and experienced callers guaranteed a memorable dance experience.

The tradition of using the Cabaret theater goes back many years and usually the only time we rent the hall for the New Year's Eve dance.

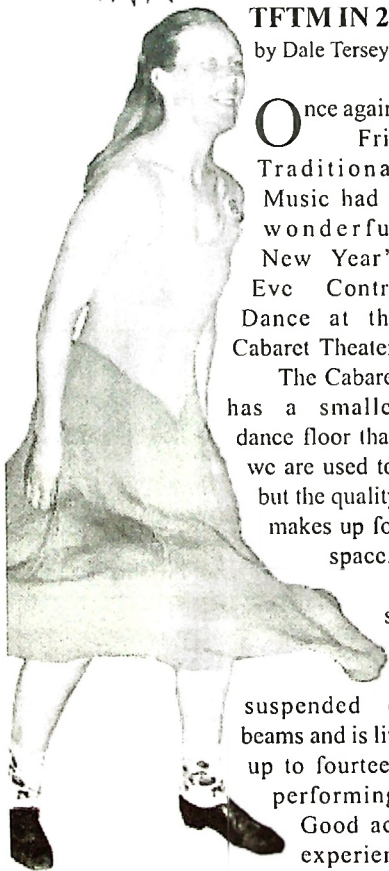
This space above the theater is booked most of the year for small theatrical productions and theatrical practice space.

TFTM is fortunate to have the use of an attractive hall with a real hardwood floor like our current space. We started out

"The warmth and texture of real wood flooring is appealing to traditional music and dance groups."

at the First United Methodist Church 26 years ago and we have floated around to other locations over the years. We have been back at the F.U.M.C. for three years and many of the places where we danced during the past quarter-century no longer exist. Large churches and social halls have been torn down and the properties have been rebuilt with high-profit condominium complexes. Modern hall

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TFTM Board Members *

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space is cheaply built to look appealing with wood-textured floor-covering laid directly on concrete.

The warmth and texture of real wood flooring is appealing to traditional music and dance groups. The liveliness and resonance complements the acoustical music and the "give" and spring of the floor makes a two-and-a-half hour dance enjoyable for the dancers.

We are always interested in finding more, real wood dance floors since our current arrangement with the church has a few days each year where the church has a higher priority use for the dance hall and we are obliged to find an alternate location.

If you know of a real-wood-floor hall that could be rented for an occasional Saturday dance, please contact any TFTM board member. It's also possible that some of these alternative locations could be used for small, music events.

Now that we are having three dances a month, the need to locate venue alternatives is more pressing.

Newsletter Delivery Notice: Please note that we will be slightly altering the timetable for the newsletter to better suit the schedules of the contributors and production staff.

In the future, you will receive your newsletter around the tenth of the month. The submission deadline will be the last day of the month.



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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 corporation.

For more info, visit www.tftm.org, or call us at 520-408-6181.



PHRASING: WHAT IT IS AND HOW IT'S DONE



Let the Music Tell You What To Do

by Jorga Riegenbach



Put on your oven mitts because I'm going to throw you a hot potato. Phrasing is one of those subjects that is tough to write about. I've enlisted the aid of several callers and musicians in the hope that a clearer picture will emerge for you, the reader/dancer.

Phrasing defines the way a dance movement goes together with the music. It's the way sequences of notes are grouped together to form units of melody in a piece of music. Phrases begin at the beginning of a bar and end at the end of a bar most of the time. A bar is a convention for writing music. It contains a convenient number of beats. For instance, a waltz has three beats to a bar and a reel has four beats to a bar.

Contra dances are almost always 32 bars for one go-through of the dance: Four phrases of eight bars each. It is generally played AABB.

The caller works with the musicians, according to Arkansas caller, Neil Kelley. "A good dance prompter/

caller will choose music that is in the correct meter, rhythm and tempo for the dance."

Many dancers count as they dance and ending a phrase in the correct position at the correct time marks a successful figure. Other experienced dancers have internalized the count, and, at any given time, can tell exactly where they are supposed to be. They are also painfully aware when the music

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TFTM ADVERTISEMENTS

TFTM members, place your free ad here. Larger ads, good rates. Inquire at newsletter @TFTM.org

Volunteers Wanted: Enjoy being a TFTM member more by becoming a TFTM volunteer. 520-906-0352

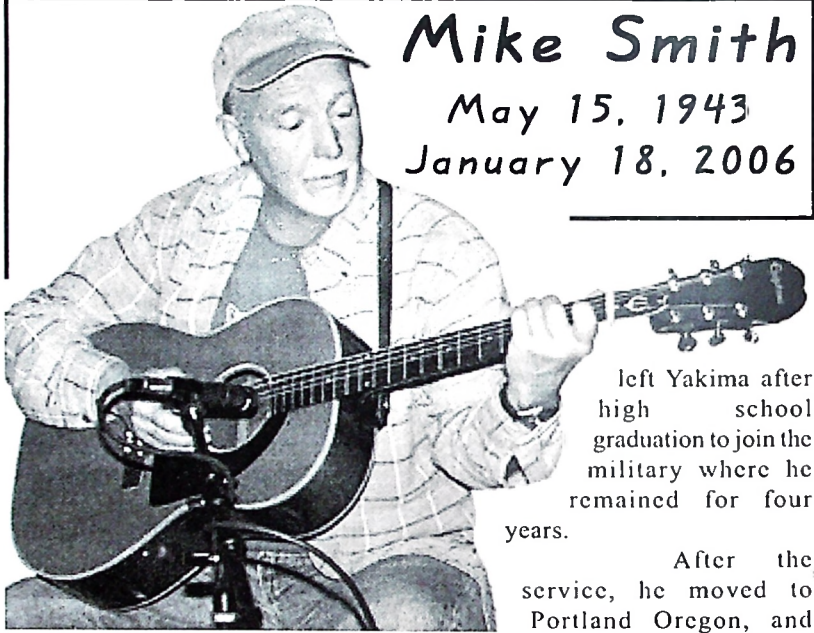
Fiddle & Mountain Dulcimer Lessons: Beginners welcome. Bob Hauth, 520-743-3392

Scottish Highland Bagpipes. Private instruction or public performance. Call William Don Carlos at 520-907-4460 or email pipes-are-loud@wdoncarlos.com

Mike Smith

May 15, 1943

January 18, 2006



left Yakima after high school graduation to join the military where he remained for four years.

After the service, he moved to Portland Oregon, and stayed there for twenty-

Longtime friend of TFTM and musician, Mike Smith died on January 18, 2006, from a massive brain injury resulting from a 12-foot fall from a ladder in his woodworking studio on January 17.

There were people nearby and they immediately called an ambulance, but Mike was unconscious by the time he reached the hospital.

Physicians performed surgery, but nothing could save him.

At the hospital, Mike's companion, Cate Bradley, was with him. He was also surrounded friends and loved ones, including his son Josh.

Michael G. Smith was born on May 15, 1943, in Yakima, Washington. He

two years. During this time he went to college and studied fine arts, which he later taught at the University of Alaska. Over the years, he trained with master wood workers in Oregon, Alaska, Hawaii and Arizona.

Music was a part of his life since his early twenties. He preferred the guitar and he was versatile in a variety of styles: blue grass, country, and Irish. He was an accomplished Irish musician and a member of the popular and well-known local band, "Round the House."

Mike was a kind man who always looked for the positive side of everyone and everything.

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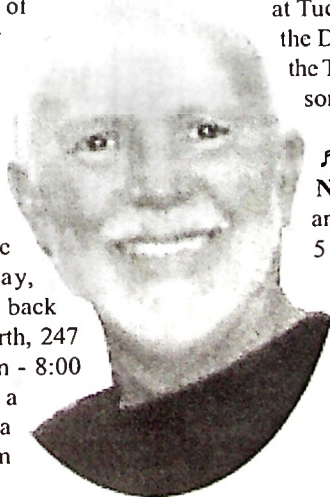
He left behind his long-time companion, Cate Bradley, his son Josh and Josh's wife, Katy, his granddaughter, Sofia, and sister, Jackie Wishert.

Fellow musician and Round the House band member, Claire Zucker, said, "I can't believe I am writing this unbearably sad message. Mike was a kind, gracious, elegant, thoughtful, human being and the most intuitive musician I have ever known. Playing at jams and in a band with him was a great joy and honor. I am sure you all know that he absolutely loved playing for contra dances."

"Dave Firestine and I played tunes for him during his last semi-conscious moments. Sharon Goldwasser, the Round the House fiddler, couldn't be there, but we know he heard the music and thought of all of us, as well as the other wonderful TFTM musicians he has played with over the years.

"We will all miss him so dearly."

There will be a public memorial to celebrate Mike's life on Saturday, February 4, 2006, in the back room of O'Malleys on Fourth, 247 N 4th Ave., from 4:00 pm - 8:00 pm. There will be snacks, a no-host bar, music, a memorial ceremony, a jam and dancing.



ONGOING ACTIVITIES
of Traditional Music and Dance. These are not TFTM events.

♪ **Irish Jam Session at O'Malley's:** Traditional Irish jam session on the second and fourth Thursdays at 7 pm at O'Malley's, 247 N. 4th Avenue. Info: 520-623-8600.

♪ **Scottish Country Dancing:** Thursdays, 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, 8-10 pm, Rincon Market, 6th St. at Tucson Blvd. Set up in the Deli area. Tunes from the TFTMTune Book and some other sources.

♪ **Shape Note Singing:** First and third Saturdays, 3-5 pm, Sonora Cohousing Common Room, 501 E. Roger Rd. Info: 682-6201.

DANÚ IN CONCERT
SAT., MAR. 4, 8:00 PM
BERGER PERFORMING
ARTS CENTER, ASDB
1200 W. SPEEDWAY

by Don Gest

Reserved seating is \$22 in advance, \$20 to Seniors and TFTM members. TFTM is co-sponsoring this event and TFTM member discounts are available at two outlets, Antigone Books, 411 N. 4th Ave. and CD City, 2980 N. Campbell, just North of Glenn in the Albertson's shopping center. Tickets are also available on line at www.inconcerttucson.com, with seat selection, or by calling 800-595-4849. Fees of \$3 to \$3.50/ticket apply to on-line and phone sales, and mailing is available. Door tickets, if available, will be \$25, or \$23 for TFTM members.

Danú, an Irish traditional music group based in Rinn/Ring, Co. Waterford, Ireland, is made up of seven traditional musicians, hailing from counties Waterford, Dublin, Kerry and

Donegal.

The group has a strong ethos of loyalty to the tradition from which their music comes and yet still bring a fresh, inspiring approach to their performances. A

wonderfully lively group on stage, a DANÚ concert is a unique experience, never to be forgotten.

This will be Danu's third Tucson concert; both the previous shows sold out and were also at Berger Center.

Band members are: Muireann Nic Amhlaobh: Amhránai/Singer, Flute & Tin Whistles. Muireann is the newest addition to the band and this will be her first Tucson show.

Donnchada Gough, Bodhrán (Irish drum) and Uilleann Pipes.

Tom Doorley, Flute, Whistle and Back up Vocals.

Éamon Doorley Bouzouki & Fiddle.

Benny McCarthy Accordion and Melodeon.

Dónal Clancy Guitar

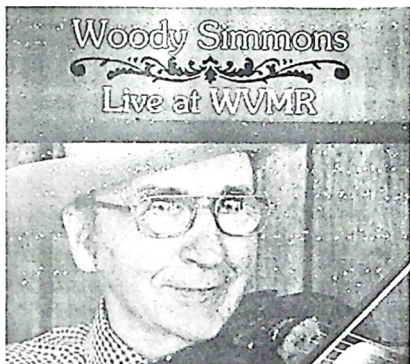
Oisín McAuley Fiddle and Backup Vocals



TFTM Info 520-408-6181



WWW.TFTM.ORG



CD REVIEW: WOODY SIMMONS, LIVE AT WVMR

by Jorga Rigenbach

This marvelous compilation CD has 30 tunes (38 cuts) covering a wide range of music from West Virginia fiddler, Woody Simmons from 1982-2002. Woody was born on Becky's Creek in Randolph County in 1911. He started playing a homemade banjo when he was eight-years-old and the fiddle at 13. As you can imagine, his repertoire of old-time music was vast and he added his personal style to each song.

Woody played twice-yearly for fundraisers at local station WVMR-AM and the parent company, Allegheny Mountain Radio, had archived many of Woody's tunes.

Woody died on June 3, 2005, but prior to his death, he listened to the tunes, selected photos and supplied comments for the full-color booklet that accompanies the CD.

The fidelity of some tunes is reflective of the time and place it was recorded. The CD is enhanced by the live nature of the recording and the addition of relevant comments. The style of the music harkens back to another generation and style of fiddling.

I love this CD. It's therapeutic. I can't count the number of times I've listened to it and every time it cheers me up and makes me smile. Woody's music is so honest. One of my favorite tunes is his rendition of *Bonaparte's Retreat*. The *Kiss Me Waltz* and *Paris Waltz* are dreamy. This is altogether a delightful CD.

You can purchase and/or hear selections from the CD at www.CDbaby.com. You can also purchase the CD from Pocahontas Communications, Rt 1, Box 139, Dunmore, West Virginia, 24934. It's \$15 plus \$2 for shipping. Contact Gibbs Kinderman at 304-799-6004 for more info about the CD.

But wait, there's more. We will be raffling a copy of Woody Simmons, Live at WVMR CD during the February 18 dance and you can hear the CD in lobby.

It's cold and Flu Season.



Keeps the bugs at bay by using an alcohol-based hand sanitizer during the breaks between dances.



66TH ANNUAL FIDDLE CONTEST

by Omer Claiborne

The Southern Arizona Old Time Fiddlers Association(SAOTFA), in conjunction with the City of Tucson Parks and Recreation Department, present their 66TH ANNUAL FIDDLE CONTEST at the DeMeester Outdoor Performance Center in Reid Park on Sunday, February 19, 2006, as part of the annual Rodeo Days celebration. SAOTFA is the Tucson chapter of the Arizona Old Time Fiddlers Association.

The contest is free and open to the public and is divided into age groups and special show-off divisions. A contestant must play three tunes; a hoedown, a waltz and a tune of choice within a specified time limit—usually four minutes.

Shuffle bowing and cross tuning of the violin are allowed only in the special show-off divisions. The judges are

sequestered and identify contestants by number only.

The Tucson Fiddle Contest has no overall winner. The players all make us do some serious toe-tapping, although it is especially gratifying to see performers from junior(ages 15-17) and young adult(ages 18-39) divisions carrying on a grand fiddle-playing tradition in such a fine fashion.

Because old time fiddling is handed down from generation to generation, fiddlers are constantly reinventing old tunes and making up different versions as they go along. Different versions of the same tune are often heard during fiddle contests. The individuality of each fiddler's playing is one of the best aspects of fiddling.

Old time fiddling was used primarily for dancing, so it's no surprise that most old-time tunes are just as much fun to play as they are to hear. Contest fiddling has evolved to
b e c o m e



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on page 9*



IN THE SPOTLIGHT: JEFF BERRINGER



Jeff Berringer, an Aircraft Integration and Test Engineer at Raytheon, has been a TFTM member for about a year. This mid-town resident, in addition to contra dancing, enjoys orienteering (cross-country navigation with a map and compass), field hockey and bicycling.

He did some excellent overnight bicycle touring in 2005: Down the Danube from Vienna to Budapest in May, the White Mountains Tour in July, and the Gila Inner Loop (around Silver City) last September.

He plays alto and tenor recorder. Languages fascinate him, so he's teaching himself several Slavic dialects.

He has been contra dancing off-and-on since the summer of 2004. "I read about contra dancing shortly after I moved to Tucson in 1999, and I actually went to one—I think it was at the YMCA downtown. The place was locked when I arrived. Several dancers showed up and put on their dancing shoes. I felt way out of my league. To me, it looked like I was the only beginner and I took off before the keys showed up. Had I stayed, I could have been dancing five years earlier!"

"The November 2005 Dance in the Desert was my first dance camp and I loved it. There was a completely different energy with that many dancers on the floor.

It is difficult to pick out any one thing that I like best about contra dancing: The music is awesome, and the patterns are interesting, but I'd have to say I like dances best that flow.

"I'm out of town many weekends. I wish I didn't have so many schedule conflicts with the Saturday dances.

FIDDLE CONTEST - Continued from page 8

quite a technical challenge to the players, but it is also a rich listening experience for the audience. In the hands of some players, contest fiddling is truly lyrical.

Sharon Goldwasser
Photo: and Jennifer Sorydl
accompanied by
Jim McConnell

- ◆ **Sunday, Feb. 19, 2006**
- ◆ **Old Time Fiddlers Contest**
- ◆ **DeMeester Perf. Arts Center,
Reid Park**
- ◆ **Free Admission and Free RV
Parking Thursday-Monday**
- ◆ **Pee Wee to Senior Divisions
Registration 9 AM Sunday**
- ◆ **For more info: Bob Renney
520-883-1324**



UPCOMING DANCES

Location	Date	Time	Band	Caller	Cost
First United Methodist Church 915 E 4th St	Sat. Feb 4	Lesson 7:30 pm Dance 8-11 pm	HANDS FOUR	Tod Whittemore	\$7 Public \$6 TFTM \$5 Student
First United Methodist Church 915 E 4th St	Sat. Feb 18	Lesson 7:30 pm Dance 8-11 pm	OPEN BAND	Claire Zucker	\$7 Public \$6 TFTM \$5 Student
First United Methodist Church 915 E 4th St	Sat. Feb 25	Lesson 7:30 pm Dance 8-11 pm	TBA	Ken Cooper Don Copley	\$7 Public \$6 TFTM \$5 Student
First United Methodist Church 915 E 4th St	Sat. Mar 4	Lesson 7:30 pm Dance 8-11 pm	Privy Tippers	Cis Hinkle DEB'S PARTY	\$7 Public \$6 TFTM \$5 Student
First United Methodist Church 915 E 4th St	Sat. Mar 18	Lesson 7:30 pm Dance 8-11 pm	OPEN BAND	Peg Hesley	\$7 Public \$6 TFTM \$5 Student
First United Methodist Church 915 E 4th St	Sat. Mar 25	Lesson 7:30 pm Dance 8-11 pm	OPEN BAND	Ken Cooper Laila Lewis	\$7 Public \$6 TFTM \$5 Student

TKMA: EAT, LISTEN, SHOP

Tucson Kitchen Musicians Association Pancake Breakfast, Concert and Rummage Sale, Saturday, February 11 at the Unitarian Church Goddard Hall, 4831 E. 22nd Street.

Fill your tummy, hear some great music and buy stuff from 8:30 to Noon.

Cost is \$7, all you care to eat. Kids price \$3.

Performers will be Norman Kibble-Shane, The Determined Luddites, Earl Edmonson, Emilie & Stefan George and Kevin Pakulis.

If you have items to donate to the rummage sale, call Elise 3269021.

and the dance aren't in synch.

A simple example of a phrase would be a balance and swing. Commonly, the balance is four beats and the swing is twelve beats. Try counting it for yourself during a dance. If you aren't sure about the count, ask a more experienced dance partner to count it for you.

I asked caller and musician Don Copley if each beat equates to a step in the dance.

"For a Waltz (3/4 time)," Don said, "one would take a step on each beat. For a reel or jig, one would typically take two steps per measure. So, for a reel (4/4), the steps would be on 1 and 3 and for a jig (6/8) the steps would be on 1 and 4. I'm thinking about the walking part of the dance (chain, right and left through, heys, conta-corners). During a swing, faster steps may be taken."

Donna Howell, an experienced New Mexico caller, offers an excellent and detailed explanation:

"I think *beat* and *phrase* are confused a bit in Jorga's definition. I'm not a musician, so I'll grant there are likely many definitions of *phrase*.

"*Phrase*, in the sense of a "musical thought," is absolutely analogous to a

clause in speaking. Sentences have a cadence, part of which is defined by clause(s).

"Take the following sentences which have 16 syllables or beats:

1. Don Copley went to an advanced contra dance last night in Tucson.

2. There was nothing to do at home, so Don went to a contra dance.

3. I want to dance, I want to sing, I want to call, I want to play.

"Different contra tunes have similar *thought* or *clause* structure which is what I, as a caller, define it as a *phrase*.

"*Hornpipes* are typically like sentence number one: They have 16-beat *thoughts*, usually with a hard

punctuation at the end— ta DUMP ta DUMP. *Heys* are 16-beat dance *thoughts* and to some extent so are the *gypsy* and the *swing, balance and swing*, and *down and up the hall*. If I wanted to call a dance where these moves predominated, I'd choose a hornpipe.

Sentence number two has 8-beat *thoughts*. Many reels have 8-beat (4 bar) phrasing. For example, you listen to both lines of *AI* before the *clause/*

Note from Don:
Hornpipes often have syncopation or are too "notey" for many musicians to play up to speed and are therefore deadly for contra dance.

musical thought resolves. The majority of contra dances have 8-beat *thoughts/moves: circle left, stars,* most swings. They go well with reels and some smooth jigs with long phrasing.

“Sentence number three is short-phrased: It has 4 thoughts that you can hear when someone speaks it. Many reels and jigs are like this. *Turkey in the Straw* and *Ragtime Annie* come to mind. These tunes are good for contra dances which have a series of short *thoughts (allemande* your partner then *allemande* your corner; *contra corners, ring balance* then *spin right*).

“Phrasing is a pretty, inner layer of the onion that is *good calling* and probably 90% of the fun and good feeling rely on making sure that dancers aware of the beat.

Perhaps the next step is to educate

dancers so they realize that *B* usually has a different melody than *A*, so they can tell that when *B* comes around, they’re supposed to start going down the hall or whatever.

Once they’re aware that the melody change corresponds with the move, the caller can shut up and let the music direct the dance.

“Where I find attention to phrasing in tune choices especially helpful is when you have a dance where the dancers are either (a.) somewhat confused about when the move is over (*heys, long swings*) or (b.) want to stay in the move too long (*partner swings*).

When these are followed by a “must be there” move like a balance, problems ensue.

In cases like this, I look to match phrasing with the dance so the music has distinct/discrete phrased indication that says, ‘Now you’re done.’”

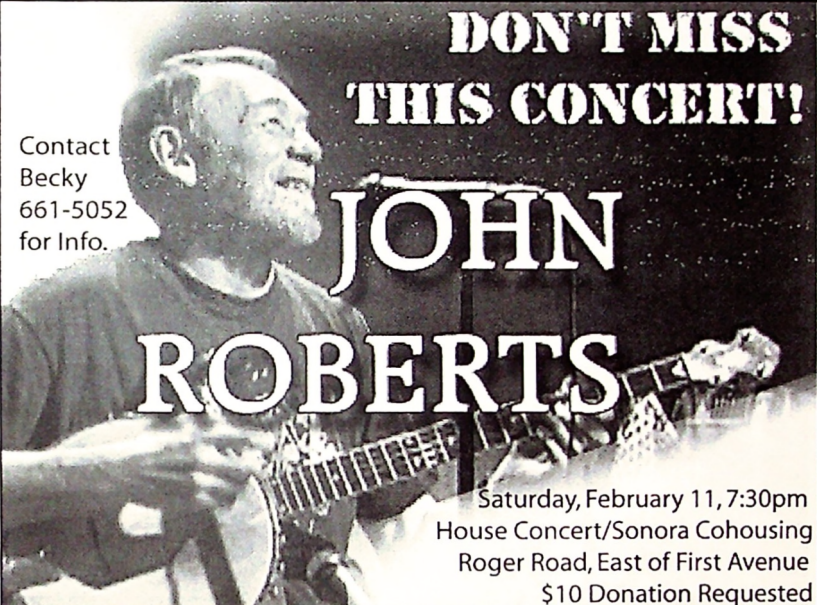
HORNPIPE. A dance popular in England during the 16th to 19th centuries which, in its later development, was performed as a solo dance by sailors. It took its name from an obsolete wind instrument (also called pibgorn) which was used to accompany the dance. Various English composers have written hornpipes, e.g. Purcell and Handel (Concerto Grosso no. 7). A prominent feature is the use of dotted and inverted (Scotch snap) rhythms.

The Harvard Brief Dictionary of Music

**DON'T MISS
THIS CONCERT!**

Contact
Becky
661-5052
for Info.

JOHN ROBERTS



Saturday, February 11, 7:30pm
House Concert/Sonora Cohousing
Roger Road, East of First Avenue
\$10 Donation Requested



TFTM Info 520-408-6181



WWW.TFTM.ORG



The First, Third-Saturday Dance,
Clothing Exchange and Party
Was a BIG HIT!



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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, PO Box 40654, Tucson, AZ 85717-0654

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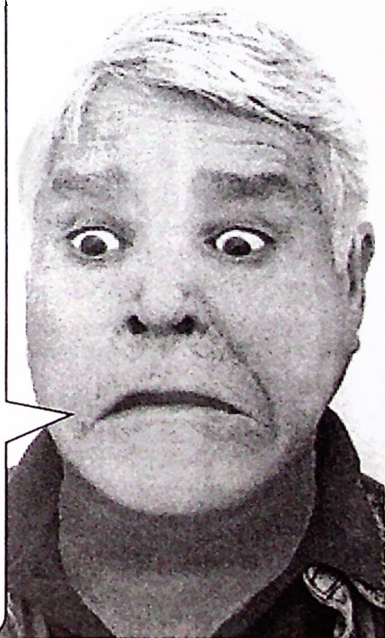
Contra Dances

Special Events

Yikes! Did you forget to renew your TFTM membership?

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