



MARCH
2007

TFTM *news*

The Tucson Friends of Traditional Music

THE 22ND ANNUAL FOLK FESTIVAL WILL TAKE TUCSON BY STORM

by Beth Judd

Hello acoustic music and traditional dance lovers. As many of you may know by now, the Arizona State HOG (Harley-Davidson Owners Group) Rally has been scheduled Downtown on May 3, 4, 5 and 6. This coincides with the **Tucson Folk Festival** weekend. City officials believe the convention is an excellent idea because it will bring revenue into the

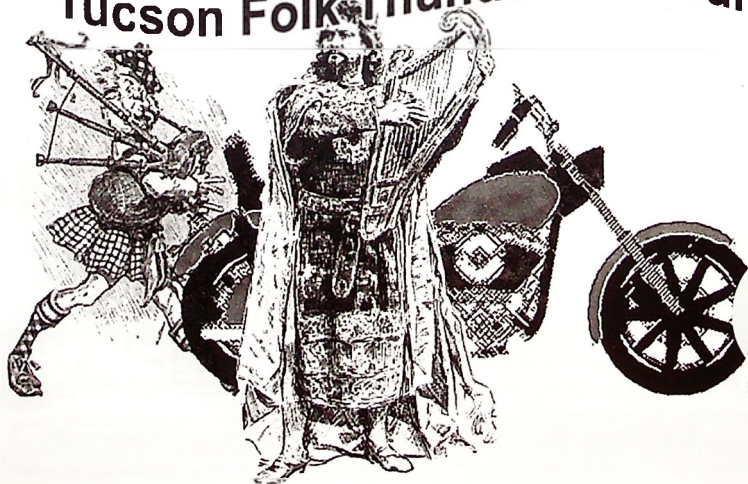
Downtown area. Summer is a lean time because of the decline in tourism and the departure of students and snowbirds.

Obviously the decision to host the HOG Rally is not the **Tucson Kitchen Musicians'** idea of a perfect fit and many dedicated Festival patrons shook their heads upon hearing the news.

My first reaction, when I was informed two days prior to the publication of the Arizona Daily Star article, wasn't positive. *Uh oh*, I thought, *where are my high-end earplugs? How will I be able to enjoy the music with them in?*

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Tucson Folk Thunder Festival



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Newsletter	Jorga Riggerbach	scribe@ultrasw.com	520-250-8393

WHY I CALL DANCES

by Merri Rudd

If I could leave my body and float off to observe myself on stage, directing 250 dancers and a band, I'm sure I would run screaming out of the dance hall.

Calling is not for sissies. You are teacher, cuer, band director, programmer, stage personality, and trouble-shooter, sometimes simultaneously. All of this happens in the space of 32 seconds, which is about one time through the AABB structure of the dance tune. It looks easy if all goes well, but it's not as easy as it looks. To borrow from a "Futurama" episode where Bender plays god, "When you do things right, people won't be sure you've done anything at all."

Because of the many hats you wear on stage and the few seconds you have to do your magic, you don't have a lot of time to think. You must know your material very well. You must understand music and phrasing. You must teach the dance clearly and cue the dance on time. Developing these skills at a

level to perform on stage takes hours and hours of practice.

Since I started contra dancing in 1981, I have sat on the periphery of music, sometimes at a dance, sometimes a concert, sometimes around a fire in the middle of a field, or in a cabin amid piles of snow. I have listened to others proliferate wonderful, rowdy, driving music and have been unable to participate. I have wished fervently to speak the language of music, but I never found the notes, never had any musical ability, never had a role.



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The Tucson Friends of Traditional Music
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The Tucson Friends of Traditional Music
PO 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 corporation.

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

What a dilemma!

After a small meltdown, TKMA folks are stepping up to the plate by attending meetings with the Thunder Committee organizers as well as getting an audience with the Mayor himself. Our Mayor is now aware that there is yearly, major Folk Festival downtown the first weekend in May. We've accepted the fact that these two unlikely events are going to coincide and we are all working together to make this a great weekend.

Donovan Durband, Tucson Downtown Alliance Executive Director, speaking on behalf of the Tucson Thunder Committee said, "We truly believe that both events can be more successful because of what the other event brings to the table, this year and hopefully in the future. But in order for us to fully realize the synergy that is possible with these events happening the same weekend, we need to work together to find solutions to the challenges—the inherent conflicts that do exist when you bring motorcycles and acoustic music together. With some creativity and a willingness to compromise, we can make the events complement one another, and mitigate negative impacts that can't otherwise be

prevented. The City is committed to making both events work, and so is our committee."

The Thunder Rally Committee organizers are

respectful of our concerns and within the context of our negotiations we have made headway regarding noise abatement, the motorcycle parade route, the possibility of driving-restricted areas, parking, and stage programming. TKMA is optimistic that we can have some fun with this.

Please mark your calendar and save May 5 and 6 for the latest version of the Tucson Folk Festival which (for the purpose of this article), I am affectionately nicknaming the "Tucson Folk Thunder Festival."

We will, as usual, present a marvelous program of the best of International Folk Music. Please visit our website www.TKMA.org for more specific information about the Festival.

The April issue of the TFTM/TKMA combined newsletter will publish the Festival schedule and updated information. Keep smiling and we will see you in May.



Folk Festival Friends:

Place your business ad
in the Festival program.

Please contact Beth Judd:
bjuddmusic@juno.com
520-319-8599

IN THE SPOTLIGHT: STEVE LANGFORD

Steve, trained as a geologist hasn't been in that profession since the early 1980s. His main research focus between 1970 and 1998 was on creating a methodology for describing refractive-index ("RI") profiles of crushed minerals and rocks.

Steve said he generally focuses on playing only one instrument at a time. "In my day," he said, "I have played homemade willow whistle, kazoo, paper-on-comb, slide whistle, *Tonette* (TM), recorder, cardboard uke, tenor uke, piano, guitar, banjo, cello, banjolin, violin, rebec, and Bass *viola da gamba* (viol). My main instrument remains the bass viol."

As a child, Steve sang in church and at school. "I was never very good at reading music," Steve said. "Even after five years of piano lessons, during much of which time I concentrated only on the First Movement of Beethoven's Moonlight Sonata, I could not sight read music with any facility. Almost everything I did was by ear and by memory."

"Years ago, when I had the cello, I thought that some day I'd like to play an earlier and similar instrument (although I

didn't know what it was called), focus on Early Music (which I mistakenly thought would be simpler), and work seriously on sight reading. It was in 1998 when I read a blurb in the "Northwest Explorer," saying that retired music professor, **Dr. Chuck Warner**, would lend instruments he had built and share his knowledge about how to play Early Music with people who would like to play in consort with him. I called Chuck and when we

met he handed me a rebec and some music. My adventure of sight-reading music began in earnest."

"By that time, I had met and befriended **Lou Perry** (died 02/21/01, at age 90), who was arguably the world's premier arranger of Barbershop music. Lou gave me ear training, training in taking music dictation, and training in composition,

adaptation, arranging, and appreciation (of both music and of life itself). Lou became our daughter's "boyfriend" and surrogate grandfather, coming to many of our family get-togethers. We went to various music events together as well.

"I wish I could remember all that Lou Perry tried to teach me. He deserves most of the credit for whatever progress I have made.

"In order to do Barbershop arranging, I needed to hear what I was doing.



I invested \$39 in a copy of NoteWorthy Composer (best \$39 I ever spent; it still costs only \$39, and upgrades are free; www.ntworthy.com), which gave me the ability electronically to digitize and play music scores. I bounced my printed efforts off Lou, but just putting the notes into the computer via computer keyboard forced me to learn note names better.

"All of that work digitizing music really paid big dividends, when I moved from Barbershopping to Early Music. Rather than practicing with just the score, I could play along with the sounds of "others" playing the music at whatever tempo I set. For me, this approach makes learning a piece much faster than it would be if I were only to play the melody from a score such as that presented for Quince Dillon's tune in the TFTM February 2007 issue.

"Since I can now arrange music to my own liking, I can write in a bass line that I might have some chance of playing well enough to perform, someday. And it is much more fun to practice against an agreeable sound than to slug it out with just the notes on the page, my instrument, and my still-inefficient sight reading. Also, the drill of arranging helps me to train myself to improvise bass lines on the fly.

"Recently I decided to use the fiddle as a tool for learning melodies that are sufficiently old so as not to invoke copyright issues. Working on more-recent melodies imposes on an arranger the duty of asking permissions, but melodies and the computer files representing them are freely shared nowadays, for people playing most of the folk music played at Irish Sesiúns or at Contra Dances. I do compose some of my own melodies, but as an arranger, I find that it is helpful to

work on other people's good ol' tunes, too.

"I want to play well enough that people accept and are entertained by my playing.

"I enjoyed the folk-song revival of the 1950-1960s but almost all of the tunes I've heard recently at Sesiúns and Contra Dances are completely new to me.

"On the other hand, many of the chord patterns and bass lines are repeated in various, similar songs; so it is not absolutely true that one must know a tune well to accompany it well.

"I respect the philosophy that one should know a tune well before playing it, and in some settings improvisational playing is strongly discouraged; that's one of the reasons why I have taken up the fiddle and have been seeking fiddle tunes to arrange and to practice playing.

"Bruce Thomson's presentation of "Quince Dillon's High-D Tune" gave me something in ABC to play with, as well as a nice tune to arrange."

Steve didn't waste any time putting together his arrangement. "I received my copy of TFTM news on Saturday, put out my first arrangement on Sunday, received as feedback two very nice clips demonstrating how fiddlers have actually performed it, and did most of my revisions on Monday."

Steve said he's going to do a bit more polishing, "but I'm about done with it – aside from learning how to play it, of course."

Next month we'll follow up with Steve as he explains exactly how he works with tunes and generates new arrangements.

If you'd like an MP3 or pdf version of Steve's arrangement of "Quince Dillon's High-D Tune," contact him at s@theriver.com

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

♫ **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. Info: (520)
206-0323

♫ **Scottish Country Dancing:**
Thursdays, 7:30 pm, First United
Methodist Church, 915 E. 4th St.
Info: 520-299-5566.

UPCOMING ENGLISH DANCES:
Thursday, April 19, 2007
7-9:30 pm. \$5

♫ **Celtic & Old-Time Jam:** Open
Jam session on the first and third
Tuesdays. Slow Jam from 7-8 pm. Fast
Jam from 8-10 pm. Rincon Market, 6th
St. at Tucson Blvd. Set up in the Deli
area. Tunes from the TFTM Tune 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.

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Writers wanted for the TFTM
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FROM THE PRESIDENT

by Dale Tersey

As we start a new year, we are looking forward to doing more great things for the TFTM community. At the last meeting of the Board of Directors we agreed to co-sponsor a series of **English Country Dances** during the coming year.

We are preparing for another **Dance in the Desert** weekend Dance Camp in November, and we are looking forward to another great year of live music and dancing.

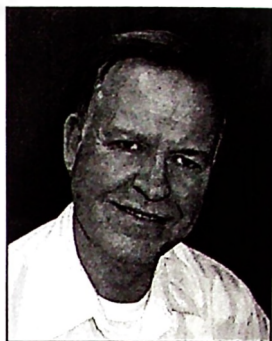
Although the contra dances finished the year slightly in the black, our operational expenses including the newsletter are now exceeding our revenue and the Board has voted to raise the admission for the regular dances starting at the first dance in March.

This will increase our admission charge by \$1 to \$6 for students, \$7 for members and \$8 for the general public.

This is still cheaper than the dances in Phoenix or going out to a movie. Where else can you find a place to dance with 25 different partners in a single month?

The Board is always in need of new members and we are putting out a call to our members to get involved. Board membership is quite a status symbol and doesn't require a lot of effort, especially if we can get four or five new members. For most of us it amounts to a couple of

hours each month and a meeting one evening a month or so. It's a great way to get to know a bigger part of the Tucson dance community.



Due to the large amounts of SPAM we were getting from the website and the addresses there, we have changed the email addresses used to contact the Board and the Newsletter editor. These new addresses are found on our website at www.tftm.org.

Several of our members are working hard at making the slow jams a going concern for new or rusty musicians.

Jenny Franklin reports that the Traditional Irish session happens every Sunday from 4-8 p.m. at the Old Dubliner Pub. The first hour is reserved for slower play for the benefit of less experienced players. See www.tucsonirishsession.org for session host schedule, location, and session news.

The Rincon Market Irish and Old-Time jam runs from 8 to 10 pm on the First and Third Tuesdays each month. They also have a slow jam from 7 to 8 before the main session starts.

Photos: Page 1 - Merri Rudd. Page 2 - Beth Judd, Page 4 - Steve Langford. Page 7 - Dale Tersey. Page 8 - Jay Ungar and Molly Mason. Page 10 - Phoenix Michael and Stuart Oliver. Page 11 - Phoenix Michael. Page 12 - Stuart Oliver.





TUNE OF THE MONTH

Bruce Thomson
LibTNov1@aol.com

JAY UNGAR & MOLLY MASON

Two of the most influential musicians on the New England acoustic music scene are **Jay Ungar** (fiddle) and **Molly Mason** (piano, guitar & vocal) (www.jayandmolly.com/home/index.shtml).

Jay & Molly have been performing together for more than 20 years and also run the **Ashokan Dance & Fiddle Camps** near Woodstock, NY.

Their musicianship is superb, and their music is clear, sweet and powerful. They are adept at a wide variety of styles including most American acoustic genres, Celtic, Scandinavian, swing and jazz.

In my view, Jay is one of the most creative composers of fiddle music around. His fiddle compositions of note include *Wizard's Walk*, *Round the Horn*, and *Vladimir's Steamboat*.

He and Molly have also composed and arranged a number of orchestral pieces and film soundtracks.

One of the landmark records in my collection is a 1984 album titled "Waltz of the Wind" by a group called **Fiddle Fever** that included **Russ Barenberg** (guitar), **Matt Glaser**, **Evan Stover** and **Jay** on fiddles, and **Molly** on bass

and vocals.

It included Jay's composition *Ashokan Farewell* that was adopted as the theme for **Ken Burns'** Civil War documentary and has subsequently become one of the signature pieces of American traditional music.

My favorite cut on the album is a medley of tunes beginning with *Sheehan's Reel* (key of G), *Dailey's Reel* (Bb), then *Bachelor's Reel* and *Ross' Reel #4*, both in F. (Aside: Fast forward 20 years to find Jay's daughter Ruth singing with **Matt Glaser's** *Wayfaring Strangers'* CD "This Train" (Rounder 1166). Her photo in the CD jacket is strikingly similar to Jay's on the "Fiddle Fever" LP cover.)

Jay and Molly recorded a CD titled "**The Lover's Waltz**" (Angel Records 7243) with an underlying theme of courtship and passion. The title tune, written together, is a wonderful waltz that should be in the repertoire of every musician in the traditional American genre.



The Lovers' Waltz

Jay Ungar, Molly Mason



Musical score for "The Lovers' Waltz" in 3/4 time, key of G major. The score consists of four staves of music with corresponding guitar chords written below the notes.

Staff 1: G C G C

Staff 2: Am D Am C G C Am D

Staff 3: G Am Bm C G Em Am

Staff 4: D C B G Em C D G

TUCSON'S DUSTY BUSKERS

The Tucson Gem and Mineral Show was in full swing and I was wandering around in a gem induced haze. Everyone had that vacant look that hits you about 3:00 in the afternoon. Suddenly, the air was filled with the most amazing music. The rockhounds awoke and we were inexorably drawn to the music.

That was my introduction to The Dusty Buskers. Their charm and enthusiasm is just as evident in this interview as it is in their music, so, meet the Dusty Buskers:

Fiddlin' Phoenix:

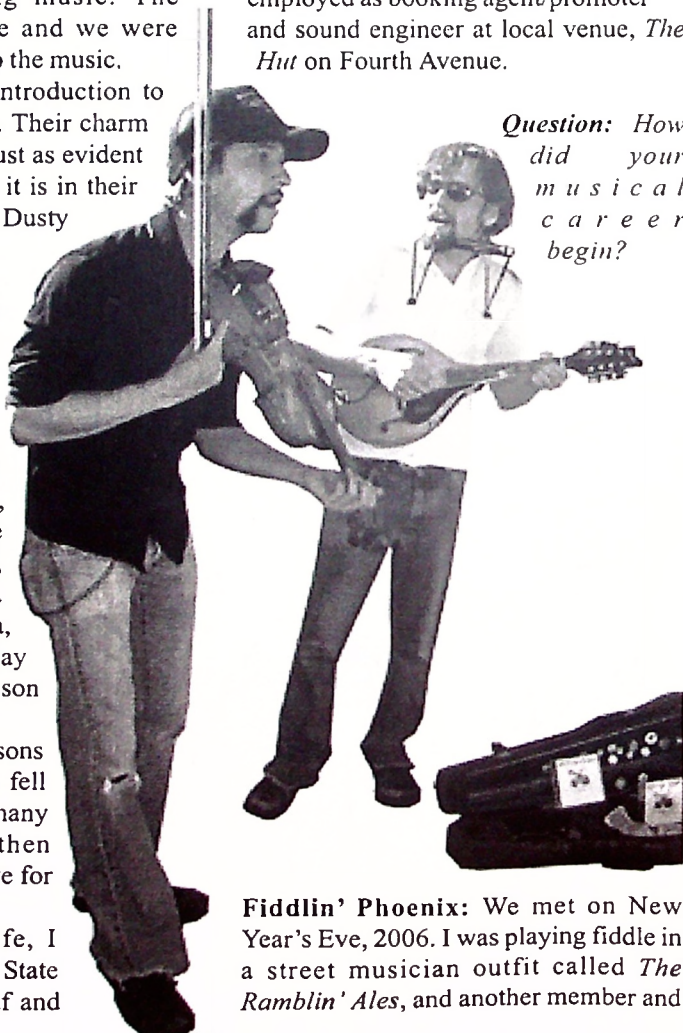
(real name Phoenix Michael). I was born in Lynnwood, Washington in 1973. I lived on a farm in Monroe, Washington, before moving to Ann Arbor, Michigan, Santa Barbara, California, the San Francisco Bay Area and finally Tucson in 2001.

I took violin lessons as a child, but later fell out of practice for many years, and then rediscovered my love for the instrument.

In my other life, I work at the Arizona State Schools for the Deaf and Blind.

Dusty Squirrelfisher: (real name Stuart Oliver). I was born in 1978 in the defunct gold mining town of Dahlonega, Georgia at the foothills of the Appalachian Mountains. On my long journey to Southern Arizona, I have lived in Greece, England, Quebec, New Zealand, New Mexico and Hawaii. I'm currently employed as booking agent/promoter and sound engineer at local venue, *The Hut* on Fourth Avenue.

Question: How did your musical career begin?



Fiddlin' Phoenix: We met on New Year's Eve, 2006. I was playing fiddle in a street musician outfit called *The Ramblin' Ales*, and another member and

I had set out to play old-time music on Fourth Avenue that night for tips. As we played, Dusty walked by and picked up our extra mandolin, played along and immediately joined the band. When the Ales broke up, Dusty and I continued playing traditional music together as a duo.

Playing alongside Dusty really pushed me to improve as a musician. We added Irish melodies and gypsy lullabies to the repertoire we'd done with the old group. We picked and grinned outside the **Food Conspiracy Co-op** all summer, recorded a demo CD, and began playing club gigs. We still enjoy busking for the random passersby on Fourth Avenue or at festivals. We love the spontaneous nature of turning the sidewalk into a hootenanny by pouring our music out to anyone who cares to listen.

Question: *Are the fiddle and mandolin the instruments you generally play?*

Dusty: Fiddlin' Phoenix, as the name would suggest, is a single threat *artiste*, which, considering the energy and determination with which he plays, is enough to satisfy and please audiences.

I picked up mandolin as a production aid to original songs I was writing and recording. I played folk and blues harmonica since the start. I play everything with strings, skins or keys, including jazz bass in another local band, *Fuzzy Warbles*. We play material from 70s era fusion/funk, such as Herbie Hancock and Billy Cobham.

name?

Fiddlin' Phoenix: I initially came up with "**The Dusty Buskers**" as an alternative name for the *Ales* when we were playing for a group of children. I was asked to eliminate the reference to



alcohol from the group name. Then, we used the name for our new project when the *Ales* disbanded.

Tucson is a dusty town. *Busker* is a British term used to describe someone who performs live in a public place to entertain people - what we call a "street performer" or "street musician" here in the U.S. Since we met playing acoustic music on Fourth Avenue, the name seemed appropriate.

Some amazing entertainers got their start busking: Patti Smith, Hank Williams, and Charlie Parker, to name a few.

Last summer we rode around town on our bikes with our instruments, sweating and belting out old-time tunes

Continued on page 12

on Fourth Avenue and cleaning off in the kiddie pool at night. The name became the perfect way to describe us.

Question: *What motivated you to focus on the traditional style of music?*

Fiddlin' Phoenix: I've always had a fondness for it: the first tune I learned as a lad was "The Irish Washerwoman." Although I listened to hip-hop and punk growing up, I eventually came back to Irish music and the American old-time music that has its roots in the folk music of Ireland and other countries. It feels good to be part of something that goes back to before our time.

Learning and rearranging songs from so long ago is like taking part in a generational version of the children's game "telephone," where you take what you heard and say it back to the next person. The songs change with each reworking - in our case, we speed them up and write new verses - invoking a sense of history and yet still remaining relevant today.

Traditional music has so many stories to tell; in it we can see ourselves in the experiences of those who came before us.

Dusty: Oldtimey music is the soul music of American West, documenting

our struggles with oppression and hardship.

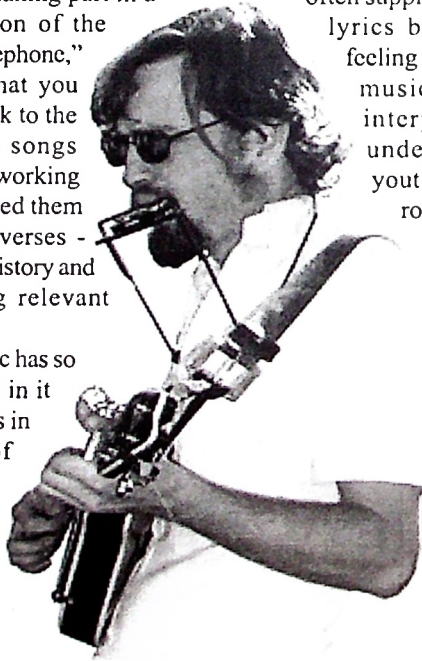
Utilizing music was the only outlet our ancestors could afford in times of dire poverty. At the core of these songs is truth and sincerity. I see it as desperation transmuted into works of art and the message resounds in my life as a working musician.

Question: *How does your style differ from the other local groups?*

Dusty: Other bluegrass and oldtimey groups I've seen focus more on the music; virtuoso picking and bowing ability, intricate harmonies. We focus mostly on the underlying message and cultural significance of the songs. We cultivate the strong and straightforward melodies present in the song, and in that context often supplement with improvised lyrics based on what we're feeling in the moment. We play music that is usually interpreted in a more understated style with a youthful energy and punk rock edge.

Question: *What's your general philosophy about music?*

Fiddlin' Phoenix: In 1991, I saw do-it-yourself punk bands coming out of the SF Bay Area. I realized bands could put out records, make T-shirts, and play gigs on their



own terms. I was influenced by that "DIY" ethic and brought it to my traditional music projects. Music belongs to its performers and listeners. That's why busking on the street is so much fun for me - it's musicianship in its most raw form. Any emotion can be expressed through music and in this way music is like a language. Through this band I've been able to speak to people with whom I would have never related to otherwise - folks from all different walks of life. So music, for me, is a way to touch the world.

Dusty: For me, music is a universal form of communication that can bring forth a rainbow of emotions in any kind of human being on the planet, transcending language or orientation, and can contain more depth and beauty than any visual art.

Question: Do you play music for contra dances?

Fiddlin' Phoenix: We haven't yet, but anything's possible. We're mobile troubadours and have played many interesting places, so we are always looking forward to what might come next.

Question: What gigs do you have coming up where we could hear you?

Fiddlin' Phoenix: Our upcoming gigs are always posted on our Myspace profile at:
www.myspace.com/thedustybuskers.

We'll be playing at Frog 'n' Firkin, 874 E. University Blvd., on St. Patrick's Day, March 17, 4 pm.

We play regularly at *The Auld Dubliner*, 800 E. University Blvd., and will

likely be appearing there and at *The Hut*, 305 N. 4th Ave., on St. Patick's Day as well. We're planning to busk in the street at the Fourth Avenue Spring Street Fair March 24-25.

We'll be at *The Hut* for **Spring Club Crawl**. Check the website for details.

We're high-tech hillbillies: Our email is thedustybuskers@yahoo.com. Myspace members can add us as a friend at www.myspace.com/thedustybuskers and then contact us there. We have a homepage at www.thedustybuskers.com. We'll have new videos up soon at:
www.youtube.com/user/thedustybuskers.





Dance in the Desert
November 2007

tftmdancecamp@tftm.org

News from Liz and Russ:

- ✓ Plans for the upcoming camp are coming right along.
- ✓ Next meeting: Mid-April. TBA.
- ✓ The Triangle-Y has a new cook.

Learning to call dances gave me a role. Having always admired musicians and callers and the bridges they created for the dancers, I learned to be a bridge. I bridge the music and the dance. I connect the players and dancers. And when it all comes together in a synergistic way, indeed, magic happens.

Getting on stage that first time in April 1991 was the greatest leap of faith I ever made. It took me more than a year to get there, fifteen months after I first attended a calling workshop with Bill "Doc" Litchman one weekend in January 1990. I could not bring myself to get on stage in front of people and interact with dancers and musicians, all alone. I practiced and struggled, and finally I stood on stage, out of excuses.

Even hubby, Mark, showed up for my debut. I gripped the microphone, I cued the band, and I called Don Armstrong's "Broken Sixpence." Flawlessly. The

dancers and musicians erupted into shouting so loud, so sustained, and so spirited that I tried calling one dance again, a few months later. On December 7, 1991, at the Lloyd Shaw Dance Center with Megaband backing me up, I called my first whole evening of dances. I only knew ten dances, and I called them all.

That first year or two of calling my knuckles stretched white and my hands ached from holding the microphone so tightly. I counted through the music, "1, 2, 3, 4, LA-dies CHAIN a-CROSS now..." Several years into it, I realized I knew where I was in the music, which was the second A part or the first B part, or when a tune was irregular. I became not only a dance teacher and leader, but also a band director, choosing dances to complement tunes, setting tempos, cuing the band to switch tunes, speed up, slow down, and finally stop.

Once a musician told me, "You are one of the few callers who seems to think the musicians are important. You appreciate us."

X:69
T:Lover's Waltz, The
C:Jay Ungar, Molly Mason
N:From The Lover's Waltz, Angel Records CDC 7243
N:Transcribed by Bruce Thomson
N:Played in G then modulate to D
Q:200
M:3/4
K:G

ABC NOTATION

z3D GB[|"G"d3d BG|]"C"E3D CB,|"G"(D6|D3)D GB|d3d BG|]"C"E3D CB,|
"Am"A,2B,2C2|"D"D2E2G2|"Am"A3G AB|"C"AG3E2|"G"D4DE|D2E2G2|"C"A3G
AB|"Am"A G3E 2|"D"(d6|d4)GF|]
[|"G"G2G,B, GF|"Am"G2G,C GF|"Bm"G2G,B, GF|"C"G2c2B2|"G"G4GF|"Em"G3E
DC|"Am"(E4E) D/E|]
"D"D4GF|"C"E2F2G2|"D"F2G2A2|"G"B3c BA|"Em"G3A
GF|"C"E2F2G2|"D"A2G2F2|"G"(G4G)A|G6|]

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I am interested in helping with: Newsletter Sound

Dance Camp

Contra Dances

Special Events

“Important?!” I exclaimed, “It is because of you that dance is possible.”

And so I became a bridge to what is possible, not a big, commercial, concrete and steel giant spanning a metropolis, but a small, wooden bridge over a babbling, musical creek. Maybe Pan plays his lute on the shore or a Civil War fiddler and banjo player tune up, leaning against an old gnarled tree. And maybe the women are there in gauzy gowns, with flowers in their hair, and the men are bowing to their favorite partner. But there I am, too, figuring out how it all fits together. Why? Because. Because I finally have a role.

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UPCOMING DANCES

Location: First United Methodist Church, 915 4th Ave.

Time: 7:30-Lesson, 8:00-Dance. **Cost:** \$8 Public, \$7 TFTM, \$6 Student.

Mar. 3 - Open Band and Becky Nankivell

Mar. 17 - Hands Four and Ken Cooper

Mar. 24 - The Privy Tippers and Claire Zucker

Mar. 31 - Open Band and Don Copley and Lalla Lewis

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Newsletter Deadline: The deadline for articles, announcements, ads, upcoming dances, events and reviews is the 18th of each month. Please email your submission to scribe@ultrasw.com.