



Fiddler's Rag

Don't miss the upcoming
WORKSHOPS!
See President's Note on the
cover page and the
Flyers on pages 4 and 5

Vol. 45, Number 5
Celebrating 44 years

Santa Clara Valley Fiddlers Association
www.scvfa.org or www.fiddlers.org

May 2017
Next Jam: May 7

President's Note



It's spring and music camps and festivals are sprouting up everywhere we look. Walker Creek Music Camp, Berkeley Old Time Music Convention and the CBA Spring Campout in Turlock are all a good way to start the picking and fiddling season. Next on the agenda is the Parkfield Bluegrass Festival on Mother's Day weekend and then many more to come over

the summer months. Fortunately, none of these festivals conflicts with the SCVFA first Sunday monthly jam. I hope to see you all here at SCVFA on first Sundays.

With all these festivals, folks will be learning lots of new tunes. This presents a tremendous opportunity to share with your musical friends. SCVFA is always looking for someone new to lead the Tune Builder Circle and pass it on. Email me at [President\[at\]Fiddlers.org](mailto:President@Fiddlers.org) for more information or to reserve a date to be a leader.

Thanks to all the people that made our April jam a huge success. Dovie Wylie filled in for Topher (he missed his flight) to lead the slow jam. John Gregorin led the Tune Builder Circle and a bonus Tunsmith session where members shared their original tunes. Bert Raphael managed the jam. Charlotte and Dinah did the admission desk stint. Erik Hoffman was our special guest who taught KidFiddle. Many played for the open mic and everybody jammed. Thank you Everyone! Together, we have an awesome music community.

Dinah Stroe, leader of the Andronico's Odd Tuesday Jam in San Francisco, will join us to lead the May KidFiddle Workshop. We have an excellent youth program and encourage participation by all young intermediate level musicians ages 17 and under. Passing it on is key to keeping our traditional music alive. Let's not keep this a secret. Talk about KidFiddle with all the young violinists (and mandolin players) you may know. Teachers, make it a field trip and bring your students to SCVFA.

Paul Anastasio will be leading an improvisation workshop on Sunday June 4th. Paul, a professional jazz, swing, and western swing violinist, played with music legends Merle Haggard, Larry Gatlin, Loretta Lynn, and Asleep at the Wheel. He is a respected authority on Joe Venuti, the father of jazz violin, and teaches throughout the U.S. Workshop attendance will be limited to 30 participants. We expect the workshop to be popular, as was his workshop in 2009. You can reserve your place in advance by signing up and paying the \$10 tuition at the May 7th jam.

Here's another date to mark on your calendar... May 9th. Starting with a potluck social dinner at my home, I welcome everyone's attendance at the SCVFA Board Meeting. Here we discuss upcoming events and brainstorm together to keep SCVFA as the vital organization it is with that abundance of passion and musical energy.

Volunteers... we need you on jam day. If you have a good back and can lift a few pounds, we can use your help transporting the sound equipment. This is an excellent way to learn sound set-up for our musicians. This opportunity takes approximately 30 minutes before the jam, 30 minutes at the jam, and 30 minutes after the jam. For 1 1/2 hours of volunteering a few times a year, we all reap the benefits. Email me at [President\[at\]fiddlers.org](mailto:President@fiddlers.org)

It takes a village to keep SCVFA running smoothly. Let us all do our part.

Susan Goodis

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The Fiddler's Rag is published monthly by the Santa Clara Valley Fiddlers Association and is provided to members of the Association. The Santa Clara Valley Fiddlers Association (SCVFA), founded in 1973 in San Jose, California, is a nonprofit, volunteer-operated organization dedicated to the preservation, teaching, and enjoyment of traditional music. The first membership in a household includes the Fiddler's Rag; additional members sharing the newsletter are steeply discounted. To join, sign up at the jam or see www.fiddlers.org/join.

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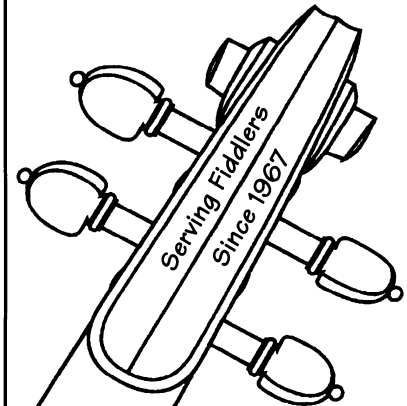
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Lack of Joy from Music Linked to Brain Disconnection

By Allan French

In January, McGill University (in Canada) and University of Barcelona (in Spain) published the results of a study that found just what it says in the title line.

The introductory (summary) paragraph, from the published study reads: *“Have you ever met someone who just wasn’t into music? They may have a condition called specific musical anhedonia, which affects 3%-5% percent of the population. [...] People with this condition showed reduced functional connectivity between cortical regions responsible for processing sound and subcortical regions related to reward.”*

By using MRI techniques, the researchers learned that *“while listening to music, specific musical anhedonics presented a reduction in the activity of the Nucleus Accumbens, a key subcortical structure of the reward network.”*

If that last sentence confused you, well, me too. If you can handle all those fancy medical words, and you want to read more about it, you can start your exploration at www.mcgill.ca; or you can simply do a Google search.

Given that we’re all musicians, or at least fans of music, I’m pretty sure that no-one reading this suffers from musical anhedonia.

SCVFA Happenings

SCVFA Slow Jam Active song list

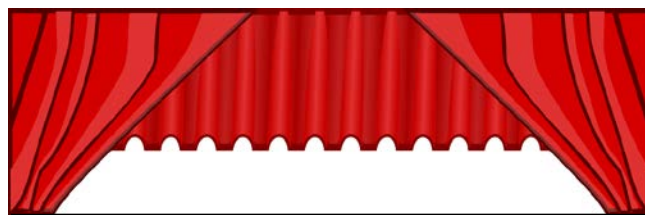
Thank you all for participating in the slow jam. The slow jam is for beginners who want to participate in a slow-paced jam (60-90 BPM). To participate, you should be able to tune your instrument, play chords at a steady pace, and (optionally) work up melodies / leads. We keep things at an easy pace and we often play breaks together (old time style) even on non-fiddle tunes. This makes it possible for you to join the jam wherever you are at in your development as a musician. So, come join us!

Angeline the Baker (D)	Red-Haired Boy (A)
Arkansas Traveler (D)	Red Wing (G)
Girl I Left Behind Me (G)	Soldier's Joy (D)
Jaybird (D)	Squirrel Hunters (A)
June Apple (A)	St. Anne's Reel (D)
Liberty (D)	Swallowtail Jig (E)
Mississippi Sawyer (D)	Whiskey Before Breakfast (D)
Over the Waterfall (D)	Wildwood Flower (C)

Check here first for songs: scvfa.org/tunes/

May Board Meeting

The next board meeting will be Tuesday May 9th. Members are encouraged to attend. Please contact any board member for specifics.



Share any performance opportunities with Dave Williams at performances [at] fiddlers.org and let him know if you would like to be included as a performer.

SCVFA now has a Facebook Page

Look for: "Santa Clara Fiddlers Association SCVFA". Share with your friends and invite new friends to get to know our music community. Share our events on your own page. You never know which of your friends may join SCVFA next month. Posts are encouraged, but please limit the content to that which is directly related to SCVFA.

Upcoming Events

May 7th Jam

Music Jam and Open Mike at Hoover School, plus a KidFiddle workshop with San Francisco fiddler Dinah Stroe followed by a mini-concert with Dinah and husband Noah. See flyer on page 4.

May 17th Silicon Valley House Concert

Susanne Salem-Schatz with Martin Grosswendt.

June 3rd Silicon Valley House Concert

Paul Anastasio – master of jazz and swing violin.

June 4th Jam

Music Jam and Open Mike at Hoover School and a Mini-Concert – and a Special Event: a workshop by well-known swing fiddler Paul Anastasio. See flyer on page 5.

July 2nd, 2017 Jam

Free Music Jam at the Rose Garden Park.

August 17th, Silicon Valley House Concert

Stuart Mason and John Weed traditional-Americana-Oldtime-Irish.

More ways to keep SCVFA healthy...

- Go to Amazon from the SCVFA home page to give a small commission to SCVFA.
- Come and jam with us every month.
- Offer assistance 1-2 times a year to transport sound equipment from the storage locker.
- Share your talent by photographing memorable times at SCVFA events. Send your photos to newsletter [at] fiddlers.org
- Play on stage for the SCVFA open mic.
- Teach a tune at the monthly Tune Builder Circle.
- Take a few SCVFA business cards to hand out to fellow musicians.

KidFiddle Workshop And Mini-Concert

Santa Clara Valley Fiddlers Association
Sunday May 7, 2017



Instructor: Dinah Stroe

KidFiddle Workshop: 2:00-3:00 pm

Mini-Concert (Dinah & husband, Noah): 3:30 pm

KidFiddle workshops are intended for advanced-beginner to intermediate fiddlers, ages 17 and under. Tuition is only \$5, and youth admission to the jam is free as always. You can sign up at the event, but if you know a young fiddler who would like to participate, we'd appreciate hearing from you in advance (at [kidfiddle /at/ fiddlers.org](http://kidfiddle.at/fiddlers.org)). After the *KidFiddle* workshop, we'll ask the students to perform on stage with Dinah, followed by a mini-concert by Dinah and Noah. Come to hear what the students have learned, and stay to hear Dinah and Noah's mini-concert.

Dinah started playing violin in fourth grade through a program at her public school. She reads music but always really played by ear, and played in orchestras through college. In her twenties she found OT music and played fervently for about 5 years. Then came her 25 year elementary school teaching career, marriage and motherhood, and music took a back seat. But now she's back and at it again! Along with her husband Noah, she hosts the biweekly SF Andronico Oldtime Jam. Since 2014 they have raised almost \$4000 in donations to the SF Food Bank. They play an eclectic mix of fiddle tunes from near and far! They are also members of the Tomales Bay String Band. She likes her jams to be welcoming and joyous!! Come see what that's all about!

In keeping with her philanthropic mission, Dinah will be donating her KidFiddle teaching stipend to the Refugee Community Kitchen. Her flight departs the next morning to Calais, France, where she will volunteer with the Refugee Community Kitchen: <http://refugeecommunitykitchen.com/> SCVFA is pleased that our support of the music community will also support Dinah's humanitarian goal.

**May 7th, 2017 at Hoover Middle School
Naglee Ave at Park Ave San Jose**

Jam 1-5 pm

Adult Admission \$6.00 members

\$8.00 non-members

Free Admission for Youths 17 and under

KidFiddle Workshop 2:00 - 3:00

for youths 17 and under \$5.00 Tuition

Sign up at KidFiddle [at] Fiddlers.org

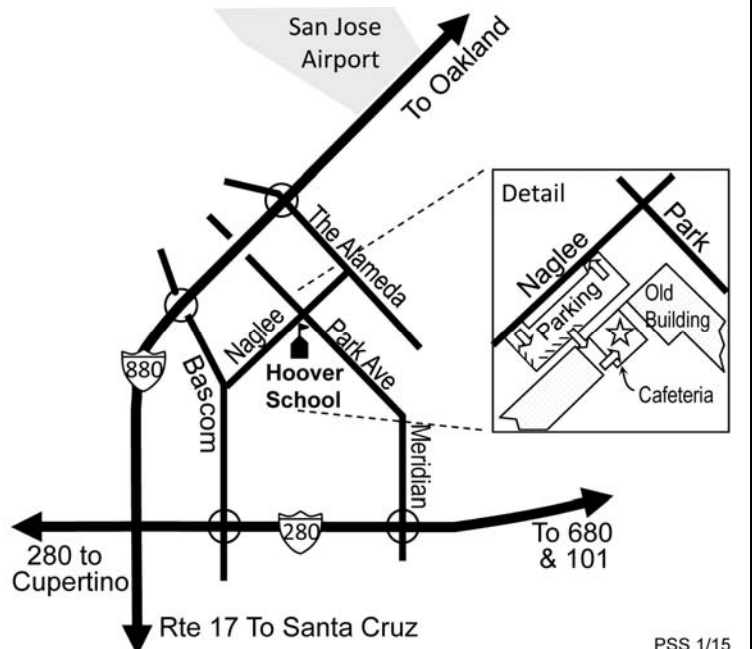
Mini-Concert Dinah & Noah 3:30 pm

Open Mic before and after the concert.

More details & general SCVFA information

www.Fiddlers.org

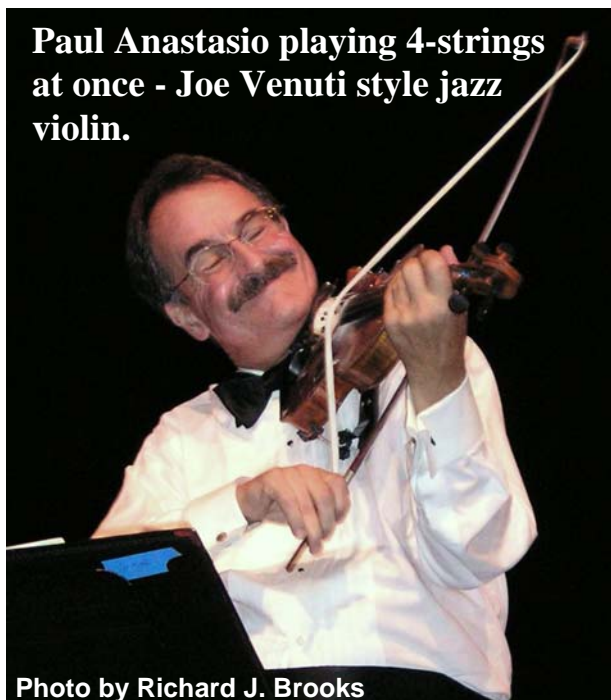
or call Susan Goodis at 650-336-5561



PSS 1/15

Santa Clara Valley Fiddlers Association

Sunday, June 4, 2017



Paul Anastasio playing 4-strings at once - Joe Venuti style jazz violin.

Photo by Richard J. Brooks

Jazz & Swing Violinist



Paul Anastasio

Virtuoso Guitarist



Tony Marcus



Improvisation Workshop

2:00-3:00 (see below)

Mini-concert 3:30 PM

Included in door admission (see below)

Paul, a professional jazz, swing, and western swing violinist, played with music legends Merle Haggard, Larry Gatlin, Loretta Lynn, and Asleep at the Wheel. He is a respected authority on Joe Venuti, the father of jazz violin, and teaches throughout the U.S.

Tony is among the Bay Area's most versatile and respected multi-instrumentalists. He has recorded with *Leftover Dreams*, *Cats & Jammers* and many others.

Improvisation Workshop for intermediate to advanced acoustic musicians (fiddlers, guitarists, and others): swinging eighth notes, syncopation, push-beats, neighbor tones, de-mystified circle of fifths. For fiddlers: off-beat jazz bowing.

Hoover Middle School
1635 Park Ave at Naglee, San Jose

Jam (1:00-5:00) and Mini-Concert (3:30)

Admission: Member adults \$6.00, non-member adults \$8; Youths 17 and under FREE

Improvisation Workshop 2:00-3:00 PM

\$10 (in addition to jam admission)

More details and general SCVFA information are on our website at <http://www.fiddlers.org> or call President Susan Goodis at 650-336-5561.



April 2017 Photos



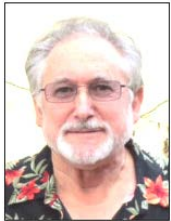
Warren, John, Fred, Todd, and Tom ready for the next tune... (Photo: Susan Goodis)



The sign says it all. Everyone has the opportunity to play at a more manageable tempo. (Photo: Susan Goodis)

Keys to the Highway... Adventures in Music Theory

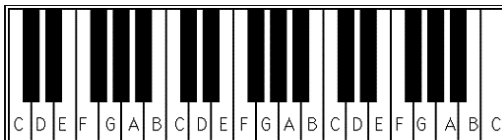
By Roger Goodman



This article was published by FolkWorks in April 2001. FolkWorks promotes folk and traditional music and dance in the greater Los Angeles area.

Roger Goodman (left photo), a FolkWorks board member, plays fiddle, guitar, banjo and mandolin. A Los Angeles native, Roger has been active with the Los Angeles music scene since the 1960s becoming a regular participant at the various contradances throughout the area during the 1980s. He joined FolkWorks at its inception as a regular columnist and writes a music theory column, "Keys to the Highway". Roger kindly agreed to share this column with the SCVFA.

In the last FolkWorks, I promised to take you on a journey—a journey to better understanding, appreciation and ability in music. I'm going to start this journey at the piano keyboard because it is clearly laid out and there is only one choice about which key to strike to produce any particular note. Other instruments, including the guitar, can produce the same note from different placements.



Look at the piano keyboard. Notice that most of the white keys are separated by intervening black keys in a repeating pattern—two black keys, then three, then two, over and over.

This uneven but consistent distribution of the black keys among the white will prove to be an important concept to remember.

First, a couple of musical terms, namely, the "half-step" and the "whole-step." The distance between any two adjacent keys is a half-step, whether it is from white-to-black, black-to-white or white-to-white. If you move this distance twice (two half-steps) the distance is (surprise!) a whole-step. So, adjacent keys = a half-step; two half-steps = a whole-step. Not too complicated, yet.

Beginning pianists initially learn to play in the key of "C" (C D E F G A B C) because it has no sharps or flats so only white keys are used. Let's use the "C" scale to make some observations about scales in general. Look back at the keyboard. As you move to the right or up in pitch from C to D, you first encounter a black key (a half-step), before you get to the white key, D (another half-step). The distance from C to D, then, is two half-steps or one whole-step. I write this as "C—D" to show a whole-step. The next note in the scale takes us through adjacent keys twice, making another whole-step. I write this as "C—D—E". Now, something different happens. There is no black key between the white keys of E and F because it is only a half-step. I write this as "C—D—E_F" to show a whole-step, a whole step and a half-step. Proceeding along, we get our C scale: start with a C and progress by a whole step to D, a whole-step to E, a half-step to F, a whole-step to G, a whole-step to A, a whole-step to B, and finally a half-step to C. Expressed in steps this is 1, 1, ½, 1, 1, 1, ½

(Continued on page 8)

Key: G
♩ = 100

Barlow Knife

Traditional old-time

Musical score for Barlow Knife in G major, 2/4 time. The score consists of four staves of music. The first staff is labeled 'A' and contains measures 1-8. The second staff contains measures 5-8. The third staff is labeled 'B' and contains measures 9-12. The fourth staff is labeled 'C' and contains measures 13-16, ending with 'etc.'. Chord symbols G, D, and C are placed above the notes. Measure 13 includes the word 'etc.' below the staff.

Arranged and typeset in ABC Plus by Pete Showman 6/11/2013.

A barlow is a style of pocket knife made since the 1600s, with a folding blade and a tapered handle whose hinge end is wrapped in a metal bolster for strength. This is mostly a fiddle tune but words like these are commonly sung once or twice, e.g. during the first or second half of an A part and the first half of the next B. There are many lyric variations.

I've been livin' here all my life, an' all I want is a barlow knife.
Stag-horn handle and a barlow blade; best darn knife that ever was made.

D Major
♩ = 90

Buck Mountain

Traditional

Musical score for Buck Mountain in D major, 2/4 time. The score consists of four staves of music. The first staff is labeled 'D' and contains measures 1-4. The second staff contains measures 5-8, with first and second endings for measures 7-8. The third staff is labeled 'D**' and contains measures 9-12, with double asterisks under measures 9 and 11. The fourth staff contains measures 14-17, with first and second endings for measures 15-17. Chord symbols D, G, and A are placed above the notes.

Slightly re-arr. and typeset in ABC Plus by Pete Showman 3/19/2012, based on John Chambers' version.

** Measures 9 and 11 illustrate two ways to play the same passage.

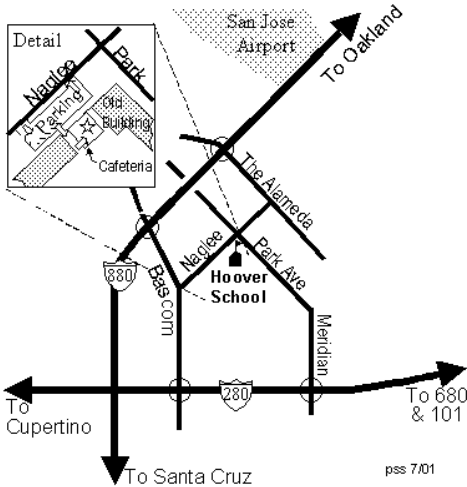
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P.O. Box 2666
Cupertino, CA 95015-2666



SCVFA Jam on the first Sunday of each month.
 Location: Hoover Middle School, 1635 Park Ave.,
 San Jose. The school is at the corner of Naglee and
 Park. Cafeteria parking is on the Naglee side.

**Next Jam and KidFiddle
 Workshop: Sunday May 7th
 1-5 pm at Hoover.**

**Damaged or Missing Issue? Call us,
 or email to: [newsletter \[at\] fiddlers.org](mailto:newsletter@fiddlers.org)**



Show your pride in SCVFA, get your wearable!
 Email [sgoodis \[at\] gmail](mailto:sgoodis@gmail.com) for information

(Continued from page 6)

It turns out that by examining the C major scale in particular, we have discovered something about major scales in general. The spacing of half-steps and whole-steps between successive degrees of the scale holds true for all major scales making it possible to generalize some rules that will produce the others. For example, major scales have a generalized numbering scheme. If we call C the first note or first degree of the scale and substitute numbers for letters, the scale looks like this:

C—D—E—F—G—A—B—C
 1—2—3—4—5—6—7—1

Note that there is a whole-step between each degree of the scale except for the half-steps between 3 & 4 and 7 & 1. This is the rule. Now test the rule in the key of G. First write the formula for a major scale in numbers: 1—2—3—4—5—6—7—1. Then put the letter names below the numbers starting with G under the 1. Look at the piano again. You will see that a whole-step from G gets you to A. A goes under the 2. Then a whole-step to 3 gets you to B. Now comes the first half-step which is the C. since there is only a half-step between B and C, this works out just the way it's supposed to. The C goes under 4, the D goes under 5 and E under 6. At this point we have:

1—2—3—4—5—6
 G—A—B—C—D—E

All is fine until you get to 7. There should be a whole-step (or two half-steps) between 6 and 7. Starting with E go the first half-step to F. The other required half-step leaves you on a black key, in this case F-sharp (F#). It is still a major scale but includes a black (sharp or flat) key. It looks like this:

1—2—3—4—5—6—7—1
 G—A—B—C—D—E—F#—G

This is a major scale in the key of G. The key of G is also referred to as the key of one sharp. Go ahead – Try another key. Start on any note you want and “listen” to it work.